



WESLEYAN UNIVERSITY

## WASCH CENTER FOR RETIRED FACULTY

Newsletter Vol. 3, No. 2

Spring 2012

### Wesleyan's Man of Musics: Richard K. Winslow

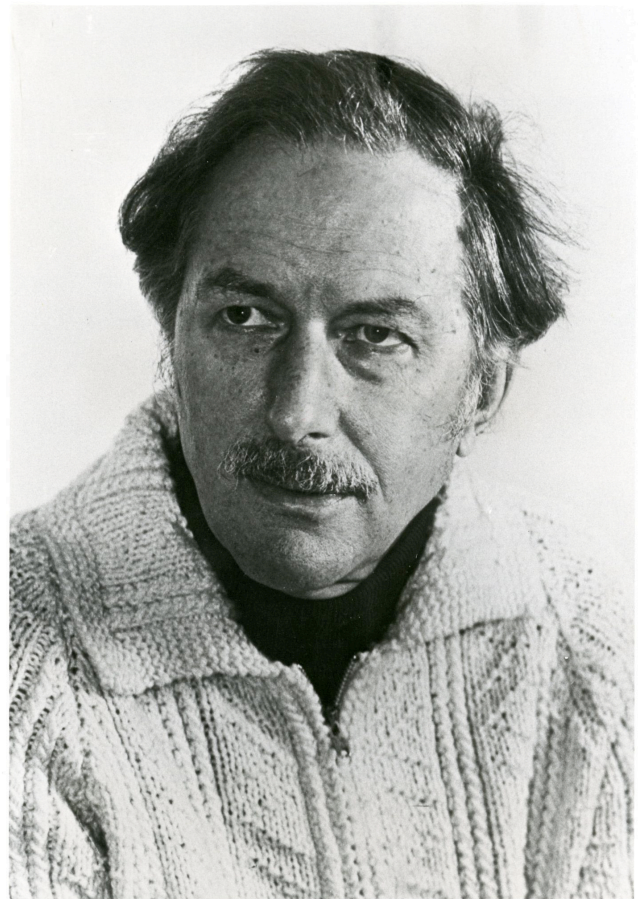
by Peter Frenzel

**S**aid Melville to Beckett, “You know you have written a contrary show! Whilst I must be quick to espy Moby Dick you just sit there and wait for Godot.”

This erudite bit of limrickal wit took the grand prize in a limerick contest sponsored by the Harvard Square Book Sellers Association back in the early nineties. The prize was \$250 worth of free books chosen from the various stores. The winner was Richard K. Winslow, Wesleyan class of 1940, composer, scholar, conductor, teacher, inspiration of generations of Wesleyan students—and now, prize-winning poet.

In November Krishna Winston and I drove up to Antrim, New Hampshire to visit with Dick. He lives in a comfortable old farmhouse with a 1980s addition and gorgeous views of meadow and woodland. He had just returned from his ophthalmologist and was wearing an eye patch. But the other eye reflected the usual sparkle and whimsy. We talked, ate a tasty lunch served by his three-times-a-week housekeeper, and talked some more. Dick recalled his early days at Wesleyan, then his role in the Music Department and the dramatic changes it has undergone—for many of which he was the catalyst.

**D**ick matriculated at Wesleyan in 1936. Though he could not know it then, he was to have an enduring relationship with his alma mater in a career spanning some 35 years. Moreover, he was to be instrumental in transforming the



*Thinking about the B Minor Mass, 1983*

curriculum, mission, and ethos of his department and of Wesleyan.

He was graduated in 1940 with a B.A. in English. (There was no music major at the time.) His guiding spirit during his undergraduate years and later was Joe Daltry, then husband of Marjorie Rice Daltry Rosenbaum. He was the lone faculty member teaching music courses. Dick says of Joe: “. . . he taught me everything I know. I learned a lot of things from him but the musical basis didn't change.” He held onto that basis, though another was added after his interaction with John Cage. But that

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# SPRING 2012 FILM SERIES

Coordinated by Joseph Reed,  
Professor of English and American Studies emeritus



*Tuesdays at 3:15 p.m. in term*

## **TUESDAY, FEBRUARY 7**

ESCAPE FROM ALCATRAZ, 1979, directed by Don Siegel. Very early evidence of Eastwood's tremendous power on film. A really good escape movie.

## **TUESDAY, MARCH 6**

LITTLE FOXES, 1941, directed by William Wyler, from Lillian Hellman's play.

## **TUESDAY, APRIL 3**

JEZEBEL, 1938, directed by William Wyler. Bette Davis wears red dress to the Cotillion, good use of riding-crop on the verandah, Yellow Fever, slaves, the whole magilla.

## **TUESDAY, MAY 1**

SPLENDOR IN THE GRASS, 1961, directed by Elia Kazan. Love just outside the psychiatric hospital.

## **TUESDAY, MAY 15**

HOW GREEN WAS MY VALLEY, 1941. directed by John Ford, with Walter Pidgeon, Maureen O'Hara, and Anna Lee.

*Man of Musics* continued from page 1.

was later.

After graduation he went to work for a concert management firm in New York City where, he says, "he sold bodies of musicians" for a year and a half. Then, after Pearl Harbor, he joined the Navy and served with a mine disposal unit in Panama. Sometime during the war years, he says, "it just came over me like a wave that I wanted to be a musician." Joe Daltry had kept in touch with him during the war and when it ended he suggested graduate school at Julliard, making sure Dick was admitted, registered, and enrolled in the right courses.

At Julliard he studied composition, earning a B.S. and M.S. Along the way he sang with the Robert Shaw Chorale, probably the most solid musical experience for someone who was to be involved with choral singing all his life. He later conducted the Wesleyan Glee Club and Concert Choir as well as operas, oratorios, and smaller ensembles.

After Juillard Dick had no firm plans for his future. But one morning his phone rang. It was Wesleyan President Vic Butterfield asking him to "to come back." At first he wondered: come back where? But Vic was offering him a job at Wesleyan and, without knowing what this entailed and with little if any teaching experience, he accepted the offer and began teaching in the fall of 1949. He suspected that Joe Daltry might have been behind Vic's call.

By this time there were two faculty members teaching music, Joe Daltry and George McManus. They offered seven courses, all in Western art music. By 1955 four faculty members taught fourteen courses. Contrast that with this year (2011-12) in which sixteen faculty members teach eighty-four courses, fifty-four of them in non-European or experimental music and thirty in the Western art or "classical" tradition. Things have changed.

How did Wesleyan in a half century engineer such a radical transformation from a traditional department specializing in what was then often termed "music appreciation" to one of the nation's two or three leading institutions in the growing field of Ethnomusicology as well as developing a strong program of experimental music? Part of the reason lies in Dick Winslow himself, whose keen mind and disarming persuasion were able to convince the president, the trustees, and the faculty to change the course of what constituted the music department at Wesleyan.

Dick was lucky to be at Wesleyan at a time when a faculty of high quality found itself in a time of change, experimentation, and openness to new ideas. There was a new diversity in the air and times they were a-changing.

Dick relates this story: at some time in his early career on the Wesleyan faculty, he fell to thinking about great composers, posing to himself the perennial question: who was the greatest composer in history? He thought of Bach, but then pondered something that had lodged itself more deeply in his mind than the question itself. He had been basing his query solely on Western art music. What about all those singers, instrumentalists, and composers from China and India, from Asia and Africa? How do we rate the achievements in all these musics from cultures we know nothing about? Food for thought.

**D**ick was blessed with stimulating and intellectually challenging colleagues. Joe Daltry continued to guide the department and strengthen his basis in music; there was Ray Rendall, too, and George McManus, a pianist who had toured with Pablo Casals. Dick characterized George as “irascible, opinionated, and endearing.”

But he was perhaps more influenced by colleagues outside of the Music Department. Carl Schorkse was one “he held in intellectual awe.” Another scholarly sparring partner was Nobby Brown (Norman O. Brown), the great classicist author of *Life against Death* and *Love’s Body*. And others: anthropologist and later member of the Music Department David MacAllester. Add to the blend Louis Mink in Philosophy, Ralph Pendelton in Theater and librettist of several of Dick’s operas, Bob Rosenbaum in Mathematics, and the psychological theorist David McClelland. As we sat in Dick’s front room overlooking the now bleak New Hampshire landscape, he pointed out a painting given to him and painted by McClelland’s wife Mary, an emblem of the closeness of this small community of scholars. I asked him if he had had any opponents on the faculty. “No,” Dick replied serenely and generously, “I liked all my colleagues.”

His most intellectually and musically influential colleague and his second musical basis was not a regular faculty member. John Cage, who spent three semesters (1960-61 and 1969) at Wesleyan’s Center for Advanced Studies set the stage in many

ways for what was to become at Wesleyan both the world music and the experimental music component of the Music Department. Dick sees these as two sides of the same coin.

**C**age’s first appearance at Wesleyan was in the late fall of 1955. The story is part of local mythology, but bears repeating. Dick received a letter from Cage offering to perform a piano concert with pianist David Tudor, playing “modern music,” some of it by Cage. An honorarium of \$200 was agreed upon. But since the offer came late in the season, the Music Department’s concert budget had only \$100 left. Dick suggested that Cage come alone for “half the fee.” As things worked out, both Cage and Tudor decided to come anyway. They had shrewdly calculated that “half the fee” would amount to something around \$50 a piece, but they still wanted to go ahead with the concert. And quite a concert it was.

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## RETIREMENT SESSION

*Information Session for Faculty Members  
Considering Retirement*

The Wasch Center for Retired Faculty will have a meeting on Wednesday, April 18, 2011 at 4:15 p.m. to provide information to faculty members about retirement benefits and options. The agenda will include the following:

**Rob Rosenthal:**

Ongoing benefits for faculty research and eligibility for project grants;

**Pat Melley:**

Insurance benefits and options, social security, Medicare, dental insurance, and general policies for retirement benefits, including early retirement;

**Mark Davis:**

Gifting options for Wesleyan, including annuity programs;

**John Moriarity:**

TIAA-CREF options and benefit plans—guidance in making decisions.

Invitations will be sent to all faculty members age 60 or above.

# The Wesleyan Institute for Lifelong Learning Spring 2012

The Wesleyan Institute for Lifelong Learning (WILL) is presenting in the spring semester another six regular courses plus a one-day program. The offerings are listed below together with their times and dates. For more complete descriptions of the courses and the one-day event, cost, and enrollment information, please visit [www.wesleyan.edu/will](http://www.wesleyan.edu/will) or call the Wasch Center at 860/685-2273.



## Germs Are Us

*William Firshein*

Professor of Molecular Biology and Biochemistry, emeritus  
Three Mondays: 4:30-6:00 p.m.,  
Butterfield Room  
April 23, 30, May 7



## Happily Ever After

*Vera Grant*

Professor of German Studies  
Five Thursdays: 4:30-6:00 p.m.,  
Butterfield Room  
March 29, April 5, 12, 19, 26



## Machiavelli Revisited: Arch Villain, Immoral Politician, Father of Political Science?

*Herbert A. Arnold*

Professor of Letters & German Studies, emeritus  
Four Mondays: 4:30-6:00 p.m.,  
Butterfield Room  
March 26, April 2, 9, 16



## Legacies in Words: An Introduction to Memoir Writing

*Sheila Murphy*

Teacher of English, Glastonbury Schools, retired  
Five Wednesdays: 10:00-12:00 noon,  
Butterfield Room  
April 4, 11, 18, 25, May 2



## The Book of Job

*Bill Roberts*

Former Congregational Minister, Private Consultant  
Three Tuesdays: 6:00-7:30 p.m.,  
Butterfield Room  
May 1, 8, & 15



## Exploring the Challenges of Personal Finance

*Richard A. Miller*

Woodhouse/Sysco Professor of Economics, emeritus  
Three Mondays: 4:30-6:00 p.m.,  
Butterfield Room  
April 10, 17,

## The Saturday Institute for Lifelong Learning: Rolling on the River: An Exploration of the Connecticut River Saturday, May 12

A full day on the Connecticut River will include ample commentary on the history and ecology of the river, aboard the Riverquest cruiser. Commentary will describe the geology of the river valley, birds and fishes, and some history of shipping and commercial importance. There will also be discussion about the health of the river.

Captain Mark Yuknat, Mindy Yuknat, Jelle deBoer  
8:30-9am: Sign in at Riverquest dock in Haddam  
9am-noon: Cruise, with stops at Gillette Castle and Selden Island  
Noon-1pm: Lunch, on board  
1-4pm: Cruise, with visit to Connecticut River Museum in Essex (ticket included)  
4pm: Disembark

### COURSE INSTRUCTORS

*Captian Mark Yuknat* has many years of experience as a captain on the lower Connecticut River and has a 100-ton master's license issued by the United States Coast Guard. He knows every nook and cranny of the lower Connecticut River and has a keen eye for spotting wildlife. Year in and year out, he has witnessed the changing river population as some migrate with the seasons and some have made a permanent home here.

*Mindy Yuknat* is the weekend and evening crewmember of the Riverquest. She has a 100-ton master's license issued by the United States Coast Guard. Known for her gift of gab and love of nature, Ms. Yuknat makes sure that all passengers are comfortable, happy, and do not miss a thing.

*Jelle Zeilinga de Boer* is Harold T. Stearns Prof. of Earth Science, Emeritus. He was raised in Indonesia, studied in the Netherlands, and taught Earth Science at Wesleyan from 1965 to 2005. Lately, he has focused on the role geologic phenomena played in Greek mythology, specifically at the Oracle site at Delphi and Apollo temples in southern Anatolia. He has published *Volcanoes in Human History* (2002) and *Earthquakes in Human History* (2005—both with Donald Sanders '52.) *Stories in Stone* appeared in 2009 and deals with the influence geology has had on Connecticut's history.

According to Dick, it was nothing less than sensational. The poster for the event, designed by Jack Paton, then director of the office of public information, identified the two as “screwball pianists.” This drew a handful of curious students, thinking they would hear a Spike Jones type of performance. Yet the chapel was packed because, late in the semester, most students had not accumulated their mandatory ten attendance credits for chapel events. A mixed, but a primarily unknowing crowd.

Cage was supposed to give a brief talk before the performance (no extra fee). Dick sat with him up on the stage in the front of the chapel. Cage asked him, “Should I talk to them about electromagnetic tape?” (He had been experimenting with new tape-recording techniques.) Cage may have talked about magnetic tape, but it was in such a whisper that most of the audience had to strain to hear and many were disconcerted at what seemed to be a meandering scientific lecture delivered pianissimo rather than the advertised “screwball” concert. David Tudor played some of the Stockhausen *Klavierstücke* as the first half of the program—strong stuff for inexperienced ears—but nothing like what was to come after intermission: Cage’s 34’ 46.776” for prepared piano. During the interval Cage had invited the audience (at least those who could hear him) to come up to the stage and watch the piano being prepared. The students, fascinated

perhaps by the idea of watching a Steinway being violated, made a rush to get to the stage first. Those on the inside of the pews clambered over each other, breaking hymnal racks on the way, to catch a glimpse of Cage inserting various common objects between the strings: bolts, pennies, forks, spoons, number two pencils, &c. When the piece began, the music had an unheard-of sound, especially when punctuated by the pianist pounding on the soundboard. The crowd went wild. “It was a mob scene,” said Dick. Cage was delighted. He talked about the lilies of the field.

The concert provoked some serious discussion on campus, with letters of praise and protest appearing in the *Argus*. One writer asked if this was serious or was it funny. Dick’s reply: “Yes!”

Joe Daltry had provided Dick with his first great musical basis. Now John Cage gifted him with another. “The only person who changed the basis for my musical being was John Cage. Cage never taught anybody anything on purpose. You know, you just hung around with John and learned.” Dick’s feeling was that Cage complemented Daltry, even though Joe probably considered Cage “a clown, a charlatan, or madman—or all three.”

**T**he history of the World Music Program at Wesleyan is written in many other places, but it would be remiss not to say a bit about Dick’s role in its inception and his shepherding it through

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## *Necrology*

### **PAUL HAAKE**

Paul Haake, Professor of Molecular Biology and Biochemistry, died on December 3, 2011 at his home in Middletown. Born in 1932, he received his A.B. and Ph.D. from Harvard. He taught at UCLA for seven years before joining the Wesleyan Chemistry Department. Later he became one of the founders of the Department of Molecular Biology and Biochemistry. He retired in 2005.

### **ELISABETH YOUNG-BRUEHL**

Elisabeth Young-Bruehl, Professor of Letters, died suddenly in Toronto on December 1. She was born in 1946 and received her Ph.D. from the New School before joining the College of Letters. She was at Wesleyan from 1974 to 1993. She later taught at Haverford and Bryn Mawr and practiced psychoanalysis in Philadelphia and New York City.



# News & Notes

from retired members of the faculty

*Retired faculty members are encouraged to submit short descriptions (150 words or fewer) of their research, scholarly writing, and related activities. The deadline for the fall 2012 issue is August 1.*

## **Bill Barber**

I recently received a copy of the Japanese translation of my book, GUNNAR MYRDAL: AN INTELLECTUAL BIOGRAPHY. A Chinese translation of this work appeared in 2010.

## **Peter Frenzel**

Retired from Wesleyan for eight years now and no longer warping young minds in the classroom, I am still keeping my shovel in the bucket, as it were, with my involvement in some non-scholarly do-gooding activities.

For the past eleven years have been director of the High School Humanities Program, a joint venture of the City of Middletown, Wesleyan and six regional high schools. Students spend Fridays at Wesleyan, where six eminent luminaries (Andy Sz.-M. and Sean McCann among the veterans) shed their luster onto the spongy minds of these 100 eager freshlings. I do the basic organizing; the Wesleyan faculty members do the work.

I also serve on the board of CAUSE (Community and University Services for Education). We provide educational services and funding for

public and private schools in the area, sponsor a yearly art show (in the Zilkha Gallery), and help publish *Silent Sounds*, a compendium of the best student creative writing. Among the founders of both these organizations (HSHP and CAUSE) back in the 'sixties was Margery Daltry Rosenbaum.

Since the late nineties, I have been the keeper, chief chronicler, and occasional player of the South College carillon. Fortunately, most of my former duties have been taken over by the student bell guild (Bell & Scroll), but I am still needed to attend to maintenance and making sure that bell ringers have official access to the sanctum of the clavier chamber and bells atop South College. You can listen to these gifted ringers bong out their dulcet tones at the noon hour of each school day. Or, if you are feeling up to a climb of sixty-seven steps, you may walk up the stairs anytime the bells are ringing and get a personal tour of the premises. And, if this kindles your interest, you may take over my job. I am looking for a successor (seriously).

And lastly, I have been the editor of this newsletter for the past couple of years. I don't have much work to do, what with an able staff of intrepid newshawks combing the campus and elsewhere to dig up the data or quasi-data we serve up in these pages. (Names of the editorial committee are on the last page.)



### **Joyce Lowrie**

Thanks to an administrative grant to emeriti faculty, I was able to go this fall to New York City for one of three projected weeks to the Hispanic Society of America to work on my undertaking: "Considering Carmen: An Interdisciplinary Study." The Hispanic Society is a hidden treasure (Broadway & 155th St). A recent article in the NYTimes called it "New York's Most Misunderstood Institution." It is a museum and research library with world-class holdings: paintings by Goya, El Greco, Murillo, Velazquez, among many others, as well as a magnificently renovated wing entirely devoted to Joaquin Sorolla's "Visions of Spain." It possesses thousands of decorative art works, ceramics, and medieval, early modern and modern manuscripts, prints and photographs. It could be compared to the Frick or the Morgan, a veritable but little frequented jewel. One of its principal librarians, Mr. William Delgado, is amazingly helpful. He brought me library boxes with cards containing any subject I requested. In our conversations, he mentioned possible topics of investigation.

Carmen is the femme fatale whose prototypes, among others, are Medea, Circe, Calypso. Gypsies, who were once thought to have their origin in Egypt, most probably originated in India. The rites of Mithras included taurochtony; worship of the bull figures prominently in it. I was most interested in Mr. Delgado's suggestions, and look forward to many more visits to the library. He even followed up on our discussions with an e-mail to that effect.

For the program of the Wasch Center this semester, I was able to persuade Norman Shapiro to read from his translations. His presentation was titled "The Cats' Meow: Readings from Fe-Lines, French Cat Poems Through the Ages." I read his manuscript, and was amazed, yet again, by Shapiro's linguistic excellence, humor, and charm.

For Middletown's Literary Club, I invited and presented Catherine Lafarge, who will be spoke December 12 on: "Empress Josephine: From Martinique to Malmaison."

### **Dick Vann**

Patricia and I are living in London nine or ten months in the year (spending the summers in Middletown). During summers and sabbaticals here I did a good deal of my writing, and that continues on a reduced scale. It's easier to get to international conferences from here; the last one I attended was the quinquennial World Historical Congress in Amsterdam. I was the organizer and chair of one session and took part in another one organized by Frank Ankersmit (along with panelists Jürgen Kocka, Nancy Partner, and Hayden White). I rather rashly accepted Frank's invitation to write a paper on history and "human nature," which will appear (eventually) in *Storia della storiografia*. I've told Patricia that I'm going to stop going to conferences, but she doesn't believe me, and it is true that I have an invitation from the European Social Science History Association in beautiful Glasgow this spring.



## THE WASCH CENTER AFTERNOON LECTURE SERIES: SPRING 2012

*All presentations are at the Wasch Center.*

We Wednesday, February 1, 4:15 pm

JOHN PAOLETTI

“Patterns of Medici Patronage in the 15th Century”

Wednesday, February 15, 4:15 pm

PETER KILBY

“American Exceptionalism: Travels in Korea”

Wednesday, February 29, 4:15 pm

BRUCE MASTERS

“Another Arab Spring: An Historian’s Long View”

Wednesday, March 28, 4:15 pm

RON CAMERON

“Redescribing Christian Origins”

Wednesday, April 11, 4:15 pm

SHERYL CULOTTA

“Perspectives on Continuing Education”

Wednesday, April 18, 4:15 pm

Retirement Panel with Human Resources  
(read more on page 3)

Wednesday, April 25, 4:15 pm

JOHN HALL

“Sustainable Human Life: Oxymoron or Possibility?”

Wednesday, May 23, 4:15 pm

DAVID POTTS

“Watershed Moments: Yale, 1928; Wesleyan, 1962”

### KNOWLEDGE & WISDOM RECORDED!



Missed a Wasch Center lecture? No worries. Listen and look at your leisure. Just go to our website:

<http://www.wesleyan.edu/waschcenter>  
then click on “Wasch Center Recordings.” You may have to wait a couple of minutes for the sound and image to load, but they will emerge.

*Man of Musics* continued from page 5.

the first several decades. Or, as he put it in the title of a talk he gave at the Wasch Center two years ago, “How World Music Came to Wesleyan Big Time.”

Dick relates how in the late 1950s David McAllester, the world’s foremost authority on Navaho music and founder of the Wesleyan Anthropology Department, began a covert campaign to “brain-wash” him into a psychological frame of mind to initiate and support a new program in Ethnomusicology. Together with Charles Seeger (father of Pete) David was one of the founders of the Society for Ethnomusicology. He took Dick to a number of national conferences, getting him think seriously about a new kind of music program he thought would work at Wesleyan. At the time the only degree-granting program in Ethnomusicology in the country was at UCLA. One of these conferences at Berkeley concluded with a banquet, where Dick found himself seated next to Bob Brown, a brilliant young musicologist who was studying to be one of the first ethnomusicology Ph.D.s at UCLA. On Brown’s other side was David. Both were deeply impressed, and on the plane ride back to the east Dick casually remarked, “You know, we ought to hire this guy.” David was elated. His brainwashing was starting to pay off. Dick was excited. His persuasive proselyting and carefully choreographed diplomacy enabled him to enlist enough support for the new study of Ethnomusicology. He and others convinced President Vic Butterfield the value of a new and distinctly different academic program. Dick credits Vic with the foresight to understand the value of the proposed program and the confidence faith in Dick and David would find the right person to start things moving. So Bob Brown was hired on.

The beginnings were modest but enthusiasm quickly accelerated. Bob organized an Ethnomusicology seminar with a handful of students and faculty members. Then came the Curry Concerts of South Indian music and appropriate food in the kitchen of Bob Brown’s rural Middletown farmhouse. Eventually the concerts moved into the barn—but still with the Indian food Bob and his Indian colleagues and students prepared in his kitchen. It was in these years—the early to mid-sixties—than Bob Brown coined the term “World Music;” it soon became synonymous with “Ethnomusicology.”

**T**he foundation was now in place. The founding fathers, Dave McAllester the inspiration, Bob Brown the programmer, and Dick Winslow the facilitator managed to convince President Vic



Butterfield to promote and to seek financing for a world music program, a much different field of study than anyone would have imaged even a few years before. "Somehow Vic was wise enough to see the importance and far-reaching values of the program," says Dick modestly. But he himself was the persuasive force behind these innovations. His administrative and negotiating skills guided the planning through the pitfalls of bureaucratic dithering and trustee intractability. Music, especially the kind of music Dick was promoting, was not an easy sell. And Dick was neither by practice nor by training an ethnomusicologist. But his flair for shuttle diplomacy (between the Music Department and South College) and his ease in working out advantages and compromises together with his deep belief in and devotion to the incipient program convinced others of an idea some considered weird and cockeyed. And eventually a program was planned, new faculty and visiting artists were hired, instruments were purchased. The story is too long for inclusion here, but Mark Slobin, in his book, *Music at Wesleyan* (Wesleyan University Press, 2010), delivers an engaging and detailed account.

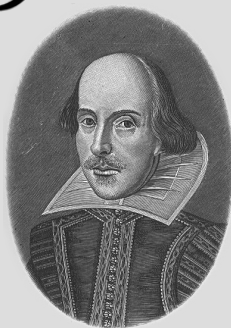
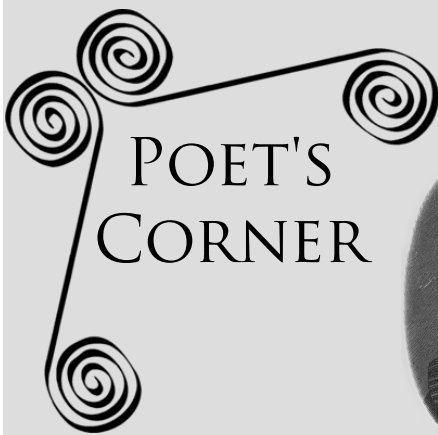
Of course Wesleyan was in one respect very lucky. The lobbying for a new and untested program in World Music coincided with the sale of the American Education Press to Xerox, making Wesleyan one of the richest colleges on a per student basis in the U.S. By 1966 the institution was able to mount an ambitious World Music Program while at the same time establishing Ph.D. programs in the sciences and underwriting the Center for Advanced Study.

But Dick was by inclination and vocation a composer. Through all these years he was composing and performing. Beside various smaller ensembles, he had at hand the forces of the Wesleyan University Orchestra and the Glee Club, a venerable institution dating back to the 1860s.

Many, perhaps most of his compositions were performed at Wesleyan: operas, oratorios, songs, fantasies for the Glee Club, works for the Concert Choir, arrangements of songs, occasional music, commencement music, and even pieces for the Wesleyan carillon. It may be time for a retrospective.

Much of Dick's music, especially his operas, provided occasions for combined community efforts. He recruited faculty members, their spouses, their children, and, of course, students to

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Come all you old poets, poetasters, limerikists, haiku masters, versifiers, doggerelists, and sonneteers to the newest feature of the WCFRPN. Send your verses to our Poets' Corner. Submissions will be judged by the Chamber of Poetical Judges. Since the Corner is only a corner of our 8x11 inch page, please remember that brevity makes levity.

## Goodman Benny

By Richard K. Winslow

Yes, by any measure,  
tout ensemble parfait  
exhales a perfect swing  
to break the heart. Now

rehearse at 2 A M  
tomorrow's pleasure. Treasure!  
Jump! And The Angels Sing!

Note. The Benny Goodman band played with a dazzlingly perfect ensemble that could not be matched by any of the other great bands – thinking of the Tommy Dorsey, the Glenn Miller, the Artie Shaw, the Casa Loma, etc.

2008

perform his works. Here are some remarks about a few of these, three operas and an oratorio.

*Sweeney Agonistes*, an opera based on the play by T.S. Eliot was given numerous performances in 1952, 1953, and 1954 with mostly Wesleyan musical forces. Marjorie Rice Daltry Rosenbaum sang the role of Dusty, with that of the child by Kitsy McClelland, the actual child of David and Mary McClelland. The conductor was Dick Winslow, who later wrote in an undated note: "This short opera has been performed about twenty times. Single or multiple performances have been given at Wesleyan, Columbia, Brandeis, Northwestern, Juilliard, Pittsburg, and Hartford. Marjorie describes it as XXX.

*Adelaide* was produced in 1958, again with an almost all-Wesleyan cast that included Marjorie in the title role, Carl Schorske (History), Jose Gomez-Ibañez (Chemistry) Ray Rendall and Richard Donahue, both of the Music Department. Ralph Pendleton provided an original libretto and directed, while Dick was once more in the pit. According to the Argus, it played many performances, here and at other colleges including Juilliard. The Hartford Courant called it "a masterpiece, a spellbinding experience."

*Doctor Faustus Lights the Lights*, is the only of Dick's operas I have seen. The libretto was a play



With students, 1958 (Edgar Beckham on right)

by Gertrude Stein. It was produced twice at Wesleyan, each time with multiple performances, in 1967 and again in 1971, and with a cast of mostly Wesleyan faculty and students. Ann Farr (who had no direct Wesleyan affiliation) was Marguerite Ida and Helena Annabel (that's her name), Doctor Faustus was sung by Dick Donahue of the Music Department. Steve Crites of Religion (later Philosophy) sang Mephisto, Marjorie Rosenbaum was the Country Woman who, at the end mutated into Gertrude Stein herself. Ralph Pendleton of Theater directed. An almost all Wesleyan faculty cast and another glimpse into the way Dick simultaneously created his music and through it engaged the community.

One more observation on Dick's music and the power it projected. When I was talking with him in Antrim, he gave me a CD of his oratorio *Job*, which I had not heard before. This was a recording of its premiere in in 1964. The conductor was Jon Higgins, then a graduate student, but later the Director of the Center for the Arts and celebrated Karnatak singer. Steve Crites sang the title role. A startling—and to my mind a brilliant—composition. The text is largely from the *Book of Job*, the Eighth Psalm ("O Lord, our Lord, how majestic is thy name in all the earth") and the Gospel of John ("In the beginning was the word . . .") forming a second, shorter part.

It is scored for baritone, a reader (speaking part), male chorus, organ, and small instrument ensemble. The speaker intones the text as the baritone sings the role of Job, mostly over an organ drone with flashes of orchestral color. As Dick writes, "randomizing processes affected choice of words, pitches, and rhythms in the first half of the work." The effect of the organ drone below the counterpoint of the chorus, the speaking voice, the singing voice and the chorus is uncanny but at the same time solemn, disturbing, exhilarating. Steve Crites sings the role of Job. For this performance the Chapel Singers were arrayed on a horseshoe balcony, spaced about 6 feet apart, each singer was given one word chosen at random from Biblical account of Job, and at certain points mouthed quietly over and over. Words emerge, float, submerge and then merge into the whole of the music. You hear, or think you hear, fragments of words: righteousness, corruption, fornication. Was that "taxation?" No, maybe "vexation." The piece is driven by random elements, figments of uncanny force. About two-thirds through comes a natural pause, as the reader intones the beginning of John's Gospel: "In the

beginning was the word . . .” He moves eventually into the Eighth Psalm, joined by the chorus, but now tonally. The reader concludes with excerpts from the story of the wedding feast at Cana, fading out with the steward’s words “but you have kept the good wine till now.”

Listening to this piece several times, I began to realize the gravity of the randomizing. It pervades the unique sound of any performance in the same way Job is afflicted with what seem to be random miseries. The uncertainty of the choral and instrumental sounds suggests Cage’s aleatoric music; the persistence of drone suggests the sound of South Indian music—or the music of any other culture that uses drones. Two sides of the same coin.

The piece is kind of amalgam of World Music and experimental music, at the same time remaining solidly in the Western tradition. It is powerful and moving, but here, as in all music, the vocabulary we have to describe it is inadequate and words fail. Dick Winslow’s own remark is succinct and suggestive: “It is like unto a creature with infinite speech and a backbone of steel.”

**T**here are other stories too long to be told here. One important one is Dick’s midwifing experimental music into the faculty and curriculum with his hiring of Alvin Lucier in 1970 (a student of John Cage) and later Ron Kuivila (a student of Alvin Lucier). Another is Dick’s conducting. Neely Bruce says he is the only one he knows who conducts with a pencil rather than a baton, but I don’t remember that. I do remember a spectacular performance of Henry Brant’s *Meteor Farm* in 1982 in which Dick and Neely conducted different parts of the orchestral (if that is the word) forces simultaneously. These forces seemed to consist of every musician and ensemble at Wesleyan. Another one of those indelible memories I have of music at Wesleyan.

But Dick did not neglect the European classical music tradition that, years before, he had, been hired to teach. In the last three years of his tenure at Wesleyan, 1981, 1982, and 1983, he conducted three blockbusters: Parts II and III of *Messiah*, the *B-Minor Mass*, and the *St. John Passion*. Obviously Bach, not to speak of Händel too, still shared a lodging in his Pantheon of great composers.

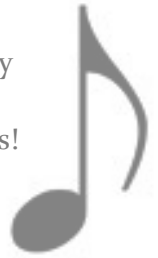
**B**ack to Antrim, New Hampshire. We ended our conversation when we looked out through the front window and realized the illusion of falling snow was no illusion. Large flakes were obscuring the fields and woodland and we thought it prudent to start for home. After a grateful valediction, we drove back through the village of Antrim and found clearing skies. Fair weather took us home. Thinking of Joe Daltry, John Cage, and Dick Winslow.

Dick has been writing poems for a number of years. Here is one. You can find another in the Poets’ Corner of this issue.

### Music 101

And so the antiphons outweighed  
all cantus firmus trysts  
in dodecaphonia.

Come to me my beamish boy  
who slew chromatic song!  
Sing your holy wild melismas!  
Sing one joyous Alleluia!  
Sing in grand solfeggio  
so time itself may join  
our all-embracing plagal A-men!



—Richard K. Winslow

*Thanks to Dick Winslow, Suzy Taraba, Marjorie Rosenbaum, Mark Slobin, Neely Bruce, and especially Krishna Winston for their kind help. ■*

## Wasch Center Welcomes Gifts

Over the seven years of our existence, the Wasch Center has received a number of gifts from retired faculty members, alumni, and others. We are building an endowment that we hope might eventually allow the funding of professional travel and research expenses for retired faculty members, including the maintenance of computers. If you are considering either a bequest to Wesleyan or an annual gift, you might designate such gifts, in full or in part, to be credited to the Wasch Center. One time contributions, in any amount, are of course always welcome. If you have questions about this, you can contact Karl Scheibe (ext. 2273) at the Wasch Center or Mark Davis (ext. 3660), who is Director of Planned Giving for University Relations.

Thanks to **Ann Gertz**, longtime administrative assistant at the Wasch Center, for all her day-to-day hard work over the past years. She has been indispensable, especially at the time the WILL courses were first lodged at the Center. We will miss her but wish her well in her position as administrative assistant in Asian Languages and Literatures and the East Asian Studies Program.

*Thank  
You*



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**Welcome!**



Welcome to **Elizabeth Dagnall**, the new administrative assistant at the Wasch Center taking over from Ann. Liz will be available:

Monday	8:30 a.m.-12:30 p.m.
Tuesday	10 a.m. – 2 p.m.
Wednesday	12:30 p.m. – 4:30 p.m.
Thursday	10 p.m. -2 p.m.
Friday	10 a.m. – 2 p.m.

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