

American Musicological Society
Southern Chapter

Annual Meeting (Virtual)



19–20 February 2021

University of Alabama
Tuscaloosa, Alabama

2021 AMS Southern Chapter Virtual Annual Meeting

Hosted by the University of Alabama

February 19–20, 2021

NOTE: All session times are Central Standard Time

Friday, 19 February

8:50–9:00

Opening Remarks

Skip Snead, Director and Professor
School of Music, University of Alabama

9:00–10:30

Session 1: British Musicking & Co.

Edward Hafer (University of Southern
Mississippi), chair

**“‘Polit with the rest of the world’ or ‘scandalous to
religion’: Dance Assembly Culture in
Eighteenth-Century Edinburgh”**

Rachel Bani, Florida State University

**“The Repertoire of the Manchester Cornet Band:
A Survey of Popular Music and Style for
Mid-19th Century New England”**

Michael O’Connor, Palm Beach Atlantic University

**“‘The Symphony of the Front’: Formal-Rhetorical
Discontinuity in Ralph Vaughan Williams’s
Pastoral Symphony”**

Jon Churchill, Duke University

10:30–10:50

Break

10:50–11:20

**Session 2: Confrontations of Race and
Gender**

Imani Mosley (University of Florida), chair

“Hearing Violence in Jazz’s Gendered Spaces”

Sarah Caissie Provost, University of North Florida

**“Jay-Z Samples Nina’s Burden: Cross-Generational
Messages of African American Angst”**

Abigail Lindo, University of Florida

**“Race and Rhythmic Vitality: A Revisionist History of
Dalcroze Eurhythmics”**

Caroline Bishop, Florida State University

12:20–2:00 Lunch Break

2:00–3:30 Session 3: Time and Tradition

Joshua Neumann (University of Florida),
chair

**“Analyzing Rubato: A Computer-Assisted and
Perception-Based Study”**

Nico Schuler, Texas State University

**“‘Tags’-idermy: Death and Hauntings in
Barbershop Singing Preservation”**

Elizabeth Uchimura, Florida State University

**“The Unknown Music of Pietro Mascagni’s
Cavalleria rusticana”**

Andreas Giger, Louisiana State University

3:30–3:50 Break

3:50–4:50 Business Meeting

Saturday, 20 February

9:00–10:30 Session 4: Analysis and Evolutions

Bryan Proksch (Lamar University), chair

**“Echoes of Aloysius: Examining Fugal Form in Bach’s
BWV 856 in Light of *Gradus ad Parnassum*”**

Benjamin Skoronski, University of Arizona

“Do Modulating Main Themes Exist?”

James Mackay, Loyola University

**“Claudio Santoro, Música Viva, and the Emergence of
German Modernism in Brazilian Music”**

Pablo Marquine, University of Florida

10:30–10:50 Break

10:50–11:50 Session 5: Compositional Progressiveness

Blake Howe (Louisiana State University), chair

**“‘He got in the way of my art!’: The Unruly Opera
Heroine in Libby Larsen’s *Clair de Lune*”**

McKenna Milici, Florida State University

“Aaron Copland and the Composers’ Forum-Laboratory”

Laura Dallman, University of Florida

ABSTRACTS

Friday, 19 February

Session 1: British Musicking & Co.

Edward Hafer (University of Southern Mississippi), chair

“‘Polit with the rest of the world’ or ‘scandalous to religion’: Dance Assembly Culture in Eighteenth-Century Edinburgh”

Rachel Bani, Florida State University

In January of 1723, Margaret Hamilton, Countess of Panmure, wrote to her husband in France of “a new diversion” to be enjoyed in Edinburgh—an “Assemblee” where “young folks” might dance as their elders looked on. She expressed her belief that the assembly would “take very well in spite of the Presbyterian ministers’ railing at it,” and her hope that Edinburgh would, through the continuation of these regular musically-oriented social gatherings, “grow polit with the rest of the world.”

In this paper, I will engage with the changing political and social landscape of eighteenth-century Scotland through the lens of Edinburgh’s public assembly culture. The assembly, a mixed gender dancing club, was created to provide entertainment to the genteel classes and indicated a social and religious break from the strict Presbyterian teachings that had dominated Scottish musical culture in the previous century. Inspired by recent musicological trends in the examination of historical soundscapes, this project works toward the reconstruction of the social dance culture of eighteenth-century Edinburgh. Primary source depictions of sounds at the assembly are tantalizing—hinting at the rebellious strains of the “promiscuous” fiddling dance band indoors, as outside, conservative ministers railed against them in the narrow streets. By incorporating a reconstructive perspective into the study of the Edinburgh assembly and its music, the sounds of social and political development come to the fore, and it

becomes possible to listen to the sounds of progress as Edinburgh grew “polit with the rest of the world.”

**“The Repertoire of the Manchester Cornet Band:
A Survey of Popular Music and Style for
Mid-19th Century New England”**

Michael O’Connor, Palm Beach Atlantic University

The existing literature on the American brass band of the 19th century tends to focus on the functions and membership of these groups. If actual music is discussed, it is often in very general terms, offering only a mention of the genres and their sociological or military functions. The surviving music has been transcribed and performed for decades, but only brief discussions of the musical style and compositional approaches exist as a brief part of the overall discussion in a couple of dissertations. This is unfortunate, because brass band collections can reveal important information about American popular music from about 1835 to 1875. A closer inspection of not only what types of works were included in a band’s set, but also which compositions were chosen, revealing what the band leader considered to be popular with his audience.

The part books of the Manchester (NH) Cornet Band remain mostly uninspected from a musical standpoint. While most often connected to Civil War discussions, it is more instructive to read them as products of the 1850s and the musical life of that decade in a thriving New England industrial city. In particular, the first book of compositions can be dated to 1852, allowing an assessment of the popular tastes of local audiences that year. This paper will present representative examples from the collection that will begin a discussion of which popular songs, opera scenes, and dance selections were presented by brass bands and how selected composer-arrangers of the time approached them for presentation in this medium.

**“The Symphony of the Front’: Formal-Rhetorical
Discontinuity in Ralph Vaughan Williams’s
Pastoral Symphony”**

Jon Churchill, Duke University

Contemporary listeners interpreted Ralph Vaughan Williams’s *Pastoral Symphony* as an evocation of the English countryside, never expecting its actual origin in the composer’s service during the Great War. Nearly a century later, the symphony is still reduced to its pastoral hallmarks: low dynamics, double reeds, and modality. Among these features, however, there lie yet-unexplored disjunctions that I term nonlinearities: phenomena that temporarily interrupt the surrounding discourse by altering rhythm, pitch language, phrase organization, or timbre. By investigating the *Pastoral* in terms of these disjunctions, this paper reframes a seminal work, its composer, and his relationship with the fragmentation of continental modernism.

Throughout the symphony, nonlinearities appear as static passages with formal and expressive functions. In the sonata-form first movement, ruptures separate instances of primary and subordinate themes, eschewing typical harmonic transitions while delineating thematic boundaries. These interjections’ extended rhythmic values and oscillating harmonies pause a discourse founded on rhythmic activity and harmonic dynamism. The ternary second movement expands its predecessor’s disjunctions. Instead of a complete B section, Vaughan Williams recalls a bugler’s sunset practice with an unmetred trumpet solo above a motionless triad.

This emphasis on static interruption originated on the Western Front. There, Vaughan Williams gained an appreciation for moments of silence, as did most soldiers. Their letters and diaries often note moments of reprieve from the otherwise incessant din of shelling. While Vaughan Williams translated these occasions into music, the nonlinear mechanisms that undergird his pauses integrate him into broader trends from which he has been unfairly excluded.

Session 2: Confrontations of Race and Gender

Imani Mosley (University of Florida), chair

“Hearing Violence in Jazz’s Gendered Spaces”

Sarah Caissie Provost, University of North Florida

Sarah Vaughan once recounted a story of arriving late to a performance, saying that the fifteen men in the group “all formed a circle round me and beat me to death! ...And I was never late any more” (Hayes 2017). Violence of the type Vaughan describes was often part of the price of women’s admission onto the jazz stage. The very terminology of jazz is welded to violence, from cutting contests and “killing” solos to aggressive playing styles. Women were historically denied access to jazz performance spaces, disadvantaged because of gendered instrument specialization, the predominantly male social structures of bar and club cultures, and the notion of jazz as an individualized art form that women were not considered creative enough to excel at. Violence and the threat of violence were also ways that women were dissuaded from or punished for prevailing in masculine jazz spaces. Despite scholarly work exploring the narratives of jazzwomen (Tucker 2000; 2001) and others dissecting gendered aspects of jazz men’s performance (Ake 1998; Rustin-Paschal 2017), scholars have yet to define the impacts of the physical and musical violence of jazz culture. This presentation will begin to historicize the role of violence in the careers and lives of jazzwomen, focusing on women who performed in the swing and early bebop styles and experienced physical, sexual, and musical violence. By collecting and analyzing these stories, I reveal the ways that such violence props up the gendered power structures of jazz performance and the ways that jazzwomen have accepted, utilized, or endured violence in order to access jazz spaces. Although Charles Mingus and Miles Davis can serve as examples of how violence perpetuated in less gender-troubled contexts, identifying the violence experienced by jazzwomen aids in understanding and remedying the gendered gatekeeping that still prevents women from accessing jazz’s performance spaces.

“Jay-Z Samples Nina’s Burden: Cross-Generational Messages of African American Angst”

Abigail Lindo, University of Florida

American hip hop artist Jay-Z released “The Story of O.J.” in 2017 as part of *4:44*, his thirteenth studio album, which uses *conscious rap* (focused on imparting knowledge) to address racism, familial relationships, hip hop culture, and African American stereotypes. The song, and accompanying animated video, tackle issues of black identity related to socioeconomic class and power dynamics to promote awareness of the perception of black communities (from inside and outside). Jay-Z, and prominent producer No I.D., sampled Nina Simone’s “Four Women” for the track, a song detailing the struggles of black womanhood using four relatable archetypes with varying intersectional implications for race, gender, and sexuality. Released in 1966, the track was a protest song and feminist anthem, inspired by a church fire that killed four black girls; it was shaped by Nina’s own involvement in second-wave feminism. How does Jay-Z’s use of Simone’s song transmit similar messages of black angst in the US across generations despite its lyrical and visual reproduction of negative stereotypes? How does this legitimize his position as a black culture bearer and influential figure? Why does Simone’s voice matter and what power does it possess in this application? Building on Salamishah Tillet’s work on hip hop sampling and Miles White’s research regarding hip hop masculinity, I demonstrate how Jay-Z’s use of Nina’s voice supports his messages about black self-empowerment in spite of the contradictory nature of each of their personal and aesthetic politics. Jay-Z’s use of Simone’s resounding voice of African womanism (Clenora Hudson-Weems, 1994) in the era of cultural movements like Black Lives Matter and Say Her Name elevates her blackness while limiting the power of her voice as a woman and the gendered nature of her protest.

“Race and Rhythmic Vitality: A Revisionist History of Dalcroze Eurhythmics”

Caroline Bishop, Florida State University

This paper details the too-little-understood involvement of race in the original conception of Dalcroze Eurhythmics, the pedagogical and artistic system founded on physical expression of music and musical rhythms toward the end of unifying the mind and body of the individual. The system was the creation of the Swiss composer and teacher Émile Jaques-Dalcroze (1865-1950), who—like Claude Debussy—was invigorated by encounters with non-Western musical sounds and dance at the Exhibition Universelle in Paris in 1889. In his published essays Jaques-Dalcroze links his revitalizing experience at the Exhibition to a season spent in Algiers from 1886 to 1887, which he frames as seminal for his focus on rhythm in his pedagogy and in his modernist aesthetics generally. Thus, one racialized aspect of Dalcroze Eurhythmics is its embeddedness in colonial power relations. Two even more under-studied racialized aspects of Jaques-Dalcroze’s artistic vision are his expressions of anti-Black sentiment based on stereotypes clearly derived from minstrelsy, and his anti-Semitism that is apparent in his alignment with individuals pursuing eugenicist and Nazi ideologies. Whereas late-twentieth- and twenty-first-century publications on Jaques-Dalcroze shirk the racialized dimension of his thought, I argue that there must be a reckoning of this dimension on the grounds that if we are to comprehend the intriguing premise of Eurhythmics as able to unite mind and body through rhythmic movement—a premise much discussed in the literature—we must interrogate who Jaques-Dalcroze intended to serve with his project, and why. He makes frequent recourse to the notion of “temperament,” which for his purposes connotes biological suitability for Eurhythmics and the ability to achieve the deepest level of musicality. This paper draws connections between the presupposed racial hierarchy that underpins it and the iconography of the body presented by Jaques-Dalcroze’s *Méthode* (1906). This iconography then informs my reading of an *étude*, a *Danse chantée* (1912), composed for Eurhythmics

students. The evident goals of the iconography and *étude*, further substantiated through the prose of the essays, comprise a wealth of evidence for Eurhythmics' performative role in reaffirming white racial identity in the early twentieth century against the perceived threat of racial alterity.

Session 3: Time and Tradition

Joshua Neumann (University of Florida), chair

“Analyzing Rubato: A Computer-Assisted and Perception-Based Study”

Nico Schuler, Texas State University

This paper will discuss the use of freeware *Sonic Visualiser* with the VAMP Plugin “Note Onset Detector,” followed by a manual correction of the plugin-calculated onsets (with an accuracy of +/- 0.01 seconds), to study expressive timing/rubato in recorded music performances. As a case study, we will then present a comparative analysis of four performances by well-known pianists (Gould, Rùbsam, Bacchetti, Blatter) of Bach’s Invention No. 9 in f minor. Since this piece contains almost entirely sixteenth-note onsets, the average sixteenth-note inter-onset duration was calculated as well as the standard deviation from the mean sixteenth-note inter-onset duration, to represent the average performed rubato in a recording. The perceived rubato was rated by musicians for each recording on a Likert-type scale from 0 to 10 (comparable to the measurement of the standard deviation). Goals of the study were to answer the following questions: How do musicians perceive the rubato in comparison to the performed rubato? How does the tempo correlate with the perceived rubato, when the performed rubato is similar? Are the 16th notes on downbeats, on average, performed longer (since the main motive starts on a downbeat)? The study showed that the degree of rubato is independent from the tempo as a purely expressive, performative element. The degrees of rubato were perceived proportionally similar as performed if, and only if, the performed rubato was significantly different. Other analytical observations include that the highest degree of

deviations from average tone durations are performed to emphasize the main motive.

**“Tags’-idermy: Death and Hauntings in
Barbershop Singing Preservation”**

Elizabeth Uchimura, Florida State University

Since its founding in 1938, the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America has asserted its authority over the barbershop singing tradition and is largely responsible for the rhetoric surrounding the practice. The Society’s version of barbershop is a nostalgic artifice that implicitly ties an idealized American identity to white male quartets donning bow ties, boat hats, and striped suits singing on Main Street, America. The spontaneity central to early barbershop and suggested by this image, however, is generally bypassed by Society members in favor of meticulous preparation for district, national, and international competitions. Contest rules have become the vehicle by which the Society “preserves” and regulates their definition of barbershop, one rooted in Victorian ideals of masculinity and uniformity.

But these preservation efforts indicate a death of early barbershop singing, the vestiges of which exist most prominently in a form of semi-extemporaneous singing called “tagging.” Employing Tobing Rony’s theory of taxidermic ethnography and Avery Gordon’s work on hauntings, I propose that death operates in two ways: as taxidermy which immortalizes that which never was, and as haunting which illuminates what could have been or what might be. Where nostalgia elicits a fantasized past, taxidermy gives that fantasy form. Drawing on the work of Rony and Gordon, personal interviews, and my own experience as a participant-observer in tagging, I illustrate how the Society preserves a fantasy that is persistently disrupted by vestiges of a real past.

**“The Unknown Music of Pietro Mascagni’s
Cavalleria rusticana”**

Andreas Giger, Louisiana State University

Cavalleria rusticana not only won the second Sonzogno Competition in 1890 but also established Pietro Mascagni as Verdi’s musical heir. The *Cavalleria* performed was not, however, the opera as originally written: Mascagni cut a total of 246 measures shortly before the premiere. This substantial section of music has remained unknown and, to the best of my knowledge, has never been examined. The reason lies in an ostensible lack of sources that might have shed light on these cuts. Recent access to the original prompter’s score, the score once in the possession of the first conductor (Leopoldo Mugnone), autograph letters, unexplored reviews, and a rediscovered staging manual have made possible a thorough evaluation of the cuts.

The cuts were probably suggested by others (the jury members of the Sonzogno competition and Mugnone). They can be grouped into those intended to (1) tighten the pace, (2) reduce the taxing part of the ill-prepared chorus, and (3) allow for transpositions requested at the last minute by Gemma Bellincioni (Santuzza) and Roberto Stagno (Turiddu). The cuts had consequences beyond their originally intended function, affecting the staging, drama, and formal conception.

In this paper, I interpret two cuts. The first, in the “Introduzione,” tightened the pace but led to confusion about the way in which the scene should be staged. The second, in Alfio’s “Sortita,” relieved the chorus of a particularly difficult passage but at the same time eliminated music that functioned as the culmination of the aria’s large-scale formal plan. Whereas all the cuts fall within established categories (see Gossett, “Serafin’s Scissors,” in *Divas and Scholars*), they are nevertheless significant because they are so substantial, shed important light on the composer’s original dramatic intentions and technical aspirations, and have lingered for over one hundred years without being considered for reinstatement.

Saturday, 20 February

Session 4: Analysis and Evolutions

Bryan Proksch (Lamar University), chair

**“Echoes of Aloysius: Examining Fugal Form in Bach’s
BWV 856 in Light of *Gradus ad Parnassum*”**

Benjamin Skoronski, University of Arizona

There is no substantial body of research studying the tripartite fugal organization outlined by Johann Josef Fux in his *Gradus ad Parnassum* of 1725. Previous scholarship has questioned the applicability of this model to fugues outside of the *Gradus* itself. Indeed, many scholars have made the specific point of arguing that this tripartite organization is inapplicable to the works of J. S. Bach, *das wohltemperierte Clavier* in particular. In this paper I demonstrate how individual fugues from *das wohltemperierte Clavier* do indeed follow this form, and analyze Fugue no. 11 in F Major, BWV 856 (1722) as a case study. Tracing the development of the Fuxian model back to Gallus Dressler’s *Praecepta musicae poeticae* of 1563, I demonstrate how Bach’s BWV 856 brings this form to fruition three years before the publication of Fux’s *Gradus ad Parnassum* of 1725, BWV 856 containing all of the necessary structural elements of exposition, counterexposition, and stretto outlined in the *Gradus*. This chronology forces us to reevaluate our understanding of Fux’s generally dismissed theory of fugue; it liberates the Fuxian model from the realm of the theoretical hypothetical, the so-called “textbook fugue” of the *fugue d’ecole*, and contextualizes it within contemporary artistic practice. This analysis exhibits how rather than outlining an extinct tradition, *Gradus ad Parnassum* was rather observing a compositional practice that was still evolving and manifesting itself even in the fugues of J. S. Bach.

“Do Modulating Main Themes Exist?”

James Mackay, Loyola University

The sonata-form finale of Joseph Haydn’s Piano Trio in g minor, Hob. XV: 19 begins with a musical oddity: a modulating main theme, comprising an eight-measure period whose consequent phrase cadences in the dominant minor. Such an early modulation is unexpected: no recent writers on sonata form (William Caplin, Janet Schmalfeldt, and James Hepokoski/Warren Darcy) mention it as a possibility.

This paper will explore the origin of the modulating main theme as a temporally compressed variant of the “statement/counterstatement” plan for a sonata exposition’s first half. When the key-confirming statement and the modulating restatement divide into distinct formal regions, the “statement” comprises the main theme, and the “counterstatement” a transition with main theme incipit (Douglass Green’s “dependent transition.”) However, if the composer blurs the boundary between main theme and transition, or if these formal units are brief, the “statement/counterstatement” segments arguably belong to the same formal region, as an anomalous antecedent-consequent within a modulating main theme.

I will first examine a quintessential “Statement/Counterstatement” in an early Beethoven sonata (Opus 49, no. 1). I then consider a pair of Haydn’s works from the 1770s (Opus 20, no. 3; Hob. XVI: 34) to demonstrate his approach to this thematic-tonal design. Next, I examine two piano trios from the 1790s (Hob. XV: 17, 26) whose opening gestures blur formal boundaries. Should we infer Main Theme→Transition blended formal units, or modulating main themes?

Finally, I will demonstrate how Haydn’s unusual tonal decision in Hob. XV: 19 might have influenced later composers to explore a wider tonal palette in their main themes. The opening 12-measure unit of Beethoven’s Opus 109 already departs from the home key, cadencing in the

dominant. Schubert's D. 537, proceeds similarly: the second phrase modulates to the relative major. Finally, Brahms' Rhapsody, Opus 79 no. 2, a concise sonata movement, explores remote tonalities in its main theme, followed by a transition that cadences in the dominant minor. We can therefore conclude that Haydn's isolated experiments with modulating main themes would be fertile ground for further exploration by his musical successors in the 19th century.

“Claudio Santoro, Música Viva, and the Emergence of German Modernism in Brazilian Music”

Pablo Marquine, University of Florida

In 1941, Claudio Santoro (1919-1989) joined *Música Viva*, a group of composers led by the German composer Hans-Joachim Koellreutter, who, following a model from the Second Viennese School, founded a school of modern music in Brazil. Within the group's output, Santoro's *Sonata 1942* for piano was most influential, as it established the twelve-tone method into a viable musical language (cf. Kater and Bèhague). The activities of the *Música Viva* resulted in a ferocious response from critics, the press, and the nationalist composers. Advocating for the continuation of a national style, the Brazilian composer Camargo Guarnieri responded to the group in his seminal *Open Letters* (1941, 1950), where he questioned the aesthetics of modernity as antithetical to the affirmation of Brazilian musical identity.

In this paper, I argue that, as the German musical modernism becomes a source of Brazilian avant-garde, Santoro paves the way for dodecaphonic-serialism, one who eventually contributed to the Brazilian musical identity. I examine how Santoro's *Sonata 1942* is a unique musical work that embodies the modern style advocated by *Música Viva*. Supplemented by his unpublished autobiographical interview, correspondences, and the music manuscript, Santoro's twelve-tone approach in the *Sonata 1942* was fulfilled with a “lack of orthodoxy systematization”—a feature often criticized in the literature. However, Santoro's use of dodecaphonism is systematic. Fulfilled with a conscious level of serialism, the composer

approached a direct connection with form, rhetoric, and musical expression, which exemplifies the genesis and the aesthetics of the avant-garde in the Brazilian modernism.

Session 5: Compositional Progressiveness

Blake Howe (Louisiana State University), chair

“He got in the way of my art!”: The Unruly Opera Heroine in Libby Larsen’s *Clair de Lune*”

McKenna Milici, Florida State University

Composer Libby Larsen developed her operatic voice early in her career, writing operas as the ambitious culminating project for both her master’s and doctoral degrees in composition at the University of Minnesota. While some of her larger works, particularly *Frankenstein: The Modern Prometheus*, have attracted critical and scholarly consideration, the same degree of attention has not been afforded to her chamber operas. A particularly underexamined opera is one of her earliest: *Clair de Lune* (1984), featuring a libretto by Patricia Hampl on an original story developed in collaboration with Larsen. The opera centers on Clair, a middle-aged former aviatrix who spent years flying her plane the “Clair de Lune” in Monte Carlo air shows during the 1930s; now pressured to sell the plane by her estranged husband, Clair wrestles with her sense of identity as she refuses to be rendered invisible by the expectations of an ordinary life. Drawing upon personal interviews with Larsen and my hermeneutical examination of this work, I illustrate Larsen’s deft negotiations with the conventions of opera to illuminate how she critiques the genre’s historical treatment of unruly female characters. The work delivers an incisive perspective on the themes of social pressure, hysteria, and ambition, as Larsen affirms opera as a medium of American storytelling.

“Aaron Copland and the Composers’ Forum-Laboratory”

Laura Dallman, University of Florida

During a time when Aaron Copland was re-evaluating musical style and the roles of the composer and listener, his participation in Composers’ Forum-Laboratory can be viewed as a thread between his past and forthcoming works. This paper uses archival sources to build on the work of Melissa de Graaf, showing that Copland’s involvement with the Composers’ Forum from 1935 to 1939 points toward his music of the 1940s, when connecting with audiences became as significant as, or perhaps more significant than, using modern musical techniques.

The Composers’ Forum launched in New York in 1935, catching the attention of an impressive and diverse list of academics, musicians, and composers. To provide a sense of its wide appeal: Amy Beach, William Grant Still, and Edgard Varèse, among others, indicated interest in participating. Copland was an integral member of the Composers’ Forum, serving as a founding partner and an early member of the Forum Selection Committee.

Copland’s datebooks, housed in the Library of Congress, indicate a sincere interest in the Composers’ Forum. Several meetings in concentrated periods of time suggest serious work and collaboration. Although Copland’s participation waned after 1937, his datebooks show involvement through the spring of 1939 and encompass Copland’s two appearances on Composers’ Forum concert programs.

In February of 1937, Copland was a featured composer; the program on February 24th consisted entirely of his music. Despite the fact that his first concert appearance showcases earlier compositions in an abstract style, the conversation he had with audiences after his concert presages a more accessible style. A second concert in 1939, which included Copland’s *An Outdoor Overture* in addition to works by other composers, clearly emphasizes his stylistic shift toward imposed simplicity.

Although de Graaf has published a transcript of the conversation Copland had with the audience after his 1937 concert, more could be said regarding Copland's involvement in the Composers' Forum and how it underscores his stylistic shift in the late 1930s. By critically considering Copland's participation as both an administrator and a concert participant, I argue we gain a better and more nuanced understanding of his works of this period.