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Message from the Editor

Nico Schüler, Texas State University-San Marcos, E-Mail: nico.schuler@txstate.edu

I am very happy that every issue so far of our journal & newsletter increased in size and quality. For this issue, we had five article submissions, four of which were accepted. Our peer-review board members worked very hard and made excellent suggestions to the authors to improve the articles. I would like to thank them for their contributions!

Two of the articles in this issue are part of our special focus: one by Addie A. deHilster on polka in the plains, and an article by Ryan Davis on Texas Jazz pianist Red Garland. I also started a new category of contributions: composer portraits. This issue portraits Russell C. Riepe with a short bio and an interview.

I would like to call for new submissions for the Fall 2004 issue of SCMB, to be released in September. The issue will again contain articles and announcements in the following categories:

- **articles with a special focus on local music traditions** (length: 1000-3500 words);

- **articles** that deal with issues related to the mission of CMS and / or with our region (length: 1000-3500 words);
- **composer portraits** that may or may not include an interview (length: 1000-3500 words);
- **short responses** to articles published in this issue (length: max. 1000 words);
- **reviews** of books, printed music, CDs, and software (length: 500-2000 words);
- **reports** on recent symposia, conferences, and concerts (length: 500-1500 words);
- **announcement** of the CFP for our 2005 chapter meeting;
- **announcements** of regional conferences, concerts, festivals, research activities, honors, etc.

I would like to call for submissions that fit any of these categories. The **submission deadline** for the Fall 2004 issue is **June 30, 2004**. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format. For detailed submission guidelines see <http://www.txstate.edu/scmb/>.

Visit the CMS South Central Website:

1. Go to <http://www.music.org/southcentral.html>
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Visit the South Central Music Bulletin (SCMB) Website:

1. Go to <http://www.txstate.edu/scmb/>
2. No log-in necessary.

CMS South Central Annual Meeting 2004: Preliminary Conference Program

March 11-13, 2004 • Henderson State University, Arkadelphia, Arkansas

THURSDAY, MARCH 11

3:00 p.m. – Session 1: Pedagogy in the Classroom and on the Podium

Dr. Pamela D. Pike (University of Arkansas-Little Rock, AR), “Using Technology to Create Meaningful Performance Opportunities for Adult Piano Students.”

Mr. T. Ray Wheeler (University of North Texas, TX), “Chaos Theory and Large Ensemble Conducting: Toward Developing Rehearsal Intuition.”

4:00 p.m. – Session 2: Music History 1

Ms. Win Alison Lee (Texas State University, TX), “Aspects of Romanticism in The Farewell Sonata of Jan Ladislav Dussek (1760-1812).”

Dr. Charlotte P. Mizener (University of Texas-Pan American, TX), “Effects of Repeated Listenings on Opinions of Musical Style.”

7:30 p.m. – Concert 1: CMS Performers

Dr. Kevin Chiarizzio, *trombone* (Baylor University, TX); Dr. Leon W. Couch III, *organ* (Texas A&M University, TX); Dr. John Krebs, *piano* (Hendrix College, AR); Dr. Cai Lei, *piano* (Quachita Baptist University); Dr. David Pickering, *organ* (McMurry University, TX); Dr. Elvia Puccinelli, *piano* (Baylor University, TX); Dr. Kathryn Steely, *viola* (Baylor University, TX); Dr. Leslie Spatz, *piano* (Tarleton State University, TX); Dr. David Stern, *euphonium* (Hendrix College); Dr. Caroline Taylor, *alto saxophone* (Ouachita Baptist University, AR); Dr. David F. Wilborn, *bass trombone* (Texas A&M University)

FRIDAY, MARCH 12

7:00 – 8:00 a.m. – Concert 2: Solo Piano Music (Early Bird Special)

Dr. Jeri-Mae G. Astolfi, *piano* (Henderson State University, AR)

8:00 – 9:00 a.m. – Morning Reception

9:00 a.m. – Session 3: Performance Theory

Dr. Stacey Davis (University of Texas at San Antonio, TX), “Relieving Melodic Monotony: The Effect of Implied Polyphony on the Perception and Performance of Bach’s Solo String Works.”

Dr. Ellen Rennie Flint (Wilkes University, PA), “Thematic and Tonal Imagery in the *Ballade in D Minor*, Op. 10, No. 1 (“Edward”) by Johannes Brahms.”

10:00 a.m. – Session 4: Compositional Studies

Dr. Daniel Adams (Texas Southern University, TX), “Rhythm and Timbre as Interdependent Structural Elements in Askeel Masson’s Compositions for Snare Drum.”

Dr. Stuart Hinds (Texas Tech University, TX), “Overtone Singing in Contemporary Music.”

11:00 a.m. – Session 5: Panel Discussion 1

CMS Common Panel Topic: "Given Three Wishes, What Would You Change About Your Role as a Musician / Teacher in Academe, in Your Community and in American Society?"

Participants TBA

12:00 – 2:00 p.m. – Lunch and Business Meeting: Garrison Student Center

2:00 p.m. – Session 6: Panel Discussion 2

Dr. Nancy H. Barry; Dr. Paula Conlon (University of Oklahoma, OK), Dr. Ed Duling (University of Toledo, OH), “Scenes from an Interview: Dramatizations and Workshop.”

3:00 p.m. – Session 7: Ethnomusicology

Dr. Eileen M. Hayes (University of North Texas, TX), “Waiting for six o’clock: The quiet performativity of execution vigils in the state of Texas.”

Ms. Addie deHilster (University of Oklahoma, OK), “Polka in the Plains: Ethnic Identity and the Mainstream.”

Dr. Elvia Puccinelli (Baylor University, TX) and Dr. Rebecca Sherburn (University of Missouri – Kansas City), “Go East Young Man: *A Lecture-Recital exploring the orientalist songs of John Alden Carpenter and Charles Griffes.*”

7:30 p.m. – Concert 3: CMS Composers Concert

Joe L. Alexander, Jason Bahr, Mark Francis, Kirk O’Riordan, Mark Dal Porto, Lynn Job, Timothy Kramer, Ken Metz

SATURDAY, MARCH 13

8:00 – 9:00 a.m. – Morning Reception

9:00 a.m. – Session 8: Music and Philosophy

Professor Nancy H. Barry (University of Oklahoma, OK), “The Mozart Effect and Other Modern Myths.”

Dr. Brian Marks (Baylor University, TX), “Spirituality and Dissonance in the Piano Music of Dane Rudhyar.”

10:00 a.m. – Session 9: Pedagogy of Music Theory

Dr. Nico Schüler (Texas State University, TX), “Raising Standards of College-Level Music Theory Instruction By Means of Appropriate Diagnostic Tests, Placement Tests, and Remedial Theory.”

Dr. Eileen Meyer Russell (Del Mar College, TX), “Theory and Skills Courses: Becoming Transfer Friendly.”

11:00 a.m. – Session 10: Panel Presentation 3

Professor Nancy Cochran, Chair (Texas Tech University, TX), Dr. Seth Beckman (Florida State University, FL), Dr. Johnny L. Pherigo (Western Michigan University, MI), “College Teaching: Survival Skills for the First Two Years.”

12:00 – 1:30 p.m. – Lunch

1:30 p.m. – Session 11: Lecture-Recitals

Dr. Kathleen Scheide (Henderson State University, AR), “Harpsichord Music from the Monticello Music Collection.”

Mr. Ryan Davis (Texas State University, TX), “The Development of a Jazz Style: Roots of the Musical Style of Red Garland.”

Dr. Kristian Klefstad (Baylor University, TX), “Techniques of Arranging Orchestral Music for Piano: von Bülow and Wagner’s *Meistersinger* Prelude.”

3:00 p.m. – Session 12: Music History 2

Dr. Kiyoshi Tamagawa (Southwestern University, TX), “Formal Influences on the Composition of Grieg’s *Piano Concerto in A Minor*.”

Dr. Richard Davis (University of Texas – Pan American), “Composer Madeleine Dring: A Biographical Introduction.”

4:00 p.m. – Concert 4: Music for Flute, Soprano, and Piano

Dr. Rita Linard, flute; Professor Linda Poetschke, soprano; Professor Christine Debus, piano (University of Texas at San Antonio)

5:00 – 7:00 p.m. – Dinner Break

7:30 p.m. Post-Conference Reception

Articles

Polka in the Plains: Ethnic Identity and the Mainstream

by Addie A. deHilster
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Polka is one of the most widespread music and dance traditions in the central corridor of the United States. Variations on this genre can be found among the descendents of European immigrants in North and South Dakota, Nebraska, Kansas, Oklahoma, and Texas. These states form part of the so-called “polka belt,” a region extending from Connecticut around the Great Lakes in the Midwest and down the Plains into Texas (Greene 1992, 229), but the musical activities here in the center of the country are often seen as peripheral to those of the metropolitan centers of the Midwest and East. This paper will demonstrate that this region is not only home to a vital polka scene, but that polka plays an important role in mediating the relationship between ethnic identity and the need for integration into mainstream American culture. My interview with accordionist Carla Maltas of Yukon, Oklahoma’s Masopust Polka Band, and an analysis of the career of North Dakotan Lawrence Welk reveal how inclusive attitudes toward audiences and repertoire have allowed polka to influence, and be influenced by, other genres such as jazz, country-western, and Tejano music.

The polka, a lively couple dance in 2/4 time, is generally believed to have originated in the province of Bohemia (part of today’s Czech Republic). There are four main types of polka music: German, Polish, Slovenian, and Czech. Each of these four

types have a presence in the Plains region, but this paper will focus on German and Czech traditions.

The German polka is the brassy “oom-pah” style that most people imagine when they think of polka. The repertoire of a German-style band typically includes polkas, waltzes, drinking songs, folk melodies, swing songs, and novelty favorites like the “German Chicken Dance.”

Many German immigrants to the Great Plains came not from Germany, but from the Volga and Black Sea regions of Russia, settling especially in Nebraska, Kansas, and the Dakotas (Kloberdanz 1997, 325-27). Lawrence Welk, hailing from North Dakota, is a famous musician whose German parents immigrated to the United States from the Ukraine.

Many of the Czech immigrants to the United States chose to settle in the Midwest and Plains regions, because of the similarities to the rural areas that they had left behind. Czech bands have been active in the Plains region since the nineteenth century. In the 1890s, a Czech band in Omaha performed for (Czech) composer Antonin Dvorak during his famous tour of the United States (Dyer 1986, 411). Compared with German bands, Czech polka bands have a similar wind-dominated instrumentation, usually including trumpet, trombone, tuba, accordion, and drums, with saxophonists doubling on clarinet. Czech groups, however, tend to have a more traditional folk-oriented style, relying more on Czech polkas, waltzes, and schottisches, with other types of numbers interspersed during sets.

Czech Polka: Ethnic Identity and the Mainstream

One of the vehicles for the transmission of Czech music and culture in America has been the community halls established as mutual aid societies for immigrants. Sokol, or “Falcon,” Lodges provided death benefit insurance to members, functioning as a formal support group for Czech settlers, most of whom initially had no extended family in the region. Sokol Halls were built in the United States to give Czechs a place to practice a physical training akin to gymnastics in preparation for self-defense or war (Maltas 2003). At Czech Hall in Yukon, Oklahoma, Sokol training continued well into the twentieth century, and the mounts in the floor and ceiling for the pommel horse and rings are still visible on the dance floor (ibid.). Active Czech community centers are located throughout the Plains states, but the Czech Hall in Yukon is one of the few that hosts a dance with a live Czech band every Saturday night, continuing a tradition that they have maintained since 1930.

Many Czech bands in the United States are long-standing ensembles, passed down through families. The Masopust Polka Band, one of the two house bands of Yukon’s Czech Hall, was organized by the Masopust family in the 1890s, and is now in its fifth generation, with members of the family performing alongside the other musicians that they have recruited (ibid.). The Mark Vhyldal Orchestra of Fremont, Nebraska, is another example, as Mark Vhyldal represents the younger generation of polka musicians in his family. In May of 1993, his band performed for over one million listeners on Garrison Keillor’s “Prairie Home Companion” radio show, and they were later selected by the Smithsonian Institute to be included in the 2001 Folkways recording *Deeper Polka*. The Mark Vhyldal Orchestra travels throughout the polka belt, performing in Nebraska, Kansas, Oklahoma,

Texas, North and South Dakota, Minnesota, Wisconsin, Michigan, Iowa, and Canada, often traveling by van, with an entourage of fans following to dance their way through the tour (*National Polka Festival* 2003). These are established destinations for touring polka bands; even polka royalty such as Al Grebnick, the “Nebraska Polka King,” has performed his way down this musical pipeline through the Plains (Maltas 2003). Carla Maltas, the accordion player for the Masopust Polka Band, described the tours and their dedicated followers saying: “There’s a number of bands that would follow the snow birds down to south Texas. In fact, there’s some people, it’s so funny because usually in the spring and the fall, right before people move down to Texas, they’ll show up at Czech Hall and practice up on their polka-ing. They have tea dances down there all the time in Edinburg and McKellan especially. And so every once in a while, they’ll bring down the new bands.” (Ibid.)

The lyrics of Czech songs often invoke pastoral images of the landscape, water, snow, and birds, as well as nostalgia for elements of Czech culture such as prunes and kolace, key ingredients in the national cuisine. Many other songs are named for women or for features of women’s clothing, as in the “Blue Skirt Waltz,” with lyrics about love newly found or long lost (ibid.). “Pisnicka Ceska” speaks about music’s role in maintaining Czech culture:

“Pisnicka Ceska” [Czech Song]

This song will always remain in my heart
That is our song
It is so beautiful
It is just like a meadow with flowers
This song is like that
Our song grew just like that flower in the
meadow

And if we lose this song
Then we would not have anything¹

Czech polka is a symbol of ethnic identity for the descendants of Czech immigrants; however, it does not mean that non-Czechs are excluded from participation. Saturday night dances at Czech Hall in Yukon are always open to the public, and in Nebraska, people in small towns with a Czech population expect that wedding receptions will be open to the entire community for dinner and dancing (Malta 2003). This inclusiveness extends to the repertoire of Czech bands as well; polkas, waltzes, schotisches, and folk songs are the staples of their performances, but transcriptions of swing and country-western tunes arranged for polka ensembles by their members have a significant presence. Sometimes termed "modrens" (a corruption of "moderns"), these types of songs were initially implemented to help bands appeal to the younger generations and to more diverse crowds. The particular selection of "modrens" in a band's repertoire varies according to who transcribed and arranged them and when, but songs like "Alley Cat" and "Your Cheating Heart" are typical, remaining "modrens" in the Czech repertoire despite their age (ibid.).

Czech music's connection with the American mainstream has not been a one-way exchange of influences. Musical activities like fiddling held in common by Czech and Anglo groups made the transfer of ideas natural, and early in the twentieth century, many of the same musicians who were developing the style known as Western Swing, were also playing Czech polkas. Willie Nelson is also known to have played in Czech bands during his formative years in Texas (Leary 1988, 91; Griffith 2003, 188).

Popularizing Polka: Lawrence Welk

Lawrence Welk is a famous example of how polka can serve as an emblem of ethnic identity, and at the same time can be a vehicle for joining and influencing the mainstream. Welk was born in 1903 near

Strasburg, North Dakota, to German parents who had emigrated to the United States from the Ukraine in 1892 (Welk and McGeehan 1971, 6). He grew up on an isolated farm with little formal education, and as a result did not learn to speak English fluently until he was an adult (Greene 1992, 223). His father played the accordion, and as a child, Welk began learning to play. In 1925, Welk formed his first band, and in 1927 he moved to Yankton, South Dakota, where his four-piece ensemble Welk's Novelty Orchestra was featured on the local WNAX radio station (Ruhlmann 2001, 3893). Welk built a following during his nine-year stay in Yankton, and owing to the radio station's strong signal, he began to attract bookings all over the upper Midwest. From these early years in his career as a bandleader, Welk aspired to compete with the swing bands of the 1920s and 1930s, and in order to do so, he incorporated the popular standards of the day into the band's repertoire, playing as many foxtrots and marches as he did German waltzes and polkas (Greene 1992, 224). "Bubbles in the Wine," for example, is a mainstream dance number; however, it features a solo accordion in addition to the orchestral instrumentation. Previous musicians had contributed enormously to the acceptance of commercial ethnic music and the popularity of polka, but Welk's approach and visibility made it part of the mainstream dance repertoire, not just in areas familiar with polka, but on a national level (ibid., 231). By the late 1930s, Welk had developed his ensemble into an American dance band that sprinkled a few ethnic numbers, such as "Beer Barrel Polka," into their performances. The band's image matched their "Champagne Music" repertoire, since he had the players wear tuxedos rather than *Lederhosen*. In 1951, Welk's regular radio show was made into a local television show, and in 1955, the show moved to national broadcasting on ABC. His success was confirmed

by the popularity of his recordings: forty-two of his albums hit the bestseller charts between the 1950s and the 1970s (Ruhlmann 2001, 3893).

Polka as a Multi-Ethnic Movement

Participation in the polka movement of the twentieth century was not restricted to European-Americans. Mexicans and Mexican-Americans encountered the accordion in the nineteenth century, when Czech and German immigrants arrived in Texas and north Mexico. *Conjunto*, an original Tejano style, was developed when musicians fused Mexican instruments and aesthetics with the accordion and German and Czech songs (Reyna 2001, 772-773). Subsequently, this style has moved into the Plains region with the growing Mexican-American populations in these states. The word *conjunto* means “group” in Spanish, and the current ensemble has evolved over the past century to include accordion, *bajo sexto* (a guitar-related instrument with twelve strings), bass, and drums. The accordion is the lead instrument, and is used not only for melodies, but also for two- and three-part harmony, introductions, obbligato, and solos. Polkas, schottisches, waltzes, mazurkas, and the *redowa* were staples of the repertoire for early groups, but in the 1940s and 1950s these dances began to disappear in favor of *rancheras*, Tex Mex songs with forms similar enough to be frequently confused with polkas (Reyna 2001, 772-775). The 2003 recording *Squeeze Box King* by conjunto accordion master Flaco Jimenez provides an example of the close relationship between polkas and *rancheras* with “En El Cielo No Hay Cerveza” [In Heaven There Is No Beer], a perennial polka favorite, and “La Rosa Negra,” a *ranchera*. Both songs feature the accordion in introductions and obbligato, as well as Tex Mex style vocal harmony with the strings and percussion playing the oom-pah rhythm in 2/4 (Jimenez

2003). Some Mexican-Americans also enjoy attending European-American polka dances; as a growing part of the population in Nebraska, Mexican-Americans have begun to be represented at public tea dances as participants in Czech polka (Maltas 2003).

Conclusion

Along with live music at dances, the continued life of polka is maintained through radio shows, mostly on AM stations. Oklahoma, North Dakota, and South Dakota each have at least one weekly polka show, Nebraska airwaves host no fewer than a half dozen different polka radio shows, and Texas maintains a multitude of daily and weekly polka broadcasts (*Polka Radio*). The long-standing popularity of such shows demonstrates that polka is deeply rooted in the Plains region. The firm position of this ethnic music, despite its being considered old-fashioned by most in the mainstream, attests to the power of music to connect members of an immigrant culture to their heritage. More than an object of nostalgia, polka creates a vehicle for European immigrants and their descendants to negotiate their relationship with the mainstream on their own terms -- by incorporating popular hits as Welk's ensembles did, or by reinterpreting them as “modrens” as the Masopust Polka Band does. The inclusive attitude toward the local community, demonstrated by such polka bastions as Czech Hall, has for decades allowed people of other ethnicities to discover polka, making it possible for this folk music to influence the development of other genres. In the words of Philip Bohlman, polka is clearly “a folk music that is also a popular music” (Bohlman 2002, 87). The ability of this music to move smoothly between these two worlds reflects the needs of its hyphenated American creators to actively participate in American popular culture while retaining some of their old-world identity.

Endnotes

¹ Performed by Masopust Polka Band on August 2, 2003, sung in Czech by Carla Maltas. Translation by LaVerne Benda.

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The Roots of and Stylistic Influences on Red Garland's Jazz Piano Style

by Ryan Davis

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"He has brought back some long absent elements to jazz piano, made them acceptable to ultra-modernists and proven over again the sublime virtue of swing and a solid, deep groove." (Ralph Gleason 2003.)

Born in Dallas on May 13, 1923, William (Red) Garland was one of many outstanding musical performers to emerge from the State of Texas. However, he is one of only a few musicians honored at the Bob Bullock Texas State History Museum in Austin. Garland secured a place for himself in history when he earned a position as the pianist in the Miles Davis Quintet, one of the most influential jazz groups of the 1950s.

Though Garland began his musical studies on the clarinet, he later began to play piano. By 1944, he was playing jazz professionally in Dallas and Ft. Worth. Garland was soon hired by Oran "Hot Lips" Page (1908-1954) for a tour which would lead Garland to New York City. There, he was able to see and hear several influential pianists. Over a period of ten years, Garland established himself among other prominent jazz figures in New York. Red Garland joined the Miles Davis Quintet in 1954. This ensemble recorded several influential albums before they separated in 1959. The rhythm section consisting of Garland, Paul Chambers (1935-1969) and Philly Joe Jones (1923-1967) or Arthur Taylor (1929-1995) would continue to play and record together. Garland led numerous jazz trio and quintet albums until 1965. In 1965, Garland retired

from performing and moved back home to Dallas. He returned to performing in 1978 and continued to play until his death on April 23, 1984. (Oliphant 1996, 234-243.)

Red Garland's jazz piano style evolved from the combination of several jazz influences. Since none of the published research discusses such musical influences on Red Garland, the following paragraphs will explain these musical relationships and influences in more detail.

Bud Powell (1924-1966) is considered to be one of the most influential jazz pianists of the early bebop movement. He had a large influence on Garland, musically and personally, though their first meeting was somewhat confrontational. Garland recalls the meeting in an interview with Len Lyons: "Well, one night I was working at Minton's with Max Roach [born 1924], and I looked over toward the door, and in walked Bud. I could hardly play because of everything I had heard about him. I froze. Bud came over and started forcing me off the bench. 'Let me play,' he kept saying to me. . . . Well he sat down at the piano and scared me to death - he played so much piano!" (Lyons 1983, 146-147.) In the same interview, Garland mentions that he went to Powell's house a few days later to learn from him. Garland would meet with Powell several times, and they became "buddies" (ibid.). Powell's improvisational style is related to many instrumentalists' styles of the early bop era. His melodic lines compare with the melodic lines of Garland and Charlie Parker (1920-1955). Furthermore, Powell's use of the left hand is significant to bebop pianists. Powell used the left hand to rhythmically accent the melodic aspects of the right hand. Red Garland improvised in a similar fashion, using the accompanying left hand in brief rhythmic gestures.



Example 1: Garland's Typical Left-Hand Accompaniment

Garland was also familiar with Powell's "shell voicings" (mainly root, third, and

seventh) and incorporated these into his own playing.



Example 2: Bud Powell's "Shell-Voicings"

The role of Nat 'King' Cole (1917-1965) is very significant within the jazz piano tradition. Besides Red Garland, the jazz pianists Errol Garner (1921-1977), Bill Evans (1929-1980), and Oscar Peterson (born 1925) acknowledge the influence of Cole. Cole himself was continuing the intricate right hand tradition of Earl Hines

(1903-1983), and Cole's use of the left hand was related to the Count Basie style (see below). Garland has stated that he learned some of Cole's music "note for note." (Gitler 1956) Like Cole, Garland acquired a light touch. Garland and Cole were also comfortable playing in the highest register of the piano.



Example 3: Garland's Use of the High Register
(from "It Could Happen to You" on the Miles Davis album *Relaxin'*)

An early favorite of Garland, Count Basie (1904-1984) learned jazz piano from the masters of Harlem stride style Fats Waller (1904-1943) and J. P. Johnson (1894-1955). Count Basie's piano style is often described as "blues-orientated" and "minimal." His melodic phrases were brief, and he used his musical material very efficiently, often to create a sharp contrast to the

intensity of the horn sections in his ensembles. Basie's style also remains simple and elegant in smaller settings such as the jazz piano trio. Like Red Garland, Basie had a light touch, and this helped to create a buoyant swing that set the tone for the rhythm section of the Count Basie Orchestra. (Robinson, 2001a, 837.) Red Garland's earliest music teacher, Buster Smith (1904-

1991), performed with Count Basie in the Blue Devils, Bennie Moten Band, and Count Basie Orchestra.

Garland's pianistic ideal was Art Tatum (1909-1956). Tatum's piano style incorporates an incredible technical facility that was unprecedented among jazz pianists. Tatum also was familiar with the stride school, yet he integrated elements of the swing style with it. Like Basie and Cole, he had a light touch. Several jazz pianists, including Garland's friend Bud Powell, learned his solos note for note. Other instrumentalists, such as alto saxophonist Charlie Parker, were impressed with Tatum's virtuosity and attempted to apply this technical aspect to their own instruments. Garland and Tatum were also personally acquainted, and Garland practiced some technical exercises that Tatum introduced to him (Lyons 1983, 147).

Another jazz pianist noted for his technique is Errol Garner. Garner, who indirectly influenced Garland, was largely self-taught and never learned to read music. The music of Nat 'King' Cole and Fats Waller made an impression on Garner. His unique style was also comparable to Tatum's, and Garner would occasionally fill Tatum's place in Art Tatum's trio. Later, with Garner, they would become the Slam Stewart Trio. (Doran 1985, 59-61.) Errol Garner's style is often recognized by his use of the left hand imitating the straight quarter notes usually played by a guitarist. Ahmad Jamal (b. 1930) and Red Garland picked up elements of this regular rhythmic accompaniment pattern. Furthermore, Garner's block chord style was very influential on many pianists, including Red Garland, whose own block chord style would become integral to his sound.



Example 4: Red Garland's Block Chord Style
(from "If I Were a Bell" from the Miles Davis album *Relaxin'*)

Garner's influence on Red Garland occurred through the music of Ahmad Jamal. Len Lyons recognized the similarity between his left hand style and that of Errol Garner, and Jamal recognized the significance of Garner's work. Jamal also acknowledged Count Basie and Earl Hines as early influences of his own jazz style, and his early trio contained a guitarist rather than

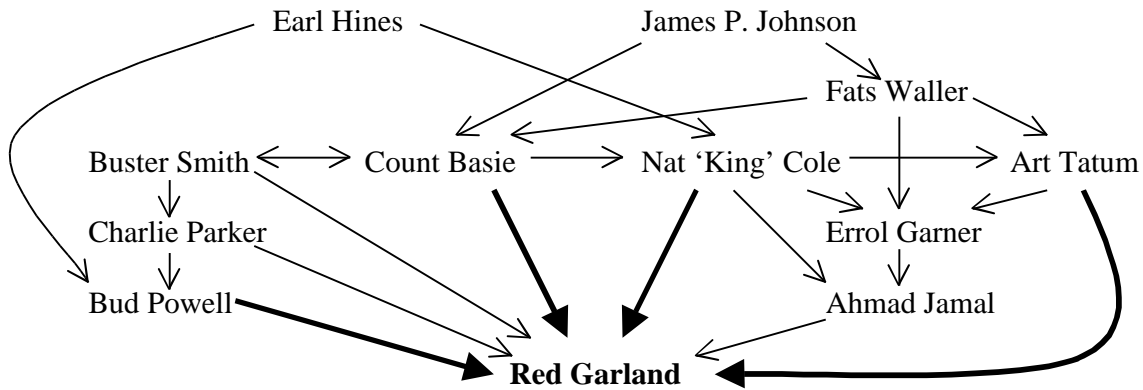
a drummer, like the King Cole Trio. (Lyons 1983, 114-119.) Jamal became familiar with Art Tatum's music through the study of transcriptions, which Jamal says were "fairly accurate" (ibid., 115). It was Miles Davis who initiated Garland's interest in Ahmad Jamal. Davis encouraged Garland to learn some of Jamal's arrangements, including the song "Billy Boy" which Garland recorded

on *Milestones* and also “Ahmad’s Blues,” a Jamal composition which was recorded on *Workin’ with the Miles Davis Quintet*.

Charlie Parker was one of the most influential instrumentalists in jazz. With Dizzy Gillespie (1917-1993), he redefined the jazz language and helped to create bebop. His main influence was none other than Buster Smith. Parker also worked with Earl Hines, who was influential on a number of pianists mentioned above. Parker’s own melodic innovations were extremely important to the melodic aspects of Bud Powell’s style and also Red Garland’s improvisations. Garland, like most other jazzmen of the time, knew many Parker recordings well and even quoted a Miles Davis trumpet solo

from a Charlie Parker recording of “Now’s the Time” in one of his own improvisations. (On *Milestones*, Garland quotes a trumpet solo from Parker’s “Now’s the Time” within his own solo on “Straight, No Chaser.” Both songs follow a blues harmonic progression in the key of F.) As Garland returned from his “retirement,” he also returned to listening to recordings of Parker and Bud Powell.

The following chart illustrates the musical relationships among the jazz musicians discussed above. The strongest musical relationships are illustrated by bold lines. A relationship was considered strong, if the artist named a specific musician as a significant influence.



Red Garland’s musical influences can also be summarized in a manner that relates to specific elements of his style. Powell and Cole were the main melodic influences. Garland’s style of accompaniment stems from the harmonies of Powell, combined with the regular rhythmic ideas of Jamal and Garner. Garland’s light touch is reminiscent of Cole and Basie. His use of the high register of the piano is also associated with Jamal and Cole. His virtuoso-like technique is comparable to Tatum’s or Garner’s technique. Red Garland also is well known for a unique block chord style.

Similar techniques can be found in the piano solos of Garner and Jamal. Red Garland’s jazz piano sound is a unique combination of these musical elements from numerous sources within the jazz tradition.

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**An Unlikely Prophet?
A Cultural Perspective on the Music and
Life of Bob Marley**

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“One good thing about music, when it hits
you feel no pain”
(Bob Marley in *Trench Town Rock*)

Bob Nesta Marley’s lyrics and music have had an overwhelming response not only in his home country of Jamaica, but across the globe. Bob Marley was born on February 6, 1945, and died on May 11, 1981, due to cancer. He was only 36 years old. This article begins with an analysis of the Jamaican culture that served as a foundation for Bob Marley’s music. Then, by applying the cultural perspective gained, an attempt is made to understand Marley’s global success and the “universal” nature of his songwriting.

A concept that is crucial to understanding Jamaican culture, Jamaican music and Marley himself is fusion. First, one has to consider the socioeconomic fusion of the African slave with the European slave owner. Slaves were first brought to Jamaica by Spain, and later by England, in order to work the sugar cane fields. The slave owners sought to suppress slave revolts by limiting the Africans’ social and cultural expressions. For this reason, the slaves gradually adopted the traditions and mannerisms of the colonial slave owners; however, the slaves would never fully relinquish their African heritage and culture. Examples of this phenomenon can be seen in the Jamaican language (commonly referred to as patois, which is based on English but has been modified with African linguistic characteristics and African ideology), Jamaican religions (many of which borrow heavily from Christianity and African folklore), and the

country’s political and social ideologies (which were manifested in the conflicts between Western capitalism and African communalism).

These events would set the stage for the musical fusion(s) that would take place. The African music was inherently rhythmic. Moreover, it used polyrhythms, the mixing and overlaying of different rhythmic sequences, to form the basis of the sound. Also, the African folk music was based on a five-note scale, “which gives a certain tonality to their melodies.” (Reckord 1997, 4.) In her essay *Reggae, Rastafarianism, and Cultural Identity*, Verena Reckord suggests that the minor quality of the traditional African melodies was the reason for most modern reggae songwriters (e.g., Bob Marley) to frequently use minor keys (ibid., 5). Call and response is another African musical element that has been widely used in reggae music. In particular, Bob Marley used call and response in many of his most popular songs, such as *I Shot the Sheriff* and *Trench Town Rock*. The European musical styles of melodic structure and harmony percolated into Jamaican popular music. Harmony was instrumental to the early sound of the Wailers, Marley’s band. It is important to note that the emphasis on melody was strongest during Marley’s success. Recent trends in reggae and ragga, reggae’s most direct descendant, have moved away from the European style and deeper into the music’s African roots. Another step in the evolution of reggae music was the influence of rhythm and blues, coming out of the United States in the 1950s and 1960s. Reggae and its precursors (e.g., mento, bluebeat, ska, and rock steady) borrowed the instrumentation from American jazz and rhythm & blues, the drum set, and later the electric bass. There was also collaboration between people, due in part to the similar political and cultural conditions that the musicians in the two countries were experiencing. An example of this collabora-

tion can be seen between Bob Marley and Curtis Mayfield, who together composed songs that spoke about unity, love, equality, and social justice (e.g., *One Love*, 1975).

Another fusion that was critical to Marley's reggae was the local religious belief system known as Rastafari, which was adopted not just by Marley, but also by a significant number of other reggae musicians. In fact, Rasta trends and customs have become synonymously linked with reggae in the Western marketplace (e.g., dreadlocks, marijuana, and the red, green, and yellow colors of the Ethiopian flag).

Rastafari is a religious and political movement that came into existence in Jamaica in the 1930s. Rastafari arose as a means of allowing black Jamaicans to express pride in being black and symbolically affirm their homeland. The central tenets of Rastafari are: 1) the African King of Ethiopia crowned in 1932, Haile Selassie, was God (Jah) incarnate, 2) the Bible is the true spiritual text and is all one needs to live righteously, and 3) the belief that the Apocalypse will come in the form of a mass repatriation (Jah leading the oppressed Africans back to Africa). (Chevannes 1995, 26.) Therefore, it is evident that Rastafari borrowed much of the religious imagery from the Christian churches that ministered to, and socially aided, the people. It is important to note the fundamental connection between Rastafari and reggae. The scholar Mario Llosa compares the two by observing: "Like the Rastafarian cult, reggae is forged in the sweat and blood of Trench Town," of which "the wall around the neighborhood is a reminder of the slave market to which they were brought." (Llosa 2002, 55.) This suggests that both Rasta and reggae were products of the poverty, oppression, and social injustice that prevailed in the Kingston ghettos. In addition, reggae and Rasta were both social constructions that arose out of the people's search for cultural identity

(Reckord 1997, 3). Since these two cultural movements share many of the same origins, and because reggae musicians have willingly portrayed themselves as Rastamen, it is only natural that the two entities appear to be one to commercial audiences. In the essay *Reggae, Rastafarians and Revolution*, James Winders examines all the occurrences of Rasta ideology and custom in reggae music, and he concludes: "Reggae is the music—part journalism, part prophecy—that captures the cultural contradictions of the new Jamaica, pounding then into the consciousness with a hypnotic beat." (Winders 1983, 19.)

The last fusion that will be addressed is Bob Marley himself. Marley was the son of a white British Army officer and a rural black peasant woman. This might appear to be a negligible fact, but Marley's mixed genetics may contain an important part of his success. The biography of Marley is readily available under many different titles, but one of the overarching themes is this: a poor peasant boy overcomes all odds and achieves musical, economic, and popular success at an international level. Later in his career, Marley faced criticism concerning the duality of his persona, that of commercial superstar vs. the humanist that wrote songs explicitly about oppression, poverty, social injustice, etc. However, he started his career as a representative for the rural, impoverished black people. In his book *One Love*, Lee Jaffe explains that in the early days of his career Marley was completely unknown outside of Jamaica, and even to the upper and middle classes within the country (Jaffe 2003, 32). Marley began his career in the ghettos of Kingston and throughout rural Jamaica, and these are the places to which he would continually return.

It was not until Chris Blackwell, the owner of Island records, took notice of the young and upcoming genera of reggae (headed by Bob Marley and the Wailers)

that any substantial international promotion took place for it. Chris Blackwell was instrumental in the globalization and commercialization of reggae music. He signed Marley to his Island Label in 1972 and gave him the financial backing to make the commercially successful album *Catch a Fire*. After the Wailers initially recorded the tracks, the masters were sent to Blackwell in England, who “created a treble oriented mix of the song elements and diminished the presence of the bass, while also accelerating the speed of the mix.” (Alleyne 1998, 67.) Chris Blackwell (a capitalist who was set on making profit off Marley’s music) did this to increase the marketability of the material, but in doing so he reduced the cultural and musical authenticity of the work, even though the political and controversial lyrics that Marley wrote were left unchanged. By this result, it appears that music is impressed on the social consciousness of a people to a greater extent than even their language. It has also been observed that Blackwell was responsible for bringing in rock musicians to record with the Wailers, which was a major force in the Wailer’s overall sound (Graham 2001, C-4). Marley’s music was a fusion between an authentic cultural expression, reggae, and the sound of the Euro-American music industry; but it was also more than that. It was an expression of a culture of fusion—a culture that was an amalgamation of multiple cultures and traditions.

A conclusion that can be drawn from the preceding analysis is that Bob Marley lived and operated within a relatively young worldview (Reggae / Rasta), which can best be understood as a *cultural amalgam*. This perspective can then be utilized to better understand the success that Marley was able to achieve on a global level.

Because Marley lived and wrote within the various fusions that permeated Jamaica, he wrote music that could appeal to people from many different cultures. Possi-

bly the greatest benefit to him was his acceptance into the Euro-American music industry, even though it has been seen that acceptance came at a price. Of all the music markets worldwide, the Western music industry is the most expansive (financially and geographically). In the essay *Babylon Makes the Rules*, Mike Alleyne examines the power that the Western industry has over reggae. He explains: “What the title emphasizes is the Western control of the capital through which reggae artists must seek access to global discourse, and its creative and cultural consequences for the process of negotiation through the predatory environment of the record industry.” (Alleyne 1998, 65.) Marley was easier for the Western world to “converse with,” because his particular blend of reggae was directly influenced by rhythm & blues; it incorporated traditional European musical elements, and it was produced by a man who knew what would sell. Also, Marley’s lyrics were purposely non-specific in order to reach people everywhere. Even though he wrote about oppression and injustices he had suffered and seen in Jamaica, he rarely referenced particular places and things. He wrote lyrics that could be applied to an endless number of people in greatly varied situations. In order to accomplish this, Marley used metaphors. In an essay titled *Bob Marley’s Redemption Song*, Stephen King and Richard J. Jensen (1995) analyzed Marley’s prevalent use of political and religious metaphors such as God / Devil, Zion / Babylon, and I-and-I. Another important factor was Marley’s appearance, which was highly marketable. His dreadlocks, which he did not grow out until the 1970s at the insistence of others, were immediately recognizable and became a trademark. Promotion posters and the album cover art often portrayed Marley with a giant spliff (marijuana cigarette), which may have been used to increase his popularity. His lighter skin and his diminished African physiognomy

also had an impact on the Western acceptance.

Once Marley had full backing by the Western music industry, his level of success quickly rose to that of an international superstar. He claimed that his music was a message and not entertainment, due to the fact that one cannot entertain someone who is hungry. However, Marley has been criticized by fellow Rastas because of his willingness to be incorporated into Babylon (the Rastafarian term for the Western marketplace, the white man's world). At the same time, many consider Marley to be Rastafari's leading spokesmen, or prophet, over the last thirty years. Today, Rastafari claims over 300,000 members, and one probable explanation for the rapid growth of the religion is the emergence of reggae music on the international scene. (King and Jenson 1995, 18.)

In conclusion, there is no doubt of Bob Marley's status as an international symbol of Rastafari and reggae. This success can be understood in the context of a cultural perspective, formed by an analysis of the concept of fusion within Jamaican social history, culture, religion, and musical expression. To answer the question asked in the title of this essay, Bob Marley was not only a likely commercial success, but also a likely international prophet due to the social circumstances of his life and the cultural context.

Epilogue: September 11, 2001, will forever resound in American consciousness. In the midst of such tragedy, humanity's compassion stood out as the hero. On the following Friday, PBS aired a musical special to raise money for the victims' families and the rescue effort. Of the songs that were performed, one of the most passionate was Bob Marley's *Redemption Song* (sung by Wyclef Jean in Marley's familiar patois). During one of the hardest weeks the United States

have ever faced as a nation, the lyrics and music of the Jamaican-born singer / songwriter were relevant. They consoled. They uplifted. They spoke as if Marley had written them for that purpose . . .

Emancipate yourselves from mental slavery
None but ourselves can free our minds
Have no fear for atomic energy
Cause none of them can stop the time
How long shall they kill our prophets
While we stand aside and look
Yes some say it's just part of it
We've got to fulfill the book

Won't you help to sing, these songs of freedom
Cause all I ever had, redemption songs
All I ever had, redemption songs
These songs of freedom, songs of freedom

(Bob Marley, in *Revolution Song*)

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Elements of Romanticism in Piano Sonata op. 43 by Jan Ladislav Dussek

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Introduction

Jan Ladislav Dussek's nearly 300 compositional works, though unjustly neglected today, were quite popular in his day. His unique ability as both a performer and a composer has been clearly documented, yet his works have unfortunately fallen into relative obscurity. His keyboard works are especially unique in that they show Dussek to be a transitional figure between the Classical and the Romantic period. Although scholars have mentioned Romantic characteristics in Dussek's music, analytical writings are missing to prove this point. This paper will focus on Romantic traits in Dussek's piano sonata in A Major (*Grande Sonate*) op. 43, composed in the year 1800.

Biographical Information on Dussek

The Bohemian composer Jan Ladislav Dussek, born on February 12, 1760, exhibited musical talent at an early age. In 1779, Dussek traveled to Mechelen (Belgium) where he lived as a piano teacher and organist. It was here where he made his first public appearance as a pianist on December

16, 1779, playing several of his own compositions. (Craw 1964, 450.) He then traveled eventually to Amsterdam and to The Hague where he was employed by stadholder Wilhelm the V until 1781, and became well known for his talents on the piano.

From 1783 to 1787, Dussek traveled to St. Petersburg, to Germany, and then to Paris, giving extended concert tours. In 1788, he returned to Paris and remained there as a composer and performer until 1789 or 1790. During this period, Dussek was "particularly noticed" by Queen Marie-Antoinette. (Craw 2001, 761.)

With the ensuing social and political upheaval of the French Revolution, Dussek left Paris for London, as anyone with ties to the aristocracy was quite unpopular with the Revolutionary regime (*ibid.*). He was to stay in London for the next eleven years, writing and publishing much of his music there. During this time, Dussek performed with Haydn, who had a deep respect for his talent. In a letter written to Dussek's father, Haydn offered this praise:

I . . . consider myself fortunate in being able to assure you that you have one of the most upright, moral, and, in music, most eminent of men for a son. I love him just as you do, for he fully deserves it. Give him, then, daily a father's blessing, and

thus will he be ever fortunate, which I heartily wish him to be, for his remarkable talents. (cited in *ibid.*)

For the concerts performed in London, Dussek often used pianos that were manufactured by John Broadwood. At the time, the normal range of the instrument was five octaves. Dussek was influential in convincing Broadwood to manufacture pianos with an extended range, first to five and a half octaves, and then, in 1794, to six. (Craw 1964, 53.) Unfortunate business dealings caused Dussek to flee to Hamburg in January of 1800.

While in Hamburg, Dussek made several successful concert appearances, playing his own compositions. In 1804, Dussek became the unsalaried Kapellmeister to Prince Louis Ferdinand of Prussia, and they became good friends. Upon Prince Louis' death, Dussek stayed in Prussia and briefly served Prince Isenburg. In 1807, he once again returned to Paris, where he accepted a position with Prince Talleyrand of Chalais, taught a few students, continued to perform, and was held in high esteem until his death in Paris on March 20, 1812. A Paris correspondent to the *Allgemeine musikalische Zeitung* published a eulogy stating that Dussek "contributed almost as much as Haydn and at least as much as Mozart to make German music known and respected in foreign lands." (Cited in Grossman 1975, 259.)

Classicism and Romanticism in Music:

A Brief Overview

It is generally accepted by many scholars that the Baroque period ended with the death of J. S. Bach, yet obviously compositional practices do not change so suddenly. Assigning a specific date to the inception of a musical period is difficult. Many musicologists will argue that the Classical Period began around 1750 and extended to at least 1820, while others will classify the years

1730-1770 as *Preclassical* and transitional, with true Classicism falling between 1770 and 1820. The disagreement as to when musical Romanticism definitively replaced Classicism continues to this day, with many opinions being offered. In fact, many renowned musicologists, including Friedrich Blume, argue that the period should be referred to as the "Classic-Romantic" period. (Blume 1970, 7.) Clearly, from the beginning to the end of the 19th century, stylistic and compositional differences are evident in music, and while it is true that elements of Classical style are evident in Romantic music and Romantic elements in Classical music, distinctions between the two should not be overlooked.

Perhaps the most prevalent characteristic of classical music of around 1770 to 1800 is its reliance on simplicity in formal structure and musical consistency—especially in terms of harmonic function—in which rules of composition were followed. Emotional expressions are present, but were not allowed to obscure the clarity of the form. Balance and proportion are paramount. Classical composers worked within a strong tonic-dominant framework.

Romanticism, likewise, contains characteristics unique to that period. The melody became the vehicle in which originality and individualism could be displayed. Composers sought to lengthen melodic lines and themes to achieve a more song-like effect. Entire works began to be lengthened and unified through thematic elements. As composers experimented with expressive melodies and musical color, standard structures were often altered and extended. In the sonata form, a freer attitude toward tonality led to innovations such as: modulation from a major key to its parallel minor between the exposition and development sections; groups of themes emerging in the expositions as opposed to the two or three themes typical of classical expositions; longer develop-

ments and shorter recapitulations; and more sophisticated codas.¹ (Longyear 1973, 24.) Experimentation with remote keys, chromaticism and dissonances (often unprepared and / or unresolved) that serve harmonic function, and a general tendency to break the formal “rules” of composition became the fashion.

Numerous volumes have been written focusing on details of compositional techniques and musical characteristics specific to both Classical and Romantic music. Upon surveying this literature, the following summary of the characteristics of Classical Music as it differs from the Romantic style will be considered for this study:

Classical	Romantic
Balance and clarity of structure	Expansion and originality of musical forms and expression, especially of the sonata form
Strong tonic-dominant framework	Frequent modulations to remote keys; more deceptive cadences; nontraditional resolutions of chords; greater variety of harmonic progressions
Symmetry and balance within phrases	Longer themes of irregular length
Consonant chords and primary triads; dissonances usually resolve	Expanded use of diminished and augmented chords as well as of Neapolitan and augmented sixth chords; unresolved dissonances
Chromaticism for ornamental effects	Chromaticism as a function of harmony
Wealth of rhythms, especially for thematic contrast	More complex rhythms, often used to unify entire works; greater use of syncopation
Treble-dominated melodies	Thicker, fuller textures; Melodies in both treble and bass; Extended use of folk melodies and programmatic titles
Contrast of mood and theme within movements	Greater depth of emotion with extensive expressive markings
Gradual dynamic changes	Greater use of dynamics, often with abrupt changes ranging from <i>ppp</i> to <i>fff</i>
Evolution of classical orchestra	Expansion of the range and types of instruments

Romantic Elements in the *Grande Sonate*

John Gillespie contends that Dussek’s sonatas “contain traces of stylistic elements that later found complete fulfillment in Beethoven, Weber, Schumann, Liszt, and even Brahms.” (Gillespie 1965, 279-80.) Dussek’s forward-thinking compositional style will be examined through the stylistic and

harmonic analysis of his Piano Sonata op. 43 in A Major, written in 1800. This analysis will reveal specific traits of Romanticism, even though Dussek was composing during the height of the Classical period.

First Movement: *Allegro moderato con espressione*

The Exposition is 83 measures in length, comprising approximately half of the movement. It consists of three themes: the first theme is presented in the tonic, A Major, the second and third themes in the dominant key of E Major. The principal theme is a deeply expressive, simple, song-like melody. The second theme is in the dominant key of E Major, which is followed by a dramatic—and chromatic—scale passage with a cadence in B Major. The third theme group is also in the dominant key, but is organized in two distinct sections. Following both sections, another chromatic, cadential passage leads to the development that proceeds smoothly from the codetta (mm. 78-85) without interruption.

The phrase structure does not follow the typical Classical 4+4 measure phrase structure. It is an asymmetrical (rather Romantic) period with 4- and 3-measure phrases. Although the exposition makes use of the Classical tonic-dominant framework, there are numerous chromatic passages that serve primarily to link themes, and an extensive use of secondary dominants.

The development is rather short, with only 37 measures. It utilizes thematic material from the principal and second themes,

omitting material from the third. The first half of the development begins in the dominant key of E Major, with a sequential circle-of-fifths progression, using material from the second theme. There are numerous remote modulations, Italian sixth chords, and chromatic scale passages in the right hand, over arpeggiated chords in the bass. A diminished seventh chord leads to a two-measure chromatic sequence in descending thirds in the dominant E Major. The dotted rhythmic motive and syncopation is maintained throughout the development, mostly through the use of sixteenth notes.

Rhythmic elements of syncopation, dotted notes, and scale passages in triplets from the exposition appear throughout the recapitulation. The use of mode mixture (A Major - a minor) in measures 129-132 results in “a dramatic and effective way of handling the transition to avoid the modulation to the dominant.” (Grossman 1975, 186.) Dussek chooses to modulate first to the submediant. There is a striking scale passage in triplets over a dominant chord (mm. 137-138) that is reminiscent of the cadential passage from the second theme group (mm. 37-39 and mm. 137-138).



Example 1: Dussek op. 43, first movement, mm. 37-39



Example 2: Dussek op. 43, first movement, mm. 137-138

A four-octave chromatic ascension in minor thirds leads to the coda (mm. 161-163). Because of the simplicity of the harmonic structure, Dussek utilizes a Romantic re-statement of the Second Theme in the tonic for the coda.

Dussek is able to create a feeling of contrast between all the themes, yet creates cohesiveness in the movement through the

use of similarities in rhythm. Most obvious is the use of the dotted rhythm in all three theme groups. The use of sixteenth notes is present throughout, most often with the melody occurring in eighth notes either above or below them. Dussek finds an interesting way to connect the melody line in the soprano or alto line without disturbing the rhythmic structure (mm. 20-22):



Example 3: Dussek op. 43, first movement, mm. 20-22

The dotted rhythm is used so frequently and in different melodic contexts that it becomes motivic, as opposed to the Classical use of melody as motivic material.

The use of dynamic and expressive markings is extensive. Dynamics range from *pp* to *ff*, often quite suddenly, within one or two measures. Expressive markings include *con espressione*, *morendo*, and *perdendosi*.

Dussek remains faithful to Classical structure in terms of form in his op. 43 Piano

Sonata. The first movement is clearly in sonata form with a formal exposition ending with a codetta, a contrasting development section that begins and ends in the dominant, and a recapitulation that represents a return of material from the exposition. However, Dussek bends the rules in terms of harmony, melody, rhythm, key relationships, and pianistic texture in general, especially in the almost five-octave range of the arpeggios (mm. 72-75):



Example 4: Dussek op. 43, first movement, mm. 72-75

The first movement contains Romantic features, including irregular phrase lengths with numerous melodies that take precedence over phrase structure, and rhythmic complexities—including syncopation—that are used to unify the first and second movements. Passionate dynamic markings, functional chromaticism, and numerous diminished and augmented chords are also prevalent. The development, which continues with closing material from the exposition without a clear break, does not simply create harmonic tension through the use of the dominant; Dussek places the harmonic function second to the melody. The recapitulation departs from the Classical format in that the principal theme, while first stated in the tonic, is then repeated in the parallel minor. Through omission of some of the material stated in the exposition, the recapitulation is also significantly shorter than most of its Classical counterparts.

Second Movement: Allegro (Sonata-Rondo)

The formal design of this sonata-rondo movement is ABACADABA, with the interior 'CAD' section functioning as the development, as it contains abundant modulatory passages, varied and developed fragments of

themes, and an unorthodox return of 'A' in the dominant key of E Major.

What is most unique about Dussek's phrase structure is that his melodies determine the length more so than the structure of the form. He attempts to stay within the realm of the Classical 4-measure phrase, but his modulations and harmonic rhythm often force independent phrases of varied length, especially in the transitions (mm. 38-48). Dussek departs from the Classical rondo form, in which the return of 'A' was usually literal; he varies the second and third return of 'A' by omitting repeated material, and extends the final return by changing the order in which the phrases occur, while using material from the development section in the coda (mm. 237-240).

In general, the thick textures created by broken chord figures, open spacing, and arpeggiated melodies present in the first movement continue throughout the Rondo. The use of the dotted quarter note rhythms and running sixteenth notes tie the movements together rhythmically. The Rondo makes use of varied dynamics, again from *ff* to *pp*, as well as *sforzandos* that create syncopation (mm. 141 and 149) as in the first movement.

The second movement also contains Romantic elements: the expansion of the sonata-rondo to a nine-part structure, though

not entirely new, is innovative.² (Caplin 1998, 241.) The following chart reveals the form of this movement:

Material	Exposition			Development			Recapitulation		
	A	B	A	C	A	D	A	B	A
Structural Units	Principal Theme (P.T.)	1 st Episode	P.T.	2 nd Episode	P.T.	3 rd Episode	P.T.	1 st Episode	P.T. Coda
Number of Measures	27	21	16	32	23	44	16	27	32
Keys in Relation to A Major	I	I-i	I	I-vi-V-III-V/V	V	V-vi-V	I	I	I
Cadences That Conclude Major Units	Perfect Authentic Cadence (PAC)	Half Cadence (HC)	PAC	PAC	PAC	PAC	PAC	HC	PAC

The first episode does not end in the Classical perfect authentic cadence, and the ‘B’ section is not in the “traditional” dominant key. The Development does end in the dominant, but also contains a return of ‘A’

in the dominant. The thick chords, open spacing, and melodies placed in both the treble and the bass give the movement a decidedly Romantic sound (mm. 205-211):



Example 5: Dussek op. 43, second movement, mm. 205-211

Dussek’s repeated use of the dotted rhythmic motive as a unifying principal carries the work further into the category of a Romantic sonata.

Conclusions

The need to impose a date on an historical musical language has always been a matter of necessity; as Charles Rosen points out, “it creates a mode of understanding ... a construction that enables us to interpret the change in musical language without being

totally bewildered” (Rosen 1972, 22.) Yet these self-imposed dates should not preclude the necessity of examining a composition thoroughly before assigning it to a specific period. Obviously, characteristics indicative of Romanticism are found in works of the Classical era. Chromaticism, mode mixture, and abrupt modulations are found in works prior to 1800. What is important to note is the extent to which these elements of Romanticism occur. Dussek incorporates these elements into the fabric of his sonatas; they are not ornamenting effects. At a time when most composers were firmly entrenched in the Classical style, a few composers, including Dussek, were—consciously or not—contributing to the rise of what would become a new stylistic period in music. Clearly in the sonata op. 43, evidence of Romanticism is prevalent. Functional chromaticism, mode-mixture, modulations to remote keys in sections other than the development, augmented sixth chords with atypical resolutions, and a lengthening of the sonata form are all present in this work. In another of Dussek’s piano sonatas from 1800, op. 44 in e-flat minor (subtitled “The Farewell”), are even more instances of Romantic compositional techniques, which will be a topic for future discussion.

Notes

1 Rey M. Longyear points out that Beethoven raised the coda to the “status of a second development section.” (Longyear 1973, 24.)

2 William Caplin states: “At least three examples in the classical repertoire, all by Mozart, feature this elaborate formal design.” (Caplin 1998, 241.)

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Composer Portrait(s)

From Eclecticism to Avant-Garde: A Portrait of Composer Russell C. Riepe

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Russell C. Riepe, born on February 23, 1945, in Metropolis, Illinois, grew up on a farm in Southern Illinois and earned his M.A. and Ph.D. in music composition at the Eastman School of Music of the University of Rochester, New York, in 1972. Since then, he is Professor and Coordinator of Music Composition at Texas State University (formerly Southwest Texas State University). In addition, he is the Director of Graduate Studies at Texas State and a long-standing member of the Woodrow Wilson Foundation (since 1967).

At Texas State University, Russell C. Riepe was the founder of the Texas Mysterium for Modern Music, a performance ensemble of contemporary music. Under his direction, this ensemble conducted concert tours in Switzerland (initially invited by the Paul Hindemith Foundation), Germany, and Austria. Riepe's international achievements also include tours of Japan as a representative of American artists (1978) and lectures at Trinity College of Music, London (1994). On leave from Texas State University, he taught at Hong Kong Baptist University as Senior Lecturer from 1987 to 1989, where he oversaw the development of the B.A. Honours degree in music composition for international accreditation and the installation of the Hong Kong Electronic & Computer Music Centre.

Russell C. Riepe's music has been performed in Russia, Scotland, England, Poland, Austria, Germany, Switzerland, Hungary, Czech Republic, Japan, Hong Kong, and throughout the United States. His *Three Studies on Flight* for clarinet and piano (1978) is part of the standard international clarinet repertoire. Riepe's composition *And Into That Gate* for large orchestra and choir (2000) was performed at Carnegie Hall, New York City, in May 2000. His music is recorded by Columbia Records, PBS, Orion Records, and by Centaur Records. As pianist, Russell C. Riepe appeared at Carnegie Hall and at the Lincoln Center, New York City, as well as at Rachmaninov Hall, Moscow, Russia.

Russell C. Riepe is the winner of the Howard Hanson Prize for his *Symphonic Fantasy* (1972) and of the Presidential Seminar Award for excellence in scholarship and creative activities at Texas State University (1981).

The following interview took place in early December of 2003.

Nico Schüler:

When composers move from one geographical region to another, it affects personal as well as compositional aspect to varying degrees. You grew up in Illinois, studied in Rochester, New York, moved to Texas, where you have been living since 1972. You also lived in Hong Kong and toured China and Japan. How did your music change in relation to the various geographic areas you lived in?

Russell C. Riepe:

Composing started for me in Illinois. Later, in Rochester, New York, I was introduced to

the latest compositional styles in the late 1960s and early 1970s. We became deeply acquainted with Luciano Berio, who inspired many of us students. We also studied scores and recordings of Xanakis, Penderecki, Feldman, Cage, Luigi Nono, Ligeti, and Stockhausen, to name a few. Stockhausen started writing *Mantra* at that time, perhaps a more interesting work than his earlier pieces. We did study the scores of his very fine earlier piano compositions, as well as *Kontra-Punkte*, *Studien*, *Hymnen*, and *Gruppen*. So, we became intimately acquainted with the latest techniques at that time. Also, we were examining the articles handed in by Kurt Stone. Kurt Stone was the chief editor for Boosey & Hawkes, and he became a leading expert in the field of notation and notation development. At a major conference in Belgium in 1973, after I had graduated, Kurt Stone led in forging the standardization of some of the new notational devices we were studying at that time. But in the conservatory, we were also immersed quite a lot with traditional music. We didn't know about Kurtag yet. Nor did we know about Górecki, because at the time when I was a student, these Eastern European composers were to a large degree censored by their socialist governments. Kurtag was not a favorite son of socialism, nor was Górecki. And I had to learn a great deal about these composers on my own. When I later moved to Texas, it was quite challenging, because I didn't know what was going on. I lost contact. I felt like I was in cultural backwaters. And we are, to be honest with you. So, in a sense, I had to take a new compositional, cognitive path. I had to think for myself. There were no more models. So, I would say, the early studies gave me an assimilation of bits and pieces of various influences, including more traditional ones.

Nico Schüler:

Would you call your early compositional style "eclectic"?

Russell C. Riepe:

It was eclectic. But eclecticism was well established in the United States. Charles Ives' legacy attests to it. I would say, my early music was eclectic, but also impressionistic and Romantic: an eclectic mix of Romantic impressionism; and when I came here, I felt isolated. In a sense that was good, Nico, because I had to think independently. I had no teacher, no mentor, no orchestra. I could find only a few colleagues now and then who would attempt to play these complicated pieces. That was really quite a hardship for me, because I came from an area where they could play anything: expert performers, expert scholars, etc., were always present at the conservatory. Here in Texas, I had to choose whether or not to cave in and become another "Ersatz-Victorian" [Substitute-Victorian] composer, writing a lot of *Gebrauchsmusik*, or not. I tried a little *Gebrauchsmusik*. I wrote a little wind ensemble piece for an advanced high school or early collegiate group, which was well received. But once I wrote it, I lost interest in it. I could tell I was not going to be happy writing *Gebrauchsmusik*, and I had to make a difficult choice, an almost moral choice. I had to decide that being popular was not important, but instead to look for something that I would consider more interesting, more honest.

Nico Schüler:

Would you consider this situation to be a source of creativity?

Russell C. Riepe:

Yes. I have said before that a good situation for a composer, as Ives once stated, is to study in a Kansas wheat field. So, you would, in other words, have to make independent

compositional decisions. One nice thing about working in a conservatory—of course the Eastman School of Music is one of the leading conservatories in this country—was that it provided me analytic tools and deep insights which enabled me to become more independent. I think, before the conservatory experience, I didn't have the tools to do any serious kind of independent research. I am not talking about classical research, but about an intelligent in-depth investigation of what could be done. As you probably know, Nico, you can't completely write music without performances. So, there was a part of me that also still held out a kind of hope which cried out for practical musicianship. So, I had then to seek people who might try my scores. Some of these people were here, and a few outside folks came from other regions. But I can tell you that this is a difficult path to follow. And as you know, Nico, as being part of this community now, how much teaching is valued here. I often thought that this university probably valued teaching more than it did learning. And I think that this has had a negative effect, inasmuch as there is too much emphasis on didacticism and not enough emphasis on inflaming curiosity. As a matter of fact, I once refused to teach on a didactic level. I am sure that was a mistake at some level, particularly in dealing with theory and those kind of classes kids are taking coming right out of high school. It's not a happy kind of teaching, though.

Nico Schüler:

When you moved to Hong Kong and also toured China, or even earlier when you toured Japan, did that somehow affect your compositions?

Russell C. Riepe:

Only philosophically, I think. I was also liberating in a sense, because it turned me towards Buddhism and Daoism, and other

Eastern philosophies. I spent some time in Japan, where I would have an introduction: my hosts there would take me to various Zen-functions. They would take me to flower arranging events, to Zen tea ceremonies, and so on. They actually took me to Shinto wedding ceremonies! Of course, Shinto is quite different than Buddhism. In Japan, they have a saying: You marry Shinto, you die Buddhist. They consider Shinto a celebration of joy. Buddhism is a very serious philosophy . . . I wouldn't call it a 'religion', though. My hosts in Asia were generous, and I forged deep and lasting friendships there. They taught me so much.

Nico Schüler:

In which way did these experiences affect your compositions?

Russell C. Riepe:

The old conservatory approach taught, quite frankly, a Germanic approach: teleologic music. You state something in the beginning, and you stick to that . . . not just in one movement, but in all movements, very much like Beethoven. That was the model; and we were steered towards traditional, architectural models, traditional templates of success. With the Eastern view, I have now come to peace with other templates. If I feel like the music should become more, in Stockhausen's term, *Moment* in nature, then I will concentrate on the *Moment*. And if I feel like it should be more teleological, then, ok, I'll develop ideas in a time continuum. I do what I like. Takemitsu said that composing was like the flowing of water. I think his metaphor is quite helpful. You can actually see that my early works were written out meticulously, and now my pieces are more improvisational and concerned with the prolongation and unfolding of sounds. I now spend more time with sound. Of course, there is more to it than that . . .

Nico Schüler:

One interesting question that often comes up is how music is influenced by the geographical region in which a composer is living . . .

Russell C. Riepe:

. . . Isolation in the Western cultural backwaters of South-Central Texas—that is my ambience. . . .

Nico Schüler:

But isn't there any influence from the Hispanic culture, for instance?

Russell C. Riepe:

Of course, you're right! Yes, for me it is through the reading of poetry, studying imagery, and using the moods of Spanish titles from time to time. I would say: yes, there is also some structural influence, if the music follows the architecture of Spanish or Mexican poems. García Lorca and Neruda, for instance, incorporate strong imagery. The music, while it cannot in a very specific sense say what the poems are saying, it's moved and inspired by the images and the context of those images. The images are very strong to me. Living here close to the expansiveness of West Texas, where you can see and see forever, you also have the desert beauty. It too has influenced me. For example, I wrote an electronic piece many years ago entitled *Big Bend Cloud Study*, which was to try to develop an expansive musical atmosphere, somewhat akin to the expansive vistas of the West. I feel close to this land and the people it molded, and I am especially close to my students, my friends who teach me more than they know.

Nico Schüler:

Do you think, that such influence is a general tendency for composers who live in Texas or in this region?

Russell C. Riepe:

I think composers of art music in this region, by and large, want to imitate what other composers are doing. I think that is a big mistake, inasmuch as the music becomes incestuous. It all begins to sound the same. In academic composition, you have to speak the right language to be part of the in-crowd, and that's dangerous in music, because it becomes clichés, weak from overexposure, like these little groups that don't have enough men and women, and they start marrying cousins and so on. That's the problem with such composition. But the nice thing, getting back to the Eastern view and living in Texas, is that, if you want to, you can develop a strong voice. Even though it's an isolated voice in the wilderness . . . at least, it's yours! To me, it is more important to develop a strong voice than trying to write correct "conference music". Another big problem in the United States, and Texas is no exception, is that composers tend to avoid playing an instrument or conducting an ensemble. I know that Boulez also admonished American composers for this. Composers need to develop first into good musicians and performers. Then they must get the music out of academia and onto the street. Composers in the United States are too entrenched in the academic setting, so that their musical habits become engrained and stultifying. I agree with Boulez.

Nico Schüler:

Let's come back to your own music. What is the starting point of your composition process? Is it a musical idea or an extra-musical idea? Is it a specific performance opportunity, a performer, or even a personal event?

Russell C. Riepe:

All of the above. All your cited elements are in some symbiotic relationship to one another. If I don't have an extramusical idea, I have to invent one, or a sequence of ideas or

things that can be reflected upon by the music. Not that the music can express those things specifically, but it can establish a mood. It also eliminates writer's block. I have been blocked in the past, and I am very slow with my work. When I do get writer's block, I write a poem just to get the writing moving again. It seems to work for me. I am not saying that my poetry is any good. I am just saying, I do it to get music flowing. Whatever the poem becomes, it becomes; then I can construct the context in which I can follow the music.

Nico Schüler:

Do you sometimes just have a musical idea as the basis for your compositions?

Russell C. Riepe:

Oh, yes. There are moments of very absolute musical thinking. But I don't consider myself an absolutist! Mostly my music is Romantic-impressionistic . . . if that means anything. For me, composing is very connected to the voice. I sing everything. In fact, I can't seem to divorce myself from singing the music: all parts and all lines, and so on. It's probably because singing was so prevalent in my edifying years. My mother was a singer, I sang in choirs, and I am still a Sacred Harp singer. When I am writing and enter a daring world, I often end up in some tonal vocal one instead.

Nico Schüler:

When you work with specific performers, who may commission a composition . . .

Russell C. Riepe:

. . . I cater to their technical abilities, but usually at their brink . . .

Nico Schüler:

I would specifically like to ask you about your work with David Pino, because he is one of the exemplary performers you have

been working with, and you had great success. When did this collaboration start and how did it develop?

Russell C. Riepe:

I became friends with David as soon as I came here in 1972. He was the only person then with whom I could talk at a higher level, artistically. Other people were playing my complicated music, but not here. I early on heard one of David's recitals—he played Stravinsky's Three Pieces for Clarinet—and I told David: "I'd like to write you three pieces, unaccompanied, and let's see how it works." Of course, he was very enthusiastic about that, he invited me over to his house . . . David is very gracious, you know, and he said: I can do this and that and I'd like to do this as well, and so on. So, I designed a piece for his abilities, but at the edge of his abilities. He got a virtuosic work-out . . .

Nico Schüler:

. . . This was your composition *Three Studies on Flight* . . .

Russell C. Riepe:

. . . Yes. And then he later requested me to write another work for clarinet and piano. Since I was the theory coordinator, teaching these heavy, heavy loads, it took me forever to get any time to write another piece. I presented it to him on his wedding anniversary years later. It surprised him, but there it was. And now we are taking that work, entitled *Lacrimosa*, to an international conference at the University of Maryland this summer. Of course, by now other clarinetists have contacted me. That's how I got involved with Dr. Amy Parks at the University of Evansville. The central theme for her doctoral work at Arizona State University, by the way, was the clarinet music of Russell Riepe. I was very honored. So, it is because of David that I began to concentrate on the

clarinet repertory, with a heavy work schedule . . . you understand that . . .

Nico Schüler:

. . . Yes, I certainly do. – You mentioned a few things already about your compositional style, but how would you summarize the development of your compositional style from your early ‘eclectic’ compositions on?

Russell C. Riepe:

My music is still eclectic. I think the biggest modifying change is in fact due to my experiences in East Asia. I came back different. I spent two years teaching overseas, and I came back with a different mind-set. The music became freer and more improvisational. There are more moments when I employ spatial notation as a result.

Nico Schüler:

How about the differences between your instrumental music and your electronic music?

Russell C. Riepe:

It’s supposedly the same. The idea is to make electronic music into a live event. That’s my *Stück*. That’s the little niche I am trying to find for myself in electronic music. Of course, each instrument has idiomatic properties. So, the involvement of the electronic instrument, such as it is, must be somewhat like the Baroque period in Europe, when they were developing organs, and each one would be a little different from the other. I think we are in a similar kind of period. I take the equipment and configure it, which more or less determines the idiomatic properties and provides, luckily for me, limitations that give me focus. It’s the same idea that Stravinsky reported: he had this great fear of too much freedom, so he self-imposed limitations, aiding the compositional process. Well, the nice thing about live-electronic music is that it can do that for you, since it is so difficult to perform. Elec-

tronic music can sound very complicated if you just cook it up in the studio and put it out there through the speakers. It is seductive, like karaoke: You have a performer, and there are the slick sounds coming out of the speakers. Well, the speakers don’t react to the player; the player has to react to them. It doesn’t make any sense as a performance vehicle. It’s absolutely illogical. The only hope for electronic music, which is still in its infancy, is to make it spontaneous, so that the communication is rhetorical and open. In other words, you have communication among the musicians, communication with the audience, the audience communicates to the musicians. It has to have all those directions flowing, with arrows pointing in both directions. Only when the arrows point in all of those directions does electronic music open up into what I consider a serious, significant performance venue.

Nico Schüler:

To bring the interview to a conclusion: You will turn 60 in a little more than one year. Where will you go from here, compositionally? What are your plans for the future?

Russell C. Riepe:

My plan for the future is to spend more time writing and less time teaching, if I can. You know the frustration. I desperately need time to write. I even thought about, if I could, retire . . . part-time at least. It takes time to write! In my youth, I had this idealistic view that was wrong: I thought working in academia would give me that shelter. But that’s not true. It’s ironic, isn’t it: academia is an impairment to creative thought. It is contrary to creativity. It’s just the opposite of what it should be. I think it’s a widespread problem in the United States.

Nico Schüler:

Where would you like to go stylistically? It seems to me that you always like to explore new avenues. Do you have specific plans?

Russell C. Riepe:

Yes, I would like to work more with non-differentiated tunings. That is very non-Western. In other words: the tuning that we have here is set. Of course, you can talk about stretching the octave here, and so forth and so on, but it's basically predicated on equal temperament. In other cultures, they may have to retune for the occasion; that is the beautiful thing about electronic equipment: it can do that for you quite easily. As a matter of fact, the last movement of my latest piece, *Cruzando la Frontera* for Clari-

net and Live Electronics, is definitely that: a study of non-differentiated tunings . . . completely away from equal temperament. It's very interesting. And also: I want to explore color. When I talk about color, I really mean the color of harmonies, harmonic color, and, of course, colors of instruments, as well. I don't think I'll ever quite outgrow the need to use standard development, though. There is that need in my being to keep germane ideas, popping up in time and developing them. I very much like the process of continuous variation. I am very fond of this procedure, but I would also like to go into larger groups with microphones and expand real-time digitalization on a larger scale, pushing the boundaries . . .

Reviews

**‘The Quicksilver Trilogy’:
Three Children’s Operas based on Greek
Mythology by Samuel Magrill**

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The Gorgon’s Head, [CD] Premiere Performance Recording, February 21, 1998, University of Central Oklahoma, Samuel Magrill, conductor. *Children of Paradise and the Gremlins Who Stole It*, [CD] Premiere Performance Recording, December 12, 1998, University of Central Oklahoma, Jim Waddelow, conductor. *Circe’s Palace*, [CD] Premier Performance Recording, February 17, 2001, University of Central Oklahoma, Samuel Magrill, conductor. All three CDs are available through the School of Music, University of Central Oklahoma, 100 N. University Drive, Edmond, OK 73034. Phone: (405) 974-5684. Website: <http://www.camd.ucok.edu/music.html>.

One of the most wonderfully appealing things about opera is the coming together of so many artistic mediums; not just the music and the drama, but the visual aspects that are encompassed in the lighting, staging, costumes and the set design. Any opera can be a spectacle as well as a treat for the ears and also for the mind which might be hungry for amusement or a new twist on one of life’s simple truths.

Composer Samuel Magrill, Professor of Music and Composer-in-Residence at the University of Central Oklahoma, has written a trilogy of one act operas. Two of them are adapted from stories from Nathaniel Hawthorne’s “A Wonder Book”. The third

is from a collection entitled “The Tanglewood Tales”. The first of the three is *The Gorgon’s Head*, written in the summer of 1997, followed in 1998 by *Paradise of Children and the Gremlins Who Stole It*. The third, *Circe’s Palace*, was written in 2000. The well-constructed libretti were crafted by Dr. Magrill, Carveth Osterhaus, and Kay Creed, a daunting task in itself. Each opera is just about one hour long, a perfect length for productions presumably targeted for an audience including children. I have chosen the *Children of Paradise* to try to illustrate some aspects of Magrill’s style and compositional vocabulary. But first some general observations.

Mythological stories, perhaps because of their other-worldly elements, lend themselves to beautiful richness of sound and color generously worked into the musical and technical aspects of the production. Everyone’s imagination should be tapped, and often Magrill is successful at creating energetic accompaniments, interludes or entire pieces that are colorful enough to do exactly that. His instrumental writing provides great music for magical set changes, dramatic transitions in time or space, or to satisfy the most ambitious of choreographers. There is frequent change of style where Magrill demonstrates that he can dip into a jazz idiom, or find the feel of musical theatre (al a Sondheim?). Did I hear a tarantella?

Once a libretto is meticulously developed, setting text is an arduous task. The goals are to keep the story line well intact, while maintaining a pace that keeps an audience completely engaged in the action. Some of the sentences in the libretti are unnecessarily fragmented in the music, making some sentences rather disjointed. Repetitions of these fragments, or sometimes of

entire lines, is excessive at times. This occasionally stalls the momentum that the story needs. Reiteration of the more important lines of the text, so that everyone “gets it” can be important, but even some of the most banal phrases are given a second go ‘round with little benefit. Another small observation about the text setting: sometimes the correct syllable emphasis is altered because of the meter. Admittedly this is a pet peeve, but it can be distracting to audiences. Listeners can find themselves subconsciously playing back a phrase in their heads, making sure that they understood it, meanwhile missing the next few lines and having to catch up. Keep it clear.

The use of repetition is something that permeates Magrill’s writing, sometimes to great advantage, other times not. He often establishes ostinato patterns which are by definition designed to repeat as an underpinning for the musical activity above it. But even more often, he sets up a scalar figure, or an arpeggiated one, ascending and descending, resetting it sequentially either a step away or in a new tonal area altogether. If the intent was for the pattern to be motivic, it doesn’t always hit the mark. Because of the successive repetitions, the pattern loses significance in terms of the story, or the character, and becomes a mere vehicle for the syllables of the text to be sung. Then the music becomes predictable. An audience can suddenly tune out. To be fair, this device of sequentially rising lines is effective in setting up a moment of anticipation, or intrigue, but here it is used frequently enough when there is no such emotional moment that, when it is incorporated, it has less impact.

The modal colors that Magrill incorporates are welcomed and enhance the mystical quality often called for in the context of the stories. I particularly appreciate Magrill’s orchestrations. They are varied, and imaginative, especially the use of percussion

instruments for added sparkle. (I wanted even more.) The textures are nicely balanced between orchestra and voices. Neither group seems to be fighting for attention or to be heard.

It is a little disappointing that there is so much doubling between the orchestral parts and the singers’ lines. Occasionally, the sung line should break free of its accompaniment and rise above, in effect isolating the voice, giving it far greater presence. On the recording, another unfortunate result of the doubling became apparent. Some melodic figures or entire lines were more appropriate for performance by an instrument rather than the voice. The difference was all too clear when the singer could not keep up with its partner instrument.

Each of the three operas begins with the children requesting their Cousin Eustace to tell them a fantastic story. The narrator (Cousin Eustace) is mostly responsible for getting the youngsters past their present boredom, transporting them into a magical world that will be wildly entertaining and intriguing. The interactions between Eustace and the children seem forced at times, with the dialogue a bit contrived, but the story must be set up between them in that way. The children’s music is very simple. The unison singing is declamatory in style, but sadly, it is performed with a minimum of inflection despite good diction. There is the nearly constant use of step-wise motion in the melodies, and rhythms mainly relegated to mere quarter notes. The tone quality of the young performers on the CD could be lighter, more childlike. It sounds as if there are some “supportive” voices of older singers to carry it, where the purity of the youthful vocal color would have been more appealing. Since the children open the story, it is so important for them to have a presence which is readily shared by the children in the audience.

Also in the recordings, the role of the storyteller is delivered by a tenor with a distinctive sounding voice. The timbre is not the stereo-typical operatic tenor sound, but rather one with character and color, which is bound to engage young listeners. This casting choice is appropriate and it works. There are challenges for the singer who does this role, for there are intricacies in the long melismatic lines in particular. This calls for technical mastery from the performer.

“Children of Paradise and the Grem-lins Who Stole It” is the middle opera of this trilogy. Scene by scene, we experience a great setting of the story of Pandora’s Box. An instrumental introduction lasting about 3’30” is an interesting mixture of menacing lower strings, punctuated by a short dissonant woodwind motive atop an arpeggiated figure in the bassoon. There is great animation generated by this mostly busy music. Eventually the orchestration opens up into a brilliant arpeggiated figure for the strings, soon followed by a chorale type texture with chimes. Various descending modal scales evolve into the very consonant diatonic major scale which marks the children’s vocal entrance. Quarter note motion is picked up by the narrator, but happily becomes more lyrical as “paradise of children” is specifically mentioned in the text. The actual story is now introduced.

The musical start of the Pandora story begins with the familiar repeated scalar pattern with cymbal crashes announcing each new repetition. During this musical interlude, one must imagine that there is a set appearing on the stage, lighting is changing, and a new world is being created.

Magrill incorporates recitative style to introduce Pandora (Meredith Hanebutt) and Epimetheus (Brad Milburn). Sounding very similar to a typical Handelian recitative, it seems a little out of context, but after all it is this very compositional device that, by definition, moves the story along.

Despite wonderful writing, the singers portraying both Pandora and Epimetheus perform their roles in a rather flat way. (The voices of Hanebutt and Milburn themselves are lovely and compliment each other very nicely, but since this project calls for so much characterization, the dramatic requirements for singing the roles in this opera are not a good match for their vocal talents.) Moving lines sound belabored. The thoughtful choices of words for their dialogue are lost because of a lack of inflection and care to really enunciate for children’s ears. Sentences are delivered slowly at times when a more hasty and lively exchange would have been much more effective. A lightly exaggerated style of diction would offer the necessary clarity, not only for the specific words, but for the emotional content as well. We should be able to sense the exasperation, fretfulness, impatience, or curiosity. Even the word “secret” was neglected. Children love secrets. A secret is magical and fuels the quest for resolution to the truth. What IS in that box? An audience of children must care.

The third piece has a terrific trumpet solo, supported by a very energetic rhythmic accompaniment. Mostly carried by Eustace (Jason Kiespert), (with the ‘distinctive’ voice) the story successfully progresses forward. Pandora and Epimetheus have another exchange about the “ugly” box. (How ugly is it?) The mystery still looms, as voices are doubled by brass. It is up to Pandora and Epimetheus to create great interest in the mysterious box, and the lack of expressive diction is still an issue. One duet is set with plenty of syncopated rhythms and changes in orchestral colors. It could possibly be one of the “big numbers” in the piece. Unfortunately, the singers fail to keep up with the kicky rhythms, giving them a little bit of a square-ishness, which diminishes the freshness of the writing.

Next, a very slowly moving brass chorale (1'45"!) is played before Pandora and Epimetheus resume their conversation. Finally we get to the voice in the box. It is sung well by a low bass (Mateja Govich), effectively doubled by low instruments. Identified as a "giggle" in the libretto, a horn ensemble trips downward in a chordal setting, but because of its slowness, the giggle sounds more ominous than giggly. Of course, there is supposed to be an ominous quality in the story at this point, as the contents of the box are still an unknown. Okay, a menacing giggle. Accepted.

The best "dramatic" writing happens here, building the anticipation to the actual opening of the box. The overture music returns, an unsettling string ostinato with Pandora zig-zagging her way through her lines. The texture is great for this theatrical moment. Here is a place where the insistent repetitive writing works, since there is thinking and indecision. Time should be suspended!! The box music (chorale) returns one more time, and so does the dissonant woodwind motive from the beginning.

At this point there is a great need for singers who are expert storytellers, imaginative in their delivery, making excellent choices in their inflection of the text, while always keeping the interest of the children in mind. Gremlins are trying to get out of the box. There is whispering going on. Whispering is a great device! It makes everyone sit forward and try to concentrate even harder. It invites a deeper level of involvement and participation. Good idea, Dr. Magrill! The box has spoken.

An additional instrumental interlude of 2'20" is a risk, unless there is something spectacular going on in the staging. How long can this anticipation be sustained? Eventually "knocks" are heard (trumpet, percussion) and the box is opened. Gremlins are depicted by broad, leaping arpeggios, handed from low winds to high, punctuated

by percussion at the top. Busy and dissonant music (do I hear a tarantella?) lasts a good 6 minutes. One hopes for a great choreographer to be on the creative team.

The "gremlins" get a musical piece of their own, a "naughty" jazzy style which is totally perfect for these little troublemakers. Cousin Eustace is their voice. As the story goes, ever since the gremlins were released, trouble exists in the world. After the gremlins have had their say, a new knock is heard: HOPE. Hope is discovered as a counter-force to the mischievousness wrought by the troublemakers.

The choice of voice type for Hope (Niyati Sheth) should not have matched that of Pandora. On this recording, the timbres were very similar. Perhaps a lighter voice would have offered more of a contrast, a "ray of hope" that might have had more impact. Hope's big speech lacks a variety in texture and might be a missed opportunity to make it crystal clear that there is another powerful force that can help when trouble arises.

The final piece offers 1'30" of orchestral music before voices are heard. The children return with the observation that without the disobedient Pandora, Hope would never have been discovered. Eustace says that "children ... with hope, can turn the world into a paradise." The opera closes with the children singing a rather sophisticated thought: "Hope spiritualizes Earth. Hope makes it always new, the shadow of infinite bliss."

So in the end, the children have enjoyed their cousin's story, the message has been delivered, and within an hour there has been amusement, and one of life's simple truths has been revisited. Despite the troubles that we allow into our lives by opening those "ugly" boxes, there is the antidote of Hope to get us through the dissonant, meandering, confusing times of our lives.

Simply put, I like Samuel Magrill's writing. It is ambitious work to write an opera, and there must be sensitivity on the part of the composer to consider all aspects of putting such a production together. The music is accessible and enjoyable, gratifying to perform, I would think, and very worthy of appreciative audiences. There is great potential for really thoughtful, fun, and highly effective performances for children, who in

my estimation do not visit simple truths very often.

Besides this trilogy, there is another opera that was written in 2000, called "Showdown on Two Street". I will listen to it carefully, and encourage others to do the same. Being a Director of Opera, I am pleased to know of these works, and I see great potential in them for college aged singers, orchestral musicians, and, of course, audiences of all ages.

Mchanganyiko wa Muziki wa ki Afrika: A Medley of African music

by Dennis Cole

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Mchanganyiko wa Muziki wa ki Afrika (1998). African Music Ensemble: Dr. Kazadi wa Mukuna, director, guitar, lead vocals; Bryan Thomas, double bass; Brian Klempp, saxophone; Dan Shramo, guitar; Joe Kaminski, trumpet; Joesph Rynd, master drum; Michele Smith, flute; and Chinyere Ekechi, Chris Novy, Jennifer Medina, J. D. Holt, Ji-yeon Byeon, Michael Janitz, Sarah Hartshorn, N. Scott Robinson. *Xango; Sikyi; Agbadza; Kamalondo / Mwa Poleni; Sawale; Nsusu a ntete; Gwabi gwabi; Sina makosa; Eh! yaya moyo; Kombekombe; Kete; Kpanlogo.*

The Center for the Study of World Musics at Kent State University recently released a CD featuring music performed by the African Music Ensemble. The CD, entitled *Mchanganyiko wa Muziki wa ki Afrika* (translated from Swahili, meaning "Medley of African music"), exposes the listener to the various dimensions of African music explored by the ensemble.

Historically speaking, the ensemble was formed in the 1980s, originally under the direction of University Professor Halim El-Dadh. Composed of undergraduate and graduate students from various fields, the ensemble supplemented a course on African music taught by El-Dadh. Kazadi wa Mukuna, a native of the Democratic Republic of the Congo (formerly Zaire), who has received PhDs in Ethnomusicology (UCLA) and Sociology (Sao Paulo, Brazil), assumed the role as director of the ensemble in 1989, after becoming a faculty member at Kent State University. He has since continued the direction and development of the group to its current state.

The African Music Ensemble exposes students to the many dimensions within African music and dance by providing a practical 'hands on' approach for teaching and learning. The Ensemble's repertoire is comprised of the various African traditions of drumming, dancing, and singing. Throughout the performance of numerous urban African songs, the ensemble incorporates a variety of Western musical instruments, along with the 'palm wine' style of playing the acoustic guitar. The Kent State University African Music Ensemble is perhaps the only university-based world mu-

sic ensemble within the United States to explore this aspect of music in Africa.

Mchanganyiko wa Muziki wa ki Afrika (1998) is the most recent CD featuring the African Music Ensemble. The CD commences with three pieces which focus exclusively on drumming. The first piece on the CD, entitled *Xango*, was originally taught to the ensemble by Professor Halim El-Dadh and has since been implemented by the ensemble as a prayer to call upon the god Xango to supervise and protect those who are present.

In the western African country of Ghana, drumming is an important aspect of society. The next two pieces on the CD, *Siky* and *Agbadza*, are both communal dance pieces from Ghana and were taught to the ensemble by Joe Rynd. Other pieces, including *Kete* and *Kpanlogo*, also demonstrate the drumming techniques from several of the different indigenous people of Ghana, including the Ewe, Ashante, and Gha people.

Kamalondo / Mwa Poleni is the first of several songs on the CD which displays the ensemble's singing abilities. These two songs come from a region of Africa referred to as the 'copper-belt' zone, which extends from the southern mining territories of the Democratic Republic of the Congo southward towards the mines of the Republic of South Africa, and includes several countries such as Zimbabwe, Zambia, and Malawi. *Kamalondo* and *Mwa Poleni* belong to a genre which, over time, has been mutilated by mass dissemination and the mixture of languages. Although typically performed separately, the ensemble has marvelously woven the two songs together and performed them in a pseudo call-and-response dialog between Kazadi wa Mukuna and the students.

In a recent article published in *The Garland Encyclopedia of World Music*, Mukuna discusses several types of music from

Latin America which have influenced the music of Africa. Mukuna states: "Of countless Latin tunes broadcast and sold on records, none was more appealing and influential than 'El Manisero (The Peanut Vendor),' in which the Cuban composer Moises Simon experimented with combining the rhythm of the *son* with that of the *pregon*." (Mukuna, Kazadi wa: "Latin American Musical Influences in Zaire," *The Garland Encyclopedia of World Music*, vol. 1, ed. by Ruth M. Stone, New York: Garland, 1998, p. 383.) His sentiments are brought to life in the song *Sawale*, in which the 'Peanut Vendor' melody can be heard in the opening few lines, played by Joe Kaminski's muted trumpet. *Sawale* is one of several tunes on the CD to use traditional Western instruments, such as the trumpet, saxophone, and the flute.

The song *Sina Makosa*, which comes from east Africa, was originally written by Omari Shabani, and is sung by the ensemble in its native Swahili. This song demonstrates the acoustic guitar 'palm wine' style of accompaniment, and features several delightful musical interludes by Brian Klemp on saxophone.

The CD would not be complete without music from Kazadi wa Mukuna's native country, the Democratic Republic of the Congo, formerly known as Zaire. *Eh! yaya moyo* is a popular political revolution song from the regions of Kinshasa and Bas-Congo. Sung in the native kikongo language, the song was usually performed at public assemblies on the arrival of President Mobutu. Another piece from the Democratic Republic of the Congo, performed by the African Music Ensemble, is *Kombekombe*. Unlike *Eh! yaya moyo*, which comes from the Kinshasa and Bas-Congo regions, *Kombekombe* represents the style of music sung by the Mangbetu-Zande people of the northeastern region of the country and features the native 'lokole' drum.

In closing, although the performing ensemble is titled the African Music Ensemble, the term 'African' is very misleading in its description of the full range of music explored and performed by the Kent State ensemble. There are so many diverse forms of music that are spread across the entire continent of Africa, not to mention the various forms which continue to influence, and to be influenced from, Latin American countries, such as Cuba and Brazil, that it is hard for many scholars to simply classify all of them

**White Mares of the Moon:
The Chamber Music of Dan Welcher**

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White Mares of the Moon: Chamber Music of Dan Welcher. "Tsunami" for cello, percussion, and piano (1991): Erica Wise, cello; Marc Damoulakis & Mark Griffith, percussion; Michael Linville, piano. "Phaedrus" for clarinet, violin, and piano (1995): Bharat Chandra, clarinet; Jason Horowitz, violin; Joshua Nemith, piano. "Partita" for horn, violin, and piano (1979): Kimberly Penrod, horn; Shalini Vijayan, violin; Michael Linville, piano. "Dante Dances" for clarinet and piano (1995): Bharat Chandra, clarinet; Michael Linville, piano. "Sonatina" for solo piano (1972): Joshua Nemith, piano. "White Mares of the Moon" for flute and harp (1986): Valerie Chermiset, flute; Deanne van Rooyen, harp. The New World Symphony. Composers Recordings, Inc., 2001. CRI CD 881.

Dan Welcher, a distinguished American composer, has certainly throughout his career earned the esteem of his colleagues.

as 'African'. Likewise, it is almost impossible for one CD to provide its listeners with a complete understanding as to the many dimensions within the music of Africa. Nonetheless, this CD succeeds at providing a strong representation of the many diverse musical styles that have flourished throughout the continent, from the drumming styles of the Western country of Ghana to political songs of the Democratic Republic of the Congo.

With his CD *White Mares of the Moon*, he traverses a broad range of fascinating textures and instrumental combinations, explores both serial and tonal harmonic progressions, and augments the expression of emotional depth in chamber music far beyond the scope of his predecessors.

Born in Rochester, New York, in 1928, Dan Welcher now has over eighty completed compositions in a full gamut of mediums, including more than twenty orchestral works, an opera, works for wind ensemble, choral music and many combinations of chamber music. He has written two art song cycles, as well as a great number of individual songs with various types of accompaniment.

Welcher was first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its Principal Bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976, teaching bassoon and composition, and has remained on that faculty ever since. He accepted a position on the faculty at the University of Texas in

1978, creating the New Music Ensemble there and serving as Assistant Conductor of the Austin Symphony Orchestra from 1980 to 1990. It was in Texas that his career as a conductor began to flourish, and he has led the premieres of more than 100 new works in a fifteen-year period. After time out for a three-year stint as Composer in Residence for the Honolulu Symphony Orchestra (1990-1993), he is now Professor of Composition at the University of Texas in Austin, teaching all levels of composition, orchestration, and directing the New Music Ensemble.

White Mares of the Moon begins with the force of a tidal wave ... literally. *Tsunami*, the Japanese word for tidal wave, describes an event at which an undersea disturbance created by the seismic shock from an earthquake or a volcano causes a menacing wall of water to collide with the island shore, decimating everything in its path. Scored for piano, cello, and percussion, *Tsunami* is a violent musical depiction of this devastating force. The piece opens with a thunderous roar of percussion, representative of the initial shock sending the Tsunami on its destructive course. Motives in the cello, alongside the echoing bass tones of the piano and non-pitched percussion slowly build intensity until another, even more vigorous shock from the percussion sends the piano, cello, and vibraphone into a swirling three way canon, ending in alternating cadenzas. The second part of the piece, much calmer than the clamorous tumult of the opening, traces a pentatonic recurring theme through a rondo with a hint of Eastern or Balinese gamelan sounds.

The second composition on the CD, *Phaedrus*, depicts one of Plato's final dialogues. A scintillating conversation between Socrates and Phaedrus deals with finding the balance between vice and virtue, between pleasures of the flesh and philosophical discovery. Welcher's *Phaedrus*, for clarinet,

violin, and piano, splits these diametric opposites into two movements. The first, Apollo's Lyre (Invocation and Hymn) represents the philosophical and virtuous aspects of Platonic Duality. The clarinet and violin follow each other canonically in a conversational style as Socrates and Phaedrus, and the piano brings a unique textural ambiance with strummed chords, like Apollo's lyre, representing thought, philosophy, and the moment of insight. The second movement, Dionysus' Dream Orgy (Ritual Dance), provides a maniacally fervent contrast to the preceding philosophical discourse. With all three voices joined in unison, a pounding dance ensues, celebrating the joys of the earthly life. Welcher's masterful synthesis of these two movements depicts what he believes to be their balance and inseparable unity.

The *Partida* for horn, violin, and piano consists of five movements dealing with what psychologists call the problem of threes. In groups of three, often two members form an alliance, leaving the third as an odd man out, and the music of Welcher's *Partida* teams the various instruments together in different combinations, leaving the third to contrast. The opening line of the horn, for example, is relatively tonal, and is followed by the serial interplay of the violin and the piano. The various instrument pairs result in unusually brilliant combinations of tonal color, sounding at times more like a pseudo-orchestra than a three piece chamber ensemble.

When world-class clarinetist Bradley Wong approached Welcher to compose a virtuoso piece for the clarinet, Welcher had been reading a newly translated version of Dante's *Inferno*. Welcher thought to himself as the ideas began to flow: "Poor Brad: Abandon Hope, All Ye Who Enter Here!" (liner notes), and *Dante's Dances* were born. He then proceeded to compose a suite of dances for each character Dante encountered

on his journey through the underworld. Beginning with “The Gates of Hell” with the familiar warning against hope (directed to the soloist) Dante’s journey takes him through beautifully atonal versions of the familiar dance forms: a Tango (for Charon), a Charleston (for Cerberus), a Polka (for the furies), a Gymnopedie (for Paolo and Francesca), a Schottische (for Ulysses) and a Tarantella (for Gianni Schicchi). Not strictly High Art music, *Dante’s Dances* is fun, to say the least, and the virtuoso performance by clarinetist Bharat Chandra is deservedly awe-inspiring.

The *Sonatina* for solo piano was composed shortly following Welcher’s liberation from active duty in the military, where he played alongside pianist Bradford Gowen, and the central theme of the piece is based around his “musical initials”: B-flat and G. The first movement is built heavily upon descending minor thirds, in a twelve bar pattern of six bars and then their retrograde. The second movement is almost double the length of the first, in traditional sonatina form, with an exposition, short development, and recapitulation of an intervallic inverse of the material presented in the first movement. With an atonal play on an almost

Sousa-like motif, the power and beauty of this piece rely on Welcher’s ingenious use of silence as well as sound to recreate the vast array of emotions felt upon the work’s composition.

In a poem called “Night Clouds”, American imagist poet Amy Lowell (1874-1925) provided the title and the inspiration for the programmatic *White Mares of the Moon*. A duet for harp and flute, *White Mares of the Moon* used both instruments in unconventional ways to create truly unique sonorities through over-blown “jet whistle” effects of the flute and extreme use of register and pitch bending in the flute, to violent harp sounds obtained by beating the strings and sound board. A truly insightful contribution to the concept of texture, *White Mares of the Moon* stands out as the apogee of this collection.

The fascinating combinations of texture explored on this CD alone merit listening, but Welcher’s depth of musical understanding and exquisite tonal interplays will bring this recording to the top of any contemporary art music enthusiast’s playlist, as it certainly deserves accolades as a new standard for music of the postmodern era.

Report(s)

Berlioz Bicentennial Conference: Hector Berlioz in the Age of French Romanticism

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Celebrations of Hector Berlioz's (1803-1869) 200th birthday have resonated world wide via the numerous international conferences held in his honor. The ever increasing interest in his music and writings, and his special place in French Romanticism have fueled a great deal of recent inquiry from a variety of perspectives. Several formal gatherings of musicians, scholars, researchers, and performers have taken place world wide to celebrate Berlioz. One of the year's important state-side conference offerings was hosted by the College of Music at The University of North Texas, Denton, Texas, November 11-12, 2003.

The conference subtitled "Hector Berlioz in the Age of French Romanticism" sharpens the focus on the literary connections so important in Berlioz's oeuvre. His personal and passionate expressions of the poetic and dramatic elements drawn from literature and music expressly inform his compositions. Reflections in music of his paragons Gluck, Beethoven, Virgil, and Shakespeare inspire his choices in harmony, thematic treatment, and orchestrational shading. Further, Berlioz's manipulation of genre and opposing instrumental and vocal resources display an artistry which reflects an aesthetic of the nineteenth-century style of which French Romanticism took its cue.

The keynote address was delivered by one of the most distinguished Berliozian

scholars, D. Kern Holoman (University of California at Davis). Among his important contributions to Berlioz research are the first thematic *Catalogue of the Works of Hector Berlioz* (1987), his monograph *Berlioz* (1989), and as editor of the New Berlioz Edition *Roméo et Juliette* (1991). His latest book is titled *The Société des Concerts du Conservatoire (1828-1967)* and is anticipated in 2004. From his exceptional perspective, Dr. Holoman addressed the conference regarding the evolving history of Berlioz research. His lecture *Berlioz Lately* discussed "where we were, where we went, and where we might go next" and was born from the like-titled article in *19th-Century Music* (25, 2/3, 2001, pp. 337-345) written to spotlight and chronicle the world-wide four year bicentenary celebration approaching 2003. Holoman acknowledged the premier scholar David Cairns, publisher of the comprehensive two-volume biography on Berlioz, the progress of the Berlioz editions, and the excitement surrounding the publication of new source materials. He presented an animated survey about the many recent Berlioz monographs followed by a selected discography of many contemporary Berlioz recordings—and some great photos. Holoman writes, "I will be happier when scores and parts of it [Berlioz's music] can be found in every orchestral library, like the music of Beethoven and Brahms" (*Berlioz Lately*). His comments and contribution to various discussions throughout the entire conference were candid, insightful, and inspiring.

New scholarship was represented in no small part by the participants of the Bicentennial Conference at the University of North Texas (UNT). The internationally at-

tended conference played host to a number of current and emerging Berlioz scholars from all over the globe, including Dr. Frank Heidlberger, associate professor of music theory at UNT, who also chaired the conference. The two-day catalog of events included four major paper sessions (14 papers in all), two music performances, and concluded with a panel discussion. Recognition for the smooth operation and logistics of the conference goes to Dr. Heidlberger and his management team who provided a well organized, hassle free environment that facilitated productive interaction between the participants and guests.

The conference featured contributions, which centered on the interdisciplinary aspects of music history and music theory as well as literature, criticism and aesthetics as significant to Hector Berlioz. Sessions were grouped together by related issues, which consequently offered faculty and guests a way to manage their schedules in order to attend sessions of particular interest.

The conference was set in motion via the opening address by Dr. Heidlberger regarding its impetus and special focus as conceived by him. For a complete prospectus please visit the conference website at <http://www.music.unt.edu/the/Berlioz.htm>.

Session I focused on issues related to linguistics, genre and form, style and reception history. It began with Dr. Vera Micznik (University of British Columbia, Vancouver), presenting the paper *Berlioz's "Surtitles" in Les Troyens and the Requiem*, followed by noted Mendelssohn scholar Dr. John Michael Cooper (UNT) with a paper on *Berlioz and Mendelssohn: Obscure(d) Affinities*. This detailed biographical investigation into the personal and professional interactions of the two historically polar figures continued with a comparison of the possible stylistic connections and relationship between the reception histories of the

two composers. Michael Lively (UNT) presented *The "Narrative" in Harold en Italie*, and Dr. Stephen Rodgers (Yale University) *Mixing Genres, Mixing Forms: Sonata and Song in Le Carnaval Romain*. Those familiar with Dr. Micznik's work, including her article *Ways of Telling, Intertextuality, and Historical Evidence in Berlioz's Roméo et Juliette* (19th-Century Music, 24/1, 2000), acknowledge her focus on narrative, which readily found connection with Mr. Lively's inquiry that also dealt with a corpse of semiotic issues, presently, in *Harold en Italie*.

The second session encompassed issues on French Romanticism, literature, criticism, aesthetics and reception. Dr. Alexandra Wettlaufer's (University of Texas, Austin) *Composing Romantic Identity: Berlioz and the Sister Arts* focuses on Berlioz's Romantic identity which emerged among the collective identity of the sister arts and his dialogue with them. Dr. Claude Fouillade's (New Mexico State University) *Berlioz, Hugo and French Romanticism* furthers the literary connection of Berlioz to Victor Hugo's codification of Romanticism. Dr. Jeffrey Langford's (Manhattan School of Music, NY) *The Intersection of Autobiography and Literature in the Dramatic Works of Berlioz* discussed the special autobiographic relationships of Berlioz's music in the nineteenth century era. Langford's engaging discussion proposed that Berlioz adopts (in his music) a literary character as his fictional alter ego, which is then adapted to reflect his own experiences. Dr. Arnold Jacobshagen's (Universität Bayreuth, Germany) *Berlioz and the German Critics* chronicles the emergence of the first critical texts on Berlioz in the German Language (1829) and the most important aesthetic issues of his reception in Germany. Dr. Antonio Baldassarre's (Universität Zürich) *Aspects of the Reception of Berlioz's Music in Prague in the Late 1840s* furthers an exploration beyond Hanslick's

initial account (“Ritter Berlioz in Prag”) of Berlioz’s reception in Prague.

The third session was distinctively focused on issues surrounding one specific Berlioz piece: *Roméo et Juliette*. Dr. Jennifer Hambrick’s (University of Iowa) *The Composer as Littérateur: Berlioz’s Roméo et Juliette and the Aesthetics of the Symphonie Dramatique*, an aesthetics-based inquiry, was contrasted by David Odegaard’s (UNT) *Key-relationships in Roméo et Juliette*, a Schenkerian-based discussion. Both papers, however, found common ground within their respective investigations by the particular manifestations of Romantic and poetic expression replete in the work. Dr. Michael Collins (UNT) provided the detailed manuscript study *Refining the Knowledge of Revisions in Berlioz’s Roméo et Juliette*, which revealed the specifics concerning various cuts known to be made by Berlioz in his revisions of the instrumental movements.

The fourth and final paper session focused on performance practice, specifically hall acoustics, and *La Damnation de Faust*. Dr. Dorothea Baumann’s (Universität Zürich) *Hector Berlioz’s writings, an invaluable source for the history of performance practice and its relation to room acoustics* surveyed several specific examples of correspondence and performance hall analytical data, confirming that Berlioz was acutely aware of the hall properties where he performed, which consequently informed his orchestrational choices. Dr. Graham Phipps’ (UNT) *A Nineteenth-Century Interpretation of the Perfect Consonance that may not be Sung: Hector Berlioz’s La Damnation de Faust* provided a close reading of the initial statements of the work. His compelling inquiry revealed that the relationship between Berlioz’s complex harmonic practice relied upon the forbidden consonances of the earlier Medieval practice.

The conference events concluded with a panel discussion mediated by Dr.

Frank Heidlberger, John Dribus, and William McGinney (all UNT). Issues of the discussion departed from its caption *Berlioz’s Religion between Empire and Melancholy*. The panel examined various complexities of Berlioz’s relationship with religion in the context of French Romanticism. Berlioz’s experiences were reflected by important religious narratives in his works, which mirrored his belief system in life and in art. After the two days of intense considerations, this rather informal setting facilitated a great debate. Guests and participants who, due to time constraints, were limited to their participation in the earlier conference proceedings were able to probe more in-depthly these and many other issues within this forum.

The academic events of the conference were augmented by two wonderful performances of Berlioz’s music. The first evenings recital was presented by the faculty of the UNT vocal studies department. Selections from Berlioz *La Damnation de Faust* (Jeffery Snider, baritone), *Roméo et Juliette* (Linda di Fiore, Contralto), and *Beatrice et Benedict* (Lynn Eustis, Soprano; Elizabeth King) as well as a number of Berlioz songs performed by Stephen Austin (with Harold Heiberg and Mark Ford) captured the evening. The next day’s afternoon instrumental ensemble performances featured some of the brilliant UNT College of Music graduate students. Selections included a Wind Quintet performance of the “Hungarian March” and a flute arrangement of *Dance of the Sylphes*, both from *La Damnation de Faust*. The performance rounded out with a piece from Antoine Reicha, Berlioz’s counterpoint instructor at the Paris Conservatoire, titled *Bläserquintett Es-Dur* for Wind Quintet, concluding with Berlioz’s *Reverie et caprice* as exceptionally performed by violinist Iskandar Kamilov.

Perhaps not directly obvious is that this Berlioz conference concerned itself with

the lesser known works of Berlioz. Certainly this is due in no small part to the more recent publication of reliable source material to which we are indebted, in part, to this conference's keynote speaker, Dr. D. Kern Holoman. As more translations of scholarly work appear, many will gain access to a growing breadth of Berlioz knowledge from which to work.

With the Berlioz Bicentennial year behind us, it is evident that there is a grow-

ing interest in understanding and performing the music of Berlioz, and to consider his life and the many avenues that connect him to his and adjacent eras. Speculation that the dust kicked up by the celebrations during the past four years will remain is surely confident. D. Kern Holoman wrote in *Berlioz Lately*: "The Learned Reader might have thought more [lately] ... about Berlioz than about Beethoven." And so we have.

Upcoming Music Events

River North Chicago Dance Company

Friday, February 27, 2004, at 8:00 pm
Texas State University
Evans Auditorium
San Marcos, TX
General Admission: \$10
SWT Students and High School Students: \$5
Box Office: 512-245-2204

Upcoming Regional Conferences

2004 TMEA Clinic / Convention

Henry B. Gonzales Convention Center
San Antonio, TX
February 11-14, 2004
<http://www.tmea.org>

Texas Society for Music Theory (Annual Meeting)

Texas State University
San Marcos, TX
February 27-28, 2004
<http://tsmt.unt.edu/>

Graduate Association of Music and Musicians at UT (GAMMA-UT) (Annual Meeting)

University of Texas at Austin
Austin, TX
Saturday, April 10, 2004
<http://gammaut.music.utexas.edu/>

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