- Walter Holkamp, Jr. (President, Holtkamp Organ Company), Interview by J. Heywood Alexander (1994)

112. Wynton Marsalis, Spokesperson for Jazz [p.] 479
- Wynton Marsalis, Two Interviews by Ted Panken (1993–94; Pub. 1997)
- Wynton Marsalis, from *Sweet Swing Blues on the Road* (1994)

113. Supporting New Music [p.] 485
- John Duffy, Interview by J. Heywood Alexander (1998)
- Libby Larsen, Interview by J. Heywood Alexander (1998)

Though crediting Crawford's history as "a frame of reference for the many diverse sections of *To Stretch Our Ears* and admitting that "to a significant extent this book follows Crawford's approach" (xviii), Alexander has compiled a book that is an independent entity, with virtually no duplication of material in Crawford's books. The readings selected are generous but never overlong. Liberally annotated, the book can stand alone. It fills a gap in American-music historiography, including even Richard Crawford's latest works.

NOTES

1. *The American Musical Landscape* (Berkeley: University of California Press, 1993), 33. The histories he goes on to refer to, besides those of Hood and Gould, are Frédéric Louis Ritter's *Music in America* (1883), William S. B. Mathews's *A Hundred Years of Music in America* (1889), Arthur Farwell's *Music in America* (with W. Dermot Darby, 1915), Louis C. Elson's *The History of American Music* (1904), John Tasker Howard's *Our American Music* (1931; rev. eds. 1939, 1946, 1954), Oscar G. Sonneck's various books and articles on American music beginning in 1905 (none a general history), Gilbert Chase's *America's Music* (1955; rev. eds. 1966, 1987), Wilfrid Mellers's *Music in a New Found Land* (1966), H. Wiley Hitchcock's *Music in the United States: A Historical Introduction* (1969; rev. eds. 1974, 1988, 2000—the last with a new final chapter by Kyle Gann), and Charles Hamm's *Music in the New World* (1983)

2. The former terminology is ubiquitous; the latter was initially proposed in the first edition of my *Music in the United States* and maintained in the later ones.

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Henry Cowell, Bohemian. By Michael Hicks. Urbana: University of Illinois Press, 2002. ISBN 0-252-02751-5 (cloth: alk. paper). Pp. ix, 204. $29.95.

Making Music Modern: New York in the 1920s. By Carol J. Oja. New York: Oxford University Press, 2000. ISBN 0-19-505849-6 (cloth). Pp. 493. $39.95

Michael Hicks's biography of Henry Cowell and Carol Oja's chronicle of New York's modern music scene in the 1920s fill major gaps in the historical record and attest to the growing vigor of scholarship on American music. Hicks documents Cowell's development from birth to musical maturity and Oja provides the larger context in which Cowell and other American composers came

into prominence. Both books are highly readable, populated by colorful personalities, with illuminating references to primary source documents and musical examples.

As Hicks points out in the introduction, Cowell's life story is riddled with myths propagated by the composer himself, his widow, and other loyal acolytes. To live up to the image of the American pioneer who single-handedly conquers new frontiers, Cowell obscured his early relationships with teachers, patrons, and friends. The traumatic arrest in 1936 and the four-year incarceration that followed marked a rupture in his creative life, cutting him off from the Californian bohemian community that had nurtured and sustained him through the vicissitudes of his early career. The event changed how Cowell viewed his bohemian past, and historians have tended to avoid the embarrassing episode in their assessment of his career (one notable exception is Hicks's article on Cowell's imprisonment published in the *Journal of American Musicological Society* in 1991). Even though Cowell is generally considered one of the most important American composers of the twentieth century, there has yet to be a full-fledged study of his life and music.

Henry Cowell, Bohemian begins to redress this neglect in several substantive ways. Hicks traces the composer's childhood and intellectual development by meticulously citing personal letters, arcane poetry and literature penned by his parents, and articles written about Cowell in various local newspapers. In the process, Hicks paints a vivid portrait of bohemian life in California at the turn of the century and demonstrates how Cowell's ultramodern ideas and sounds emerged out of his involvement with an intricate network of friends and teachers. Hicks does a fine job establishing connections between Cowell's creative production and the influential tutelage of people like Charles Seeger, John Varian, and Sam Seward, thereby revising the composer's later claims of having invented his novel techniques alone and shifting the dates affixed to many of his works. What Hicks fails to accomplish, however, is a fully well-rounded accounting of Cowell's musical growth. Although Hicks lists multiculturalism as one of the defining traits of California bohemianism, there is little in this slim volume concerning that major facet of Cowell's aesthetics or the composers who influenced his thinking along those lines, such as Dane Rudhyar and protégés Lou Harrison and John Cage. In fact, the twenties, a decade of frenetic activity for the composer, is treated spottily, with in-depth discussion of his personal life and his writing and a less-than-satisfying exploration of his relationships with other ultramodern composers and with the new music scene in New York and California. Perhaps Hicks felt that Rita Mead's *Henry Cowell's New Music* and Carol Oja's *Making Music Modern*, discussed below, had already covered some of this ground. Still, because of the dearth of biographical literature on Cowell, one wishes that *Henry Cowell, Bohemian*—as valuable a contribution as it is—had reached higher and provided a more comprehensive survey of this important composer and musical activist.

Oja's book, on the other hand, is ambitiously large in scope. *Making Music Modern* reconstructs the backdrop against which Cowell and his cohorts attempted to create a new kind of music that was distinctively American. Oja

takes the holistic approach of Richard Crawford and Ronald Davis, authors of earlier volumes on music in American life, but focuses on modern concert music in New York of the 1920s, a topic that still offers a myriad of music, personalities, and social factors to consider. Many of the first significant American modernists, such as Copland and Cowell, were then under thirty-five, just beginning their careers, and the party lines separating the academic and countercultural factions of American new music were yet to be drawn. Oja reevaluates the careers of several notable composers, now largely forgotten, including George Antheil, Dane Rudhyar, and Marion Bauer, and offers a sampling of the diversity of musical sounds that comprised American musical life during this formative period. She also documents the establishment and evolution of various institutions, such as the International Composers' Guild and the League of Composers, and foregrounds the important role played by patrons, critics, and concert organizers in creating a space for an indigenous modern style.

By noting the dates of New York premieres of important European scores, Oja follows the progressively transnational orientation of New York musical life and shows how the tension between internationalism and Americanism informed the creative choices the young American upstarts made early in their careers. The story of modern music in New York includes amusing accounts of composers promoting their works through self-aggrandizement and publicity-seeking antics, behind-the-scenes political maneuverings, and the close friendships and enmities that fostered alliances and fueled competition between the various cliques. *Making Music Modern* also lays out a larger context, providing a glimpse into the artistic and social conditions of the day, with discussions on the place of women in the patronage system, the masculinist and racist discourses surrounding much of the new music, and the parallel developments in the visual arts. Although the music scene shifted its aesthetic and political objectives considerably in the next decades in response to the onset of the Great Depression and World War II, the twenties left intact valuable legacies—a new-music infrastructure and ways of thinking about American music—that exerted a powerful influence on the American avant-garde for the rest of the century.

In addition to the clear narration and analysis of events, Oja's book offers a wealth of photographs from contemporary sources, such as music periodicals and *Vanity Fair,* examples of contemporary visual art, excerpts from seminal scores, and a helpful appendix listing composers and the dates their works were performed by New York's preeminent new music organizations. One technical detail detracts from the overall design of the book. Oja places endnote citations at the end of the paragraph rather than following the actual quote, a format with no clear advantage over more traditional methods. Despite its minor flaws, *Making Music Modern* constitutes a valuable contribution to the historiography of American music and will likely prove to be an indispensable reference tool for students of American modernism.

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The New York Schools of Music and Visual Arts. Edited by Steven Johnson. New York: Routledge, 2002. ISBN 0-8153-3364-1 (cloth); ISBN 0-415-93694-2 (pbk.). Pp. ix, 258. $95.00 (cloth); $24.95 (pbk.)

The "New York School" refers primarily to the abstract expressionist artists of the 1940s and 1950s, but the term was soon after applied to a contemporaneous group of musicians who had developed social and professional relationships with the painters. The composers Earle Brown, John Cage, Morton Feldman, and Christian Wolff, along with pianist David Tudor, were a closely knit group: they met regularly to share ideas and lend support to each other, they produced concerts of each other's music, and for a time they even lived close to one another. In Michael Nyman's *Experimental Music: Cage and Beyond* (New York: Schirmer Books, 1974), Feldman nostalgically acknowledges that the composers shared an aesthetic bond with the artists:

> Anybody who was around in the early fifties with the painters saw that these men had started to explore their own sensibilities, their own plastic language . . . with that complete independence from other art, that complete inner security to work with what was unknown to them. That was a fantastic aesthetic achievement. I feel that John Cage, Earle Brown, Christian Wolff and I were very much in that particular spirit. (51)

The eight contributors to *The New York Schools of Music and Visual Arts,* a collection of essays edited by Steven Johnson, set out in their various ways to explore "that particular spirit."

Just as the individual abstract expressionist artists produced stylistically distinct paintings, the composers of the New York School did not write in a common musical style. But their relationship was not entirely a social one. In "History of Experimental Music in the United States," an essay published in *Silence* (Middletown, Conn.: Wesleyan University Press, 1961), Cage recalls with approval an occasion when his teacher and friend Henry Cowell identified an aesthetic objective of the New York composers:

> Cowell remarked at the New School [for Social Research] before a concert of works by Christian Wolff, Earle Brown, Morton Feldman, and myself, that here were four composers who were getting rid of glue. That is: Where people had felt the necessity to stick sounds together to make a continuity, we four felt the opposite necessity to get rid of the glue so that sounds would be themselves. (71)

In his essay "Getting Rid of the Glue: The Music of the New York School," David Nicholls provides a useful chronology of the formation and dissolution of the New York School of composers. He also surveys their compositional techniques, concentrating on the manner in which each composer sought, primarily by indeterminate procedures, to "get rid of the glue" that makes the conventional relationship between musical gestures coherent. Nicholls indicates that the lives and work of the painters and composers did, in fact, intersect: "the use by critics and commentators of an identical term to describe two supposedly separate groups of artists working in different media is no mere coincidence. Rather, it is indicative of the surprising number of links—both personal and professional—that exist between the two groups" (18).