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ety of “justice”—however much noise they make along the way: the syncretic nature of Bartók’s art demands that they collide, confuse, and collude in best describing his work. It is this sometimes volatile relationship that emerges from this new volume, asking that the reader find fulfillment of the title’s promise somewhere . . . in between.

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Perspectives on American Music, 1900–1950. Edited by Michael Saffle. (Essays in American Music, 3.) New York: Garland Publishing, 2000. [xi, 415 p. ISBN 0-8153-2145-7. \$60.]

James R. Heintze and Michael Saffle’s four-volume series *Essays in American Music* complements the abundance of recent research on music in the United States. Saffle’s second edited volume in the series, *Perspectives on American Music, 1900–1950*, offers twelve essays—historical, sociopolitical, regional, theoretical, technical, and biographical examinations of musical life. Most are well told, clearly written, and impressively documented; a few are problematic, biased, or in need of editing. Though the chapters captured this reviewer’s attention with varying degrees of success, most contribute admirably to an understanding of the spacious territory of American music.

Two contributors contemplate classical music in New England. Ellen Knight’s study, “Boston’s ‘French Connection’ at the Turn of the Twentieth Century,” documents the musical exchange between Boston and Paris from 1880 to 1915. Knight chronicles the career of Charles Martin Loeffler, and she praises Georges Longy, a French oboist who helped establish French music in Boston’s orchestral repertory. Her research highlights programming history in Boston music venues and enhances the literature on the relationship of American and European music. Mark DeVoto’s tribute to the memory of a family friend, “Melville Smith: Organist, Educator, Early Music Pioneer, and American Composer,” contributes further to our knowledge of music in Boston in the first

half of the twentieth century. DeVoto’s appendixes summarize archival as well as commercially available sources pertaining to Smith.

Blues and early jazz, central to any survey of American music, are the subjects of several essays in this volume. The essay by chemistry professor Raymond E. Dessy is the most problematic in the book (and the one most in need of editing). “Mapping the Blues Genes: Technological, Economic, and Social Strands—A Spectral Analysis” presents energetic commentary, but the author’s vague approach to musical and historical details is troubling; writing on blues rhythm, for example, Dessy asks the reader to “[t]hink about the hemiola of courant and galliard dances . . . its relationships to complex African drum rhythms . . . is obvious” (pp. 56–57). Most unsettling is his superficial treatment of racial and economic issues. In a brief discussion of radio culture, for example, Dessy calls the airwaves “color-blind,” adding glibly, “Hear it, like it, buy it, play it” (p. 65). Despite an impressive selection of sources, Dessy’s scientific language hardly solves cultural mysteries, and his essay leaves the reader unsure of his message.

In response to studies that emphasize the connection between political crime and jazz culture in Kansas City, Marc Rice’s “Dances, Frolics, and Orchestra Wars: The Territory Bands and Ballrooms of Kansas City, Missouri, 1925–1935” documents the close relationship of local jazz bands to the black community. Rice’s discussion of the geographical segregation in the city and his vivid descriptions of social activism and entertainment help remedy the inaccurate view of black musicians as dependent on bars for professional survival. While documenting public dance accompaniment as a main source of income and describing how a competitive atmosphere nurtured musical innovation, Rice argues for closer consideration of Kansas City’s venues and community-sponsored dances and concerts. He skillfully critiques primary sources and offers a well-written, finely documented study. Jean A. Boyd’s study, “Western Swing: Working-Class Southwestern Jazz of the 1930s and 1940s,” likewise challenges existing jazz history, claiming that “Western swing . . . defies the accepted notion that jazz is inherently urban Black music, because western swing was created in a

rural context for rural, White, working-class Southwesterners" (p. 194). Although she sidesteps serious discussion of racial or class segregation in Texan society in her description of local dance organizations, she optimistically asserts that "the multiculturalism, the socioeconomic climate, and the abundance of dance venues in Texas made Texas the logical birthplace for Western swing" (p. 204). Her contribution closes with a substantial annotated bibliography.

Three essays examine keyboard practices during the first half of the century. In "Ticklers' Secrets: Ragtime Performance Practices, 1900–1920—A Bibliographic Essay," Karen Rege evaluates a variety of sources on piano ragtime music: books, journals, magazines, and instruction manuals, as well as player-piano rolls, 78-rpm recordings, and sheet music; her essay concludes with an appendix, "Bibliography of Ragtime Materials." Kent Holliday focuses on music technology in "Some American Firms and Their Contributions to the Development of the Reproducing Piano," examining the attempts by manufacturers of player pianos to reproduce accurately qualities of human performance. Holliday compares innovations and limitations of the instruments produced by Aeolian Duo-Art and Ampico and discusses particular problems presented by some works in the repertory. In "Thomas A. Dorsey and the Development and Diffusion of Traditional Black Gospel Piano," Timothy M. Kalil writes that "Chicago's entertainment industry, like Kansas City and New York's, functioned under the umbrella of the alliance between music and politics" (p. 180). Through Dorsey's career, Kalil provides a further look at Chicago's rich music history, boldly stating that "the development of the genre could not have occurred at any other time or place" (p. 178).

Leta Miller's contribution, "The Art of Noise: John Cage, Lou Harrison, and the West Coast Percussion Ensemble," stands alone in its focus on the West Coast avant garde, but it shares with many of the other essays a belief in the unquestionable significance of dance in music history. Miller provides missing links in the biographies of Cage and Harrison, two key figures of experimentalism, while revealing Henry Cowell's ample influence on both. Though Miller's energetic prose draws on her per-

sonal knowledge of Harrison's life and works, her commendable use of valuable unpublished sources helps her present solid research with extensive documentation.

The final three chapters examine the relationship between American music and the mass media. The first of these, Donald C. Meyer's "Toscanini and the NBC Symphony Orchestra: High, Middle and Low Culture, 1937–1954," describes the ensemble and the network both struggling with their "conflicting urges between public service and profit, high culture and entertainment" (p. 301). Though the essay starts well, with details about the profit demands of radio networks and Toscanini's influence on American programming, it unfortunately dissolves into a critique of Joseph Horowitz's book *Understanding Toscanini: How He Became an American Culture-God and Helped Create a New Audience for Old Music* (New York: Knopf, 1987).

The final two essays focus on music and film. Alfred W. Cochran's "Cinema Music of Distinction: Virgil Thomson, Aaron Copland, and Gail Kubik" studies how economic and political concerns brought about stylistic changes in the music of these composers. Though Cochran does not fully explain why their film scores deserve lavish praise, he writes that "we owe [them] a debt of gratitude . . . for ennobling a theretofore rather scorned art form and for bequeathing to us a music of distinction" (p. 345). By contrast, John C. Tibbetts's lively essay, "The New Tin Pan Alley: 1940s Hollywood Looks at American Popular Songwriters," scrutinizes the creation of mainstream culture through major studios' "biopics," movies that propagated myths and legends about the lives of Stephen Foster, Cole Porter, Irving Berlin, and others. Tibbetts shows how Hollywood and Tin Pan Alley were "joined at the hip" (p. 359) and how the products they manufactured contributed to the systematic construction of American homogeneity. Like several other contributors to this volume, Tibbetts highlights tensions between popular and elite culture.

The clean production, illustrations, music examples, extensive source lists, and index make this book attractive, useful, and accessible for students and specialists. Despite inconsistencies in the quality of the

writing and scholarship, the collection's stylistic and geographical range is worthy of its vast subject and does justice to the variegated narratives that "American music" currently represents.

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William Grant Still: A Study in Contradictions. By Catherine Parsons Smith. (Music of the African Diaspora, 2.) Berkeley: University of California Press, 2000. [xvi, 368 p. ISBN 0-520-21542-7 (cloth); 0-520-21543-5 (pbk.). \$50 (cloth); \$19.95 (pbk.).]

William Grant Still (1895–1978) opened new vistas for African Americans during the first half of the twentieth century, becoming the first black composer to fuse the blues and jazz successfully in symphonies and extended orchestral forms. In addition, he composed solo and chamber works, as well as choral music, art songs, and operas, and he established himself as one of the first black composers to write for film and television.

Despite his celebrity within the African American community and his publicized successes, American music historians largely ignored Still until the final decades of the twentieth century. By the end of the century, tensions and dialogue within the academy over representation of women and minority composers within the musical canon brought awareness in some circles of the need for more inclusiveness. The publication of the third movement of Still's *Afro-American Symphony* (1930) in the widely used *Norton Anthology of Western Music* (3d ed., 2 vols., ed. Claude V. Palisca [New York: W. W. Norton, 1996], 2:822–38), as well as his posthumous induction into the American Classical Hall of Fame (1998), conferred on Still the distinction of becoming the first black composer of art music to have his works elevated to the American musical canon.

Among academic dissertations and theses on the composer are Leon Everette Thompson's "A Historical and Stylistic Analysis of the Music of William Grant Still and a Thematic Catalog of His Works" (D.M.A. thesis, University of Southern Cali-

fornia, 1966), Benjamin Griffith Edwards's "Life of William Grant Still" (Ph.D. diss., Harvard University, 1987), Paul-Elliott Cobbs's "William Grant Still's *The Afro-American Symphony*: A Culturally Inclusive Perspective" (D.M.A. thesis, University of Washington, 1990), and Gayle Minetta Murchison's "Nationalism in William Grant Still and Aaron Copland between the Wars: Style and Ideology" (Ph.D. diss., Yale University, 1998). Other significant literature includes *William Grant Still and the Fusion of Cultures in American Music* (ed. Robert Bartlett Haas [Los Angeles: Black Sparrow Press, 1972]; 2d ed., ed. Judith Anne Still [Flagstaff, Ariz.: Master-Player Library, 1995]), Verna Arvey's memoir *In One Lifetime* (Fayetteville: University of Arkansas Press, 1984), Carol J. Oja's "'New Music' and the 'New Negro': The Background of William Grant Still's *Afro-American Symphony*" (*Black Music Research Journal* 12 [1992]: 145–69), and *William Grant Still: A Bio-bibliography*, by Judith Anne Still, Michael J. Dabrishus, and Carolyn L. Quin (Bio-bibliographies in Music, 61 [Westport, Conn.: Greenwood Press, 1996]).

Catherine Parson Smith's *William Grant Still: A Study in Contradictions* is a welcome addition to this growing body of research. The volume contains a brief chronology of Still's life by Quin, separate essays by Willard B. Gatewood and Gayle Murchison, five essays penned by Smith, and five primary documents culled from writings by Still, Arvey, Harold Bruce Forsythe, and Irving Schwerké. Collectively, these materials shed light on Still's aesthetic development (primarily in the 1930s) within the context of the "much-contested personal, professional, and cultural landscape in which he worked" (p. 1), and they help delineate the underlying processes whereby he sought fusion of European and African American vernacular musical traditions in order to create a genuinely new, American voice.

While Gatewood's opening essay, "The Formative Years of William Grant Still: Little Rock, Arkansas, 1895–1911," contributes little new biographical information on Still, it provides a context for understanding the middle-class black community of Little Rock, where he was raised. Murchison's more substantial essay, "'Dean of Afro-American Composers' or 'Harlem