

# Institute for Studies In American Music

Conservatory of Music, Brooklyn College of the City University of New York

**N E W S L E T T E R**

Volume XXXIV, No. 1

Fall 2004

## The Composer, the Work, and its Audience, 1820-1920

by  
Adrienne Fried  
Block

*All songs of current lands come sounding round me,  
The German airs of friendship, wine and love,  
Irish ballads, merry jigs and dances, English warbles,  
Chansons of France, Scotch tunes, and o'er the rest,  
Italia's peerless compositions.<sup>1</sup>*

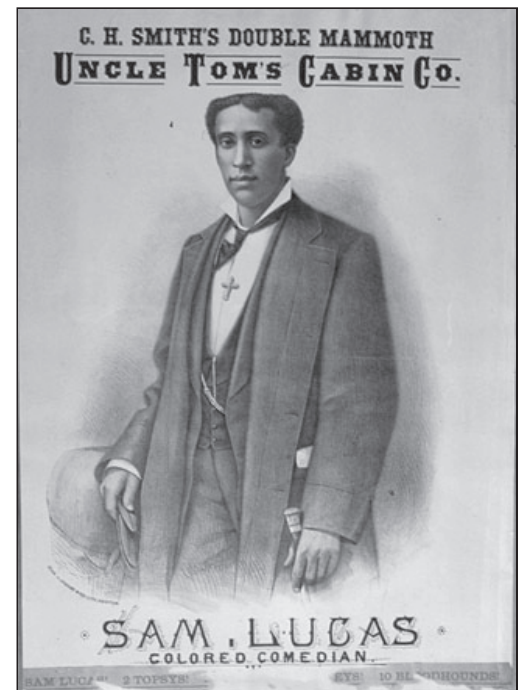
In "Proud Music of the Storm" (1868), Walt Whitman reports on a varied selection of music heard on the streets of New York and Brooklyn. Whitman's last line refers to Italian opera, his favorite of all music, heard not only in opera houses, but also parodied in minstrel shows, ground out on street organs, and played and sung in parlors as popular songs with English text. Regarding the other styles Whitman heard, Charles Hamm notes that "the story of indigenous popular song in the New World was the same shape as that of virtually every sort of music... the importation of European music to America; the composition of pieces in a similar style here; and the shaping of a native style from elements of several different national or ethnic styles."<sup>2</sup> Amateur and professional immigrant musicians who worked in all genres contributed to this synthesis.<sup>3</sup>

The nineteenth century was the high tide of immigration to America, with successive waves over the decades. Those waves resulted in a substantial increase in the number of professional musicians residing in New York; without them the establishment in 1842 of the Philharmonic Society of New-York, for example, would not have been possible.<sup>4</sup>

Contemporary reactions to these waves of newcomers in music were not always positive. In his diaries, George Templeton Strong, an upper-class New Yorker, wrote the following:

As to the orchestral Deutscher, I gave them a good drink all round when their work was finished and then took them up to the Library with a supply of cigars and left them there till I summoned them downstairs to supper. They were not in ev'g [evening] dress, and this seemed what suited them best. They would have been out of their element in the parlors. People in their position cost one some thought and anxiety on occasions like this. They ought to be, must be, treated with cordiality and with rather special attention. They deserve it, as "artists," or rather as interpreters of Art. But you can't quite comfortably present a seedy Teutonic doublebass to Miss \_\_\_ or Mrs. \_\_\_\_.<sup>5</sup>

Opposition was focused by the Nativist movement of the nineteenth century, whose members came from the middle and working classes.<sup>6</sup> Their exclusionist policies were finally realized with the passage by Congress of the Johnson-Reed Act of 1924, thus ending that century of unlimited immigration.<sup>7</sup>



*Lithograph poster of Sam Lucas  
Boston: Chas. H. Crosby & Co, Lith., c1880  
Courtesy of The Historical Society  
of Pennsylvania (HSP)  
(HSP). V6-0494*

## Inside This Issue

- Calypso as a World  
Music by  
Kenneth Bilby.....4
- What Is a River? by  
Noah Creshevsky.....6
- Jewish American Music:  
Review by Evan  
Rapport .....8
- More News from  
Nowhere: Review  
by David G. Pier....9
- Reviving the Folk:  
Review by  
Ray Allen.....10

## The Composer (continued)

Music historians in the late nineteenth and early twentieth century placed greater value on the contributions of immigrant musicians than did those who wrote later in the twentieth century. Louis C. Elson, who first published his history in 1904, wrote about a group of American composers seeking American themes for their music. Among them were newcomers “who have lived among us for a generation or longer, who have taught hundreds of American pupils, who have written works on American subjects or have had all their works brought out first in America,—these men although of foreign birth, are part of the warp and woof of the American musical fabric.”<sup>8</sup> The measure of immigrant musicians’ legacy to American composition has yet to be fully taken, and requires that we modify the current Anglocentric model to encompass the continuous cycles of exchange and synthesis that take place across oceans and despite borders.

There are many stories to be told of immigrant musicians. A familiar one is that Germans colonized our art music. However, German-speaking immigrants also were bridge builders.<sup>9</sup> For example, between 1848 and 1854, two first-rate orchestras arrived, one of them settlers—the Germania—and one that combined visitors and locals—the Jullien. Both orchestras found ways to appeal to audiences by including American elements in their repertory.<sup>10</sup> They also built bridges by programming dances popular in Europe and America—polkas, waltzes, schottisches, quadrilles—alongside art music, a practice they brought over from Europe.<sup>11</sup> Theodore Thomas, a violinist in the Jullien Orchestra, later labored to make, in his words, “good music popular.”<sup>12</sup> He reached thousands of people night after night in his popular concerts that mixed serious and light music.

Conductors of theater orchestras shared repertory with bands and orchestras. Their choices resembled those of popular symphonic programs that served as bridges to more serious symphonic music. They were much in demand at a time when every theater had an orchestra, and needed someone to arrange music for their small ensembles, write new music when needed, and conduct six or more performances a week.

Among theater conductors were two immigrant musicians, discussed as part of Michael Pisani’s study of theater composers: Edward Mollenhauer (1827-1914) and Robert Stoepel (1821-1887).<sup>13</sup> Mollenhauer, who arrived in New York with the Jullien orchestra in 1853, became music director at Wallack’s, the Wintergarden, and later Daly’s theaters in New York. He fit Elson’s description to a T: he

played violin in the Philharmonic from 1856 to 1863, made his solo debut with them playing his double violin concerto in 1855, and established, ran, and taught in a conservatory. At a concert in March 1865, Mollenhauer’s conservatory orchestra played his “Grand March Triumphant” dedicated to General Grant.<sup>14</sup>

Stoepel, a German-born and naturalized American, was a highly regarded conductor at the Park Theater. Stoepel’s *Hiawatha* (1859), for soloists, chorus, orchestra, and narrator, is one of the earliest settings of Longfellow’s *Song of Hiawatha*, a defining American theme in music of this period.<sup>15</sup> John Dewey identified such uses of American titles, narratives, and/or musical themes as important in moving toward an American idiom,<sup>16</sup> eventually emerging in later works of George Chadwick (1854-1931), Amy Beach (1867-1944), Henry Gilbert (1868-1928), and Charles Ives (1874-1954), among others.

Two popular genres of the lyric theater that dominated musical life in nineteenth-century New York, blackface minstrelsy and Italian opera, were different yet not unrelated. Italian opera, first introduced in 1825 by the Garcia family, finally became “naturalized” in the 1850s, especially with the opening in 1854 of the Academy of Music on 14<sup>th</sup> Street and Irving Place. By that time, opera was no longer considered as “elite entertainment.” Its accessibility in a new house that was larger than any predecessor, with 4,600 seats at reasonable prices, confirmed its role as a democratic genre.<sup>17</sup> A single repertory company’s opera season could run for a few weeks or for several months, giving four performances a week. Counting performances not only of Italian opera but also series by German, French, and English companies, the total for all of New York City was perhaps four hundred or more per year.

Four blackface minstrel companies were playing at one time in New York in the fall of 1862, each giving six to seven shows a week. Minstrel shows, with their diverse acts, had as many performances as opera, although playing to smaller houses. They regularly commented on news of the day, such as the discovery of oil in Pennsylvania, together with politics, mores, and women’s suffrage.<sup>18</sup> Blackface minstrel shows regularly presented parodies of operas currently on the boards, for which they borrowed the opera’s music to satirize it, at the same time playing on audience familiarity with the work burlesqued. While they certainly did not have the equivalent of an opera orchestra, minstrel shows did share performers with the opera stage. Minstrel shows’ audiences were from all socioeconomic classes. There were financial limits to sharing audiences, however, since an opera ticket cost at least a dollar, and a minstrel show fifty cents, on bargain days a quarter. At that time, a dollar a day was the pay for a manual laborer.<sup>19</sup>

The minstrel show synthesized the musical heritage of the many Irish Americans who appeared in blackface with the musical practice of southern blacks. A number of minstrelsy’s leading songwriters and composers, including Stephen Foster, Dan Emmett, Dan Bryant, Joel Walker Sweeny, and George Christy, were Irish Americans whose native jigs and reels blended easily with African-derived rhythms and dance steps. Historian Eric Lott has gone so far as to argue that early creolized minstrel acts, many of which were located in New York City, “came to negotiate interethnic tensions among working-class Irish and blacks, the history of which could in part be written from the history of minstrelsy.”<sup>20</sup>

*Continued on page 12*

### ISAM Newsletter Vol. XXXIV, No. 1 / ISSN: 0145-8396

*Editors* ..... Ellie M. Hisama and Ray Allen

*Managing Editor* ..... Carl Clements

*Contributing Editors* ..... H. Wiley Hitchcock  
Carol J. Oja  
Jeff Taylor

*Production Assistant* ..... Kathleen Mason Krotman

The ISAM Newsletter is published in the Fall and Spring. Copyright 2004 by the Institute for Studies in American Music, Brooklyn College of the City University of New York, 2900 Bedford Ave., Brooklyn, NY 11210.

Tel: 718-951-5655 Fax: 718-951-4858

Email: [isam@brooklyn.cuny.edu](mailto:isam@brooklyn.cuny.edu)

Website: [www.bcisam.org](http://www.bcisam.org)

## ISAM Matters

This academic year marks four conferences cosponsored by the Institute. **Calypso in New York and the Atlantic World**, which took place on 30 October at Brooklyn College, featured presenters from Trinidad, the U.K., and the far reaches of the U.S. including Alaska. **Kenneth Bilby's** article "Calypso as a World Music" in this issue of the *Newsletter* is a revised version of his conference paper. We are delighted to be publishing as our lead article **Adrienne Fried Block's** "The Composer, The Work, and its Audience, 1820-1920." Dr. Block's article is drawn from her introductory remarks at **A Century of Composing in America, 1820-1920**, a conference held at the CUNY Graduate Center on 17-19 November. The CUNY Graduate Center's next **Graduate Students in Music (GSIM)** conference, to be held on 19 March 2005, will focus on American music studies, and will feature a keynote address by former ISAM director and Graduate Center alumna **Carol J. Oja** (William Powell Mason Professor of Music at Harvard University). For more information about the GSIM conference, please visit <[web.gc.cuny.edu/music/events/GSIM2005.html](http://web.gc.cuny.edu/music/events/GSIM2005.html)>. Finally, the biennial conference **Feminist Theory and Music**, cosponsored by Brooklyn College, the CUNY Graduate Center, and New York University, will be held on 23-26 June 2005. We welcome proposals for papers and panels (please see p. 7).

In 2005, Brooklyn College turns 75, and to celebrate our birthday, on 21-24 March, the Cerf Music Festival will spotlight over thirty years of work from the Conservatory's **Center for Computer Music**. Scheduled guests will include **Charles Dodge, Phill Niblock, Curtis Bahn, Frances White, Richard Karpen, Joan La Barbara, TV Pow, and Ensemble Reflex**. For further information, please visit <[www.bcmusic.org/cerffest](http://www.bcmusic.org/cerffest)>.

Our annual colloquium series, **Music in Polycultural America**, featured four guest speakers in Fall 2004: Graduate Center alumna and former Brooklyn College faculty member **Judith Tick** (Matthews Distinguished University Professor of Music at Northeastern University), who gave a paper on modern feminist scholarship and American music; the 2004 Trinidad Calypso Monarch **Hollis "Chalkdust" Liverpool**, who performed in a concert with Brooklyn College alumnus **Frankie McIntosh** and spoke about the diaspora of calypso; and **Farah Jasmine Griffin** (Director of the Institute for Research in African American Studies at Columbia University) and our own **Salim Washington**, who presented research drawn from their forthcoming book on the collaboration between John Coltrane and Miles Davis. Our guests in Spring 2005 will be **George Lewis, Sherrie Tucker, Daniel Goldmark, and Jason Stanyek**. For further information, please visit our website <[www.bcisam.org](http://www.bcisam.org)>. We are grateful to the Ethyle R. Wolfe Institute for the Humanities and the Cerf Fund for continuing to support our series.

Congratulations to **Judith Tick**, who was inducted this fall into the American Academy of Arts and Sciences, and to **Tania León**, whose music was celebrated at Columbia University in Miller Theater's Composers Portraits concert series in November. I am also pleased to announce my appointment as the new editor of *American Music* beginning in Fall 2005, and invite submissions to the journal.

*Continued on page 14*

## SUPPORT AMERICAN MUSIC

Please send your tax-deductible contribution made payable to **Brooklyn College Member Organization (memo: ISAM)** to:

Institute for Studies in American Music  
Brooklyn College  
Conservatory of Music  
2900 Bedford Avenue  
Brooklyn, NY 11210



### *Behind the Beat* *Jazz Criticism by Mark Tucker*

A 48-page collection of Mark Tucker's *Behind the Beat* columns is available for purchase. Please make check or money order for \$12 (\$10 plus \$2 for shipping/handling) payable to **Brooklyn College Member Organization (memo: ISAM)** and send to the address above.

# Calypso as a World Music

*Editors' note: The following is an excerpt from Kenneth Bilby's paper "Pan-Atlantic Currents: Interpreting Calypso as World Music," delivered at the conference **Calypso in New York and the Atlantic World**, held at Brooklyn College on 30 October 2004.*

A few months ago I found myself in the small village of Cahuita, located in the province of Limón on the Atlantic coast of the Central American country of Costa Rica. Today the province is inhabited by thousands of descendants of West Indians whose foreparents—mostly Jamaicans, but also substantial numbers of immigrants from Barbados, St. Kitts, Trinidad, and other islands—were drawn to Costa Rica during the late nineteenth and early twentieth centuries by the expanding banana empire that was to become the United Fruit Company.

It's around ten at night, and the local watering hole we're visiting is just starting to come alive to the sounds of the house band. A motley group of tourists—Germans, Swiss, Dutch, Italians, British, North Americans, and urban Costa Ricans—shares the space with a good number of locals, as well as a few Miskitu Indians from Nicaragua. All of a sudden, the band announces a guest vocalist for the next number. As it turns out, the guest singer is a white North American expatriate who has been living in the area for a while. While checking out the local scene, he's had a chance to befriend some of the band members. As he swaggers up to the microphone the band launches into an impromptu version of "Day-O."

Virtually everyone in the international audience that night was familiar with the song; in that sense, at least, it could be considered a piece of world music. Indeed, the version I heard is clearly based on the one recorded by Harry Belafonte in 1956 and released on his album *Calypso*, which probably did more than anything before or since to make "calypso" a household word in the United States and across the globe. Ironically "Day-O" was not a calypso, nor was the 1956 hit sung by a Trinidadian calypsonian. Belafonte, a New York-born West Indian of Jamaican parentage, was, by the mid-1950s, a burgeoning actor and folk singer who was uncomfortable being marketed as a calypsonian. Likewise, "Day-O" did not emerge from the Carnival tents of Trinidad, but rather from the docks of Jamaica's ports where banana loaders used the work song to pace themselves as they performed their arduous labor. This obscure folk song, originally restricted to a particular banana-growing subregion of Jamaica, somehow made its way to New York City where, thanks to the American recording industry and the power of mass media, it quickly became a kind of world music. And today, some fifty years later, performed in a bar in Costa Rica, it continues to exemplify this phenomenon, pointing to some of the questions and contradictions that typically arise when musical genres and styles originally rooted in one location end up in other places.

Consider more closely the scene I witnessed that night in Cahuita. In front of an audience made up largely of European and Yankee tourists, a transplanted white American performs a Jamaican song that has come to him not from actual contact with West Indians, but rather via commercial recordings and the magic of

international music distribution. He pronounces the lyrics with an ersatz West Indian accent, and toward the end of the performance, panders to the tourists with unsubtle sexual innuendo, quoting another staple of the Caribbean tourist repertoire—a risqué classic 1950s song called "Banana." On the face of it, what we have here is a picture postcard of Caribbean music that has been uprooted, distorted, and alienated from its original context—a clear example of the projection of foreign fantasies onto a borrowed musical genre. This is especially worrisome in the context of Costa Rica's well-known history of racism toward its citizens of African descent, which continues to have negative repercussions in the present. But recall that it was the band's own idea to invite their American buddy onstage for a bit of fun. More importantly, all the band members were themselves black Costa Ricans whose Caribbean musical repertoire, though it had absorbed much from mass media, was very much a part of their own local Caribbean cultural heritage. Their own West Indian grandparents and great-grandparents had planted bananas for a living, and some of them had performed the backbreaking labor of loading them onto boats from the docks of the United Fruit Company in nearby Puerto Limón. The musicians themselves knew this song for what it was—a work song once sung by members of their own families. And they performed it with relish, in an updated way that, to them, involved no compromise. One might add that this setting, for all its ambiguity, brought together foreign tourists and local inhabitants in a common space of musical enjoyment; it represented one of the relatively few ways, outside of pure economic exchanges, in which all the ethnically diverse people who were present, both tourists and locals, had a chance to interact socially. What results is not easily classifiable as either "authentic" or "inauthentic." As with much of the Caribbean musical activity today lumped together under the label "world music," authenticity is not a simple black-or-white question.

For many contemporary culture critics, the term "world music" has come to represent a kind of incorporation of exotic sounds into a mass-mediated Euro-American-dominated musical economy through the creation of new markets. We all know of the sometimes unhappy results of this process. Divorced from its original social matrix, overdetermined by commercial considerations, and deprived of deeper meanings, music poached from "Others" can easily become a shallow and empty facsimile—a very poor substitute for the real thing. But in the past, as with today's so-called "world music," the outcome of this process was far from predictable, and the expansion of musical markets could lead to surprising results in other parts of the world. Turning back to the case of calypso, even as singers like Belafonte, Nat King Cole, and the Tarriers were winning new North American audiences with their pop interpretations of the genre in the 1950s, the original Trinidadian style was simultaneously being absorbed and creatively refashioned in several other parts of the world, in ways that have yet to receive extensive study.

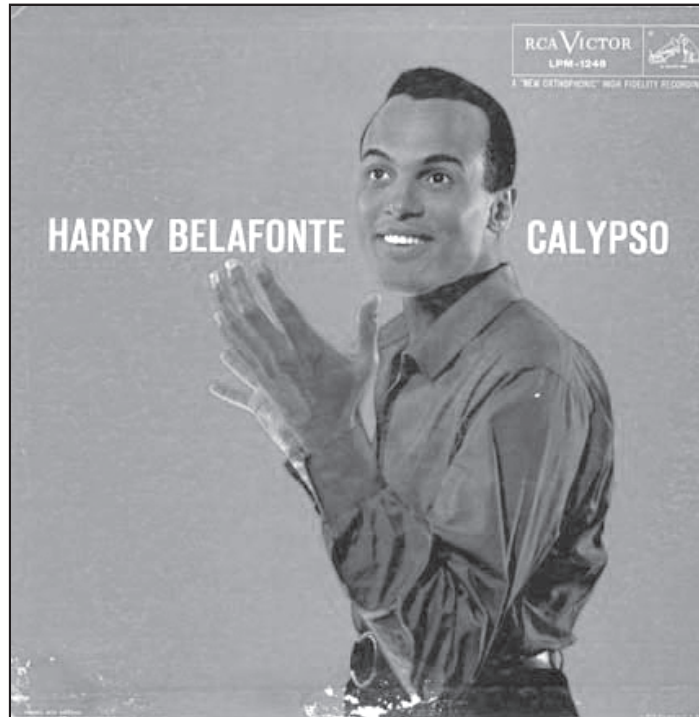
Consider, for example, the proliferation of calypso-influenced styles from Ghana, Nigeria, and other West African countries during the twentieth century. West Indian sailors and soldiers had introduced calypso and other Caribbean styles to the West African coast as far back as the nineteenth century, leading to a distinctive

## Calypso as a World Music (continued)

new hybrid called highlife. But even as highlife music flourished in the 1950s, African versions of calypso held their own. These were no mere imitations. There was no way of mistaking them for the Caribbean original, for their rhythms, melodies, and harmonies were clearly influenced by highlife and other African genres, and their lyrics often dealt with local themes, sometimes in African languages. Like West Indian calypsos, West African examples also sometimes registered political protest. For instance, when the assassination of Congolese leader and Pan-Africanist Patrice Lumumba sent shock waves across Africa and the diaspora in 1961, E. C. Arinze from Nigeria recorded “Lumumba Calypso”:

Man, what have you to say,  
About the death of Lumumba?  
Man, what have you to say,  
About the death of Lumumba?  
Well, we don't like it,  
That is what the people say.  
We don't want it,  
That is what the public say.  
At least something must be done,  
The same could happen to anyone.

The case of calypso in West Africa also reminds us that the migration of sounds is often tied to the migration of people. It is important to remember that the transnational movement of calypso wasn't limited to records; the Caribbean people who originally created and lived the music were themselves transnationals. This brings us to another important hub in the story of calypso's spread across the planet: the U.K. The major wave of migration that brought an unprecedented number of West Indians to British cities such as London, Birmingham, Manchester, and Bristol, beginning in the late 1940s, was backed at first by a calypso soundtrack. Lord Kitchener himself was on the SS Empire Windrush with the first group of 500 immigrants, as was another important calypsonian, Lord Beginner. In London, over the next decade, they and other newcomers recorded some of the most interesting calypso of the time. Along with the usual mix of social commentary, their songs charted the gradual shift from optimism to disillusionment as West Indians adjusted to a new, sometimes harsh setting. Calypsonians in the U.K. also mingled with musicians from Africa and other parts of the Caribbean, and the



*Harry Belafonte, Calypso  
RCA Victor, 1956  
Courtesy of Ray Funk*

way of life and an embodiment of identity. The calypso of Trinidad is one of the earliest examples of a local people's music that originated outside the United States or Europe being drawn into this dialectical tension on a truly international scale. In many ways, its success in the mid-1950s was a harbinger of the kind of globalization of non-Western popular musics that was to become a major trend in the late twentieth century.

Meanwhile, back in the Costa Rican bar, our North American amigo's rendition of Belafonte's faux-calypso reminds us of the challenges we face in interpreting local music styles once they have been transplanted to new locales as a result of transnational migration and the power of the international media. To whom, after all, does “Day-O” belong, and what does it really mean? Should the most famous “calypso” of all time be understood as a quintessentially Jamaican peasant melody, a pan-Caribbean ballad, a denatured work song, an urban folk anthem, a quasi-calypso pop tune, a sentimental refrain for nostalgic West Indians living abroad, a tropical diversion for tourists, or a little of each of these? Or has it become just another shallow and meaningless eddy in the chaotic postmodern swirl? Nearly fifty years after “Day-O” launched America's short-lived calypso craze, its echoes are still heard around the world, seducing us into new conversations about what happens when music crosses borders.

*—Kenneth Bilby  
Smithsonian Institution*

## What Is a River? Annea Lockwood's Sonic Journeys

When Annea Lockwood was invited to teach at Hunter College in 1973, she had already acquired a degree of cult status as a musical original. Now, at 65, she is a renowned composer and a leader of the international progressive musical community. Lockwood, whose break with classical tradition began with the contemplation of common pebbles, has waged a gentle yet steady and determined campaign to showcase and amplify nature in all its glories, from the tiniest stones to the mightiest rivers and beyond. Along the way, Lockwood has become a force of nature in her own right.

Born in New Zealand in 1939, Lockwood moved in 1961 to London, where she studied composition and piano at the Royal College of Music. In 1963-64, she did post-graduate work with Gottfried Michael König at the Musikhochschule Köln.

It was from this male-dominated Germanic musical environment—heavily slanted to the study and development of relationships between music, mathematics, and science—that Lockwood turned her eyes and ears to a contemplation of environmental richness and diversity. She reflects:

I have become fascinated by the complexity of the single sound. I have treated each sound as though it were a piece of music in itself. For me, every sound has its own minute form—is comprised of small flashing rhythms, shifting tones, momentum, comes, vanishes, lives out its own structure. Since we are used to hearing sounds together, either juxtaposed or compared, one sound alone seems simple; but so are the round, scuffed stones lying about everywhere, until you crack one apart and all its intricate beauty takes you by surprise.<sup>1</sup>

For more than forty years, Lockwood has created a body of diverse and culturally significant work. A number of her pieces have become legends. Among the most celebrated of these icons are the *Glass Concerts* (1966-73), the four *Piano Transplants* (1968-72), the *Sound Map of the Hudson River* (1982), and a *Sound Map of the Danube River*, which will be completed in early 2005.

From 1966 to 1973, Lockwood frequently performed her *Glass Concert* on various pieces of glass, which were slapped, rubbed, blown, bowed, popped, and amplified.<sup>2</sup> The recording and publication of excerpts from Lockwood's work with glass drew

international attention. The beauty of the sound and free-spirited atmosphere of the concerts themselves influenced many of us who knew these pieces, and had a profound long-term effect on the composer herself. "It really made me start thinking very, very differently," Lockwood recalled in a 2004 interview with Frank Oteri.<sup>3</sup>

Lockwood's *Piano Burning* (1968) was the first of her four *Piano Transplants* pieces. It was widely cited at its inception as an example of the decline and fall of Western civilization, but was then,

as it is now, a work of enormous poignancy and far-reaching social and musical resonance. *Piano Burning* began as an opportunity to record the sound of fire for a new dance work by the choreographer Richard Alston of London's Strider Dance Company, but the immolation quickly took on a life of its own as an inkblot which lent itself to a multiplicity of interpretations.

A small crowd gathered at the Thames embankment, drawn by Lockwood's attempt to record the sound of a

burning piano. Michael Lee notes that "The attractive and diverse sounds emitted by the burning piano coupled with the delicately purple-tinged flames of burning varnish made a powerful impression on both Lockwood and her impromptu audience."<sup>4</sup>

Special-interest individuals—music professionals and new-music enthusiasts—bought tickets and came together to behold, and ultimately to become a part of, a ritual cremation of a familiar object at the bank of a local river. This was not to be the last of Annea Lockwood's engagements with rivers and the people who are affected by them.

In 1982, Lockwood created her *Sound Map of the Hudson River*. The piece is based on a series of nineteen recordings taken from various locations from the river's source (Lake Tear of the Clouds) to its mouth in the Atlantic Ocean, which Lockwood edited and mixed to create a two-hour installation. Commissioned by the Hudson River Museum in Yonkers, New York in 1982, the work was warmly welcomed by the community that had spent so many years along the banks of the river. Lockwood's *Sound Map of the Hudson River* is now on permanent display at the museum.<sup>5</sup>

In 2002, Lockwood began her most ambitious project, *A Sound Map of the Danube River*. From a series of recordings of sites from its source to its delta, she is making a Sound Map of the river, "interleaved with the memories and reflections of people living by and from the river (in their native languages), forming a



Annea Lockwood at the premiere of *Piano Burning*  
Thames River, London, 1968  
Courtesy of Annea Lockwood

## What Is a River? (continued)

parallel flow of languages and relationship with the river.”<sup>6</sup> The river’s surface is recorded with a microphone; a hydrophone captures a multitude of underwater sounds.

Mixed into these will be the voices of those I am interviewing. Sentences and phrases from the interviews will also be translated into English and German, imprinted on stones which I am collecting from the riverbed, and incorporated into the installation; handling them will give people direct tactile contact with the river’s geological nature...<sup>7</sup> I’m counting on people’s love of picking up rocks to ensure that they will be much handled. It’s a way of feeling the river’s power and of bringing the body into the installation. So much work is virtual right now, in the sense that one’s skin can’t touch it. I think the skin gets hungry.<sup>8</sup>

*A Sound Map of the Danube River* is a work of major and unique social significance. It is the only work I know that begins its cultural journey from the small Danube towns that are closest to the river itself, and moves outward to the major cities. “It’s really important to me that the Map be presented in the small Danube towns, where the river really shapes people’s lives,” Lockwood writes. “The microphone acts as a microscope...and the internal nature of the river becomes so evident when you listen to it close-up...I hope very much to share that with such communities.”<sup>9</sup>

The ritual burning that spontaneously attracted a curious crowd to the banks of the Thames in 1968 has evolved into a massive project that promises to attract a great deal of regional and international attention. (“I think the work has a chance of communicating very directly with people outside the art world, largely because the sounds are unmediated, direct, factual.”<sup>10</sup>) The rural resident who lives in villages where Beethoven sonatas are not played has nonetheless the will and disposition to listen to his or her little bit of local river. In small towns that may not regularly encounter new music, human nature provides the curiosity and, perhaps, a sense of territorial pride that the river that runs just there, close by, is more today than it had seemed for all the years before. Lockwood muses:

I started out thinking what a rich flow of languages and dialects move down that river—10 countries, layers and layers of human migration and history facilitated by the river itself, but especially, how rich the different sounds of those languages might be. So I decided to mix the voices in with the river sounds, the human presence and effect on the river, being inseparable from the river. And this dovetailed with something which has been driving the whole project for me: What is a river? So I’ve been asking everyone I’ve interviewed, “What does the river mean to you?” and the answers come in the local language. So there should be that nice little shock of recognition, of intelligibility for local residents.<sup>11</sup>

A performance of anything by the Vienna Philharmonic is not news in the small towns that dot the Danube, but a curiously alluring river event in Grein and Krems grows steadily stronger as

*Continued on page 14*

## CALL FOR PAPERS Feminist Theory and Music 8

CUNY Graduate Center  
& New York University  
23-26 June 2005



*The International Sweethearts  
of Rhythm, Chicago, 1944*

The biennial Feminist Theory and Music conference will meet for the first time in New York City. We invite proposals on all aspects of musical inquiry, drawing on feminism, gender studies, women’s studies, queer studies, critical race theory, postcolonial studies, and area/ethnic studies from cross-disciplinary perspectives. The conference will consider the relationship of gender, sexuality, and race to the variety of musics in New York City and the implications of feminist and queer music scholarship in a post-9/11 world.

For information on submitting a proposal, visit  
[www.nyu.edu/gsas/dept/music/ftm8](http://www.nyu.edu/gsas/dept/music/ftm8)

**Deadline for proposals: 7 February 2005**

## Religious Music of Jewish Americans

The religious music of Jewish American communities provides an uncommonly rich area for study, as is evident in *Music in Lubavitcher Life* by Ellen Koskoff (University of Illinois Press, 2001; \$39.95) and *The Lord's Song in a Strange Land: Music and Identity in Contemporary Jewish Worship* by Jeffrey A. Summit (Oxford University Press, [2000] 2003; \$21.95). Both books tackle an ambitiously wide range of topics, including gender issues, performance practices, cosmology, and identity. Koskoff's and Summit's analyses of worshippers' comments reveal the multitude of ways in which members of different Jewish communities conceive of their own identity and the meanings they attach to musical codes and performance styles.

Koskoff brings years of experience with her subject matter to her monograph on the Lubavitcher Hasidim of Pittsburgh; Crown Heights, Brooklyn; and St. Paul, Minnesota. Her long engagement with the Hasidim, dating back to the start of her dissertation fieldwork in 1973 and her childhood in Pittsburgh, makes for cogent descriptions of difficult concepts. She illustrates her exploration of Lubavitcher cosmology with examples of Lubavitcher musical composition as performed and notated in publications. In her study of *Habad* (the Lubavitcher religious philosophy) in musical sound and structure, Koskoff demonstrates how four stanzas of "The Rav's Nigun" correspond to "fours" prominent in the Lubavitcher idea system: the four worlds, the four letters of God's name, and the four-stage process of mystical unity with God, consisting of reciting prayers or performing Commandments, introspection and self-evaluation, work and service, and union with the divine.

Music and related performance contexts such as skits also provide a means to understanding Lubavitcher attitudes towards the past, tradition, lineage, contemporary society, and identity. Koskoff shows the permeability of denominational boundaries, providing a perceptive look at the *Ba'al Teshuvah*, or person who "returns" to an Orthodox lifestyle. Especially noteworthy is her attention to matters of gender throughout the volume. She not only documents segregated musical spaces for women, but also brings a nuanced analysis to the myriad ways Lubavitcher men and women conceive of gender distinctions, how gender is performed, and how gendered practices are related to the dictum

of *kol isha* (from *kol b'isha ervah*, literally, "a woman's voice is a sexual incitement").

*Kol isha*, a rule first formulated in the sixth century that has led to a ban on women's singing voices being heard by men under certain circumstances, is the nexus of Jewish musical issues of gender. Koskoff's interviews with Lubavitchers on this subject reveal a wealth of opinions and ideas from both men and women in the community. Her feminist sensibilities often clashed with the Lubavitchers' values, but her willingness to explore these dynamics helps to explain Lubavitcher attitudes towards matters of gender and the relationship between liberal Jews (such as Koskoff) and Hasidim.

The image shows a musical score for the hymn 'Lekhah Dodi'. It consists of four staves of music in a single system, each with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The first staff begins with 'Le - khah do - di li - krat ka - lah pe - nei Sha - bat ne - ka - be - lah. Le -'. The second staff continues with 'khah do - di li - krat ka - lah pe - nei Sha - bat ne - ka - be - lah.'. The third staff is labeled 'Verse: Sha - mor ve - za - khor be - di - bur e - chad hish - mi - a - nu El ha - me - yu - chad.'. The fourth staff ends with 'A - do - noi e - chad u - she - mo e - chad le - shem ul - ti - fe - ret'.

Excerpt from *Lekhah Dodi*  
transcribed by Jeffrey Summit  
Courtesy of Oxford University Press

Some aspects of contemporary Lubavitcher life are regrettably missing from Koskoff's study. Most conspicuously, there is little analysis of two major and public areas of controversy: the tensions between Lubavitchers and African Americans in Crown Heights that exploded in the August 1991 riots, and the conflict between Lubavitchers and other Jews over what seems to non-Lubavitchers to be, rightly or wrongly, an increasing association of The Rebbe (the late Menachem Mendel Schneerson) with the

Messiah ("Moshiach"). These omissions may be due to the age of the research—the book was published in 2001, but most of the interviews and fieldwork dates from the mid-1970s and early 1990s—or perhaps Koskoff's desire to avoid sensationalizing the Lubavitcher community.

Jeffrey Summit is a Rabbi and the leader of the Tufts University Hillel as well as an ethnomusicologist. He brings his intimate familiarity with Jewish worship to his task of exploring five worship communities in the Boston area, each associated with a distinct approach to Judaism: the Tufts Hillel; B'nai Or, a *havurah* (small fellowship group); Beth Pinchas, a Hasidic synagogue; Temple Israel, a Reform congregation; and Shaarei Tefillah, a Modern Orthodox congregation. While these five diverse groups share many qualities, all are Ashkenazic (following Eastern and Central European custom), middle-class, and products of institutions developed in the United States. And in all five communities, the singing of the hymn *Lekhah Dodi* is a central moment in the Friday night *Shabbat* (Sabbath) service.

*Continued on page 15*



## More News from Nowhere

In an essay entitled “What Is Freedom?” Hannah Arendt argued that real political freedom is “the freedom to call something into being which did not exist before, which was not given, not even as an object of cognition or imagination, and which therefore, strictly speaking, could not be known.”<sup>1</sup> This notion of freedom—while not the only pertinent one—plays an important role in modern Western valuations of improvisation. The title of *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*, ed. Daniel Fischlin and Ajay Heble (Wesleyan University Press, 2004; \$29.95) suggests an unexplored space, and several contributors discuss improvisation as a way of getting to somewhere new and unprecedented—to a *terra incognita* away from society’s stifling conventions. However, as George Lewis points out in his essay, when many musicians talk about *freedom*, they are talking not just about the notion articulated by Arendt of a freedom to forget the past and create something entirely new in the moment, but also about the freedom—or more precisely the power—to keep endangered histories alive. The majority of the book’s sixteen essays are concerned with improvisation and power: they explore how political coalitions give people the power to improvise, and, conversely, how improvisation facilitates political coalition-building.

Several articles concern groups of diverse artists who use improvisation to accommodate each other’s differences. A commitment to improvisation is a commitment to adaptability which makes collaborations among strangers possible. Jason Stanyek writes that a belief in “pan-Africanism,” shared by many blacks around the world, has led to adventurous collective improvisations among black musicians from disparate cultures. Dizzy Gillespie and the Cuban percussionist Chano Pozo spoke different tongues and played in different musical languages, yet their belief in common African roots motivated them to combine their musical resources. To effect such a combination, they relied on their skills as improvisers. Following Stanyek’s thread, Michael Dessen analyzes a more recent, similarly African-roots-inspired communion between jazz saxophonist Steve Coleman and the folkloric group AfroCuba de Matanzas.

Julie Dawn Smith raises an excellent example of political coalition-building through musical improvisation. Membership in the London-based Feminist Improvising Group (FIG) was based as much on the members’ gender, sexual and racial identities, and political views as it was on their musical skills and styles. Some of the improvisers lacked conventional musical skills but were, in the words of one of the founders, “politically very right and in terms of improvising picked up nice things” (p. 237). The free

improvisation genre—in which spontaneous adaptation and tolerance are (in theory) taken to their natural limits—allowed these women to perform together without having to worry about the usual standards of competence. Defying society’s prohibition against women making ugly noises, FIG used the extreme timbres typical of free jazz to intensify the stage show’s in-your-face queer sexuality and feminist shock politics.

Two other articles address all-female improvising collectives. Pauline Oliveros’s essay emphasizes the benefits of maintaining a safe space for women improvisers away from their male counterparts, who tend in her view to be more competitive and to insist more on technical virtuosity. Sherrie Tucker agrees with Oliveros about the potential benefits of all-women improvising communities, but also conveys her and her informants’ irritations with the label “women-in-jazz.” Many working women musicians would like more attention to be paid to the word “musician” and less to its modifier “woman.”

George Lewis’s influential essay “Improvised Music After 1950: Afrological and Eurological Perspectives” is reprinted in *The Other Side of Nowhere* with an afterword.<sup>2</sup> Lewis takes aim at writers of textbook histories of post-war experimental music for having unanimously marginalized Charlie Parker and other experimentalists associated (often against their wills) with “jazz.” He places some of the blame on John Cage and his disciples, who went out of their way to dismiss jazz as hopelessly banal and mired in tradition. Lewis smells fishy history: is it merely a coincidence that Cage discovered *indeterminacy* immediately after the

improvisational breakthroughs of Parker and his bebop colleagues? Cage pointed to European improvisational precedents of a century and a half ago, to ancient East Asian practices—in short, to any sources of influence other than the most immediate and probable ones. Lewis suggests that white composers, threatened by the new jazz’s encroachments on the territory of high art, pooled their power resources to generate their own exclusive experimentalist “other side of nowhere.” It is Cage’s spin on jazz, backed by his white high priest image, that continues to inform the academic canons of post-war Western experimental music. It is high time to desegregate twentieth-century music history textbooks—with any luck, Lewis’s article will move the academic community toward this end.

One of this collection’s charms is its eclecticism, with offerings ranging from Michael Jarrett’s uninterrupted collage of quotes from famous jazz record producers such as Milt Gabler and Michael Cuscuna, to Krin Gabbard’s article on Marlon Brando’s

*Continued on page 15*



Steve Coleman  
photo by Michael Wilderman  
JazzVisionsPhoto.com

## Reviving the Folk

The self-conscious revival of traditional music by urban Americans persisted throughout much of the twentieth century and shows no sign of abating in the new millennium. Yet the phenomenon has received surprisingly little consideration by scholars. The generation of folklorists trained in the 1960s was steered away from the folk music revival by the discipline's founding father, Richard Dorson, who disparaged urban folk singers as practitioners of "fakelore." Until recently, American ethnomusicologists have focused their attention almost exclusively on music cultures outside of the United States, paying little heed to the diaspora of non-Western folk music to our urban centers and the revival of ethnic expressions among second- and third-generation members of immigrant communities. As a result, most of the coverage of America's urban folk music revivals has come from the popular press and biographers.

For folklorists, the dam finally broke in 1993 with the publication of Neil Rosenberg's volume *Transforming Tradition: Folk Music Revivals Examined*, a compilation of essays by folk music scholars—many of them musicians who had come to the study of folklore via the revival—who grappled with issues of authenticity and invented tradition. Three years later came Robert Cantwell's *When We Were Good: The Folk Revival*, a provocative and personal account of the revival that pondered the cultural construction of "folkness" among post-war urban Americans who embraced musical traditions with which they had little prior contact.<sup>1</sup>

The first comprehensive historical account of America's post-war revival has arrived with the publication of Ronald Cohen's *Rainbow Quest: The Folk Music Revival and American Society, 1940-1970* (University of Massachusetts Press, 2002; \$24.95). Cohen, a social historian and long-time observer of the revival, draws on interviews, personal journals, and period press criticism to tell the compelling story of urban America's embrace of southern folk music. He anchors the post-war revival in the early collecting efforts of John and Alan Lomax, the introduction of the music to northern audiences by Lead Belly, Woody Guthrie, and the Almanac Singers, and the efforts by culturally minded progressives to integrate folk music into unions and leftist movements of the 1930s and early 1940s. The story continues with the initial attempts to popularize folk music by Pete Seeger and the Weavers in the early 1950s, the forcing of the music underground by the Red Scare, and its subsequent re-emergence in the late 1950s as a commercially viable music in the hands of the Kingston Trio and flock of sweet-swinging popularizers. The commercial revival peaked in 1963 with ABC's nationally televised show *Hootenanny*, and began to spiral into decline from a combination of internal squabbles, the post-Beatles revitalization of rock music, and the transformation of folk to folk rock by young rebels like Bob Dylan.

Although Cohen does not challenge the standard narrative of the urban folk revival as it has previously appeared, somewhat piecemeal, in the popular press, he does offer a unique insider's perspective that focuses less on the star performers and more on the cultural workers—record producers, promoters, club owners, festival organizers, magazine editors, and journalists—who

provided the infrastructure that made the revival possible. Cohen identifies a number of prominent figures, but three in particular emerge as having left an indelible imprint on the revival: Irwin Silber, the outspoken leftist founder of People's Songs and long-time editor of the revival's most important periodical, *Sing Out!*; Izzy Young, the bohemian promoter, collector, and commentator who founded the Greenwich Village Folklore Center in 1957; and Robert Shelton, the *New York Times* journalist who chronicled the revival from the late 1950s through the 1960s. These three mercurial figures often crossed swords over what constituted authentic folk song, the effects of mass media and commercialization on traditional music, and the role leftist politics should play in the revival. Their raucous and very public debates revealed the internal fissures that plagued the revival and eventually contributed to its decline.

In addition to covering three decades of intense folk music activity, *Rainbow Quest* extends a broad geographic reach. New York City's Greenwich Village is positioned at the center of the study, but ample attention is paid to folk clubs and festivals in Boston, Chicago, and the Bay area, and considerable space is devoted to the legendary Newport Folk Festival that became a national showcase for folk music in the early 1960s. Given its chronological scope, *Rainbow Quest* offers only a glimpse of the ongoing force folk music would play in post-1970 America. A lengthier final chapter might have further expanded Cohen's closing observation that a variety of folk styles, ranging from bluegrass, old-time fiddling, and blues to Cajun, klezmer, and Celtic, have flourished in the wake of the 1960s' commercial revival. Yet Cohen has managed to pack a tremendous amount of information into this lucidly written and meticulously documented work that will provide a solid historical baseline for future research.

Inquisitive readers will undoubtedly want to know more about the revival's founding fathers and mothers highlighted throughout Cohen's study. Recent biographies of Woody Guthrie and Josh White now take their place on the shelf next to Kip Lornell and Charles Wolfe's *The Life and Legend of Leadbelly*, David Dunaway's *How Can I Keep from Singing: Pete Seeger*, Jean Ritchie's *Singing Family of the Cumberlands*, and Shelly Romalis's *Pistol Packin' Mama: Aunt Molly Jackson and the Politics of Folksong*.

Ed Cray's *Ramblin' Man: The Life and Times of Woody Guthrie* (W.W. Norton, 2004; \$29.95) presents a richly detailed and impeccably sourced account of one of America's most heralded folk figures. Drawing on scores of interviews and written materials from the Woody Guthrie Archive, Cray narrates Guthrie's tumultuous life, opening with his troubled childhood in Oklahoma and West Texas, then tracing his sojourn west to California and his transformation from a hillbilly radio singer to a topical songwriter and voice of downtrodden working people. In 1940, the twenty-eight-year-old Guthrie landed in New York City where, through his association with Alan Lomax, Pete Seeger, and Folkways Records producer Moe Asch, he became a pivotal player in the burgeoning urban revival. While touting his achievements as a songwriter, performer, and activist, Cray

## Reviving the Folk (continued)

conveys Guthrie's deep frustrations at not achieving more success as a journalist and fiction writer. Nor does the biographer shy away from the darker side of Guthrie's life—the alcoholism, the three failed marriages, and the devastating and eventually fatal thirteen-year bout with Huntington's disease. Cray deftly paints a balanced picture that avoids the romantic mythologizing and heavy-handed politicizing that characterize much of the previous writings on Guthrie.

Following Lead Belly, the most influential African American figure in the post-War folk music revival was South Carolina native Josh White. Ignored for decades by critics and folk music specialists who found his style too slick and his politics compromised following his 1950 voluntary appearance before the House on Un-American Activities Committee, White's story has finally been told in Elijah Wald's informative biography, *Josh White: Society Blues* (Routledge Press, 2000; \$22.95). Wald recounts White's childhood years of beating a tambourine and passing the cup as a lead boy for blind South Carolina singers, his initial success at recording Piedmont-style blues and spiritual numbers, and his migration to New York City in the early 1930s where he would eventually join Guthrie and Lead Belly in the early folk music revival. Like his Oklahoma and Louisiana-bred counterparts, White was a product of humble rural roots who suddenly found himself swept into a leftist cultural movement that embraced him as an authentic voice of the oppressed folk and a champion in the struggle for racial equality. But unlike the rough-voiced Guthrie and Lead Belly, White was able to polish his sound and professionalize his act for white listeners who frequented establishments like Greenwich Village's Café Society in the 1940s, allowing him to reach a broader audience and land occasional appearances on Broadway and in Hollywood productions. Blacklisted in the 1950s and subsequently denounced by his leftist admirers for his partial cooperation with red-baiting government officials, White limped through the 1960s without proper recognition of his earlier accomplishments that helped set the stage for the commercial folk music boom. Wald's engaging biography and the recent reissue of White's early recordings should help restore his legacy.

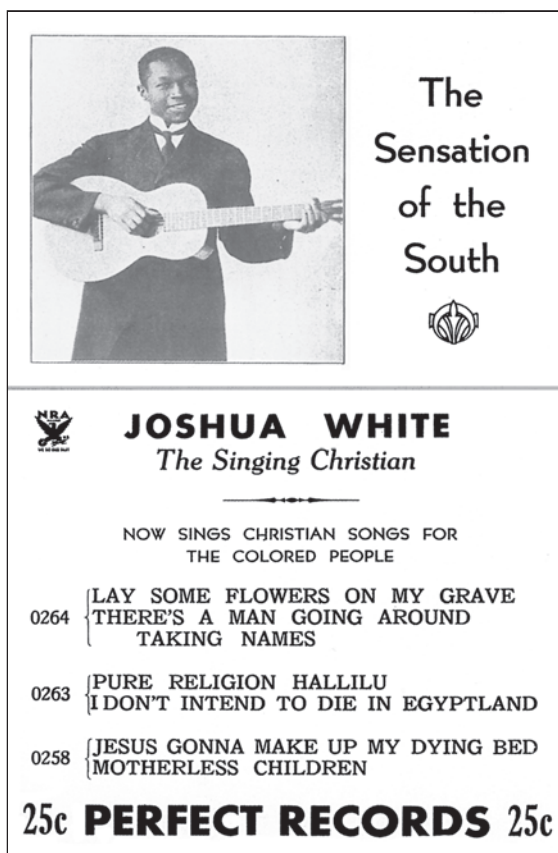
One figure who loomed large over the revival and whose biography has yet to be written is folk music collector, promoter, record and radio producer, and scholar Alan Lomax. The recently

published *Alan Lomax: Selected Writings, 1934-1997* (Routledge Press, 2003; \$19.95), edited by Ronald Cohen, reveals Lomax's tremendous influence on the ways American folk music was collected and presented to urban audiences. The compilation opens with Lomax's captivating accounts of traversing the southern United States with his father, John Lomax, recording black songsters in lumber camps, juke joints, and prison farms during the Depression. A second section focusing on the late 1950s and early 1960s includes Lomax's admonishment of urban "folkkniks" for not paying sufficient attention to authentic singing style, his ringing endorsement of bluegrass music as "folk music in overdrive," and a plea to *Sing Out!* readers to look to the plethora of ethnic folk styles that abound in America's urban immigrant communities. Lomax's 1977 essay on cultural equity and the need to harness the electronic media to preserve and promote local music cultures laid the foundations for much of the cultural work being carried out today by government-sponsored folklorists and ethnomusicologists.


John and Alan Lomax surface as pivotal figures in Benjamine Filene's provocative study, *Romancing the Folk: Public Memory and American Roots Music* (University of North Carolina Press, 2000; \$19.95). Filene focuses on a group of cultural mediators—folklorists, record producers, and performers—who bridged the gap between local music cultures and broader American audiences, and the ways in which those mediators shaped popular perceptions about the folk and their music. The Lomaxes' promotion of Lead Belly in New York City during the 1930s and 1940s, for example, brought urban audiences in direct contact with a bona fide southern folk performer, while maintaining an image of the

Louisiana songster as an exotic and perhaps dangerous primitive. That legacy, according to Filene, ultimately prevented Lead Belly from achieving more commercial success and broader recognition in his lifetime. Filene's commentary on Seeger and Dylan, figures he identifies as cultural outsiders who became emissaries for the traditions they embraced, provides fresh insight into the process by which new styles and songs, perceived by their makers to be folk, emerged as an important component of the folk revival. *Romancing the Folk* is a valuable work that provides an intriguing new perspective on how modern urbanites constructed ideal images of authentic folk music and used those perceptions for their own personal, social, and political agendas.

*Continued on page 14*



The  
Sensation  
of the  
South

 **JOSHUA WHITE**  
*The Singing Christian*

NOW SINGS CHRISTIAN SONGS FOR  
THE COLORED PEOPLE

0264 { LAY SOME FLOWERS ON MY GRAVE  
THERE'S A MAN GOING AROUND  
TAKING NAMES

0263 { PURE RELIGION HALLILU  
I DON'T INTEND TO DIE IN EGYPTLAND

0258 { JESUS GONNA MAKE UP MY DYING BED  
MOTHERLESS CHILDREN

25c **PERFECT RECORDS** 25c

*Advertisement for Josh White's  
spiritual recordings, ca. 1933*

## The Composer (continued)

Over the ensuing years, immigrant musicians from eastern and southern Europe greatly diversified New York City's musical soundscape. By the late nineteenth century, composers and songwriters from Latin America also made their presence known, as John Koegel demonstrates in his work on New York-based Cuban composers Ignacio Cervantes and Emilio Agramonte and Mexican popular songwriters Carlos Curti, Miguel Lerdo de Tejada, and María Grever.<sup>21</sup>

During most of the nineteenth century, audiences were virtually the sole source of support for the presenters of all forms of musical entertainment. Even later in the century, when wealthy boxholders contributed large sums to the Metropolitan Opera, they occupied 120 seats, comprising but three percent of the audience. We know who the boxholders were, while the identity of the majority of the audience remains unknown. What was the class, ethnic, and gender distribution of that audience, whose support had to have been a substantial part not only of an opera company's income but also of other kinds of musical presentations?

Sam Lucas (1840-1916), a gifted African American composer, singer, and actor, dealt with a fault line among audiences segregated by race.<sup>22</sup> Sandra Graham argues that Lucas's songs fall into two distinct categories: those modeled after southern African American folk spirituals and written in dialect, and those resembling European American sentimental parlor songs composed in standard English. In writing separate works for white and black audiences, he succeeded in bridging that fault line—a reflection of W. E. B. Du Bois's concept of the double consciousness of African American identity.<sup>23</sup>

And what of the music of theater composers? Did they compose for a general or a special audience? Antebellum theater audiences were predominantly male. After the war's end, Tony Pastor's variety shows were presented as not only evenings but also matinees with an eye to developing a new audience of women and children, for whom they cleaned up their acts. They also set aside the front rows of evening performances for women and their companions. The question of how changing audiences influenced composers is a topic still to be addressed.

The Philharmonic's audiences were probably equally divided regarding gender according to the lists of subscribers printed in their programs. There were a few who were wealthy, the rest probably middle-class. Attendees at the Philharmonic's three open rehearsals—single tickets fifty cents—were heavily female because women could attend matinees without male escorts and for half price.<sup>24</sup> The following comment reveals both musical literacy and class: "In the roughest weather some of the [Philharmonic] subscribers may be seen struggling through the streets, their togal garments projecting like vanes of churches, with pianoforte scores under their arms."<sup>25</sup> This was not weather to walk in if you could afford a conveyance that protected from the elements, thus suggesting that those intrepid attendees were middle-class. That score under the arm suggests a level of musical literacy sufficient to play piano reductions of symphonies. Diaries from the period, by George Templeton Strong and John Ward, confirm that practice as does the regular practice of publishers who issued piano

reductions simultaneously with full scores.<sup>26</sup> Thomas Christensen suggests that the audience's engagement with the music, and not necessarily the sacralization of music, prompted the demand for quiet during performances.<sup>27</sup> More thorough accounts of reliable audience profiles will someday lead to a study of American audiences similar to William Weber's of European audiences in his *Music and the Middle Class*.<sup>28</sup> Such a study of audience response suggests a reception history less dependent on published criticism.

Each new generation needs to rewrite the history of nineteenth-century American music, reflecting current research and new contextual thinking. Among other issues, future histories will have the task of integrating into the narrative a larger sampling of compositions by immigrants of all backgrounds, and further exploring the relationship of composers with their audiences, the former as an essential part of performance history, the latter as an indispensable aspect of reception history.

—City University of New York, Graduate Center

*Editors' note: Music in Gotham, an NEH-funded project directed by Adrienne Fried Block and John Graziano, hosted a conference at the CUNY Graduate Center on 17-19 November 2004 entitled A Century of Composing in America, 1820-1920. The preceding article is drawn from Dr. Block's introductory paper.*

*Music in Gotham is chronicling musical life in New York City from 1862 to 1875 to create a searchable database and a narrative history by musical genre from opera and concert presentations to theater and minstrel shows. Viewing the nineteenth century from this historical vantage point, the project looks back over forty years to consider the forces that helped shape musical life during the 1860s and 70s, and looks ahead to discover incipient trends unleashed by the Civil War.*

### Notes

<sup>1</sup> Emory Holloway, ed., *Leaves of Grass: The Collected Poems of Walt Whitman*, (Blue Ribbon Books, 1942), 339. The reference to "Italia's peerless compositions" could refer to opera, to which Whitman was devoted, to airs from opera turned into popular songs, or to parodies of opera included in blackface minstrel shows.

<sup>2</sup> Charles Hamm, *Music in the New World* (W.W. Norton, 1983), 173.

<sup>3</sup> In our search through contemporary newspapers and journals, we have discovered—or more correctly rediscovered—the names and music of once celebrated but long neglected or forgotten male composers, and reference to almost no women composers. Compositions by women finally began to be heard in professional performance venues toward the end of the century. For a history of nineteenth-century American women composers, see Judith Tick, *American Women Composers Before 1870* (University of Rochester Press, [1983] 1995). For a list of works about and by three women composers included in this conference, visit <web.gc.cuny.edu/brookcenter/gotham.htm>.

<sup>4</sup> Howard Shanet, *Philharmonic; A History of New York's Orchestra* (Doubleday & Company, 1975), 72, 81.

<sup>5</sup> New-York Historical Society, from diary of George Templeton Strong, 29 May 1868.

<sup>6</sup> Dale T. Knobel, "America for the Americans": *The Nativist Movement in the United States* (Twayne Publishers, n.d.), 106-107.

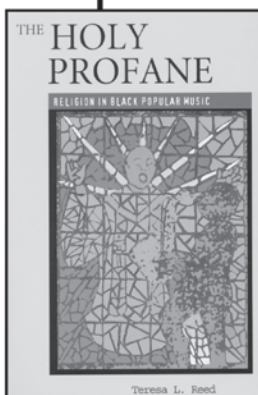


**COUNTRY MUSIC GOES TO WAR**

Edited by Charles K. Wolfe and James E. Akenson

Examines the output of country musicians responding to America's large-scale confrontations in recent history, addressing ways in which country songs and artists have energized public discourse and inspired millions of minds.

\$35.00 cloth



**THE HOLY PROFANE**

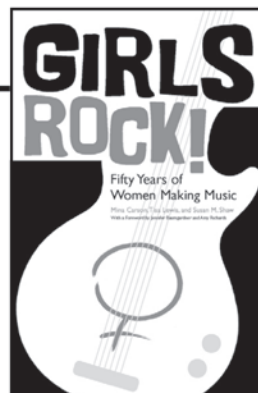
Religion in Black Popular Music  
Teresa L. Reed

Winner of the 2004 ARSC Award for Best Research in Recorded Rock, Rhythm & Blues or Soul

"A scholarly yet accessible examination of just how often the sacred and the secular have been interwoven in the popular music of African Americans."

—*Arkansas Review*

\$25.00 new in paper



**GIRLS ROCK!**

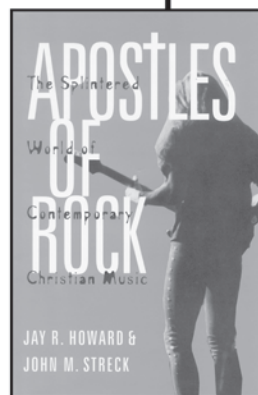
Fifty Years of Women Making Music

Mina Carson, Tisa Lewis, and Susan M. Shaw

Foreword by Jennifer Baumgardner and Amy Richards

"The stories are touching, personal, gritty, real, and political. . . . It gave me a sense of a legacy, that we have grandmas who've been building these bridges for us. It's a powerful thing to be written into being, to illuminate the hidden stories with joy."—*Clamor*

\$29.95 cloth



**APOSTLES OF ROCK**

The Splintered World of Contemporary Christian Music

Jay R. Howard and John M. Streck

"The thoughtful analyses and conclusions are invaluable to historians and other scholars."—*Journal of Southern History*

\$25.00 new in paper

At bookstores • 800/839-6855 • [www.kentuckypress.com](http://www.kentuckypress.com)

<sup>7</sup> Matthew Frye Jacobson, *Whiteness of a Different Color: European Immigrants and the Alchemy of Race* (Harvard University Press, 1998), 78 ff.

<sup>8</sup> Louis C. Elson, *The History of American Music* (Burt Franklin, 1925, repr. 1975), 225.

<sup>9</sup> For a fuller treatment of the issue of German immigrant musicians, see my unpublished paper, "New York's Orchestras and the 'American' Composer: A Nineteenth-Century View," in *Importing Culture: European Music and Musicians in New York City, 1840-1890*, ed. John Graziano (under review).

<sup>10</sup> Nancy Newman, *Good Music for a Free People: The Germania Musical Society and Transatlantic Musical Culture of the Mid-Nineteenth Century*, Ph.D. diss., Brown University, 2002, 119-23; John Graziano, "Jullien and His Music for the Million," in *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*, ed. Richard Crawford, R. Allen Lott, and Carol J. Oja (University of Michigan Press, 1990) 197-98.

<sup>11</sup> William Weber, *Music and the Middle Class: The Social Structure of Concert Life in London, Paris and Vienna* (Holmes and Meier, 1975); see also Newman, *Good Music*, 101, for a sample program.

<sup>12</sup> *Theodore Thomas: A Musical Autobiography*, Vol. 1, ed. George P. Upton, with a new introduction by Leon Stein (Da Capo Press, [1905] 1964), front matter facing copyright page.

<sup>13</sup> Michael V. Pisani, "Composing in the Theater: The Work of a Late Nineteenth-Century New York Music Director," paper presented at the conference "A Century of Composing in America."

<sup>14</sup> s.v. Richard C. Lynch, "Edward Mollenhauer," *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie (Macmillan Press Limited, 1986). Mollenhauer wrote at least two operas, one entitled *Manhattan Beach, or Love Among the Breakers* (1878, probably lost).

<sup>15</sup> Michael V. Pisani, "Longfellow, Robert Stoepel, and an Early Musical Setting of *Hiawatha* (1859)" *American Music* 16/1 (Spring 1998): 45-85.

<sup>16</sup> Quoted in Louis Menand, *The Metaphysical Club: A Story of Ideas in America* (Farrar, Straus, and Giroux, 2001), 400-401.

<sup>17</sup> Karen Ahlquist, *Democracy at the Opera: Music, Theater, and Culture in New York City, 1815-60* (University of Illinois Press, 1997), 157.

<sup>18</sup> Jill Van Nostrand, "From 'Dixie' to 'Striking Ile': the Walk-Arounds of Dan Emmett and Bryants' Minstrels, 1858-1868," paper presented at the conference "A Century of Composing in America."

<sup>19</sup> Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (Oxford University Press, 1999), 883.

<sup>20</sup> Eric Lott, *Love and Theft: Blackface Minstrelsy and the American Working Class* (Oxford University Press, 1995), 94.

<sup>21</sup> John Koegel, "Latin Tinge or Mosaic?: Mexican and Cuban Composers in New York, ca.1880-1920," paper presented at the conference "A Century of Composing in America."

<sup>22</sup> Eileen Southern, *The Music of Black Americans: A History*, 2<sup>nd</sup> ed. (W. W. Norton, 1983), 237 *et passim*.

<sup>23</sup> Sandra Graham, "Composing in Black and White: The Songs of Sam Lucas," paper presented at the conference "A Century of Composing in America."

<sup>24</sup> New-York Historical Society, diaries of Gertrude Kellogg. These diaries contain multiple entries for attendance at Philharmonic rehearsals, for example, 19 March, 13 April, 19 October, and 7 December 1864.

<sup>25</sup> *The New York Times* (11 November 1862).

<sup>26</sup> New-York Historical Society, diaries of Strong (1820-1875), 18 January, 16 December, and 31 December 1866; diaries of John Ward (1838-1896), 19 May, 22 May, and 30 May 1865.

<sup>27</sup> Thomas Christensen, "Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception," *Journal of the American Musicological Society* 52/2 (Summer 1999): 286.

<sup>28</sup> Weber, *Music and the Middle Class*.

## Lockwood (continued)

it passes from village to village. Local news becomes national news in Vienna and in Budapest, working its way outward to places that never knew these towns, nor very much about the great and beautiful river that runs along their shores.

In her twenties, Lockwood pondered the beauty and “spirit” of tiny stones. Though she could not have known then that these pebbles would eventually lead her to map the mighty Danube, the seeds of her originality and talent were already in place. Lockwood’s music is rooted in a cosmology that recognizes the innately spiritual core that she sees in stones, glass, rivers, animals, and, of course, the men and women who occupy and share our environment. By manipulating, re-contextualizing, and framing the common elements that form the fabric of our lives, Lockwood opens our ears, our eyes, and our selves to worlds of beauty that resonate from the surface to the depths of our beings.

What is a river? Much more than we knew it to be before Annea Lockwood showed us how to experience it with fresh ears and open minds.

—Noah Creshevsky  
New York City

### Notes

<sup>1</sup> Annea Lockwood, liner notes for *The Glass World of Annea Lockwood* (Tangent Records, 1970).

<sup>2</sup> A recording of one of these concerts was issued by Tangent Records in 1970, and reissued by What Next? in 1996. *Glass Concert 2* was published in *Source: Music of the Avant Garde 5* in 1969.

<sup>3</sup> See <[www.newmusicbox.org](http://www.newmusicbox.org)>, January 2004.

<sup>4</sup> Michael Lee, “Annea Lockwood’s Burning Piano, Scuffed Stones, and Noble Snare: Feminist Politics and Sound Sources in Music,” *Women & Music: A Journal of Gender and Culture* 3 (1999): 60.

<sup>5</sup> This work has also been released in a condensed format as a recording on the Lovely label (2081), 1989.

<sup>6</sup> Lockwood, Project Description, 2002.

<sup>7</sup> *Ibid.*

<sup>8</sup> Correspondence with the author, September 2004.

<sup>9</sup> *Ibid.*

<sup>10</sup> *Ibid.*

<sup>11</sup> *Ibid.*

## ISAM Matters (continued)

Finally, we note with sadness the death of **Edward T. Cone** on 23 October 2004. Dr. Cone’s work as a writer, composer, pianist, teacher, and philanthropist will long be remembered. His books *Musical Form and Musical Performance* and *The Composer’s Voice* influenced countless scholars, and the volumes he edited with Benjamin Boretz, including *Perspectives on American Composers* and *Perspectives on Contemporary Music Theory*, will continue to be read by new generations of students. Dr. Cone was a generous supporter of contemporary composition in America, and through his foundation, provided major support for our festivals celebrating Henry Cowell (1997) and Ruth Crawford Seeger (2001). Donations in his memory may be made to Friends of Music, Woolworth Center, Department of Music, Princeton University, Princeton, NJ 08544.

—Ellie M. Hisama

## Reviving the Folk (continued)

The scholarly literature devoted to folk music revivals in America has focused almost exclusively on the period stretching from the late Depression through the mid-1960s, and on the introduction of southern folk styles—blues, ballads, spirituals, work songs, and string band music—to northern urban audiences. The survival and revival of ethnic music and dance traditions among immigrant communities that Lomax noted some forty years ago are only now being fully documented by folklorists and ethnomusicologists working in government-supported positions, but to date have failed to receive adequate attention from scholars.

An exception in this area is the work of ethnomusicologist Mark Slobin, whose brief but insightful monograph, *Fiddler on the Move: Exploring the Klezmer World* (Oxford University Press, 2000; \$26.00), points the way toward serious analysis of ethnic music revivals. Struggling for language to describe the transformation of centuries-old European Ashkenazic musical traditions following their transplantation, decline, and revival in Jewish American communities, Slobin draws on a concept developed by folklorist/cultural studies specialist Barbara Kirshenblatt-Gimblett who defines “heritage music” as “... music that has been singled out for preservation, protection, enshrinement, and revival” (pp. 12-13). Klezmer is one of many styles of contemporary heritage music, Slobin argues, that has been shaped by a combination of overlapping forces including allegiance to a real or imagined national homeland, the desire to reconnect with one’s roots, the attraction of the exotic, the diasporic cycling and recycling of cultural forms and ideas, and the power of transnational media networks. Slobin presents a useful framework for navigating the complex crosscurrents of identity politics, community building, aesthetic preferences, and market forces that have swirled around the klezmer revival over the past three decades. An additional volume edited by Slobin, *American Klezmer: Its Roots and Offshoots* (University of California Press, 2002; \$19.95), includes Kirshenblatt-Gimblett’s must-read essay on heritage, revival, and tradition, as well as accounts of the klezmer revival as seen through the eyes of influential musicians such as Michael Alpert, Hankus Netsky, Walter Zev Feldman, Henry Sapoznik, and Alicia Svigals.

Slobin and his collaborators have provided valuable direction for the further study of American heritage and folk music revivals that today range from decades-old interest in klezmer and Celtic styles to the more recent proliferation of Afro-Caribbean, Latin American, and Asian folk music and dance ensembles in immigrant communities across the United States. Urban ethnomusicologists and folk music specialists willing to turn their attention to the wealth of revived and self-consciously transformed local music cultures in their own backyards will find no dearth of fascinating material to study.

—Ray Allen

### Note

<sup>1</sup> For a review of *When We Were Good* by Robert Cantwell, see Nancy Groce, “Singing Folk,” in *ISAM Newsletter* XXVI/1 (Fall 1996): 13.

## Music of Jewish Americans (continued)

After a concise summary of Jewish worship comes the book's centerpiece, a detailed comparison of various performances of *Lekhah Dodi*. For each community, ethnography informs an analysis of the meanings gleaned from this melody. By focusing on one tune, Summit is able to compare and contrast the different worship communities effectively. Later chapters expand the scope of inquiry, providing thought-provoking though brief commentary on topics such as Jewish chant and choice of melody.

The accompanying CD, featuring thirty-nine examples that are tightly integrated with the text and musical notations, is an essential part of the study that merits special attention. Since Jewish law prohibits the use of recording devices on the Sabbath, Summit assembled members of the congregations in the usual place of worship on other days of the week to recreate the Shabbat service for recordings. As a result, the listener is given the opportunity to hear important aspects of the experience that are difficult to convey in prose, such as the acoustics of the space, the interactions of worshippers, vocal styles, and pronunciation of the texts.

Summit acknowledges that his focus on how worshippers interpret their own activities leads to "particular challenges when the researcher is a bona fide member of a community being studied" (p.9). His status as a Rabbi certainly must have affected his research and his interpretations. However, the dynamics between Summit and his subjects are only rarely made explicit, and Summit's assumptions about his subject matter remained under the surface in his writing when they could have been explicitly theorized. For example, the *kol isha* prohibition on men hearing women's voices in worship comes up only in a brief discussion of Harvard students from different denominational backgrounds deciding how to resolve the issue. Although interesting, a detailed look at *kol isha* would have made more sense much earlier in the book, when the author first mentions the Orthodox congregation, especially considering the jarring contrast between the congregations with mixed voices and the all-male Orthodox voices on the CD.

Another possible consequence of Summit's unique situation in researching Jewish identity is his use of the word "tradition." In the statements he quotes from interviewees, the terms "tradition" and "traditional" are repeatedly used to establish a position on Jewish custom and practice. For example, a Reform Rabbi from Temple Israel comments on changes in their service by explaining, "Traditional Jews don't feel that this is a traditional service ... [but] for some people [in the congregation] it may be too traditional" (p. 111). Although using the concept of "tradition" uncritically is a natural stance for those he interviews, Summit misses the chance to explore the multiple meanings and associations of the term. Summit also refers to "traditional Jews" or "traditional Jewish practice" without explaining exactly what qualifies for the label. He points out an incongruity between a melody that seems to have been used by Jews for over five hundred years and its listing as "traditional" in many books (p. 135). The apparent problem—that the tune was used in German church settings—leaves one wanting Summit to spell out more explicitly the criteria for tradition that operate throughout the book.

Both of these absorbing volumes richly enhance our understanding of the close relationship between music and religious identity in America. Koskoff's and Summit's astute analytical work with these varied Jewish worship communities reveals how religion can serve as a space of dynamic intersection between the private and public spheres, an arena in which the American belief in the autonomous individual is balanced with a search for belonging.

—Evan Rapport  
City University of New York, Graduate Center

---

## More News from Nowhere (continued)

indebtedness to Gene Krupa and the white jazz hipster image, to Nathaniel Mackey's experimental fiction piece about an improviser named Penguin.

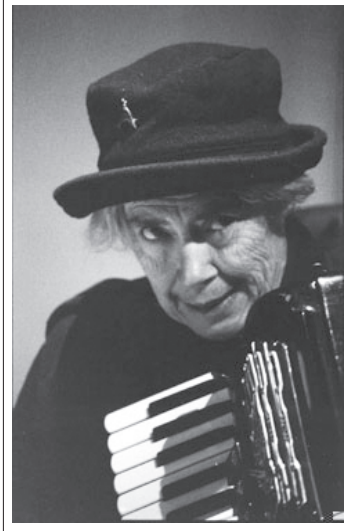
The book's weakness—the flip side, perhaps, of its enthusiastic inclusiveness—is too lenient editing. Most of the pieces would have been improved by excisions of lengthy digressions. Also disappointing is the fact that, although the book includes a healthy number of musicians' voices, it presents little in-depth discussion of techniques of musical improvisation. We learn much about how various musicians feel about improvisation in general, but relatively little about what happens in their minds and bodies from moment to moment in the course of a performance. John Corbett's essay on musicians' various ways of *ending* free improvisations is exceptional in this regard—more articles in this vein would have been most welcome. The book is obviously pitched to an interdisciplinary audience, and the authors seem to avoid discussions that might require the reader to know something about musical forms. Unfortunately, the same authors have no reservations about launching into swaths of literary theory jargon. In spite of its excesses, *The Other Side of Nowhere* is worth reading and having on the shelf because it provides such a wide variety of perspectives on issues of power and freedom in jazz and other modern Western improvisational genres.

—David G. Pier  
City University of New York, Graduate Center

### Notes

<sup>1</sup> Hannah Arendt, *Between Past and Future: Eight Exercises in Political Thought* (Penguin, [1968] 1993), 151.

<sup>2</sup> Lewis's essay was originally published in *Black Music Research Journal* 16/1 (Spring 1996): 91-122.



Pauline Oliveros  
Photo by Oliver Schwabe  
Courtesy of Pauline Oliveros

## Inside This Issue

**Composing in 19th-century America**

**Calypso as World Music**

**American Folk Music Revivals**

**Jewish Music Communities**

**Annea Lockwood**

Enclosed is my contribution of \$\_\_\_\_\_.  
Suggested donation: \$30. Please make payable to:  
Brooklyn College Member Organization (memo ISAM)  
*All contributions are tax-deductible.*

**Name** \_\_\_\_\_

**Address** \_\_\_\_\_

**City, State, Zip** \_\_\_\_\_



Are you among the 4,000 scholars,  
composers, and performers passionate about  
American music who receive the *ISAM*  
*Newsletter* twice a year and free of charge?

*Please become a voluntary subscriber.*

*Your help is essential  
to continue issuing this publication.*

**Brooklyn College**  
**Institute for Studies in American Music**  
Conservatory of Music  
2900 Bedford Avenue  
Brooklyn, NY 11210

Address Service Requested

NON-PROFIT ORG.  
U.S. POSTAGE  
**PAID**  
Brooklyn, NY  
Permit No. 3091