

Overview II

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The publication of a dictionary in one's discipline is always a welcome event, allowing its users to quickly find essential information on a variety of topics, people, and institutions. The second edition of the *Grove Dictionary of American Music* (hereafter *AmeriGrove II*), an eight-volume set comprising some 5300-plus pages, offers a comprehensive view of all musics American; it is a delight to peruse. At more than double the length of its predecessor, which was published in 1986, *AmeriGrove II* covers an even wider array of topics. It "refers to musical life and cultures within the region now covered by the 50 states, the District of Columbia, and US territories. [It] likewise features coverage of the music-making practices of native cultures whose occupation of these regions predates European contact" (1:vii).

Dictionaries of all periods tend to reflect the interests of the population they serve. Although their titles suggest they are comprehensive in their coverage, they tend to concentrate on their own artists and institutions. In the nineteenth century, for example, one consults François Joseph Fétis's *Biographie universelle des Musiciens* (1835–1844) for entries on French music and musicians not encountered elsewhere. Similarly, lesser-known German composers and performers are enumerated in Hugo Riemann's *Musiklexikon* (1882 and later editions). The first *Grove Dictionary of Music and Musicians* (1845–1889), a four-volume set, concentrates on major figures in music, but with an emphasis on British composers and performers.

The first attempt at a U.S. dictionary is F. O. Jones's *Handbook of American Music and Musicians* (1886, 1887), which, in a single volume of 182 pages, provides information on many U.S. musicians who were active during the eighteenth and nineteenth centuries. A few histories, such as Frédéric Louis Ritter's *Music in America* (1883), preceded it, but Jones was the first to provide dictionary-style entries. At the turn of the twentieth century, a number of books on various aspects of U.S. music appeared; these included Louis C. Elson's *American Music* (1904); Rupert Hughes's *Contemporary American Composers* (1900, 1906 [*Famous American Composers*], and 1914 [*American Composers*]); and Oscar Sonneck's *Early Concert-Life in America* (1897), and *Early Opera in America* (1915). In 1920, an American supplement was added to the second edition of *Grove's Dictionary of Music and Musicians*, edited by Waldo Selden Pratt. A single volume of 411 pages, it has an unusual structure. It begins with a Historical Introduction and Chronological Register. The narrative is in five chapters, preceded by a brief introduction. After each period's historical vignette (between four and eight pages long), there are two chronological Registers of Names; they provide thumbnail sketches of many people and refer the reader to longer entries for most major figures, which alphabetically follow the chapters of historical introduction. No further dictionaries of U.S. music were published

until the advent of *The New Grove Dictionary of American Music* (1986), (hereafter *AmeriGrove I*), edited by H. Wiley Hitchcock and Stanley Sadie.

The compilation of a dictionary is, of course, a major undertaking. Myriad decisions about what to include and what to leave out ultimately define the scope of the work. Of particular importance is how many currently active musicians should be included. Does one attempt to survey all the latest trends in every genre, or establish a policy of including only trends that have been established for at least five (or ten) years? Whom to include from previous historical periods is also problematic. Certain musicians who were important in their own time and included in earlier dictionaries may not be of particular interest to anyone except specialists today. Should they be dropped, be given briefer entries, or maintained at their former levels of importance? In attempting to meet the challenge of reviewing this massive new edition of *AmeriGrove*, edited by Charles Hiroshi Garrett, I reluctantly came to the conclusion that I could not provide a complete review of the entire dictionary. Therefore, I randomly chose to look at entries for the letter “I” (4:305–408) and compare them with the entries published in *AmeriGrove I*.

Chief among the many new entries are biographies of composers and performers. They range from such rappers as Ice Cube and Ice-T to the folk rock duo Indigo Girls to pop singers Enrique Iglesias and Ivy Queen. Ethnic musicians, such as Irish fiddler Eileen Ivers and Laotian composer Khamvong Insixiangmai, are also covered, as well as a number of younger composers, including Kamran Ince, Herbert Inch, Mark Isham, and Mark Izu. Although the vast majority of biographical entries considers composers and performers active after the 1970s, there is also, for example, a new entry for Florencio Ibáñez, a Spanish musician and Franciscan missionary to Alta California, who lived from 1740 to 1818.

A considerable number of international societies have been added. In the first edition, eight organizations, including *RDIM* and *RILM*, received entries. In the new edition, these two entries have been omitted, and the following ten entries have been added: International Alliance for Women in Music; International Society for the Study of Popular Music; International Association of Music Libraries—US Branch; International Clarinet Association; International Double Reed Society; International Federation for Choral Music; International Horn Society; International League for Women Composers; International Society for Music Education; and International Trumpet Guild. Independent record companies, music firms, and educational institutions are also included.

More importantly and welcome, *AmeriGrove II* addresses more abstract topics, which include substantial articles on genres, terms, definitions, and theories. Several of the entries are long articles that exhaustively cover a topic. For example, after a general statement about the importance of improvisation to many forms of U.S. music, “including jazz, blues, rock, . . . bluegrass, [and] some forms of American classical music,” George E. Lewis’s nine-page entry on “Improvisation” delves into new, nuanced definitions of the practice. The second, longer part of the entry discusses “some of the many appearances of improvisation in American music.” The areas of inquiry include improvisation in Native American musics, Yankee eighteenth-century psalmody, blackface minstrelsy, slave work songs, New Orleans jazz and jazz funerals, silent films, and experimental music, among others.

A briefer article on “Intellectual property” by Patrick Burkart is of great interest and importance to scholars. It is one of the areas of publication that authors must navigate with extreme care. The article begins with a historical overview and then discusses the nature and ramifications of copyright, patents, trade secrets, and trademarks; a final section examines critiques of intellectual property law. There also are new, briefer entries for the genres/terms “Indeterminacy,” “Indie rock,” “Industrial Rock,” “Internet,” “Intertextuality,” and “Ice dancing.”

In comparing articles that are in both editions of *AmeriGrove*, one finds that the new entries vary considerably; some are basically reprints of those appearing in the first edition (though with updated bibliographies), while others are entirely new. The long article on “Instruments,” for example, is mostly a reprint from *AmeriGrove I*. A ninth section, “Since 1990,” has been added to update the article; it details changes that have occurred over the past two decades, including the use of electronic devices, the manufacture of instruments, and the migration of piano manufacture to Japan, China, and Korea. The entry for “Inuit” is a reprint, while the “Iroquois” entry is a mixture of the old and the new. *AmeriGrove I*’s “Islamic music, American” has been replaced completely by two long articles, “Islam” and “Arab American Music.” The first is divided into two sections, “Islamic Sonic Arts in the United States,” which covers various practices in the United States, and “Music of Muslim Americans,” which recounts the history of Muslim music and its adaptation by jazz and popular musicians. The second is divided into four sections: “Diverse backgrounds and shared heritage,” “Musical features,” “Immigration patterns,” and “Music making and cross-cultural exchange.” This extensive article documents the emigration of Arabs from Africa and the Middle East to the United States; the various musics they have created, from art music to U.S. popular music; instrumentation, scale modes, metrical modes, and additive rhythms; and formal genres used.

The new article on Charles Ives is roughly double the length of the first article, which, perhaps, reflects increased scholarly interest in, and perception of, his importance to the history of American music. Whereas there were five sections (“1. Up to 1899; 2. 1899–1910; 3. 1911–1920; 4. 1920–1954; 5. Styles”) in the earlier entry, the chief author of the new article, J. Peter Burkholder, divides the new entry into seven sections, opening with a general inquiry into “Unusual aspects of Ives’s career.” The following six sections, based on the extraordinarily rich research of the last two decades into Ives’s life and works, divide the composer’s life differently: 2. Youth, 1874–1894. 3. Apprenticeship, 1894–1902. 4. Innovation and synthesis, 1902–8. 5. Maturity: modernist nationalism, 1908–18. 6. Completions and last works, 1919–29. 7. Revisions and premieres, 1929–54. A much-revised works list with contributions by James B. Sinclair and Gayle Sherwood Magee follows; a comparison with John Kirkpatrick and Paul C. Echols’s list of works is difficult to manage because the two lists are organized differently. Band music, for example, which was bundled chronologically with orchestral music in Echols’s list, is now separated into its own category. Orchestral works are further divided into discrete groups: “Symphonies,” “Orchestral sets,” “Sets for chamber orchestras,” “Overtures,” “Marches,” and “Other orchestral.” The new organization allows readers to find specific works more easily than before. Along with the reorganization, many works have been redated, the result of recent archival research.

As the Ives entries in *AmeriGrove* demonstrate, the size of the published entry does much to demonstrate how scholarship and value has changed historically. But what about less-iconic musicians? A comparison between *AmeriGrove II* entries for musicians of the nineteenth century with those in the earlier dictionaries provides a panorama of changing values since 1886, when Jones's dictionary was first published. From Jones's dictionary, I chose the entries for fifteen musicians whose last names begin with "J" to "P." For each of them, I then looked for the entry in Pratt (1920), Hitchcock and Sadie (1986), and Garrett (2013). The results follow.

Dictionary biographical entries are divided between musicians of the past and present. Three of the entries I examined in Jones are for dead musicians, one from the beginning of the nineteenth century, and two of a recently deceased musician.

The psalmist Stephen Jenks has a brief entry, which mentions his 1805 *Delights of Harmony* and notes that "[s]ome of his pieces are still in general use." Some forty years later, Pratt eschews giving many of the psalmists separate entries; they are listed in an entry labeled "Tune-Books, 1800." Taking into account the revival of interest in eighteenth-century sacred music during the last half of the twentieth century, the articles in *AmeriGrove I* and *II* (slightly expanded) on Jenks provide the essential details of his life and career.

The case of "Samuel P. Jackson," an organist, composer, and proofreader for G. Schirmer, is different. Jones gives the most detail—the names of his teachers, the extent of his family (four children), and his place of death (his home in Brooklyn). The entry closes, "He was an organist of sterling qualities, a sound and acute theorist, and a conscientious and eminently successful teacher" (79). Pratt consigns him to his Register 3 with a brief entry that covers his career. Entries in both *AmeriGrove* editions are only slightly longer than in Pratt.

Jones devotes more than a column to Alfred H. Pease, a pianist and composer, who had recently died; he notes that "[h]is works are marked by originality, close study, and careful writing" (130–31). Pratt, once again, gives a very brief (eight lines) summary. Pease fares better in *AmeriGrove I* and *II*—particularly in the latter—where several of his almost one hundred songs are listed.

Jones's entries for musicians still alive in 1885 receive up-to-the-minute profiles. The violinist Simon E. Jacobsohn receives a detailed biographical sketch that follows his career from Europe to his emigration to the United States to become concertmaster of the Theodore Thomas Orchestra in 1872. Six years later, he joined the faculty at the College of Music in Cincinnati but left sometimes before 1886 to establish his own school. Pratt again consigns him to the Register with a brief entry; he was not included in *AmeriGrove I* but has an informative entry in *AmeriGrove II*.

The church organ builder George Jardine has a major entry in Jones, which details his training in England and his emigration to New York in 1837; it ends with a partial list of U.S. churches that had installed his largest organs. Pratt limits his entry to five lines in the Register; Barbara Owen contributed a twenty-three-line entry for *AmeriGrove I*, which she expanded for *AmeriGrove II*.

Rafael Joseffy was only thirty-four when the *Handbook* was published. He had only resided in the United States "for two or three years" when the entry was written, yet it recounts his concert successes, ending, "[a]s a player he has a marvelous technique, noted not only for brilliancy but also for softness and elasticity" (80).

Pratt's brief article (accompanied by a full-page photograph) briefly summarizes his life and suggests that readers consult an article in *Musical Quarterly* by Edwin Hughes to learn about his contribution to "Piano-Technic." *AmeriGrove II*'s newly commissioned article by Mark Radice provides an in-depth appreciation of his life and career; it replaces the unsigned entry in *AmeriGrove I*.

Alessandro Liberati was a cornet virtuoso and conductor; the entry in Jones covers his youth and early career, up to his immigration to the United States at age twenty-five. He is not included in Pratt. *AmeriGrove I* and *II* have the same entry, which recount his entire career—something Jones was not able to do.

The impresario, conductor, and composer Max Maretzek was an important musical eminence on the East Coast during the 1860s and 1870s. His opera seasons were filled with novelties, including the American premiere of Verdi's *La forza del destino* during the Civil War. His entry in the *Handbook* provides a view of his various activities, and ends, rather informally and personally, with "Mr. Maretzek, though nearly sixty-four years old, is, as he humorously puts it, 'still alive and kicking'" (90). Pratt provides a thumbnail sketch in his Register, while *AmeriGrove I* has a brief entry, slightly expanded and rewritten in *AmeriGrove II*.

The Mollenhauer brothers, Edward, Friedrich ("Frederic" in Jones), and Heinrich, and Friedrich's son, Emil, were, likewise, important musical presences in New York and Boston during the latter half of the nineteenth century. Jones calls them "[a] family of remarkable German musicians" (101). Under a single entry, he provides a separate biography for each of the brothers, filled with many details. Pratt devotes nine lines to the three in his Register but gives Emil a full entry. In *AmeriGrove I* there are entries for Edward and Emil, but not for Friedrich and Heinrich. *AmeriGrove II* corrects the omission by providing separate entries for all the brothers and Emil.

The *Handbook* entry for John Knowles Paine is fairly extensive. After discussing his education and career, Jones assesses Paine's music through the 1880s. Of the *Centennial Hymn*, written for the Philadelphia Exhibition of 1776, he says, "The music is of high order. . . . His later works . . . show a tendency toward the modern romantic school, both in form and treatment" (1326–27). A list of Paine's published works through 1885 follows. Pratt includes a very brief entry but refers his readers to the entry in the second edition of *Grove's Dictionary of Music and Musicians*. *AmeriGrove I* and *II* have the same substantial article, along with a complete works list. A discussion of Paine's music compares the early and late works and notes that his harmony is marked "by an increasing chromaticism."

Carlyle Petersilea's entry begins with the statement that he is "one of America's most prominent pianists and teachers." In a two-column entry (134–35), Jones notes that in 1874, in a series of ten concerts, Petersilea performed all of Beethoven's piano sonatas. He also was known for his performances of Chopin and Liszt. His outstanding qualities were "reading at sight, *technique*, and a ready and unflinching memory." The pianist's brief biography (eight lines) in Pratt is in the Register (41), and he is not included in *AmeriGrove I*. His entry in *AmeriGrove II*, although brief, adds information about his later life that does not appear in the other sources.

One entry demonstrates how scholars appraise a multi-talented musician. A. N. Johnson's entry in Jones lists him as an organist and composer. Pratt labels him "a music-dealer in Boston, choir-leader and organist, editor" (300). In *AmeriGrove I*, he is a "Theoretician, music educator, and publisher," while in *II*, he is a "Music educator, editor, and composer." This wide range of descriptions for Johnson's profession clearly shows how scholarly opinions can influence a reader's perception of a musician's life.

My brief bird's-eye survey of sources demonstrates how these four volumes reflect the interests of their times. The *Handbook*, published in Buffalo, is clearly partial to New York and Boston. Although Jones includes articles for cities other than New York and Boston, he does not include an entry, for example, on Leopold Meignen, an important composer and teacher in mid-nineteenth century Philadelphia. Somewhat surprisingly, he does have entries for the Hutchinson Family, the Fisk Jubilee Singers, and Thomas ("Blind Tom") Bethune. Unlike Pratt's brief entry (five lines) for the latter, which refers to him as "blind and half-witted," Jones gives a balanced appraisal of the pianist's abilities and limitations (15). Bethune's article in *AmeriGrove II* has not been updated from its predecessor, in spite of new information on his life and medical condition.

Neither Jones nor Pratt appear to have given much thought to including entries for popular music or composers of popular song, although there are entries for operetta composers Reginald De Koven and Victor Herbert in Pratt. All four dictionaries, including *AmeriGrove II*, focus to a great extent on their "present-day" composers and performers; this is, of course, one of the main interests of their readers. The depth of their inquiries into earlier composers and performers is, perhaps, of less interest to the average reader than to music historians as they attempt to reconstruct musical tastes of the United States' past. Pratt is a good example of how musicians of earlier generations are dealt with: all, except the truly major figures, are relegated to brief entries in his Register.

The broad spectrum of personalities in *AmeriGrove II* contributes to its exceptional inclusiveness; indeed, the inclusion of composers and performers of the various genres of popular and dance music is a major asset of both *AmeriGroves*. Genres themselves also are well represented. The article on "Jazz" in *AmeriGrove I*, for example, is substantial at almost twenty-five pages. Its successor in *AmeriGrove II* is longer; it has been reorganized and expanded to include developments in the genre since the early 1980s. *AmeriGrove II* also includes major entries on musical idioms that have blossomed since the publication of *AmeriGrove I*. The brief entries for "Hip Hop" and "Rap" in the latter have been greatly expanded; the new articles now explore how they have developed and their global spread to the present day.

A question might be asked: given its expanded size, are there any lacunae in *AmeriGrove II*? To put the question another way, does it fully replace previous dictionaries of American music and musicians? In many respects, the answer is "yes." Inevitably, I suppose, there are a few names that I looked up but did not find in *AmeriGrove II*. Two examples follow. Arnold Volpe (1869–1940) was a conductor of importance during the first four decades of the twentieth century. As the founder of several orchestras, including a training orchestra for young graduate musicians (similar to Leon Barzin's National Orchestral Association and

Michael Tilson Thomas's New World Symphony); conductor of various concert series, including the first outdoor concerts at New York's Lewisohn Stadium; and educator in Kansas City and the University of Miami, Coral Gables, Volpe is a musical figure who should have been included in *AmeriGrove II*. Indeed, he has an entry in *AmeriGrove I*. The only "Volpe" entry in *AmeriGrove II* is for Joseph, the former general manager of the Metropolitan Opera Company. Another interesting conductor missing from *AmeriGrove II* is Willem Van Hoogstraten (1884–1965), who, among his many achievements, was interim conductor the New York Philharmonic in the early 1920s, conducted Gershwin's Concerto in F in 1927 at Lewisohn Stadium with the composer as soloist, and led the Oregon Symphony from 1925 through 1938. There is an entry for him in the 2001 edition of *Baker's Biographical Dictionary of Musicians*. Undoubtedly, other musicians of some importance to the history of music in the United States are also missing from *AmeriGrove II*.

Although *AmeriGrove II* is truly comprehensive and authoritative, and serves as the primary "go-to" source, music historians will still have to consult earlier dictionaries for facts concerning some musicians and institutions of earlier times. Dictionaries reflect the times in which they are published, and many entries in earlier publications offer close-up perspectives and details that are not included in entries found in later publications. Maretzek's comment that he was "still alive and kicking" could only have been made to someone he knew.

It is the intent of Oxford Music to eventually post this extraordinary dictionary on line along with its sister publications. When a subject or person is searched, Oxford's plan is to provide all entries that may exist for that search in their various dictionaries. The publishers also are planning to update entries on a regular basis. *AmeriGrove II* will be the last hard print edition to be published; meanwhile, the online dictionary will continue to grow, with new and revised entries. Future generations of users may not have to look elsewhere to find detailed entries about what, for them, will be musicians of the past. As the question of a new print edition in the future may be moot, one can imagine with delight an ever-growing online dictionary that will offer up-to-date biographical data on past musicians; the addition of those musicians who have, for whatever reason, been omitted from the current edition; and new entries that represent the latest generation of musicians and the latest trends in the ever-changing substance of musical life in the United States.