

Ewell

Inbox



Timothy Jackson <shermanzelechin@gmail.com>

Mon, Nov 18, 2019,
11:59 AM

to Ellen, Stephen

Dear Ellen, with Stephen on copy,

Since my initial communication re. Ewell, I have received two more comments, which I share below. The second one in this message came this morning.

I have received a communication accusing Ewell of anti-Semitism, which I will share with you here privately for your consideration: The comment about Kant as the source of Schenker's elitism is important, and could be fleshed out. Here goes:

"Ewell's talk was an anti-Semitic screed that caricatured Schenker and his followers up to the present day, who were (and are) primarily Jewish. He frankly doesn't have the intellectual tools to discuss this subject in an intelligent way. To simplify: The Jews are our misfortune."

Let me add to this comment that Schenkerian analysis was referred to as "Jewish theory" in Nazi Germany, and that Schenker's publications were taken from Universal Edition's warehouse and destroyed. Here in the US, it was common knowledge that the source of "Schenkerism" was German Jewish emigres, and, especially in the 1930s and 40s, when there were quotas on Jews in the universities, it was difficult for Schenker's ideas to make progress, partly for that reason. Even when I was a student, I was told that "Schenker's ideas don't travel outside NY and NY is not the US." Things changed subsequently, but the whiff of anti-Semitism remains in some quarters. This was why it was so important that Allen Forte championed Schenker at Yale, which had been - like many Ivy Leagues - a bastion of institutionally sanctioned anti-Semitism and cozy with the Nazis up to 1937.

Now back to the comment:

"Ewell said that Schenker is the dominant music theorist in American university theory programs: "Schenker is our shared model, whether we study tonal music, popular music, or post-tonal music." (2:23) Would Schenker have recognized the uses to which his theories have been put? Of course not; he would have rejected out of hand almost all of what passes for discussion of his ideas. Just think: Schenker as analyst of pop and atonal music!

Since politics is so important for the "new music theory," theory programs should require one semester of modern European history, and one semester of modern Jewish history.

They could, of course, have students study music as well - if they think it's really necessary.

Ewell's conclusions: Schenker's concepts of scale degrees and dissonance resolution is inherently racist. [*To study voice leading is racist*] (2:30) Study of Schenker's musical ideas has helped to legitimize harmful stereotypes about blacks and other people of color. (2:32) "Diversity" is a cynical strategy to reinforce inequality. (2:32) Reduce the study of Western music theory to two semesters (this would certainly solve a lot of problems, because then no one would even be able to attempt to study Schenker's ideas, which is apparently the point). (2:34) Scrap the German requirement for graduate students (ditto). (2:34)

If we critique the history of Western music this way, we will quickly find that almost everyone is guilty of virulent anti-Semitism, and probably racism as well, not just Wagner. That doesn't mean that we should stop studying music.

Wittgenstein and Schenker participated in the same intellectual culture; eventually Wittgenstein was able to work through these problems in a more intelligent manner. It's important to recognize that Schenker's artistic elitism was a response to Kant's concept of the sublime and NOT an expression of bigotry of any kind. Aside from Kant's central position in German culture, he was an extraordinarily important figure for acculturated German Jews during the nineteenth century; plenty has been written about that.

What I would like to know is how Ewell's advocacy of Russian music theory—the product of an anti-democratic and deeply prejudiced culture—helps to negate music theory's "white racial frame." In my opinion, it just reinforces it. Other than Stravinsky, and, perhaps, Scriabin, how central is Russian music, and especially Russian music theory, to the discipline? I would suggest, following the logic of Ewell's "analysis" of Schenker, that the study of Russian music, and music theory, simply be excised from the curriculum."

End of that outside comment.

My question:

Is Ewell making the absurd claim that Schenkerian voice leading analysis is inherently racist, and is his attitude to Schenker and Schenkerians anti-Semitic explicitly or implicitly? (I am reminded of fake news and the world-is-flat people!) Is Ewell a poseur?

I have been thinking that all demagogues have this in common: they use widespread ***legitimate*** grievances - here **generalized racism in the US and the challenges it poses to academics of color** - to lash out against perceived targets of opportunity. That is what Hitler did with the Jews, and what Trump does today with non-White immigrants and others: in this case, does Ewell seize upon Schenker and Schenkerians - mostly Jews, and in the past mostly immigrants fleeing the Nazis - and blame them for the paucity of Blacks in the field of music theory? I have been thinking

that Allen Forte, who gave Ewell - and, for that matter female and Jewish students, a chance - would be turning in his grave if he knew what Ewell is now saying, if that is indeed the case.

Today, I received another comment about Ewell's SMT talk:

"The paper's willful ignorance of Schenker's Jewish identity is indeed troubling. That seems to mark it as implicitly antisemitic, at the very least. I think that, had he limited his criticisms to Schenker the man, it would have been slightly less problematic. But his claim that the entire theoretical world view—and by extension those who helped spread it—is racist becomes very problematic when we consider the intimate connection between schenkerian analysis and the Jewish identity. I think that it is possible to address biases in Schenker studies (and academia in general) and advocate for increased transparency without demonizing an entire methodology (especially one with strong Jewish roots). Ewell's talk certainly failed in that regard."

It seems to me that we need to think this invitation to Ewell through very carefully indeed.

Bearing in mind that we also have a Jewish Studies Program at this university in which I teach, I believe that inviting a person who is clearly perceived in this way could become highly problematic.

With best wishes,

Tim



Bakulina, Ellen <Ellen.Bakulina@unt.edu>

Mon, Nov 18, 2019,
5:19 PM

to me, Stephen

Dear Tim,

Thank you for sharing these ideas of yours and those who shared their with you. To be sure, some of Phil's statements are rather extreme. I think, though, that his main purpose wasn't to debunk Schenker, but rather to move towards a systemic change in the field. So, I think, it's more important in his talk that German language is no more important than, say, Hindu, Bulgarian, or Swahili. It seemed to me that's what he meant when he said that removing the German requirement would be a positive change--because it follows logically from the idea that all cultures and languages are equal. None of them has to be central--thus, none has to be marginalized. A focus on Schenker was just an example of the white-centric (Euro-centric) model on which our field currently operates. That said, I do agree that some of his implications

are indeed extreme. And I'm certain I won't stop using Schenker's approach even though he had tied his theory with ideas of political subordination.

Stephen and I discussed our invitation to Phil, and we agreed that it's impossible to disinvite him at this point. He has already confirmed that he is coming. Stephen suggested that we offer Phil to give a talk on a topic related to his SMST talk, and to allow more time than usual for responses. We can't really confirm anything right now, because on Wednesday the lecture committee will convene, and we'll decide these questions together. But I like Stephen's idea that it's better to expose disagreements (provided everything remains friendly), rather than conceal them by asking him to present on a different topic.

Even though Phil might give at UNT a talk related to white racial frame, we will ask him to give a different paper, not the same he gave at SMT. The one at SMT will be available online for some time, so everyone will get a chance to watch it. It'll make more sense if his next paper is different, even if related.

We'll get back to you about this after the lecture committee meeting.

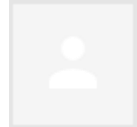
Thanks again for sharing your thoughts! We'll make sure to inform the other committee members of all the opinions.

All best,
-Ellen

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Monday, November 18, 2019 11:59 AM
To: Bakulina, Ellen <Ellen.Bakulina@unt.edu>; Stephen Slottow <sslottow@gmail.com>
Subject: [EXT] Ewell

...

[Message clipped] [View entire message](#)



Timothy Jackson <shermanzelechin@gmail.com>

Mon, Nov 18, 2019,
8:45 PM

to Ellen, Stephen

Dear Ellen,

Thank-you for your letter.

I finally watched Ewell's talk myself. If we are to move toward positive "systematic change in the field," we need to do it honestly. In my view, you underestimate the importance of Ewell's comments on Schenker. Most serious is that some of his comments about Schenker are an example of extreme intellectual dishonesty, and therefore they do not bode well for real change for the better. I fully agree with the goal, but the means are wrong. If he comes, I would like to challenge him - politely - in a public way, in a "Response." If we do host him, then I believe a "Response" to be both justified and appropriate.

The racist passages from Schenker's letters and diary he cited from "Schenker documents on line" were unknown to those scholars he critiques for sanitizing Schenker's published writings. To the point, these comments that he gleans from SDO were unknown to Forte, Rothstein, Rothgeb, and others because they were *inaccessible*, buried in the letters and diary. So, Ewell's critique of them is unfair. But Ewell goes much further and implies that *racist* comments were excised by them from Schenker's publications, while the passages moved into appendices were not invariably racist in content like these, and the ones from SDO were made in the privacy of the diary and personal letters.

In fact, Schenker's strongest and most sustained vituperation was never toward Blacks, but the French, who are mostly *White!*, and primarily during and after WW I. There are sustained passages in the diary against the ("White") French that make one blush for shame and prefigure Nazi anti-Semitic propaganda in their virulence and vituperation.

Schenker's Eurocentrism was by no means exceptional; it was also common at that time in European culture. It was based on many factors, Kant and German philosophy being one of them.

I have read most of Schenker's 5600-page diary in the original before it was on SDO, and the comments Ewell cites about Blacks in particular are very rare and marginal at best. That does not excuse them; however, these views were so universal in the early 20th century, and by no means exceptional, that I would have been surprised if he did *not* think in that way. What WAS noteworthy in Schenker was his extreme "Volkisch" German Nationalism and especially his sustained demonization of the French. So, if Schenker was the virulent anti-people-of-color that Ewell makes him out to be, why then did he pick so much on the (White) French, reserving for *them* his most hateful spleen? His comment about Black French soldiers is taken out context; it is part- and- parcel of his sustained tirade against everything French, and mostly *White* French.

Part - but not all, for the reason mentioned - of the "dark" side of Schenker's personality was well known to his students and colleagues. Again, the diary and letters on SDO were still sleeping in the archives. However, I think that it was Schachter who told me, for example, that Jonas studied for one year with Schenker when he was 19, but then left him for Weisse because he just could not stand Schenker's extremism.

A topic that comes up in different contexts in Schenker's diary is racism in the context of his and his wife's Jewishness - something that Ewell totally ignores - and the problem of anti-Semitism. As a Jew himself and the target of racism, Schenker was keenly aware of both anti-Semitism and racism, and he became increasingly so as the Nazis assumed power in neighboring Germany; yet, as the outside comments on Ewell point out, he failed to mention Schenker's Jewishness, and that of most of his students, and what this meant, and this lacuna is indeed self-serving. As Schachter pointed out years ago in a talk about Schenker that he gave in Tallinn, Schenker was not a fan of Hitler. This fact reveals that Schenker's views changed and evolved over time, and, especially in response to the rise of Nazism and anti-Semitism in Germany - and also Austria - in the late 1920s and early 1930s Schenker began to sober up.

Ewell's thesis that the practice of Schenkerian analysis cannot be divorced from Schenker's political ideology is pure, unadulterated nonsense.

Anyway, as I said, he should not go unchallenged. Politely, yes, but to the point. What do you think?

Best, Tim

On Mon, Nov 18, 2019 at 5:19 PM Bakulina, Ellen <Ellen.Bakulina@unt.edu> wrote:

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Thanks again for sharing your thoughts! We'll make sure to inform the other committee members of all the opinions.

All best,
-Ellen

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Sent: Monday, November 18, 2019 11:59 AM
To: Bakulina, Ellen <Ellen.Bakulina@unt.edu>; Stephen Slottow <sslottow@gmail.com>
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With best wishes,

Tim

Timothy Jackson <shermanzelechin@gmail.com>

Mon, Nov 18, 2019,
8:30 PM

to Stephen

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"Response." If we do host him, then I believe a "Response" to be justified and appropriate.

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response to the rise of Nazism and anti-Semitism in Germany - and also Austria - in the late 1920s and early 1930s Schenker began to sober up.

Ewell's thesis that the practice of Schenkerian analysis cannot be divorced from Schenker's political ideology is pure, unadulterated nonsense.

Anyway, as I said, he should not go unchallenged. Politely, yes, but to the point. What do you think?

Best, Tim

Barry Wiener <bwiener8@icloud.com>

Mon, Nov 18, 2019,
9:07 PM

to me

Dear Tim,

Thank you. Well said, and I appreciate your expertise about the Schenker documents.

Actually, what Ewell said was even worse, because his real targets seem to be the mostly Jewish academics, including his own colleagues, who teach Schenker's ideas. He accuses them of being the true racists. I think that Ewell's attack on the personal integrity of his colleagues must be addressed, forcefully.

Ewell asserted that Schenker's concepts of scale degrees and dissonance resolution are inherently racist, and that Schenker's *musical ideas*, in and of themselves, have helped to legitimize harmful stereotypes about blacks and other people of color.

All music theory has definitions of dissonance resolution. That's what music theory is.

Ewell's snide delivery in itself deserves censure.

This man is seriously disturbed, and must be disciplined by SMT. The problem is that his sick ideas were received with a standing O. That tells you where things are going.

All best,

Barry

Stephen Slottow <sslottow@gmail.com>

Nov 19, 2019,
12:05 AM

to Ellen, me

Dear Tim (cc to Ellen),

I'm fine with having you (and others, if they want) give a response. However, there are some matters to be worked out.

1. I have to see if Ewell has another anti-Schenker talk or if he would have to give the SMT one again. If so, do we want that?
2. If the latter, could he talk on Russian music theory and schedule his anti-Schenker (henceforth AS) again with your response at a separate time?
3. Could AS and you fit within the 4-5 slot?
4. If not, could we get it extended? That's not as good, because people start leaving at 5.
5. I should probably discuss a change in format with the committee and with Brand.

If there's time, I'll bring these matters up tomorrow. If not, then later.

-sps

Timothy Jackson <shermanzelechin@gmail.com>

Nov 19, 2019,
8:38 AM

to Stephen, Ellen

Dear Ellen, with Stephen on copy,

According to Ewell's website, it seems that this is not Ewell's first attack on Schenker. Do you have a copy of this paper?:

"Pochemu amerikantsy tak liubiat shchenkera (i Rimana eshe bol'shche)" (Why Americans so love Schenker [and Riemann even more]). *Sovremennyye problemy muzikoznaniia* (Contemporary problems of musicology) 18/1 (2018): 2–32.

Is there an English version? In order to formulate a thorough response, I should read it or at least know what it says.

He also mention's "Music Theory's White Racial Frame." Forthcoming in *Music Theory Online* 26.3.

"Don't You Cry for Me: A Critical-Race Analysis of Undergraduate Music Theory Instruction." Forthcoming in the edited volume *Teaching and Learning Difficult Topics in the Music Classroom*.

Incidentally, Schenker had difficulty getting Hertzka at Universal Edition to publish some of his "political" French-baiting statements. This fact shows that, even in the 20s and 30s, and even in Austria, where there was considerable bitterness over the outcome of WW I, people looked askance at Schenker's extremism. Indeed, in this sense, Schenker was his own worst enemy. As I said, his most effusive vituperation was directed against

the (White) French. Does this mean that by using Schenker's approach, we all necessarily hate the French?

Best, Tim



Bakulina, Ellen <Ellen.Bakulina@unt.edu>

Nov 19, 2019,
12:36 PM

to me, Stephen

Dear Tim and Stephen,

Tim, your arguments about Schenkerian scholars not knowing about S's private letters, because those letters were inaccessible, indeed have value. You are right that Phil is unjustly accusing Schenkerians of "white-washing" Schenker of racism. This could indeed be a productive discussion, if Phil does confirm that he'll speak on a related topic.

It occurred to me that perhaps, after all, we should have Phil himself choose a topic, making it clear that, if it is an antiracism-related paper, it should not be the same as his SMT talk (because everybody has already watched that).

I have indeed read his paper "Why Americans so love Schenker." I commented on it before Phil had presented this in Russia. It's not an anti-Schenker paper; it's more about the history of Schenkerian and Riemannian studies in North America. The paper is meant to correct some mistaken assumptions that Russian scholars often hold against American. If you want to get an English version, please contact Phil and ask if he has it.

All best,
-Ellen

Timothy Jackson <shermanzelechin@gmail.com>

Nov 28, 2019,
5:57 PM

to Ellen

Dear Ellen,

Happy Thanksgiving!

Best, Tim

On Thu, Nov 28, 2019 at 11:45 AM Bakulina, Ellen <Ellen.Bakulina@unt.edu> wrote:
Happy Thanksgiving to both!

Just to second what Stephen: yes, it seem reasonable to have an hour and a half for the entire round-table, with 15-20 minutes per person for actual talking, plus about half an hour for discussion. I would encourage 15 minutes more than 20, (with the assumption that everybody might go slightly overtime).

I think that three or four participants is a good idea. I will ask Frank as soon as he is back from Germany, and one of you can ask Diego. In any case, we still have almost a year to plan all this! Ewell is coming in the Fall 2020.

Best,
-Ellen

From: Slottow, Stephen <Stephen.Slottow@unt.edu>
Sent: Wednesday, November 27, 2019 8:36 PM
To: Timothy Jackson <shermanzelechin@gmail.com>
Cc: Bakulina, Ellen <Ellen.Bakulina@unt.edu>
Subject: Ewell

He's agreed to speak on a Russian topic, with a round-table on the racism/theory/Schenker issue. Ellen and I are thinking 1 1/2 hours, the same as the Christensen roundtable. Ellen would like to invite some others. You mentioned that Diego might be interested, and she'd like to invite Frank. But I want to make sure that you have the time that you need. Since it'll be a round table, a long talk wouldn't be appropriate, I think. Perhaps 15-20 minutes? Would that suffice for your initial statement? Followed by deadly dueling?

-sps

Ewell invitation

Inbox



Bakulina, Ellen <Ellen.Bakulina@unt.edu>

Thu, Nov 21, 2019,
11:59 AM

to me, Stephen

Dear Tim, with Stephen on copy,

I received your most recent email about Ewell, and will respond as soon as I can. Thanks for voicing all your concerns!

Yesterday, the lecture committee (plus Benjamin) met, and we decided the following: we will suggest that Phil Ewell does two things when he comes to UNT in spring 2020. One will be a division lecture on one of his main topics--Russian music theory or Russian rap music. The other thing will be a round-table discussion where we will discuss aspects of his SMT talk "music theory' white racial frame." For this, participants will be encouraged to watch his talk (I'm not sure it'll be available until Fall, but it's certainly available until January 15). We will make round table discussion optional; if he wants it, we'll do it.

I just wanted to give you an idea about what he's doing. I'll let you know more once I head from him.

All best,
-Ellen

Ellen Bakulina
Assistant Professor of Music Theory
University of North Texas College of Music



Timothy Jackson <shermanzelechin@gmail.com>

Thu, Nov 21, 2019,
12:14 PM

to Stephen, Ellen

Dear Ellen,

Thank-you for the info.

Let's hope that Russian rap is not like American hip hop in the ways that I referenced.

Best, Tim

Comment: I had mentioned to Dr. Bakulina my concerns about anti-Semitism in some American hip hop, already back at this time. I was perturbed by the fact that Ewell was promoting hip hop artists influenced by Amiri Baraka who were advancing anti-Semitic conspiracy theories about 911, and other anti-Semitic tropes in their music.

Not everyone was enthusiastic about Ewell's talk

Inbox



Timothy Jackson <shermanzelechin@gmail.com>

Fri, Nov 15,
2019, 10:31 AM

to Ellen, Stephen, Justin, Diego, Benjamin, Gillian

Dear Schenkerian colleagues,

Not everyone who attended the SMT was enthusiastic about Ewell's talk. I forward a comment I received today from a colleague with some Schenkerian chops:

"The talks at the plenary were demoralizing. I didn't really expect that much, but Philip Ewell's vitriolic attack on Schenkerism as the root of all white racism was disgusting.

He received a standing ovation. They need to read Richard Kramer's *Spectrum* review of the collection of Schenker's correspondence.

It's nice that Ewell cynically discussed intellectual anti-Semitism at the end of his talk, **without mentioning once that Schenker was a Jew, that all of his Jewish disciples had to flee, that those who did not were murdered by the Nazis (including Schenker's wife and most talented students, i.e., Angelika Elias) and that they were hated here when they arrived.** Instead, he accused them of institutionalizing racism in music theory, *precisely* because all of them abhor Schenker's political ideas."

I place in bold type some of the concerning comments.

When I was a student at CUNY, Saul Novack arranged for me to meet privately with Felix Salzer, who had recently retired from teaching because of the onset of dementia. Fortunately, when I visited him in his apartment, he was still almost completely lucid, and I spent the better part of a day just listening to him reminisce about his Vienna years, immigration to the US, studying with Schenker himself in the last year of his life. Later, after Salzer's death, I also met with his wife and had several long conversations with her about related topics. It is a pity that I did not record these discussions. During our conversation, Hans Weisse did not come up. However, I did discuss the topic of anti-Semitism with Weisse's daughter, who died some years ago, and that time I DID videotape the conversation. I need to dig out the tape and digitize it.

The fact of Schenker's Jewishness, and that of most of his students, came up repeatedly in all of these conversations in different contexts. It is of central importance to understanding the reception of Schenkerian Analysis first in Europe, in the period of the rise of Nazism, and then in early post-war America.

I need to listen to Ewell's talk before reacting. However, if it is indeed true that he does not mention Schenker's own Jewish identity, that raises questions.

With best wishes,

Tim

Cubero, Diego <Diego.Cubero@unt.edu>

Nov 15, 2019,
10:56 AM

to Ellen, Stephen, Justin, Benjamin, Gillian, me

Hi all,

I found Wayne Alpern's paper "Schenker's Yiddishkeit" (delivered at the 2014 SMT meeting) to be an excellent discussion of Schenker's Jewishness as it relates to his theoretical formulations and controversial political views. Does anyone know if this paper is published somewhere? I would be doing a disservice to Wayne's paper if I tried to summarize it after hearing it five years ago, but one point that I recall him making was the Schenker's proclamations about the superiority of German music/art can be understood as part of Schenker's effort, as a Jew, to assimilate (and be accepted) into German society. I think that to talk about Schenker's political views outside the political/religious that gave rise to them is to caricature them.

Best,

Diego

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Friday, November 15, 2019 10:31 AM

To: Bakulina, Ellen <Ellen.Bakulina@unt.edu>; Stephen Slottow <sslottow@gmail.com>; Lavacek, Justin <Justin.Lavacek@unt.edu>; Cubero, Diego <Diego.Cubero@unt.edu>; Graf, Benjamin <Benjamin.Graf@unt.edu>; Robertson, Gillian <Gillian.Robertson@unt.edu>

Subject: [EXT] Not everyone was enthusiastic about Ewell's talk

...

[Message clipped] [View entire message](#)



Stephen Slottow <sslottow@gmail.com>

Nov 15, 2019,
12:00 PM

to Diego, me, Ellen, Justin, Benjamin, Gillian

I didn't hear Ewell's talk, but I heard about it. I mean to watch the videos.

Ewell has already been accepted as a lecturer for Fall 2020. The subject hasn't been determined, but I think it will come to "theory's white racist frame" or Russian music theory. Do you have a preference? I'm thinking that if he speaks on the former, it would be an opportunity to confront him on the matter.

-sps



Bakulina, Ellen <Ellen.Bakulina@unt.edu>

Nov 15, 2019,
12:33 PM

to Diego, Stephen, me, Justin, Benjamin, Gillian

I am still processing Phil's talk. One thing I am sure about: I think we should not ask him to give a racism-related division lecture, when he comes here in Fall 2020, precisely because it would be too easy to confront him. In my opinion, our reception of the guest should not be confrontational, but friendly and welcoming. All of us who have taken care of lecture guests know how much time and energy it takes to make their visit really good and pleasant, and a contentious central topic will make it difficult for everyone. If anyone is willing to express their disagreement with Phil, they are free to tell him in other ways.

I recently read Cook's _The Schenker Project_, so a lot of what Tim is saying certainly resonates with me.

All best,
-Ellen

From: Stephen Slottow <sslottow@gmail.com>

Sent: Friday, November 15, 2019 11:59 AM

To: Timothy Jackson <shermanzelechin@gmail.com>

Cc: Bakulina, Ellen <Ellen.Bakulina@unt.edu>; Lavacek, Justin <Justin.Lavacek@unt.edu>; Cubero, Diego <Diego.Cubero@unt.edu>; Graf, Benjamin <Benjamin.Graf@unt.edu>; Robertson, Gillian <Gillian.Robertson@unt.edu>

Subject: [EXT] Re: Not everyone was enthusiastic about Ewell's talk

...

[Message clipped] [View entire message](#)



Stephen Slottow <sslottow@gmail.com>

Nov 15, 2019,
1:12 PM

to Ellen, me, Justin, Diego, Benjamin, Gillian

Can we burn him at the stake? Maybe at the reception?

I need to read Cook's book. I think I have it, somewhere.

-sps



Stephen Slottow <sslottow@gmail.com>

Nov 15, 2019,
1:34 PM

to Ellen, me, Justin, Diego, Benjamin, Gillian

I am a little concerned with what I am beginning to perceive as a cult of purity, where those deemed to be impure are the villains deserving of somewhat vicious attacks. Once that begins, it is difficult to draw the line or to stop it.



Lavacek, Justin <Justin.Lavacek@unt.edu>

Nov 15, 2019,
3:12 PM

to Stephen, Ellen, me, Diego, Benjamin, Gillian

I've watched Phil's lecture and my current thinking is that we should not preclude his talking about issues of systemic racial bias in our discipline. He, and we, might rather consider such a talk a service to the discipline. Inclusivity is a hot topic of paramount importance in our field and our university. If biases and exclusivity are affecting our methodologies, repertory, and faculty makeup, then it is our duty as intellectuals not to avoid talking about it because it may stir unpleasant feelings, but rather to name it, to bring it into the open for discussion, and to grow as a society of theorists together. Of course, we can and must broach these topics responsibly and empathetically. I very much want Phil to have a pleasant visit with us and our students, and I hope we make a good impression. Indeed, it may be most welcoming of us to offer continuing this kind of dialogue with him, if he wishes to speak further on it. Making progress can feel bumpy at first, but it is ultimately positive and necessary.

I'm forwarding the link Andrew sent us for convenience. Phil's presentation begins around the 2 hour 14 minute mark.

<https://youtu.be/ZSOFpwDIZCA?t=7635>

Justin

Dr. Justin Lavacek | Assistant Professor of Music Theory | Office: MU 212
Division of Music History, Theory, and Ethnomusicology
University of North Texas | College of Music
1155 Union Circle #311367 | Denton, TX 76203

From: Stephen Slottow <sslottow@gmail.com>
Sent: Friday, November 15, 2019 1:34 PM
To: Bakulina, Ellen <Ellen.Bakulina@unt.edu>
Cc: Timothy Jackson <shermanzelechin@gmail.com>; Lavacek, Justin <Justin.Lavacek@unt.edu>;
Cubero, Diego <Diego.Cubero@unt.edu>; Graf, Benjamin <Benjamin.Graf@unt.edu>; Robertson, Gillian
<Gillian.Robertson@unt.edu>
Subject: Re: [EXT] Re: Not everyone was enthusiastic about Ewell's talk

...

[Message clipped] [View entire message](#)



Bakulina, Ellen <Ellen.Bakulina@unt.edu>

Nov 15, 2019,
3:16 PM

to Justin, Stephen, me, Diego, Benjamin, Gillian

I'm thinking that perhaps we could ask Phil to do some kind of activity with GAMuT related to his SMT presentation on music theory's white frame. It would be very useful for the young generation of theorists. And his division lecture could be on a Russian theory or a post-tonal topic.

Best,
-Ellen

From: Lavacek, Justin <Justin.Lavacek@unt.edu>
Sent: Friday, November 15, 2019 3:11 PM
To: Stephen Slottow <sslottow@gmail.com>; Bakulina, Ellen <Ellen.Bakulina@unt.edu>
Cc: Timothy Jackson <shermanzelechin@gmail.com>; Cubero, Diego <Diego.Cubero@unt.edu>; Graf,
Benjamin <Benjamin.Graf@unt.edu>; Robertson, Gillian <Gillian.Robertson@unt.edu>

...

[Message clipped] [View entire message](#)



Cubero, Diego <Diego.Cubero@unt.edu>

Nov 15, 2019,
3:47 PM

to Ellen, Justin, Stephen, me, Benjamin, Gillian

I do not support telling Phil to speak about Russian theory or post-tonal theory for his lecture and about diversity, racial, ethnic issues in a GAMuT activity. This sends the wrong message. It implicitly says that his research on race and diversity is of lesser importance than that on post-tonal music, for the lecture is, after all, the main part of his visit (which we are all expected to attend) and the GAMuT activity is, so to speak, an add-on. While we can surely give Phil a forum to speak about issues of race and diversity, I don't think we should tell him what his main talk should be about.

Best,

Diego

From: Bakulina, Ellen <Ellen.Bakulina@unt.edu>

Sent: Friday, November 15, 2019 3:16 PM

To: Lavacek, Justin <Justin.Lavacek@unt.edu>; Stephen Slottow <sslottow@gmail.com>

...

[Message clipped] [View entire message](#)



Bakulina, Ellen <Ellen.Bakulina@unt.edu>

Nov 15, 2019,
3:53 PM

to Diego, Justin, Stephen, me, Benjamin, Gillian

Hi Diego and everyone,

Phil ASKED us to choose one of the three topics of his specialty, in an email to me (which I later forwarded to Stephen S as the lecture committee chair) from October 1, 2019.

In general, it is the lecture committee's duty to choose a topic in this case. The next committee meeting is on Wednesday 11/20. That said, I'm happy to hear the opinions of y'all, and in any case, Stephen will lead the discussion and decision-making on this topic at the committee meeting, not me (and not Phil).

I do see what you mean, that the white racial frame topic is extremely important, and certainly of central concern right now, at UNT and in the academia in general. So, let's all think more about it. I (as one member of the lecture committee, rather than a decisive voice) will think again.

Best,

-Ellen

From: Cubero, Diego <Diego.Cubero@unt.edu>
Sent: Friday, November 15, 2019 3:46 PM
To: Bakulina, Ellen <Ellen.Bakulina@unt.edu>; Lavacek, Justin <Justin.Lavacek@unt.edu>; Stephen Slottow <sslottow@gmail.com>
Cc: Timothy Jackson <shermanzelechin@gmail.com>; Graf, Benjamin <Benjamin.Graf@unt.edu>; Robertson, Gillian <Gillian.Robertson@unt.edu>

...

[Message clipped] [View entire message](#)



Cubero, Diego <Diego.Cubero@unt.edu>

Nov 15, 2019,
3:59 PM

to Ellen, Justin, Stephen, me, Benjamin, Gillian

Thank you, Ellen, for providing the additional context.

Best,

Diego



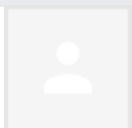
Stephen Slottow <sslottow@gmail.com>

Nov 15, 2019,
4:15 PM

to Diego, Ellen, Justin, me, Benjamin, Gillian

Ellen is correct. Phil suggested 3 topics and asked us to pick one. There 3rd was Russian rap music.

-sps



Timothy Jackson <shermanzelechin@gmail.com>

Nov 15, 2019,
9:23 PM

to Diego, Ellen, Stephen, Justin, Benjamin, Gillian

Dear Colleagues,

I need to watch Ewell's presentation before expressing my own opinions on the matters raised.

In any case, just a quick comment about "Schenker's proclamations about the superiority of German music/art can be understood as part of Schenker's effort, as a Jew, to assimilate (and be accepted) into German society."

That point was indeed made by Alpern, also at one of the Schenker symposiums in NY, but I believe it to be only part of the story, and perhaps not even the most accurate explanation of Schenker's view of the superiority of German music. Schenker's Jewish identity was deeply rooted in his belief in "immutable laws of music" - laws that he understood to parallel those set forth in the Torah, which means (in Hebrew) "teaching" or "law." Just as Moses proclaimed laws of God, and the Jewish people were the bearers of God's laws to the nations throughout history, so too, he, Schenker, revealed the laws of music as expressed in the art of the great masters of German music, who had followed and obeyed those laws.

While there may be a kernel of truth in Alpern's contention, I believe it to be just too self-serving on Schenker's part to be credible. That is to say, I don't agree with Alpern that Schenker made his "proclamations" in order to ingratiate himself with the Germans, or with anyone for that matter; rather, he genuinely believed in the divine origin of musical laws, and, for him, the great German composers paralleled the prophetic tradition in Judaism. It is an ancient position taken by many medieval Christian theorists; Schenker takes the same position from a Jewish perspective, and that is his motivation.

Best, Tim

Barry Wiener <bwiener8@icloud.com>

Nov 16, 2019,
3:22 PM

to me

Dear Tim,

Ewell's talk was a disgusting anti-Semitic screed that caricatured Schenker and his followers up to the present day, who were (and are) primarily Jewish. He frankly doesn't have the intellectual tools to discuss this subject in an intelligent way. That said, I agree with Diego as well as you. Schenker's acceptance of Furtwängler's anti-Semitic attitudes has nothing to do with his belief in the "immutable laws of music." He, and all of the other Jewish intellectuals in the German lands, lived in a deeply anti-Semitic culture and tried to fit into it.

Last night, I wrote to Richard Kramer. He has not (yet?) responded. I have added a few additional remarks in black:

I have known about Schenker's repugnant political views for fifty years, every since my teacher (a student of Hans Weisse) mentioned them to me. At the time, Schenker's ideas about music were mostly inaccessible; Ernst Oster's translation of *Der freie Satz* was not published until 1979, and there were few advocates of Schenker in American universities. There was no point in discussing Schenker's politics.

Schenker eventually became fashionable, but in a way that was not surprising—as William Rothstein said in 1985 at the Mannes Schenker conference (which I attended)—he was “Americanized.” His musical theories were transformed into “Schenkerian analysis,” and what Rothstein described humorously as “Schenker-flavored” techniques. I distinctly remember being told that Rothstein had been advised to tone down his language.

Ewell said that Schenker is the dominant music theorist in American university theory programs: “Schenker is our shared model, whether we study tonal music, popular music, or post-tonal music.” (2:23) Would Schenker have recognized the uses to which his theories have been put? Of course not; he would have rejected out of hand almost all of what passes for discussion of his ideas. Just think: Schenker as analyst of pop and atonality! As it is, Schenker accused Weisse of failing to appreciate his theories because of Weisse's rather timid use of dissonance in his own music.

Ewell never mentioned that Schenker was a Jew, that all of his disciples had to flee from Europe due to the very ideas that Schenker espoused, and that they were hated here when they arrived. Instead, he accused Schenker's primarily Jewish disciples and advocates of *institutionalizing racism in music theory*, *precisely* because all of them abhorred [then and now] Schenker's political ideas.

To simplify: *The Jews are our misfortune.*

Near the end of his talk, Ewell cynically discussed intellectual anti-Semitism in the history of philosophy, something which I rather doubt he knows anything about. He mentioned Wittgenstein as a leading anti-Semite. For discussion of that wrong-headed notion, see this article:

To summarize, Wittgenstein and Schenker participated in the same intellectual culture; eventually Wittgenstein was able to work through these problems in a more intelligent manner.

Ewell also dropped Kant's name in his discussion of intellectual anti-Semitism. This is a real problem, but it's important to note that Schenker's artistic elitism was a response to Kant's concept of the sublime [NOT an expression of bigotry of any kind]. Aside from Kant's central position in German culture, he was an extraordinarily important figure for acculturated German Jews during the nineteenth century; plenty has been written about that.

Since politics is so important for the “new music theory,” theory programs should require one semester of modern European history, and one semester of modern Jewish history. They could, of course, have students study music as well if they think it’s really necessary.

Ewell’s conclusions: Schenker’s concepts of scale degrees and dissonance resolution is inherently racist. [*To study voice leading is racist*] (2:30) Study of Schenker’s musical ideas has helped to legitimize harmful stereotypes about blacks and other people of color. (2:32) “Diversity” is a cynical strategy to reinforce inequality. (2:32) Reduce the study of Western music theory to two semesters (this would certainly solve a lot of problems, because then no one would even be able to attempt to study Schenker’s ideas, which is apparently the point). (2:34) Scrap the German requirement for graduate students (ditto). (2:34)

If we critique the history of Western music, we quickly find that almost everyone is guilty of virulent anti-Semitism and probably racism as well, not only Bach and Wagner. Chopin wrote about Liszt, “One of these days he will be a member of parliament, or perhaps even King of Abyssinia or the Congo.” That doesn’t mean that we should stop studying music.

What I would like to know is how Ewell’s advocacy of Russian music theory—product of an anti-democratic and deeply prejudiced culture—helps to negate music theory’s “white racial frame.” In my opinion, it just reinforces it. Other than Stravinsky, and, perhaps, Scriabin, how central is Russian music to the discipline? Even Prokofiev and Shostakovich [and Rachmaninoff] are basically fluff. I would suggest, following the logic of Ewell’s “analysis” of Schenker, that the study of Russian music and music theory simply be excised from the curriculum. I think that Ewell needs to explain himself on this point immediately.

All Christian music should be discussed only within the framework of the genocidal anti-Semitism embedded in Christianity and Christian culture. *All* German music should be discussed only within the framework of the genocidal anti-Semitism embedded in German culture. Also, the advocates of Latino musical culture should give a full account of the genocidal anti-Semitism central to that culture as well. Anyone who does not is inherently anti-Semitic and is helping to legitimize harmful stereotypes about Jews. Isn’t that what Ewell is implicitly saying? No? Why not?

These things cut both ways.

Ellie Hisama’s talk at the plenary—not posted on YouTube—addressed Milton Babbitt’s “deeply disturbing” prejudice against gays, in particular his accusation that the people in charge of awards such as the Guggenheim were gay and discriminated against heterosexual composers. This is something that Shapey said repeatedly, and that I excised from my account of his life and work. This means, of course, that *I’m* guilty

of institutionalizing anti-gay prejudices in music theory. In fact, Babbitt and Shapey were wrong, because William Schuman was also part of the conspiracy against non-tonal composers like Wolpe, Shapey, Babbitt, and Perle. Schuman attacked the gay Mitropoulos as well; he wrote letters to the NY Phil complaining that M didn't program enough of his [Schuman's] music. None of the non-tonal composers received a major award until the 1960s, while people like Walter Aschaffenburg and Stanley Wolfe received Guggenheims in the 1950s. Copland and Thomson made derogatory and ignorant evaluations of Babbitt's work when he applied for a Guggenheim. Naturally, he resented it. That aspect wasn't addressed at all.

BTW, when is there going to be a #MeToo moment about Copland? It's well known that he promoted the careers of young male composers who were willing to sleep with him. That too was undoubtedly part of Babbitt's anger and frustration. Perhaps Babbitt was too kind. He should have pointed this out as well when he spoke to Ellie Hisama.

Finally, during the conference, August Sheehy gave a paper about AB Marx and the fantasy, in which he asserted that Marx's Jewish origins were crucial for his discussion of "fantasy form":

Adolph Bernhard Marx (1799–1866) did not mince words about the “goal of the whole Formenlehre”: “in it and with it, and through it,” he wrote, “we become free.” Contrary to received wisdom, what Marx called the “last steps to freedom” are not taken in sonata form. Rather, they happen in “fantasy,” which, he wrote, “can follow no predetermined path or have a predetermined form, because it is indeed just the giving up of such a determined form.” Marx's fantasy thus conforms to Seth Brodsky's psychoanalytic reading of musical fantasy as a constitutive gap, a “code of no code, an executive order suspending order, a masterful unmastery.” Fantasy is the form with no form. And yet, Marx cites specific, determinate examples of fantasy. Pieces by Mozart and Beethoven become opportunities to leverage a discourse in which, as Brodsky observes, “‘freedom’ becomes [the] urtext, a mortified signifier it is now tasked with revivifying and filling out.” In short, Marx turns the musical form of fantasy into a fantasy about musical form, a fantasy in Freud's sense: a “fulfillment of a wish, a correction of an unsatisfying reality” that represses “distressing ideas...[that] threaten happiness or self-esteem.” These distressing ideas, I argue, originated in Marx's Jewish heritage and were experienced through the politics of German-Jewish assimilation. His fantasy, manifested in a working-through of musical forms, thus reveals the political stakes of Formenlehre at the moment of its historical articulation.

I politely objected, pointing out that Marx was preceded by Reicha as a systematizer of musical forms. Also, Marx worked at the same time as neoclassical composers like Spohr and Onslow. I mentioned Tovey's discussion of Spohr's “jelly-mould”: “And if Mozart's great C major Quartet had not such a subversive introduction it might (and did) serve as a jelly-mould for all the quartets of Spohr. Take another jelly-mould from Spohr, and you have classical tradition.” In response, Nathan Martin told me meaningfully that [the Jew] Schenker also had a special focus on the fantasy—without noting that Schenker employed CPE Bach's *Versuch* as a cornerstone of his own theories.

So many Jewish conspiracies.

Afterwards, I pointed out to Sheehy that the previous week he presided over a session at AMS devoted to "Jewish critiques" that included a paper about Adorno's response to Schenker's ideas. The problem is, of course, that Adorno was not a Jew (he had a Jewish father and a Catholic mother). Sheehy's response: "He wasn't?"

All best,

Barry

Cook



Timothy Jackson <shermanzelech@gmail.com>

Sun, Dec 1, 2019,
9:25 AM

to Ellen, Stephen, Benjamin, Levi

Dear Colleagues,

I neglected to include Cook among those scholars accused by Ewell of "whitewashing" Schenker. I will contact him for a response.

Best, Tim

Bakulina, Ellen <Ellen.Bakulina@unt.edu>

Tue, Dec 3, 2019,
8:07 PM

to me

Hi Tim,

Bill Rothstein has answered me today. I am including his answer, below. He is okay with us mentioning him in the CFP (if indeed we make it so long as to include all that stuff), but he doesn't want to write a response for publication. See quote from his email below --

"I viewed Phil's talk online about a week after the conference ended. I believe his citation of me is from "The Americanization of Heinrich Schenker," which I wrote in 1985 for the first Schenker Symposium. Since the piece is published, I have no objection to its being quoted, even though many Schenker documents (including most of those Phil quotes) came to light only later.

I don't think I'll write a response, because Carl Schachter already wrote a better one than I could do. I'm referring to his article "Elephants, Crocodiles, and Beethoven." " -- end of quote

Best,

-Ellen

Ellen Bakulina
Assistant Professor of Music Theory
University of North Texas College of Music



Timothy Jackson <shermanzelech@gmail.com>

Tue, Dec 3, 2019,
9:41 PM

to Ellen

Dear Ellen,

As I proposed today, I don't think that we need to reproduce all of Ewell's comments about various Schenkerians in the CFP. And, I understand why Bill is reluctant to respond.

By the way, my former doctoral student Dr. Jennifer Sadoff Auerbach discusses textual problems concerning *Free Composition* in her 2009 dissertation. She certainly addresses some related conceptual matters.

Here, the link to her dissertation, which is available on line: <https://digital.library.unt.edu/ark:/67531/metadc9936/>

Here, some text from the abstract for it:

The problem is that most of the second generation of Schenkerian scholars were reading the 1956 second German edition, not the 1935 first German edition. The second edition had been altered for textual and musical content by Schenker's student, Oswald Jonas - so there is already a disconnect between the original version and the text scholars were reading at that time (the 1950s, 60s, and 70s).

Furthermore, many younger North Americans were insufficiently fluent in German to be able to read the work in the original language. In order to make Schenker's treatise accessible to English-speaking scholars, Ernst Oster set about translating the work into English, a

task completed in 1979 just after his death. The text was based on the second German edition (ed. Jonas, Vienna, 1956), but the first edition (Vienna, 1935) was consulted also. Examples that were changed from the 1935 edition in the 1956 edition were not restored. The first problem for those interested in gaining a more accurate understanding of Schenker's theories is that the first German edition is still unavailable in complete translation. The second and more serious issue involves the genesis of the first German edition. All these problems concerning the publication of the various editions have led to an incomplete understanding of the work. Complicating matters is the relatively unexplored state of the late manuscript of *Der freie Satz* in the Vienna collection. This study investigates the differences between the late manuscript material preserved in Vienna and the 1935 German printed edition of Schenker's *Der freie Satz*. The author seeks to provide new insight into the ordering of the text, and reveals, translates, and **elucidates some omitted text and analyses**.

Jennifer's dissertation, now a decade old, deserves careful reading. It shows that Oster's "translation" was far more than a translation: it was, in fact, an interpretation, explanation, and clarification all at the same time. Oster tried to make Schenker's quasi-poetical way of expressing himself, unusual even in German, intelligible to an English-speaking audience. In the process of making this transformation, rather than translation, he made many subtle, and also more obvious changes to Schenker's original text. There are many omissions and modifications, but these do not conceal Schenker's putative racism!

By the way, Jennifer, who has built a successful music business, will also visit UNT to discuss her career at some point next year.

Thank-you for forwarding Bill's message.

Tim



Allen Cadwallader <cadwallader78@gmail.com>

Mon, Mar 2, 2020,
10:23 AM

to me

Hi Tim,

I only had time for a brief glance at your response. In my opinion, it needs to be leaner. As a Schenkerian, I appreciate your detailed background (Forte, Oster, etc.), but I question that neither Ewell nor his “followers” are going to care. I especially think you need to clarify how Schenker’s “Jewishness” relates to his alleged racism. Everything you say is undoubtedly true, but it is also the case that Schenker made racist comments and was also of Jewish heritage. In other words, I don’t see how explaining the redacted portions of Free Composition is going to “answer” Ewell. He obviously has no idea of the history and background of Schenker’s work. At any rate, these are just a few observations. I’ll try to get back to your response when I am able.

All best,

Allen

Timothy Jackson <shermanzelechin@gmail.com>

Mar 2, 2020,
11:17 AM

to Allen

Dear Allen,

I see your point. I need to clarify that as Schenker-as-Jew became ever-more conscious of being a target of racism himself, this led him to renounce the ubiquitous German racism to which he had previously subscribed. The Schenker of Free Composition is a different Schenker from the earlier one. We need to allow people to outgrow their prejudices.

Does that answer your objection?

Best, Tim



Allen Cadwallader <cadwallader78@gmail.com>

Mar 2, 2020,
11:18 AM

to me

Absolutely.



Timothy Jackson <shermanzelechin@gmail.com>

Mar 2, 2020,
11:24 AM

to Allen

Dear Allen,

Please let me know if you have any more comments!

Now this paragraph reads:

His diatribes against the French fill *pages* of his diary with the most violent vituperative, long entries that make his few anti-Black comments scattered here and there pale into insignificance. However, by the later 1920s, when the Nazis turned on the Jews, the sources disclose that Schenker became more sober about race. Schenker-as-Jew became ever-more conscious of being a target of racism himself, and this led him to renounce the ubiquitous German racism to which he had previously subscribed. Thus, the Schenker of *Free Composition* is a different Schenker from the earlier one. We need to allow people to outgrow their prejudices. Letters between Schenker and his close friend and colleague Reinhard Oppel in Leipzig contain unequivocal anti-Hitler sentiments.^[1] By 1934, with the Nazis firmly in control in Germany, Schenker writes in *Free Composition*, "Since the linear progression, as I have described it, is one of the main elements of voice-leading, *music is accessible to all races and creeds alike* [my emphasis]. He who masters such progressions in a creative sense, or learns to master them, produces art which is genuine and great" (FC, xxiii). Carl Schachter speculates that this statement may be a late addition to the text. Whether or not that is the case, as this quote unambiguously shows, for Schenker ["Classical"] music is a non-racial *meritocracy*.

^[1]



Allen Cadwallader <cadwallader78@gmail.com>

Mar 2, 2020,
11:26 AM

to me

Yes I think you're on the right track now.

Support for you

Inbox



Timothy Jackson <shermanzelechin@gmail.com>

Sun, Mar 22, 2020,
12:28 PM

to Allen

Dear Allen,

For the past two days, I have been trying to understand why you wanted to withdraw your response to Ewell at the very last moment.

It seemed strange, especially since your response is so eloquent, reasonable, and carefully articulated that we were very happy with it.

Then, this morning a colleague forwarded this article from 2015 to me: <https://dailycaller.com/2015/12/17/oberlin-students-release-gargantuan-14-page-list-of-demands/>

in which these Oberlin students - whoever they were - listed these outrageous demands, including criticism of your course, I presume, in Schenkerian analysis.

Now I can understand why you would decide not to publish your response. However, I consider it a great pity that this climate of pressuring scholarship towards political correctness would silence an important voice like yours in the field.

This is precisely why I consider it important - indeed absolutely essential - to push back against those (like Ewell) who would try to destroy humanitarian culture in all of its manifestations, as if the destruction of the high art of Western civilization, and in particular, classical music, ever could be justified as compensation for the racist sins of the past. Since classical music is a non-racist meritocracy, as Schenker ultimately recognized, they will fail; that fact alone dooms them. My Korean pianist wife, Heejung Kang Jackson, who has made two commercial CDs and also teaches at UNT, and my mixed race children Anna and Daniel who perform in the Dallas Childrens' Orchestra, are living proof of that, as are my many Asian students.

We are living though remarkable times in which our worst fears are coming to pass.

I can only express my strongest support for you.

With best wishes,

Tim

**Timothy
Jack
son**

Sun, Mar 22, 2020,
12:33 PM

Dear Levi and Ben, Now, I suspect that Allen Cadwallader was pressured not to publish his response. 2015 article, you will understand



Graf, Benjamin <Benjamin.Graf@unt.edu>

Mar 22, 2020,
12:42 PM

to me, Levi

He just sent me the approval.
Ben

Benjamin Graf, Ph.D.

University of North Texas

Music History, Theory and Ethnomusicology

Office: MU215

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Sunday, March 22, 2020 12:33 PM

To: Walls, Levi <LeviWalls@my.unt.edu>; Graf, Benjamin <Benjamin.Graf@unt.edu>

Subject: [EXT] Fwd: Support for you

Allen Cadwallader <cadwallader78@gmail.com>

Mon, Mar 9, 2020,
1:42 PM

to me

A very compelling piece; thanks for sharing this!

Allen

> On Mar 9, 2020, at 11:23 AM, Timothy Jackson <shermanzelechin@gmail.com>
wrote:

>

> <A Preliminary Response to Ewell TJ March 9 2020.docx>

Timothy Jackson, Ph.D.
Distinguished University Research Professor of Music Theory
Professor of Music Theory
College of Music
University of North Texas
Denton, TX 76203
USA

Dear Joel (if I may), with Madeleine on copy,

Madeleine kindly forwarded your letter re. Ewell. From what I am told the SMT "Plenary Session" talks are going to be published in *Spectrum*. Therefore, I thought it appropriate to publish responses in the *Journal of Schenkerian Studies*.

Yes, I am writing to you in the hope that you might be willing to write a response to Ewell's plenary speech at the SMT last November. Might it be possible for you to contribute something? That would be important as a former student of Allen.

As we see it, Ewell is getting traction given the current state of the field! Therefore the responses are not really addressed to him but to the field as a whole.

Ewell's attack on Schenker was coupled with one on Allen; I did not study officially with Allen - at least not formally. My official teachers were Carl Schachter at the Graduate Center in NYC and Edward Laufer at the University of Toronto, among others. Remarkably, however, I became quite close personal friends with Allen in the last 15 years of his life; I knew him well.

My comments below reflect my own views. But it would be good to get yours.

As far as Ewell's comments on Allen are concerned, I think that it is disgraceful that Ewell publically attacked Allen, his own doctoral dissertation adviser! (See my transcript below.) I feel that it is unseemly for a student to publicly attack his doctoral dissertation adviser, and even more shameful to **falsely** accuse him of "whitewashing Schenker," especially when Allen gave so many women and minorities in the field - like Ewell himself - a chance. It is fortunate that Allen did not live to witness Ewell's defamation. Even if I were to disagree with Schachter, my own dissertation adviser, on certain matters, it would never occur to me in my wildest dreams to attack him publicly (after all, he was *my* dissertation adviser).

If Ewell wants to claim the moral high ground, how can a student ethically smear the memory of his dissertation adviser? Along with Ewell's claims about Schenker, Schenkerian scholars, and the approach, I find his attack on Allen unacceptable. I am hoping that you might be willing to respond to that issue because you were actually Allen's student.

One of the most worrying aspects to me about this whole complex of overlaid problems is that nobody has had the courage - yet - to publicly call Ewell out. On his website, he boasts,

I was honored to be part of the 2019 plenary panel of the Society for Music Theory annual conference, at which I presented a **well-received paper**, "Music Theory's White Racial Frame," which you can view [here](#). Finally, I was recently interviewed by the BBC for their Sunday Feature, entitled "A Racist Music," on white-supremacist American composer and pianist John Powell. You can listen to this significant piece, which unpacks how the white supremacy of a figure like Powell affects us all, [here](#).

He's not retracting anything. He received a standing ovation at the SMT. The warm reception, the applause, that Ewell earned there is as outrageous and dangerous as the contents of his speech. He feels empowered by it to go further.

I believe strongly that this kind of demagoguery and intellectual dishonesty should not go unanswered. We have seen what occurs when that happens on a massive scale, with catastrophic results in the 20th century, and now it is happening again in our own time.

As far as Allen and Schenker are concerned, Ewell pretended that the passages in *Free Composition* that Oster and Allen placed in appendices are racist. They are not. They are not the same as the quotes he cited from Schenker Documents On line! Oster and Allen moved these paragraphs into appendices for completely different reasons.

The one putatively "racist" passage in the first edition of *Free Composition* that Jonas took out and was not included at all in Oster's translation has to do with whether or not Beethoven was a German composer, since some scholars had argued that he was Dutch. (Schachter cites this passage in his article in *Theory and Practice*.) Given the heightened sensibilities about race and "blood" after WW 2, Jonas - rightly - felt that Schenker's pre-war argument in favor of Beethoven's "Germanness" would not be well received.

However, it is important to note that by the time that Schenker was writing *Free Composition*, he had witnessed the rise of Nazism in neighboring Germany, and changed his views on race. Schenker writes there: "the linear progression, as I have described it, is one of the main elements of voice-leading, **accessible to all races and creeds alike**. He who masters such progressions in a creative sense, or learns to master them, produces art which is genuine and great." (*Free Composition*, xxiii). That statement is unequivocally *anti-racist*: Schenker advocates a *musical meritocracy* totally divorced from race. This explicit statement suggests that, given the advent of Nazism, Schenker had sobered up from his earlier cultural-political prejudices and recognized the immense dangers of racism. Better late than never.

All of Ewell's quotes from Schenker Documents Online (see below) - the quotes that really DO show some racial prejudice - which are actually relatively few in number, gleaned from Schenker's immense private correspondence and vast diary, and have to be understood in their chronological and historical contexts. As Ewell well knows, or he ought to know, the scholars that he claims "whitewashed" Schenker, were completely unaware of these obscure comments.

Ewell is again dishonest in failing to mention that Schenker himself was Jewish, with all of its implications in the historical context. Ewell cynically discussed intellectual anti-Semitism at the end of his talk without ever acknowledging that Schenker was fortunate to die in Austria in 1935, *before* the Anschluss of 1938.

All of Schenker's Jewish disciples had to flee, that those who did not were murdered by the Nazis in the Holocaust (including Schenker's wife Jeannette and his most talented students, i.e., Angelika Elias) and that the Jewish emigres were widely hated here when they arrived. Instead, Ewell scapegoated them for institutionalizing racism in music theory.

Again: "Since the linear progression, as I have described it, is one of the main elements of voice-leading, **music is accessible to all races and creeds alike**. He who masters such progressions in a creative sense, or learns to master them, produces art which is genuine and great." (FC, xxiii)

As this quote from *Free Composition* unambiguously states, ["Classical"] music IS a non-racial *meritocracy*. The race of the musician is totally irrelevant; all that matters is the ability to hear and understand linear progressions, and then, through a developed technique, either compositional, performing, or analytical, to (re)create and interpret music accordingly. That is what Schenker is saying, and what he stands for. This fact, namely that Classical music is a meritocracy based upon that very ability, is the fundamental reason why individual musicians from oppressed or marginalized groups (women, Jews, Gays, Asians, Blacks) have found, through it, a path to greater acceptance and financial security.

By the way, many people think that Jews are "white," but given the current prevalence of anti-Semitism in the US and Europe, many Jews don't see it that way, certainly not so simplistically.

Ewell's Power Point Slides and a video of his lecture are available at PowerPoint slides: <http://philipewell.com/wp-content/uploads/2019/11/SMT-Plenary-Slides.pdf>

Video recording: <https://vimeo.com/372726003>

The point that I keep returning to, is that Ewell received a standing ovation, and *nobody* challenged him. That is why I believe it is so important that he BE challenged.

I have transcribed below just that part of his talk where he attacks Schenker, Schenkerian scholars, and the approach itself. But in the talk, Ewell not only bashed Schenker and Schenkerians; he attacked his own father! But I have not transcribed that part.

Ewell's comments about Schenker, as his core example of racism in music theory, begin with the following: "The best example through which to examine our white frame is through Heinrich Schenker, a fervent racist, whose racism *undoubtedly* influenced his music theory, yet it gets whitewashed for general consumption. It would be hard to overestimate Schenker's influence on American music theory.....Schenker represents our shared model of what it means to be a music theorist. In his voluminous writings, Schenker often mentions white and black as modifiers for human races." Ewell then reads the quotes from Schenker's diary and letters taken from Schenker Documents Online in the slide, "Schenker's Racism." Then comes the slide "Schenker's Anti-Black Racism." "Schenker disparages the music of blacks, especially Negro spirituals claiming that they were completely falsified dishonest misappropriation of European music. It seems Schenker liked these spirituals, since he compared them to European music. But instead of according blacks a measure of artistic integrity, he reduces the genre to thievery, stripping it of its humanity, which in turn reflects his hatred of blackness....." [Then Ewell reveals Schenker's hatred of the black male body, and his views against racial mixing.] "This is paramount because white racial frame authors on the rare occasion that they deal with this topic have generally called Schenker's racism cultural and not biological." [Thereby, as per the next slide, the white frame seeks to shield Schenker from unwanted criticism.] "Schenker's racism presented a problem for those who promoted his work. To solve this problem, his offensive writings were either removed or whitewashed for general consumption." [The next slide is about the "white racial frame that whitewashes people like Schenker.] "This is precisely what has happened with Schenker in our white racial frame."

Joel Galand <galandj@fiu.edu>

Feb 3, 2020,
7:03 PM

to me, Madeleine

Dear Timothy and Madeleine:

I would be happy to write a letter. Unlike you, I am not really qualified to evaluate the evidence from Schenker's diaries, notebooks, etc. But as you point out, these were personal documents, they have only recently become available, and they are not at all relevant to the English publication of FREE COMPOSITION or to Allen's teaching and writing about Schenkerian theory.

Could you give me an idea of your deadline and approximate word count you are looking for? I understand there are already quite a few letters coming in.

All the best,

Joel

Joel Galand
Associate Professor of Music Theory
Graduate Program Director
School of Music

Florida International University

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Friday, January 31, 2020 6:29 PM
To: Joel Galand <galandj@fiu.edu>; Madeleine Forte <madeleineforte@yahoo.com>
Subject: Ewell's SMT plenary session speech

Timothy Jackson <shermanzelechin@gmail.com>

Feb 4, 2020,
11:45 AM

to Joel, Madeleine

Dear Joel, with Madeleine on copy,

Could you please get us your response in about three weeks time? It does not need to be long, but I don't want to constrain you with an absolute word count.

As I am sure that you recognize very well, there are many different issues here overlapping and intertwined here. The attack on Allen and other Schenkerians is but one; there are others. Still, as a student of Allen, you can, if you believe it appropriate, say something about that matter.

Since you have done Schenkerian work yourself, you certainly can address issues concerning the methodology and approach per se, and whether it is inherently racist, and leave the discussion of the historical details based on documents to others with expertise in that area. Nicholas Cook, for example, has replied directly to Ewell's accusations about his scholarship "whitewashing" the history of Schenkerian theory.

I have always been impressed by your erudition and eloquence, so that I have absolutely no doubt that you will contribute something important to the discourse.

With best wishes,

Tim

Douglas Rust <Douglas.Rust@usm.edu>

Feb 5, 2020,
7:28 PM

to me

Dear Tim and Madeleine,

I remain undecided about preparing a response to Ewell's SMT Plenary address because, after contacting friends who study Schenker, I have been advised not to privilege Ewell with a response. Others I have spoken with want to wait and see if his speech influences reports of SMT executives in the next Newsletter before they

determine which way the Society is heading and how they will respond. Meanwhile, I have revisited the Plenary session, taken careful notes, and I am considering my next step carefully.

When is the deadline to submit a response to the *Journal of Schenkerian Studies*?

Thank you for your patience,
Doug

Dr. Douglas Rust
Associate Director
USM School of Music

From: Madeleine Forte <madeleineforte@yahoo.com>
Date: Thursday, January 30, 2020 at 2:09 PM
To: Douglas Rust <Douglas.Rust@usm.edu>
Subject: Re: Ewell's SMT plenary session speech

Dear Doug,

What you think is best!

Fond greetings,

Madeleine

P.S. Ewell is African American. Allen was his great mentor of course, we think that Ewell is selfish and does not show gratitude to Allen!

On Thursday, January 30, 2020, 06:59:36 PM UTC, Douglas Rust <douglas.rust@usm.edu> wrote:

From: Pomeroy, David B - (pomeroy) <pomeroy@email.arizona.edu>
Sent: Monday, January 20, 2020 11:49 PM
To: schenker <schenker@unt.edu>
Subject: [EXT] Submission, response to Ewell

Dear JSS editors,

Please find attached my submission for consideration (recent CFP for responses to Ewell's SMT Plenary). Thank you for considering. If you need anything else, please do not hesitate to ask.

Title of submission: Schenker, Schenkerian Theory, Ideology, and Today's Music Theory Curricula

Author: Boyd Pomeroy

Boyd Pomeroy

Associate Professor of Music Theory
University of Arizona
Fred Fox School of Music
1017 N Olive Rd
Tucson
AZ 85721

(office) 520-621-2254
(home) 520-395-2027
Attachments area

Response to Ewell?

Inbox



Timothy Jackson <shermanzelechin@gmail.com>

Sat, Dec 7, 2019,
5:57 PM

to ewen

Timothy L. Jackson
Distinguished Research Professor of Music Theory
Professor of Music Theory
College of Music
University of North Texas
Denton, TX 76203 USA

Dear Eric,

I am taking the liberty of contacting you with regard to a call for responses by the *Journal for Schenkerian Studies* to Phillip Ewell's lecture at the Plenary Session of the Society for Music Theory this past November. His Power Point Slides and a video of his lecture are available at PowerPoint slides: <http://philipewell.com/wp-content/uploads/2019/11/SMT-Plenary-Slides.pdf>

Video recording: <https://vimeo.com/372726003>

In order to expedite the call for responses, Ewell's remarks on Schenker are transcribed, and the content of the relevant slides is reproduced below.

As an Asian American, and as the author of the (in my view, best) textbook on Schenkerian analysis, I would consider a reply from you to be especially important. If

you wish, you can watch the video of the talk in its entirety at the link above. I have transcribed just Ewell's remarks about Schenker, who serves as his example of racism in music theory. He contends that not only was Schenker himself a virulent racist, but that his analytical approach is inherently racist.

Ewell's comments about Schenker, as his core example of racism in music theory, begin with, "The best example through which to examine our white frame is through Heinrich Schenker, a fervent racist, whose racism *undoubtedly* influenced his music theory, yet it gets whitewashed for general consumption. It would be hard to overestimate Schenker's influence on American music theory.....Schenker represents our shared model of what it means to be a music theorist. In his voluminous writings, Schenker often mentions white and black as modifiers for human races." Ewell then reads the quotes from Schenker's diary and letters taken from Schenker Documents Online in the slide, "Schenker's Racism." Then comes the slide "Schenker's Anti-Black Racism." "Schenker disparages the music of blacks, especially Negro spirituals claiming that they were completely falsified dishonest misappropriation of European music. It seems Schenker liked these spirituals, since he compared them to European music. But instead of according blacks a measure of artistic integrity, he reduces the genre to thievery, stripping it of its humanity, which in turn reflects his hatred of blackness....." [Then Ewell reveals Schenker's hatred of the black male body, and his views against racial mixing.] "This is paramount because white racial frame authors on the rare occasion that they deal with this topic have generally called Schenker's racism cultural and not biological." [Thereby, as per the next slide, the white frame seeks to shield Schenker from unwanted criticism.] "Schenker's racism presented a problem for those who promoted his work. To solve this problem, his offensive writings were either removed or whitewashed for general consumption." [The next slide is about the "white racial frame that whitewashes people like Schenker."] "This is precisely what has happened with Schenker in our white racial frame."

Then comes (at 13:12) a very important slide, entitled "Whitewashing Schenker, I," which quotes Jonas, Oster, Forte, Rothstein, Benjamin, and Cook; Ewell now asserts that all of the above-named Schenkerian scholars "whitewashed" Schenker because they claimed that his music theory can be separated from his political and other views, and also, very importantly, that these scholars removed offensive, *racist* passages from *Free Composition* (might we note that this is a direct attack especially on Oster and Forte, who translated and edited *Free Composition*). "On this slide I have listed six clear instances in which our white frame has shoved aside, ignored, or treated as incidental, Schenker's racism, that it has no bearing on his music theories, that it can be disregarded, or omitted; that his supposed indiscretions were just peripheral ramblings." William Benjamin implies, "not only was Schenker not racist, he was actually a closet egalitarian." "The only thing left off the table is simply calling Schenker the virulent racist he was." In the slide labeled "Whitewashing Schenker, II," (14: 20) "John Rothgeb is saying that not only was Schenker himself incorrect, when he

expressed that his racist speculations were key to his musical precepts, Rothgeb is actually implying that it would be inappropriate or unfair to examine race in Schenker's theories. Finally, in an eighth example of whitewashing Schenker, among countless others, Nicholas Cook says that it would be unhelpful to make the obvious parallel between Schenker's theories on music and his theories on race. What Cook means to say here is that it would be unhelpful to music theory's white racial frame insofar as it would call attention to race and whiteness."

"I wish to recouple this severed link between Schenker's beliefs about music and his beliefs about people. Ironically the person who would most agree with this recoupling is Heinrich Schenker himself, who often spoke of how his unified world view should be considered a whole. Ultimately, our white racial frame's removal and denial of race in the study of Schenker and his musical theories is a textbook example of colorblind racism. When reading Schenker's musical theoretical works anew from a critical race perspective, it is actually quite easy to see his racism in his music theories. As with the inequality of races, Schenker believed in the inequality of tones." [Ewell then presents his slide, Two Schenker Quotes, One on the Inequality of Peoples, the Other on the Inequality of Tones.] Here we begin to see how Schenker's racism pervaded his music theories. In short, neither racial classes, nor pitch classes, were equal in Schenker's theories. He uses the same language to express these beliefs. Since he wrote this in 1922, when virtually all of Africa was under white colonial rule, his sentiment is clear: blacks must be controlled by whites. Similarly, Schenker believed notes from the fundamental structure must control other notes, as the quote on the right of the slide shows. I have only scratched the surface showing how Schenker's racism permeates his music theories."

Here is the text of the slides, which we don't need to reproduce, but which coordinate with the main text:

Schenker's Racism [SDO = Schenker Documents Online]

- He speaks of "Less able or more primitive races" (2015, online "Literature" supplement, 21), "inferior races" ([1910 and 1922] 2001, vol. 1, 28), and "wild and half wild peoples" (Diary entry, September 8, 1914, SDO).
- He speaks of whiteness in relation to the "animal" Japanese, that the "white race" will need to adapt in order to "annihilate" the Japanese "animals" (Diary entry, August 20, 1914, SDO).
- Writing about the "Slavic half-breed": "There will be no peace on earth until...the German race crushes the Slavs on the grounds of superiority" (Diary entry, July 26, 1914, SDO).
- "'Race' is good, 'inbreeding' of race, however, is murky" (Handwritten letter, January 13, 1934, SDO).
- He expressed horror at the mixing of races in "Senegalese marriage relationships" ([1921– 1923] 2004, vol. 1, 5) and "intermarrying black racial stock with...a French mother" ([1921– 1923] 2004, 18).

Whitewashing Schenker

1. Oswald Jonas omitted several passages of *Der freie Satz* “that have no bearing on the musical content of the work” (Schenker [1935] 1979, xiii).
2. Ernst Oster: “I felt it best to omit several additional passages of a very general, sometimes semi-philosophical nature here; these omissions are not expressly indicated” (Schenker [1935] 1979, xiii).
3. Allen Forte: “Almost none of the material bears substantive relation to the musical concepts that [Schenker] developed during his lifetime and, from that standpoint, can be disregarded” (Schenker [1935] 1979, xviii).
4. William Rothstein reduces Schenker’s offensive language to “supposed indiscretions” and “peripheral ramblings” (Rothstein, 8).
5. William Benjamin: “[Schenker’s] apparent racism was an emotional reflex which stood in contradiction to his personal belief system” (Benjamin, 157).
6. Nicholas Cook offers “humor,” [i.e., Schenker was joking] as a possible reason for Schenker’s disgusting language (Cook, 148).
7. John Rothgeb: “We urge the reader to recognize that however much Schenker may have regarded his musical precepts as an integral part of a unified worldview, they are, in fact, not at all logically dependent on any of his extra-musical speculations. Indeed, no broader philosophical context is necessary—or even relevant—to their understanding” (Schenker [1910 and 1922] 2001, xiv).
8. Nicholas Cook comments on Schenker’s “authoritarian impulse that is expressed in the many hierarchies which make up Schenker’s worldview (it is tempting but I think not very helpful to draw the obvious parallel with his music theory)” (153).

Two Schenker quotes, one on the inequality of peoples, the other on the inequality of notes

“But let the German mind also gather the courage to report: it is not true that all men are equal, since it is, rather, out of the question that the incapable ever become able; that which applies to individuals surely must apply to nations and peoples as well” (2015, online “Literature” supplement, 23n13).

“It is therefore a contradiction to maintain, for example, that all scale tones between ‘C’ and ‘c’ have real independence or, to use a current but certainly musically unsuitable expression, ‘equal rights’” ([1935] 1979, 13n3).

Two Schenker quotes, one on whites controlling blacks, the other on the fundamental structure controlling the middleground and foreground

About whites controlling blacks he says, “Even negroes proclaim that they want to govern themselves because they, too, can achieve it” (Handwritten letter, September 25, 1922, SDO). [That is, blacks must be controlled by whites.]

About the scale degrees of the fundamental structure, he says, “the scale-

degrees of the fundamental structure have decisive control over the middleground and foreground” ([1935] 1979,111).

Looking forward to hearing from you,

With best wishes,

Tim

Dear Eric,

I have been ruminating about the situation with Ewell. In my view, it would be especially important to get a response from you as an Asian American.

The fact that you are ethnically Chinese never factored into my thinking about you in the past. When I thought of you, I just saw "a Schenkerian scholar," and your Chinese ethnicity never was part of my thinking regarding your identity, or an issue! When you looked at me, I doubt that the epithet "American Jew" was on your mind either!

Schenker writes:

"Since the linear progression, as I have described it, is one of the main elements of voice-leading, **music is accessible to all races and creeds alike**. He who masters such progressions in a creative sense, or learns to master them, produces art which is genuine and great." (FC, xxiii)

As this quote from *Free Composition* unambiguously states, ["Classical"] music IS a non-racial meritocracy. The race of the musician is irrelevant; all that matters is the ability to hear and understand linear progressions, and then, through a developed technique, either compositional, performing, or analytical, to (re)create and interpret music accordingly. This fact, namely that Classical music is a meritocracy based upon that very ability, is the fundamental reason why individual musicians from oppressed or marginalized groups (Jews, Gays, Asians, Blacks) have found through it a path to acceptance and financial security.

But, given Ewell's claims of racism, it would be good for someone who inhabits an Asian body(!) to set him straight.

By the way, many people think that Jews are "white." However, the situation regarding Jewish ethnicity is much, much more complicated. While many Ashkenazi Jews are literally white-skinned (I am that way), that does not mean that they automatically identify themselves as "white" like your average white person does. On the contrary, many white Jews do NOT assume "whiteness" as defined by WASPs. That was very true also of my mother. My wife Heejung is ethnically Korean. My mother told me when she first met Heejung that as a Jewish woman she would have great difficulty reconciling herself with me marrying a WASP, but since Heejung was Korean, i.e., "non-white like us Jews," she was very happy to welcome her into our family. This attitude re. non-whiteness is remarkably common among Ashkenazi Jews. For me, Judaism

is a religion with a long, rich cultural, intellectual, and spiritual history, and not just an ethnicity; that Heejung converted to Judaism and we are bringing up our children Jewish is what really matters to me.

With best wishes,

Tim

Re: [EXT] Ewell article Email 1

Inbox



Barry Wiener <bw Wiener8@icloud.com>

Wed, Jan 6,
11:55 PM

to me

On Jan 29, 2020, at 8:17 AM, Barry Wiener <bw Wiener8@icloud.com> wrote:

Dear Levi,

I will make more cuts if necessary. Just tell me what you need.

All best,

Barry

On Jan 29, 2020, at 8:16 AM, schenker <schenker@unt.edu> wrote:

Dear Barry,

Submission received! Thanks, we'll take a look.

Regards,

Levi Walls
Assistant Editor, JSS

From: Barry Wiener <bw Wiener8@icloud.com>

Sent: Wednesday, January 29, 2020 7:08:57 AM

To: schenker <schenker@unt.edu>

Subject: [EXT] Ewell article

To the editors:

I am submitting my contribution to the symposium about Philip Ewell's talk at the SMT plenary.
My apologies for my lateness.

Sincerely,

Barry Wiener

On Feb 6, 2020, at 3:41 AM, Barry Wiener <zwiener8@icloud.com> wrote:

Dear Levi,

I made a few changes, but you may need more. You may simply want to avoid certain topics, and I will have to honor your wishes.

I certainly feel that "Schenker is more egalitarian than Ewell leads us to believe," not in 1914–25, but in his final years. During WW I, even Martin Buber and Hans Kohn expressed xenophobic sentiments, which both of them tried to suppress later.

Ewell is playing games with selective quotation for inflammatory purposes. Even the comment about spirituals isn't quite what Ewell claims it is: "Radio: Negro spirituals—completely falsified, dishonest expropriation of European music, **similar to the American music expropriated by foreigners under the label 'national music'!**" [omitted by Ewell]

Is Schenker singling out this music for criticism because it's the music of black people? Obviously not, but that's what Ewell says.

Ewell only employs Schenker as a stalking horse. He attempts to link the "German white racist" Schenker's anti-black and anti-Russian sentiments, trying to couple the Russian cause with contemporary American racial politics. This is very similar to Putin's recent attempt to use Holocaust commemoration to link the Jews and the Russians as fellow victims of Nazism.

Here is how I revised the final paragraph. Please note that I quote an African-American woman (a writer and Zionist activist who is a protégé of Bret Stephens) and an Irish-American woman who is a professor.

Tamara Levitz has recently objected to the "Eurocentric, heteronormative, exclusionary, colonial, settler colonial, non-diverse, and white supremacist legacies" of the discipline of

musicology.[i] Similarly, in one of the articles included in *Music Theory Online*'s symposium about rap music, Robin Attas suggests that, in conjunction with their exploration of rap music, students should be asked to “share and discuss definitions for terms such as race, racism, stereotype, the white gaze, cultural appropriation, reclaim/reclaiming, and post-racial.”[ii] This is the language of political and ideological reeducation camps, not the academy. Students should not be required to confess “guilt” as a prerequisite for studying musicology or music theory. Commenting on the ideology of the intersectional Left—promoted by Levitz, Ewell, and Attas—African-American political activist Chloe Valdary writes, “Intersectionality has . . . become . . . a rigid system for determining who is virtuous and who is not, based on traits like skin color, gender, and financial status. The more white, straight, or rich you are, the less virtue you have—and vice versa. Some have pointed out that it’s eerily similar to Christianity, complete with pointing out one’s original sin (whiteness), preaching repentance (admitting you’re privileged), and ritualistic attempts at salvation (working to dismantle one’s own alleged role in oppressing others).”[iii] We can only hope that the future of music in the academic world lies with Heinrich Schenker’s idealism, rather than the current politics of music theory.

[i] Tamara Levitz, “The Musicological Elite,” *Current Musicology* 102 (Spring 2018), 9.

[ii] Example 7, “Modules for teaching on racism with *To Pimp A Butterfly*,” in Robin Attas, “Music Theory as Social Justice: Pedagogical Applications of Kendrick Lamar’s *To Pimp A Butterfly*,”

Music Theory Online, 25, no. 1 (March 2019), <https://mtosmt.org/issues/mt0.19.25.1/mt0.19.25.1.attas>

[iii] Chloe Valdary, “What Farrakhan Shares with the Intersectional Left. The Farrakhan Problem: The whiteness. But there’s a cure,” *Tablet* (26 March 2018), <https://www.tabletmag.com/jewish-news-and-p with-intersectional-left>. See also Molly Brigid McGrath, “Sacrificial Politics and Sacred Victims,” *Law & Liberty* (2020), <https://www.lawliberty.org/author/molly-flynn/>.

If you prefer, I will simply cut the final paragraph and insert a brief conclusion.

The *main* issue of this whole controversy, in my view, is not Heinrich Schenker, but the Stalinization of the American academic world. I don’t need to be told that I am evil by virtue of my birth. That’s what Hitler did. I understand, however, that you may feel that you can’t address these topics. Ewell is counting on that.

All best,

Barry

On Feb 5, 2020, at 10:30 AM, schenker <schenker@unt.edu> wrote:

Hi Barry,

Congratulations! We like your response and would be happy to include it in the upcoming *JSS*, with the possibility of some revisions. We've included some comments on your response that you may wish to address. It is not a "must change" situation, but merely some suggested things to think about. We were also thinking that you might do more to structure your arguments in order to more easily guide the reader. Perhaps some transition sentences and a clearer statement in the introduction of the issues you seek to address. With the short time requirement, combined with the 3000 word limit, it's understandable that those conveniences weren't the priority. We can give you a week to make any changes you think appropriate (by midnight on Feb 12) and, of course, feel free to email me about questions/concerns you may have. Don't worry about the 3000 limit as you make any adjustments, just try to keep it under or near 4000 and it will be fine. Thanks very much!

Regards,

Levi Walls

From: Barry Wiener <bwiener8@icloud.com>

Sent: Wednesday, January 29, 2020 7:17 AM

To: schenker <schenker@unt.edu>

Subject: Re: [EXT] Ewell article

Dear Levi,

I will make more cuts if necessary. Just tell me what you need.

All best,

Barry

On Jan 29, 2020, at 8:16 AM, schenker <schenker@unt.edu> wrote:

Dear Barry,

Submission received! Thanks, we'll take a look.

Regards,

Levi Walls
Assistant Editor, JSS

From: Barry Wiener <bwiener8@icloud.com>
Sent: Wednesday, January 29, 2020 7:08:57 AM
To: schenker <schenker@unt.edu>
Subject: [EXT] Ewell article

To the editors:

I am submitting my contribution to the symposium about Philip Ewell's talk at the SMT plenary. My apologies for my lateness.

Sincerely,

Barry Wiener

On Feb 7, 2020, at 6:27 PM, Barry Wiener <bwiener8@icloud.com> wrote:

Dear Levi and Benjamin,

I thought some of your suggestions were very helpful. I just was concerned, not that you were trying to censor me, but that you feel that professional considerations require that you set limits on the topics addressed in the responses.

I'll get back to you in a few days.

Thanks,

Barry

On Feb 6, 2020, at 7:47 AM, schenker <schenker@unt.edu> wrote:

If you prefer, we can dial back the clock and proceed with your original response! It's really not a problem, just let us know!

- Levi Walls

From: schenker <schenker@unt.edu>
Sent: Thursday, February 6, 2020 6:35:50 AM
To: Barry Wiener <bwiener8@icloud.com>
Cc: Timothy Jackson <shermanzelechin@gmail.com>; Graf, Benjamin <Benjamin.Graf@unt.edu>
Subject: Re: [EXT] Ewell article questions

Hi Barry,

Apologies for the misunderstanding! Of course, our intention isn't to censor. Ben and I were primarily worried about your words being unfairly twisted. In the end, you may say whatever you feel to be important. That's why we emphasized that nothing HAD to be changed. We want to give you full agency in regard to your response!

Regards,

Levi Walls

From: Barry Wiener <bwiener8@icloud.com>
Sent: Thursday, February 6, 2020 2:41:10 AM
To: schenker <schenker@unt.edu>
Cc: Timothy Jackson <shermanzelechin@gmail.com>
Subject: [EXT] Ewell article questions

Dear Levi,

I made a few changes, but you may need more. You may simply want to avoid certain topics, and I will have to honor your wishes.

I certainly feel that "Schenker is more egalitarian than Ewell leads us to believe," not in 1914–25, but in his final years. During WW I, even Martin Buber and Hans Kohn expressed xenophobic sentiments, which both of them tried to suppress later.

Ewell is playing games with selective quotation for inflammatory purposes. Even the comment about spirituals isn't quite what Ewell claims it is: "Radio: Negro spirituals—completely falsified, dishonest expropriation of European music, **similar to the American music expropriated by foreigners under the label 'national music'!**" [omitted by Ewell]

Is Schenker singling out this music for criticism because it's the music of black people? Obviously not, but that's what Ewell says.

Ewell only employs Schenker as a stalking horse. He attempts to link the "German white racist" Schenker's anti-black and anti-Russian sentiments, trying to couple the Russian cause with contemporary American racial politics. This is very similar to Putin's recent attempt to use Holocaust commemoration to link the Jews and the Russians as fellow victims of Nazism.

Here is how I revised the final paragraph. Please note that I quote an African-American woman (a writer and Zionist activist who is a protégé of Bret Stephens) and an Irish-American woman who is a professor.

Tamara Levitz has recently objected to the "Eurocentric, heteronormative, exclusionary, colonial, settler colonial, non-diverse, and white supremacist legacies" of the discipline of musicology.^[i] Similarly, in one of the articles included in *Music Theory Online's* symposium about rap music, Robin Attas suggests that, in conjunction with their exploration of rap music, students should be asked to "share and discuss definitions for terms such as race, racism, stereotype, the white gaze, cultural appropriation, reclaim/reclaiming, and post-racial."^[ii] This is the language of political and ideological reeducation camps, not the academy. Students should not be required to confess "guilt" as a prerequisite for studying musicology or music theory. Commenting on the ideology of the intersectional Left—promoted by Levitz, Ewell, and Attas—African-American political activist Chloe Valdary writes, "Intersectionality has . . . become . . . a rigid system for determining who is virtuous and who is not, based on traits like skin color, gender, and financial status. The more white, straight, or rich you are, the less virtue you have—and vice versa. Some have pointed out that it's eerily similar to Christianity, complete with pointing out one's original sin (whiteness), preaching repentance (admitting you're privileged), and ritualistic attempts at salvation (working to dismantle one's own alleged role in oppressing others)."^[iii] We can only hope that the future of music in the academic world lies with Heinrich Schenker's idealism, rather than the current politics of music theory.

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[iii] Chloe Valdary, "What Farrakhan Shares with the Intersectional Left. The Farrakhan Problem: The problem is the demonization of whiteness. But there's a cure," *Tablet* (26 March 2018), <https://www.tabletmag.com/jewish-news-and-politics/258364/what-farrakhan-shares-with-intersectional-left>. See also Molly Brigid McGrath, "Sacrificial Politics and Sacred Victims," *Law & Liberty* (3 February 2020), <https://www.lawliberty.org/author/molly-flynn/>.

If you prefer, I will simply cut the final paragraph and insert a brief conclusion.

The *main* issue of this whole controversy, in my view, is not Heinrich Schenker, but the Stalinization of the American academic world. I don't need to be told that I am evil by virtue of my birth. That's what Hitler did. I understand, however, that you may feel that you can't address these topics. Ewell is counting on that.

All best,

Barry

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Hi Barry,

Congratulations! We like your response and would be happy to include it in the upcoming *JSS*, with the possibility of some revisions. We've included some comments on your response that you may wish to address. It is not a "must change" situation, but merely some suggested things to think about. We were also thinking that you might do more to structure your arguments in order to more easily guide the reader. Perhaps some transition sentences and a clearer statement in the introduction of the issues you seek to address. With the short time requirement, combined with the 3000 word limit, it's understandable that those conveniences weren't the priority. We can give you a week to make any changes you think appropriate (by midnight on Feb 12) and, of course, feel free to email me about questions/concerns you may have. Don't worry about the 3000 limit as you make any adjustments, just try to keep it under or near 4000 and it will be fine. Thanks very much!

Regards,

Levi Walls

From: Barry Wiener <bwienner8@icloud.com>

Sent: Wednesday, January 29, 2020 7:17 AM

To: schenker <schenker@unt.edu>

Subject: Re: [EXT] Ewell article

Dear Levi,

I will make more cuts if necessary. Just tell me what you need.

All best,

Barry

On Jan 29, 2020, at 8:16 AM, schenker <schenker@unt.edu> wrote:

Dear Barry,

Submission received! Thanks, we'll take a look.

Regards,

Levi Walls
Assistant Editor, JSS

From: Barry Wiener <bwienner8@icloud.com>

Sent: Wednesday, January 29, 2020 7:08:57 AM

To: schenker <schenker@unt.edu>

Subject: [EXT] Ewell article

To the editors:

I am submitting my contribution to the symposium about Philip Ewell's talk at the SMT plenary.
My apologies for my lateness.

Sincerely,

Barry Wiener

On Feb 13, 2020, at 7:59 AM, Barry Wiener <bwienner8@icloud.com> wrote:

Dear Levi and Ben,

I made some small changes. Perhaps this version is satisfactory. It's just under 4000 words, but I shortened the end, just as I suggested last week:

If Tim doesn't want me to quote the letter from Oster, I can leave that out.

Again, I offer to make any changes that are considered necessary.

Thanks,

Barry

Barry Wiener <bw Wiener8@icloud.com>

Wed, Jan 6,
11:57 PM

to me

> On Feb 22, 2020, at 5:42 PM, Barry Wiener <bw Wiener8@icloud.com> wrote:

>

> Dear Levi and Ben,

>

> I made some changes in my article: a few alterations in the text, some rearrangement of the paragraphs, and inclusion of subheadings.

>

>

>

> I hope that you find these changes to be improvements. They were not obvious to me at first. I needed an extra week to reflect on my ideas.

>

> Thanks,

>

> Barry Wiener

On Mar 13, 2020, at 8:07 PM, Barry Wiener <bw Wiener8@icloud.com> wrote:

Dear Tim,

Your article is now very eloquent, but I tried to correct a few problems. Here are the corrections so far I will finish later:

Beach

p. 127 I was taught very old-fashioned (non-musical) theory

p. 127 I, for one, would welcome into the analytical canon ~~words~~ [works] by both black and women composers.

Boss

p. 132 It seems to me that one of Allen Forte's priorities as a practitioner [practitioner]

of Schenkerian analysis was to use the method to illustrate the genius of musicians who wrote in popular styles

Cadwallader

p. 136, note 5

"We stand before a Herculaneum and Pompeii of music! All musical culture is buried; the very tonal material—that foundation of music which artists, transcending the spare clue provided by the overtone series, created anew in all respects from ~~with~~ [within] themselves—is demolished."

p. 137 Notes 7, 8, and 9 are missing.

Susannah Clark

It would have been appropriate for her to note the virulent anti-Semitism of both Schumann and Clara. Also, Schenker's prejudices. are not in any way equivalent to Heidegger's anti-Semitism.

Tim Jackson

p. 158 stigmata? "stigmas" is more correct. Stigmata refers only to Christ's wounds on the cross.

p 158. In other words, Schenker's Jewish identity was deeply rooted in his belief in "immutable laws of music"—laws that he understood to parallel those set forth in the Torah, **which means (in Hebrew)**

Be careful about this. Torah is not just "law." That is a Christian notion about Judaism. Here is a web page (possibly Christian) that provides a much more subtle interpretation. It actually fits well with your from God to the people.

p. 159: Again, Henry Weinberg claims that Salzer was not a Jew, but "of Jewish origin."

p. 160

Schenker's many earlier anti-French, anti-British, anti-American, and anti-Black vituperations—before, be interpreted in the context of that war and its aftermath, in which these nations were all perceived enemies of Germany and Austria, **and of German scientific racism.**

The last clause is not clear. You could simply omit it.

p. 161

Indeed, readers of Schenker's diary cannot ignore the extent and breadth of its author's virulent, viscous white ~~race~~-[nation];- , during and after World War One.

"Nation" rather than "race"; comma rather than semicolon.

His diatribes against the French fill pages of his diary with the most disgusting vituperative, long [lengthy] entries that make his few anti-Black comments scattered here and there pale into relative insignificance.

Oster and Forte decided to move these paragraphs into appendices because they were afraid they would needlessly prejudice readers against Schenker's important theory of musical structure, which they felt, rightly or wrongly, to have little or no bearing on his technical analysis of music.

There is a problem with this sentence: they . . . they . . . they [two different subjects]

pp. 161–62

Neither Oster nor Forte knew the brief racist comments that Ewell excerpted from SDO in 2019 that were in his diary **[when they worked.]**

p. 163

It is noteworthy that, when the New Jersey attacks **[which attacks; be specific; many people don't know]** to mention, and later played down, that the perpetrators of the latest attacks on the easily identifiable U.S. American.

p. 163, note 6

Misogynistic descriptions of black women in rap music is [are] predominately dominated [dominate dominated] by black male counterparts which might actually reflect a real problem between the tensions of gender relations in these communities. In Dennis Herds [Herd's] article, Rose

p. 164: Cut the whole thing! You don't need it, and it sounds patronizing. It will undercut your powerful arguments:

As I see it, a fundamental reason for the paucity of African American women and men in the field of music is that in a culture where classical music is profoundly valued, and therefore they lack the necessary background. To master any instrument, to achieve musical literacy, and theoretical competence, one must begin intensive training at an early age. Most parents must provide their children with lessons and insist upon regular practice from an early age. Low income families preclude any racial group from doing so; poverty does not prevent setting priorities; it is not solely a matter of money. My grandparents were poor working-class Jewish emigrants who had fled from Central and Eastern Europe. They were poor, in the clothes on their backs, who spoke heavily accented English, which they wrote phonetically to the end of the line. That even during the Great Depression, when there was barely enough to eat, her parents somehow saved up enough for a cheap violin and pay for lessons! My father grew up in the poverty-stricken Jewish Ghetto in the East End of London. A rickety old upright piano appeared and my father took lessons. As a consequence of this early grounding in music, my father played music for the rest of their lives, even though they did not become musicians themselves. Classical music was, and is, as the great social equalizer—as a meritocracy, and as the path to a better future for the children of immigrants.

grandparents, who had done hard, menial labor all of their lives, classical music was like a call from an exalted, pointing to a higher plane of existence than that which they had experienced and could barely grasp. I was raptly to me playing on a rented piano when I was six years old, and saying in awed tones, “my grandparents had something totally inconceivable, as indeed it was to people of their generation and background. At that time, they stayed with music until I turned thirteen, they would buy a certain number of keys of a new grand piano. They kept that promise, and I still have that piano with the keys they paid for today. These personal experiences show that music is a matter of setting priorities, and summoning inner resources to succeed, no matter what it takes. For Americans must want to be classical musicians, and their families must be supportive. But admittedly t

p. 165

Looking back, at least two generations of Schenkerians have explored and critiqued the evolutions [evolutions]

pp. 165–66

which philosophical-historical-political ideas cannot be disassociated from which stages of music-theoretical significant advances [changes] in both dimensions?

I would cut the end completely too. You don't need it:

A colleague recently wondered—given the apparent current lack of focus on “the notes” of complete pieces (unfortunately, also a concept associated with Schenkerian analysis)—if we music theorists were not really just theorists. In other words, by divorcing ourselves from the detailed investigation of the structure of pieces, because deemed elitist, becomes obsolete—we will all wake up one morning soon, just like the protagonist of the novel found himself a giant beetle. But, perhaps, just as Schenker finally saw the light, albeit late in life, we must return to our senses. In all cases, better late than never.

Anonymous, p. 200

What I do know is this: that the historical context is of utmost [utmost] importance for a topic like this.

For Schenker to have not, at some point, held [held] those beliefs would be truly exceptional. A

On Mar 13, 2020, at 6:16 PM, Timothy Jackson <shermanzelechin@gmail.com> wrote:

Note in Lett's contribution: " This is obvious with Schenker. His thought is steeped in the tradition that venerated that animated the “enlightened” desire of “the West” to carry out projects of empire. This is less obvious

pernicious, with Schachter— and, by extension, us. Although his/our discourse is based on practices t obviously bigoted intellectual projects, this disavowal belies the fact that we continue to occupy indigen discourse, that is, enacts a practice of elimination that settlers continue to carry out so that we might b still carrying out colonial projects."

On Mar 18, 2020, at 7:48 PM, Barry Wiener <bwiener8@icloud.com> wrote:

Dear Levi,

I will check it in the next hour. The new page range will be 195–205. Page 206 is blank.

All best,

Barry

On Mar 18, 2020, at 7:44 PM, Walls, Levi <LeviWalls@my.unt.edu> wrote:

Hi all,

I'm attaching this updated version, to be checked before reintegration. Other than typical formatting altera been em-dashes and took out a double-bracket at the end of the quote on pg. 196 ("[[my italics; Ewell's quotat quotation in **bold**]]"). Since I'm now wise to Indesign's trickery regarding endnote to footnote translation, I chec have the correct italicizations. Some of the post-blockquote paragraphs were unindented, but I assume that wa 202) but the new page range will be 195–206. Let me know if there is anything else I can do.

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Tuesday, March 17, 2020 4:57 PM

To: Walls, Levi <LeviWalls@my.unt.edu>; Barry Wiener <bwiener8@icloud.com>

Subject: [EXT] Fwd: Done?

Dear Levi,

Could you please reformat Barry's article (attached revision). I asked Barry to check *all* of Ewell's quotes from Schenker to situate them in their proper contexts. He has done it, and added the appropriate information.

Could you then just send us just the reformatted version for a final check before reintegrating it into the issue as a whole. It should not be *that* much longer. And since his article is placed at the end of the issue, I suspect that it will not cause significant repagination problems. I apologize for asking you to do this, and only do so because of the importance of the quotation issue with which Barry is engaged.

Hope that you and your wife are staying well.

With best wishes,

Tim

----- Forwarded message -----

From: **Barry Wiener** <bwiener8@icloud.com>

Date: Tue, Mar 17, 2020 at 5:37 PM

Subject: Re: Done?
To: Timothy Jackson <shermanzelechin@gmail.com>

Dear Tim,

I added the Rothgeb quote.

Cook articulated the problem in a similar way, writing of “the most grisly exhibits in the Schenkerian chamber of horrors.”^[i]
In the preface to his translation of Schenker’s *Counterpoint*, John Rothgeb wrote, “It is perhaps understandable that Schenker’s political and social arch-conservatism found expression in his musical publications. . . . Especially his fanatical German nationalism—a posture radically tempered, incidentally, by events of the period from 1933 to the end of his life—has caused subsequent editors of his works to expunge passages that were considered at best irrelevant and at worst offensive. **Our own editorial policy . . . has been shaped by our distaste for censorship in any form; our text is, therefore, unabridged.**”^[ii]

[i] Nicholas Cook, *The Schenker Project* (New York: Oxford University Press, 2007), 147.

[ii] John Rothgeb, ‘Preface to the English Translation,’ in Heinrich Schenker, *Counterpoint: A Translation of Schenker*, Book I, trans. John Rothgeb and Jürgen Thym, ed. John Rothgeb (Ann Arbor, Mich: Musical

I also modified the sentence about “Jeffersonian democracy.’

Schenker was not commenting on the principles of Jeffersonian democracy, but asserting that Germany would prevail in World War I due to numerical imbalance between the Entente Powers (Great Britain, France, Russia, Italy, Japan, and others) and the Central Powers (Germany, Austria, Hungary, Bulgaria).

Better to say this than that Schenker was not trying to “rebut the principles of Jeffersonian democracy.”

Barry

On Mar 17, 2020, at 6:09 PM, Barry Wiener <bwiener8@icloud.com> wrote:

Dear Tim,

Wolpe wrote a lot of music in Yiddish and Hebrew. This is not a “noble goal.” All of the other scholars are depending on me. If I don’t know my stuff, I’ll get fired!

What you need to first is join the Association for Jewish Studies. In 2020, they will have their annual meeting in Washington. They are now asking for submissions for session proposals.

We should ask James Loeffler if he would be interested in collaborating. I met him in San Diego and sent him my Wolpe article. So far, he has only responded politely, but I understand he’s busy. We could also ask Stephen Norwood.

All best,

Barry

On Mar 18, 2020, at 10:31 PM, Barry Wiener <bwiener8@icloud.com> wrote:

Dear Tim and Levi,

I spotted a few proofreading errors in the .pdf and changed a few words for better English. When I reread the essay, I also judged that a few paragraphs in the middle should be repositioned:

This will not be a major change, but I need your approval. In connection with the repositioning, I added an extra heading to break up what is now a long subsection. First, **Schenker, Racism, and the Germans**. Then **Racism, Germans, and Jews**.

I "accepted" many revisions to the text, so that you can see what needs amendment at a glance. In the middle section, there are very few actual revisions, other than the reorganization.

If you can check it and make the changes, I will review it tonight.

Sorry about this,

Barry

Here are the proofing changes, other than the repositioning of the paragraphs:

p. 195 no new paragraph:

The accuracy of Ewell's statements about Schenker deserves to be challenged.

p, 195 add heading:

Schenker, Racism, and the Germans

p. 196 Change from bold to italics:

*Our own editorial policy . . . has been shaped by our distaste for censorship in any form; our text is, therefore, unabridged."*⁴ [my italics]

p. 197 change from:

In connection with his denunciation of Germany's adversaries, Schenker continues:
to:

Schenker continues:

p. 197 Should not be indented:

"Schenker was not commenting on the principles of Jeffersonian democracy, but asserting that

p. 199 No new paragraph/ also change “blacks” to “black Africans” and “Africans”:

Schenker’s assertion that black Africans are not capable of ruling themselves should be understood within this context. He actually wrote that all human beings—not only the “inferior” Africans—are incapable of governing themselves.

p. 200 change to:

In connection with Schenker’s cultural racism, I note Ewell’s citation of Schenker’s supposed use of the term “inferior races” in *Counterpoint*, Book I (1910).

p. 200 my typos:

Think, for example, of Haydn’s and Beethoven’s *Schottische Lieder*,

p. 201 Add heading:

Racism, Germans, and Jews

p. 202 Eliminate commas

“At the end of the 19th century, good Catholic Frenchmen are burning the Jew Dreyfus [Alfred Dreyfus] at the stake of perjuries!”

p. 204:

In support of his thesis that music theory is representative of a “white racial frame,”

change to:

In support of his thesis that music theorists employ a “white racial frame,” Ewell cites

p. 205 change from

a pan-European identity was finally created on the ashes of the destruction of the continent.

to:

After the conclusion of World War II, a pan-European identity was finally created on the ashes of the devastated continent.

p. 205

Suddenly, the political and cultural project once put forth by lonely European idealists while the world disintegrated has been repainted as a program for “hegemonic dominance” over humanity. [cut the world “all”]

Note 4: quote mark at beginning, and title (Kontrapunkt) without italics

John Rothgeb, "Preface to the English Translation," in Heinrich Schenker, *Counterpoint: A Translation of Kontrapunkt* by

New Note 14 (formerly 22):

Schenker, *Der Tonwille: Pamphlets in Witness of the Immutable Laws of Music: Issues 1–5 (1921–1923)*, ed. William Drabkin, trans. Ian Bent et al. (New York: Oxford University Press, 2004), 4–5, quoted in Cook, *The Schenker Project*, 144.

...

On Mar 10, 2020, at 9:06 PM, Barry Wiener <zwiener8@icloud.com> wrote:

Dear Levi,

I see immediately that you have used the wrong version. I suspect that you used the next to last version that I sent you. I will read through it to confirm that.

Here is the final version:

All best,

Barry

On Mar 10, 2020, at 8:21 PM, schenker <schenker@unt.edu> wrote:

Oh, haha, whoops. Thanks!

From: Barry Wiener <zwiener8@icloud.com>

Sent: Tuesday, March 10, 2020 7:20 PM

To: schenker <schenker@unt.edu>

Subject: [EXT] Re: Ewell response final proof

Dear Levi,

You forgot to attach the article!

All best,

Barry

On Mar 10, 2020, at 8:19 PM, schenker <schenker@unt.edu> wrote:

Hi Barry,

Here is the typesetting for your response. The proof will be going to UNT press tomorrow so let me know if there are any issues. Thanks!

Regards,

Levi Walls

On Mar 12, 2020, at 7:04 PM, Barry Wiener <bw Wiener8@icloud.com> wrote:

Dear Levi,

My conference this weekend has been canceled. I'm just sitting at home, working at my computer. Please send me the corrected file of my article so that I can verify that it's accurate; I'm sure it is!

All best,

Barry

On Mar 11, 2020, at 8:27 AM, schenker <schenker@unt.edu> wrote:

Hi Barry,

Alright, thanks! I'll see to those changes. Even after it goes to UNT press, there is a chance for edits because it goes through the proofreader there before going to print. Our last line of defense.

Regards,

Levi Walls

From: Barry Wiener <bw Wiener8@icloud.com>

Sent: Wednesday, March 11, 2020 12:49 AM

To: schenker <schenker@unt.edu>

Subject: Re: [EXT] Ewell response final proof

Dear Levi,

When I read over my article, I saw that I needed to make a few small changes. I eliminated a sentence repetition, fixed a couple of word repetitions, and also corrected a few omissions in the notes. Some of the changes in the notes were necessary because I changed the order of a few paragraphs in the revised version.

I am sending you the latest changes in the markup version so that you can see them at a glance and insert them into the text that you will submit to the printer.

I won't be online tomorrow, so you can insert the changes and submit my article. The version that you sent me tonight was the version that I had requested, with everything in order, before I noticed the need for these last few changes.

Thanks,

Barry

On Mar 10, 2020, at 10:33 PM, schenker <schenker@unt.edu> wrote:

Hi Barry,

Here is the typesetting of the new version. Thanks for your patience!

Regards,

Levi Walls

On Mar 19, 2020, at 5:49 AM, Barry Wiener <bw Wiener8@icloud.com> wrote:

On Mar 19, 2020, at 3:43 PM, Barry Wiener <bw Wiener8@icloud.com> wrote:

Dear Levi,

I sent you the Word version of the article as a model. **Please refer to the Word file, in which all changes are marked in Red.** Here is the section that I revised most heavily:

Ewell points to Schenker's reference to "less able or more primitive races" in the Literature supplement to his edition of Beethoven's Piano Sonata, op. 111 (1915) as evidence of his toxic racist beliefs. In fact, Schenker condemned all of Germany's enemies equally—including the English, French, Italians, and Anglo-Americans—as members of primitive races:

And what, incidentally, is the World War of today . . . but a thousandfold-intensified curse of that equality-delusion of the less able or more primitive races and nations? They all, all who so maliciously attacked Germany and Austria—the English, French, Italians, Russians, Serbs, and all the others who joined with these forces behind the mask of neutrality, like the Anglo-Americans, Japanese, Rumanians, etc. —, they all, all march, as they say, “at the forefront of civilization.”[i] [my italics; Ewell’s quotation in bold]

Schenker elaborates on the “equality-delusion” of the primitive (mostly European) nations:

But let the German mind also gather the courage to report: it is not true that all men are equal, since it is, rather, out of the question that the incapable ever become able; that which applies to individuals surely must apply to nations and peoples as well, so that unrestricted evolvement is no more attainable by the former than by these latter.[ii]

Schenker specifically applied the concept of the “inequality” of nations to the English:

Even a criminal sometimes produces an excellent child, a fine idea; even a criminal is also sometimes calm and well behaved, especially so long as everything flows according to his wishes—and is nevertheless dealt with and scolded as a criminal only because of a single misdeed: why should we then not similarly name the English nation, for example, as a great criminal among the nations despite a Shakespeare, Carlyle, Byron, etc.? For peace will not come to mankind until inequality, the principle of all creation, becomes an axiom in the intercourse of nations and individuals as well.[iii] [my italics]

It is noteworthy that Schenker castigated the English for exploiting their colonial subjects in a contemporaneous diary entry: “One sees that sport was, for the English, only a complementary manifestation of their narrow-minded and easygoing idleness on earth; a convenient trading activity with wild and half-wild peoples, an equally convenient exploitation of primitive nations and races.”[iv] [my italics; Ewell’s quotation in bold] As we have seen, for Schenker at the time, almost everyone on earth fit into the categories of “wild and half-wild peoples,” and “primitive nations and races,” except for the Germans.

In the Literature supplement to his edition of Beethoven’s Sonata, op. 111, Schenker was even more caustic about the moral failings of British imperialism:

“Sport” (as again precisely to the Englishman, who through the educational ideal merely of a trained, healthy half-wit has already learned enough to dispense with religion, custom, art, science in life and who, just to gain completely the convenience of that sport-blessing, does not scruple to plunder all of the weak of the world, to kill them and wipe them out by force, with hypocritically raised eyes—crude inside,

barbarous, mendacious, revolting as ever a race that has meddled on the earth).[v] [my italics]

[i] Schenker, Beethoven, Piano Sonata in C Minor, Op. 111: Literature, 21. http://fdslive.oup.com/www.oup.com/uscompanion/us/static/companion.websites/9780199914180/C_minor_Op_111_Web.pdf.

[ii] Schenker, Beethoven, Piano Sonata in C Minor, Op. 111: Literature, 23. See Philip Ewell, "Music Theory's White Racial Frame," Slide 18. Plenary Session, SMT 2019 annual meeting, Columbus, Ohio, <<http://philipewell.com/wp-content/uploads/2019/11/SMT-Plenary-Slides.pdf>>

[iii] Ibid., 23.

[iv] Schenker, diary entry 8 September 1914, http://www.schenkerdocumentsonline.org/documents/diaries/OJ-01-15_1914-09/r0014.html.

[v] Schenker, Beethoven, Piano Sonata in C Minor, Op. 111: Literature, 21.

All best,

Barry

On Mar 19, 2020, at 1:44 PM, schenker <schenker@unt.edu> wrote:

I'm making these changes now. One clarification: where, precisely, do you want the new paragraph/quote on 197? Thanks.

- Levi Walls

On Mar 20, 2020, at 5:47 PM, Barry Wiener <bwiener8@icloud.com> wrote:

Dear Ben,

I just saw that I omitted the last "A" in Arizona in my bio. I also had to adjust a close-quote, so (Arizona State University, 2009) . Here is the corrected version:

Barry Wiener is a musicologist specializing in nineteenth and twentieth-century music, sketch studies, Scandinavian music, and Jewish history and its relation to music. Wiener has published articles about Shapey, Sibelius, and Japanese composer Akemi Naito. He co-edited the Ralph Shapey special issue of *Contemporary Music Review* (Vol. 27, nos. 4/5, 2008) and has written liner notes for six CDs of music by Ursula Mamlok on CRI and Bridge. Wiener has presented his research about

nineteenth, twentieth, and twenty-first century music at regional, national, and international conferences, including the annual meetings of the American Musicological Society (2019), the Society for Music Theory (2017), and the Association for Jewish Studies (2019), as well as the Sixth International Jean Sibelius Conference (2015) and "Viewing Mendelssohn, Viewing Elijah" (Arizona State University, 2009).
<<https://gc-cuny.academia.edu/BarryWiener>>

All best,

Barry

On Mar 20, 2020, at 4:56 PM, schenker <schenker@unt.edu> wrote:

Thank you Barry! I should note that I enjoyed reading your response to Ewell. I am so glad you could contribute to this volume.

Best,

Ben

From: Barry Wiener <bwiener8@icloud.com>

Sent: Wednesday, March 18, 2020 2:24 PM

To: schenker <schenker@unt.edu>

Subject: [EXT] Re: Important-- JSS Contributor Agreement Form

Dear Ben,

Here is my signed contributor agreement form.

Re: response to Ewell

Inbox



Jack Boss <jfboss@uoregon.edu>

Thu, Jan 23, 2020,
1:28 AM

to me

Dear Tim, I see that it's taken me almost a month to respond to your letter. I'm sorry. I read it, and wanted to make a detailed response to it, and before I knew it, the quarter happened (January 6). Even now, I'm afraid I can't say as much as I'd like.

Yes, I would be happy to contribute a response in the *Journal of Schenkerian Studies*. I've thought a little about what that might be, and I'm inclining toward

elaborating the discussion I had with my winter quarter Schenker class about the SMT plenary a couple of weeks ago (about 4 or 5 of them actually came to Columbus for the meeting, and told the others about it). First, I told them about your argument that Schenker's views on race changed as he matured, and that he himself qualified as a persecuted minority in early 20th-century Austria (perhaps those two things are connected—when he saw the harm that could be done by racial ideologies taken to the extreme, his thinking was affected?). I also said that even if his earlier ideology *were* racist, that it would still be possible to use his analytic technique, without any guilt whatsoever, in the manner of a certain debating technique. I don't know (yet) what it's called, but in debate I believe it's common to use the opponent's own lines of reasoning to prove the *opposite* of their eventual point. In the same way, *it is possible to use Schenkerian analysis to prove that Art Tatum or William Grant Still or Scott Joplin was a genius* (I have an analysis of Tatum's improvisation on "Willow Weep for Me" that I use in my Schenker class to demonstrate variation form; the diminutions are nothing short of wonderful).

I think *that's* what we should be doing in response to the 21st century's increasing demand that we broaden the literature we analyze. (In a way, your comments lead me to believe that older Schenker might have done something like that to young Schenker.) And I also know that that's what Allen Forte did in much of his work. You have a more thorough knowledge of his unpublished work than I, but even on the basis of the "American Popular Song in the Golden Era" book, one of Allen's favorite works as I remember, I can assert that he was totally committed to showing that "vernacular" composers could also be geniuses. (I'll have to go back and see if any of the songwriters Forte covers in that book were black. Maybe Duke Ellington?) So, accusing Allen of "whitewashing" racist ideology is, shall we say, less than accurate.

In any case, hope you are well. Say hi to HeeJung from me and SunHwa.

Jack Boss
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Author of *Schoenberg's Atonal Music: Musical Idea, Basic Image, and Specters of Tonal Function*
(Cambridge University Press, 2019)—now available!

and *Schoenberg's Twelve-Tone Music: Symmetry and the Musical Idea*
(Cambridge University Press, 2014)--Winner of the 2015 Wallace Berry Award

From: Timothy Jackson <shermanzelechin@gmail.com>

Date: Thursday, December 26, 2019 at 5:50 PM

To: Jack Boss <jfboss@uoregon.edu>

Subject: Re: FW: last SMT conference

Dear Jack,

I have been meaning to write to you, and you beat me to the punch, so to speak.

On a very practical level, let me speak with John Richmond to see if it might be possible to revive our "targeted hire" proposal to the Provost. Last year, I got the message that nothing significant could be added to music's budgetary requests to the Provost. As you know, the theory faculty voted to split Thomas Sovik's already existing position into two junior lines so that we could be assured of having enough theory professors to cover all courses. With that move, the teaching load for ALL theory faculty could be reduced from 3+2 to 2+2, which was most welcome to all concerned. But now I can contact John in January to see if he is receptive to a revival of our proposal. Perhaps funding is not so tight. I just don't know. The issue will be if he has any funding to devote to an effort like that, because, from everything he has said about it, the Provost is going to insist that he puts some of his own budgetary skin into the game, so to speak, before she will entertain a proposal. If he is able and willing, then with Stephen, I will go back to the faculty again and ask for their support to go forward. I will make another try and get back to you.

Long term, Heejung and I have an iron in the fire to raise some money for the College of Music through a friend of ours who used to be a famous racing car driver, and who loves pianos and piano music. We bought Heejung's Steinway D from him. Right now, he is in debt up to his eyeballs building his race track and racing car club facility to the north-east of Dallas. It is a multi-million dollar project! He is a brilliant person and I am fully confident that down the road - literally - he is going to make it. And then I am going to ask him for some help for the College. He is also connected with the major car companies. With John Richmond, Heejung and I have been "cultivating" him. Perhaps, if something comes to fruition there I could use it to help with the "targeted hire." But I am afraid that this fund raising possibility is long term project.

We are collecting responses to Ewell from as many distinguished scholars as possible to be published in the *Journal of Schenkerian Studies*. Might it be possible for you to contribute something? That would be important for two reasons: 1) it is necessary to show that distinguished scholars don't share his views, and 2) Ewell is promoting hip-hop replace "the canon" of music literature to be studied in music theory programs. He advocates it as a panacea to dispense with "the white frame" and cure the ills of racism in Schenkerian music theory. Just like in your department.

The scary part is not that Ewell is an idiot savant (there are many of them, as you know); the scary part is that he is getting traction given the current state of the field!

Therefore the response is not really addressed to him - I think that he and his cronies are beyond salvation - but to the field as a whole. That is the point!

I think that it is disgraceful that Ewell attacked Allen, his own doctoral dissertation advisor! (See my transcript below.) Remarkably, as you know, I became quite close personal friends with Allen Forte in the last 15 years of his life; it probably had to do also with the fact that his wife Madeleine and I really got/get along. And since Heejung is also a pianist, and is friendly with Madeleine as well. The two of them write back and forth quite regularly. I knew Allen well. I am pretty sure that Allen would have been just appalled by Ewell's behavior. I feel this way: it is shameful for a student to publicly attack his doctoral dissertation advisor, and even more shameful to **falsely** accusing him of "whitewashing Schenker," especially since Allen gave so many women and minorities in the field a chance. It is good that Allen did not live to witness Ewell's defamation of him. Even if I were to disagree with Carl Schachter, my dissertation advisor, on certain matters, it would never occur to me in my wildest dreams to publicly attack him (he was *my* dissertation advisor). If Ewell wants to claim the moral high ground, how can a student ethically smear the memory of his dissertation advisor? Along with Ewell's outrageous claims about Schenker, Schenkerian scholars, and the approach, his attack on Allen is unacceptable. I am hoping that you might be willing to respond about that because you were Allen's student.

I am shocked that some of Allen's former students have sought to "whitewash" Ewell!

One of the most worrying aspects to me about this complex of problems is that nobody has had the courage - yet - to call Ewell out. On his website, he writes,

I was honored to be part of the 2019 plenary panel of the Society for Music Theory annual conference, at which I presented a **well-received paper**, "Music Theory's White Racial Frame," which you can view [here](#). Finally, I was recently interviewed by the BBC for their Sunday Feature, entitled "A Racist Music," on white-supremacist American composer and pianist John Powell. You can listen to this significant piece, which unpacks how the white supremacy of a figure like Powell affects us all, [here](#).

He's not retracting anything. He received a standing ovation. The warm reception, the applause, that Ewell received is as dangerous as the contents of his speech. He has been boasting about it, and feels empowered by it to go further.

I feel strongly that it is dangerous to allow this kind of demagoguery and intellectual dishonesty to go unanswered. We have seen what occurs when that happens on a massive scale, with catastrophic results in the 20th century, and now again in our own time.

Ewell is profoundly dishonest. In his talk, he pretended that the passages in *Free Composition* that Oster and Forte placed in appendices are racist. They are not. They are not the same as the quotes he cited from Schenker Documents On line! Oster and Forte moved these paragraphs into appendices for different reasons.

The "racist" passage in the first edition of *Free Composition* that Jonas took out and was not included at all in Oster's translation has to do with whether or not Beethoven was a German composer, since some scholars had argued that he was Dutch. (Schachter cites this passage in his article in *Theory and Practice*.) Given the heightened sensibilities about race and "blood" after WW 2, Jonas - rightly - felt that Schenker's pre-war argument in favor of Beethoven's "Germanness" would not be well received.

However, it is important to note that by the time that Schenker was writing *Free Composition*, he had changed his views on race. Schenker writes there: "the linear progression, as I have described it, is one of the main elements of voice-leading, **accessible to all races and creeds alike**. He who masters such progressions in a creative sense, or learns to master them, produces art which is genuine and great." (*Free Composition*, xxiii). That statement is unequivocal and *anti-racist*: Schenker advocates a musical meritocracy totally divorced from race. This explicit statement suggests that, given the rise of Nazism, Schenker had sobered up from his earlier cultural-political prejudices and recognized the dangers of racism. Better late than never.

All of Ewell's quotes from Schenker Documents Online (see below) - the quotes that really DO show some racial prejudice - which are actually few in number, gleaned from Schenker's immense private correspondence and vast diary, have to be understood in their chronological context. As Ewell well knows, or ought to know, the scholars that he claims "whitewashed" Schenker, were completely unaware of these obscure comments.

Ewell is again dishonest in failing to mention that Schenker was Jewish, with all of its implications in historical context. Ewell cynically discussed intellectual anti-Semitism at the end of his talk without ever acknowledging that all of Schenker's Jewish disciples had to flee, that those who did not were murdered by the Nazis (including Schenker's wife Jeannette and most talented students, i.e., Angelika Elias) and that the Jewish emigres were widely hated here when they arrived. Instead, he accused them of institutionalizing racism in music theory.

Again: "Since the linear progression, as I have described it, is one of the main elements of voice-leading, **music is accessible to all races and creeds alike**. He who masters such progressions in a creative sense, or learns to master them, produces art which is genuine and great." (FC, xxiii)

As this quote from *Free Composition* unambiguously states, ["Classical"] music IS a non-racial *meritocracy*. The race of the musician is irrelevant; all that matters is the ability to hear and understand linear progressions, and then, through a developed technique, either compositional, performing, or analytical, to (re)create and interpret music accordingly. This fact, namely that Classical music is a meritocracy based upon that very ability, is the fundamental reason why individual musicians from oppressed or

marginalized groups (women, Jews, Gays, Asians, Blacks) have found, through it, a path to acceptance and financial security.

By the way, many people think that Jews are "white," but many Jews don't see it that way.

The situation regarding Jewish ethnicity is much, much more complicated. While many Ashkenazi Jews are literally white-skinned (I am that way), that does not mean that they automatically identify themselves as "white" like your average non-Jewish white American does. On the contrary, many white Jews do NOT identify with "whiteness" as defined by WASPs. That was very true also of my mother. My wife Heejung is ethnically Korean, and our two children are ethnically mixed. My mother told me when she first met Heejung that as a Jewish woman she would have great difficulty reconciling herself with me marrying a WASP, but since Heejung was Korean, i.e., "non-white like us Jews" in her mind, she was very happy to welcome her into our family! For me, Judaism is a religion with a long, rich cultural, intellectual, and spiritual history, and is only partly, and not even totally an ethnicity, and not a white ethnicity at that; that Heejung converted to Judaism and we are bringing up our children Jewish is what really matters to me, and was important to my parents, especially to my mother. I was very fortunate that Heejung's Christian parents have been very supportive of that.

Ewell's Power Point Slides and a video of his lecture are available at PowerPoint slides: <http://philipewell.com/wp-content/uploads/2019/11/SMT-Plenary-Slides.pdf>

Video recording: <https://vimeo.com/372726003>

The scary thing that I keep coming back to, is that Ewell received a standing ovation, and *nobody* challenged him. That is why I believe it is so important that he BE challenged.

I have transcribed just that part of his talk where he attacks Schenker, Schenkerian scholars, and the approach itself.

Ewell's comments about Schenker, as his core example of racism in music theory, begin with, "The best example through which to examine our white frame is through Heinrich Schenker, a fervent racist, whose racism *undoubtedly* influenced his music theory, yet it gets whitewashed for general consumption. It would be hard to overestimate Schenker's influence on American music theory.....Schenker represents our shared model of what it means to be a music theorist. In his voluminous writings, Schenker often mentions white and black as modifiers for human races." Ewell then reads the quotes from Schenker's diary and letters taken from Schenker Documents Online in the slide, "Schenker's Racism." Then comes the slide "Schenker's Anti-Black Racism." "Schenker disparages the music of blacks, especially Negro spirituals claiming that they were completely falsified dishonest misappropriation of European music. It seems Schenker liked these spirituals, since he compared them to European music. But instead of according blacks a measure of artistic integrity, he reduces the genre to thievery, stripping it of its humanity, which in turn reflects his hatred of blackness....." [Then Ewell reveals Schenker's hatred of the black male body, and his views against racial mixing.] "This is paramount because white racial frame authors on the rare occasion that they deal with this topic have generally called Schenker's racism cultural and not biological." [Thereby, as per the next slide, the white frame seeks to shield

Schenker from unwanted criticism.] "Schenker's racism presented a problem for those who promoted his work. To solve this problem, his offensive writings were either removed or whitewashed for general consumption." [The next slide is about the "white racial frame that whitewashes people like Schenker.] "This is precisely what has happened with Schenker in our white racial frame."

Then comes (at 13:12) a very important slide, entitled "Whitewashing Schenker, I," which quotes Jonas, Oster, Forte, Rothstein, Benjamin, and Cook; Ewell now asserts that all of the above-named Schenkerian scholars "whitewashed" Schenker because they claimed that his music theory can be separated from his political and other views, and also, very importantly, that these scholars removed offensive, *racist* passages from *Free Composition* (might we note that this is a direct attack especially on Oster and Forte, who translated and edited *Free Composition*). "On this slide I have listed six clear instances in which our white frame has shoved aside, ignored, or treated as incidental, Schenker's racism, that it has no bearing on his music theories, that it can be disregarded, or omitted; that his supposed indiscretions were just peripheral ramblings." William Benjamin implies, "not only was Schenker not racist, he was actually a closet egalitarian." "The only thing left off the table is simply calling Schenker the virulent racist he was." In the slide labeled "Whitewashing Schenker, II," (14: 20) "John Rothgeb is saying that not only was Schenker himself incorrect, when he expressed that his racist speculations were key to his musical precepts, Rothgeb is actually implying that it would be inappropriate or unfair to examine race in Schenker's theories. Finally, in an eighth example of whitewashing Schenker, among countless others, Nicholas Cook says that it would be unhelpful to make the obvious parallel between Schenker's theories on music and his theories on race. What Cook means to say here is that it would be unhelpful to music theory's white racial frame insofar as it would call attention to race and whiteness."

"I wish to recouple this severed link between Schenker's beliefs about music and his beliefs about people. Ironically the person who would most agree with this recoupling is Heinrich Schenker himself, who often spoke of how his unified world view should be considered a whole. Ultimately, our white racial frame's removal and denial of race in the study of Schenker and his musical theories is a textbook example of colorblind racism. When reading Schenker's musical theoretical works anew from a critical race perspective, it is actually quite easy to see his racism in his music theories. As with the inequality of races, Schenker believed in the inequality of tones." [Ewell then presents his slide, Two Schenker Quotes, One on the Inequality of Peoples, the Other on the Inequality of Tones.] Here we begin to see how Schenker's racism pervaded his music theories. In short, neither racial classes, nor pitch classes, were equal in Schenker's theories. He uses the same language to express these beliefs. Since he wrote this in 1922, when virtually all of Africa was under white colonial rule, his sentiment is clear: blacks must be controlled by whites. Similarly, Schenker believed notes from the fundamental structure must control other notes, as the quote on the right of the slide shows. I have only scratched the surface showing how Schenker's racism permeates his music theories."

Here is the text of the slides, which we don't need to reproduce, but which coordinate with the main text:

Schenker's Racism [SDO = Schenker Documents Online]

- He speaks of "Less able or more primitive races" (2015, online "Literature" supplement, 21), "inferior races" ([1910 and 1922] 2001, vol. 1, 28), and "wild and half wild peoples" (Diary entry, September 8, 1914, SDO).
- He speaks of whiteness in relation to the "animal" Japanese, that the "white race" will need to adapt in order to "annihilate" the Japanese "animals" (Diary entry, August 20, 1914, SDO).
- Writing about the "Slavic half-breed": "There will be no peace on earth until...the German race crushes the Slavs on the grounds of superiority" (Diary entry, July 26, 1914, SDO).
- "'Race' is good, 'inbreeding' of race, however, is murky" (Handwritten letter, January 13, 1934, SDO).
- He expressed horror at the mixing of races in "Senegalese marriage relationships" ([1921–

1923] 2004, vol. 1, 5) and “intermarrying black racial stock with...a French mother” ([1921– 1923] 2004, 18).

Whitewashing Schenker

1. Oswald Jonas omitted several passages of *Der freie Satz* “that have no bearing on the musical content of the work” (Schenker [1935] 1979, xiii).
2. Ernst Oster: “I felt it best to omit several additional passages of a very general, sometimes semi-philosophical nature here; these omissions are not expressly indicated” (Schenker [1935] 1979, xiii).
3. Allen Forte: “Almost none of the material bears substantive relation to the musical concepts that [Schenker] developed during his lifetime and, from that standpoint, can be disregarded” (Schenker [1935] 1979, xviii).
4. William Rothstein reduces Schenker’s offensive language to “supposed indiscretions” and “peripheral ramblings” (Rothstein, 8).
5. William Benjamin: “[Schenker’s] apparent racism was an emotional reflex which stood in contradiction to his personal belief system” (Benjamin, 157).
6. Nicholas Cook offers “humor,” [i.e., Schenker was joking] as a possible reason for Schenker’s disgusting language (Cook, 148).
7. John Rothgeb: “We urge the reader to recognize that however much Schenker may have regarded his musical precepts as an integral part of a unified worldview, they are, in fact, not at all logically dependent on any of his extra-musical speculations. Indeed, no broader philosophical context is necessary—or even relevant—to their understanding” (Schenker [1910 and 1922] 2001, xiv).
8. Nicholas Cook comments on Schenker’s “authoritarian impulse that is expressed in the many hierarchies which make up Schenker’s worldview (it is tempting but I think not very helpful to draw the obvious parallel with his music theory)” (153).

Two Schenker quotes, one on the inequality of peoples, the other on the inequality of notes

“But let the German mind also gather the courage to report: it is not true that all men are equal, since it is, rather, out of the question that the incapable ever become able; that which applies to individuals surely must apply to nations and peoples as well” (2015, online “Literature” supplement, 23n13).

“It is therefore a contradiction to maintain, for example, that all scale tones between ‘C’ and ‘c’ have real independence or, to use a current but certainly musically unsuitable expression, ‘equal rights’” ([1935] 1979, 13n3).

Two Schenker quotes, one on whites controlling blacks, the other on the fundamental structure controlling the middleground and foreground

About whites controlling blacks he says, “Even negroes proclaim that they want to govern themselves because they, too, can achieve it” (Handwritten letter, September 25, 1922, SDO). [That is, blacks must be controlled by whites.]

About the scale degrees of the fundamental structure, he says, “the scale-degrees of the fundamental structure have decisive control over the middleground and foreground” ([1935] 1979, 111).

Looking forward to hearing from you,

With best wishes,

Tim

On Thu, Dec 26, 2019 at 5:33 PM Jack Boss <jfboss@uoregon.edu> wrote:

Dear Tim, I hope all is well and that you've had a wonderful and restful holiday. Madeleine Forte wrote to me a couple of days ago about Philip Ewell's plenary paper at the Columbus SMT, and mentioned that you were contemplating making some sort of formal response. She asked me to get in touch with you about the matter. I'm forwarding her email to me and also my response to her. The response says a little about my own reactions to Philip as well as my situation at U of O, another instance of younger scholars using "identity politics" to get beyond older analytic methods (and older scholars) and push their own ideas to the fore.

At any rate, my letter might help you understand one reason I was so interested in your proposed position a couple of years ago (and still would be, if the opportunity presented itself again). Jack

Jack Boss
Professor of Music Theory and Composition
Chair, SMT Publications Committee
School of Music and Dance
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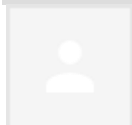
email: jfboss@uoregon.edu
phone: 541-556-6139
fax: 541-346-0723

Author of *Schoenberg's Atonal Music: Musical Idea, Basic Image, and Specters of Tonal Function*
(Cambridge University Press, 2019)—now available!

and *Schoenberg's Twelve-Tone Music: Symmetry and the Musical Idea*
(Cambridge University Press, 2014)--Winner of the 2015 Wallace Berry Award

Re: Ewell Response Final Proof

Inbox



Jack Boss <jfboss@uoregon.edu>

Tue, Mar 10, 2020,
2:07 AM

to schenker, me

Hi Levi (and Tim). The response looks good. The only issue I have is that Songwriters Guild of America (the copyright administrator for the Ann Ronell song) has not yet responded to me with permission to reproduce the Tatum score excerpt (it's been about a week). So we could get into trouble for reprinting 11 measures without getting permission. Do we want to risk that? I suppose it might be possible to get around it by resetting the score (redoing it in Finale or Sibelius), since there are a couple of transcriptions out there. Or we could leave out the score and just print my graph.

Jack Boss
Professor of Music Theory and Composition
Chair, SMT Publications Committee
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email: jfboss@uoregon.edu
phone: 541-556-6139
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Author of *Schoenberg's Atonal Music: Musical Idea, Basic Image, and Specters of Tonal Function*
(Cambridge University Press, 2019)—now available!

and *Schoenberg's Twelve-Tone Music: Symmetry and the Musical Idea*
(Cambridge University Press, 2014)--Winner of the 2015 Wallace Berry Award

From: schenker <schenker@unt.edu>
Date: Monday, March 9, 2020 at 11:49 PM
To: Jack Boss <jfboss@uoregon.edu>
Subject: Ewell Response Final Proof

Hi Jack,

I have the final proof of your response for you. Please let me know if anything needs to change. I assumed you wanted both images to be placed together for ease of comparison. I'll be sending final proofs to UNT press by the end of the day on Tuesday (3/10), but there will be a window of a few days to make changes if necessary. Thanks!

Regards,

Levi Walls

Assistant Editor, JSS



schenker <schenker@unt.edu>

Tue, Mar 10, 2020,
2:19 AM

to Jack, me

Hi again,

Sure. If you think resetting the score would be acceptable (I imagine it will), I could do that and replace the image with our own. I'll send a new version in a bit.

Regards,

Levi Walls

From: Jack Boss <jfboss@uoregon.edu>
Sent: Tuesday, March 10, 2020 2:07 AM
To: schenker <schenker@unt.edu>
Cc: Timothy Jackson <shermanzelechin@gmail.com>
Subject: [EXT] Re: Ewell Response Final Proof

...

[Message clipped] [View entire message](#)



schenker <schenker@unt.edu>

Tue, Mar 10, 2020,
4:12 AM

to Jack, me

Dear Jack,

Here is the updated version, with a custom transcription of the Tatum score. Let me know if this looks alright. Thanks!

Regards,

Levi Walls

From: schenker <schenker@unt.edu>
Sent: Tuesday, March 10, 2020 2:19 AM
To: Jack Boss <jfboss@uoregon.edu>
Cc: Timothy Jackson <shermanzelechin@gmail.com>
Subject: Re: [EXT] Re: Ewell Response Final Proof

...

[Message clipped] [View entire message](#)
Attachments area



Timothy Jackson <shermanzelechin@gmail.com>

Tue, Mar 10, 2020,
9:20 AM

to Levi, Benjamin, Stephen, Jack

Dear Jack, with Colleagues on copy,

I think that it looks really good the way it is, and now it is possible to follow your analysis with the music. Would it be possible for you to phone the Songwriters Guild of America and check with them to see if it is OK? I have found that sometimes this is the best way to deal with issues like this, especially given time constraints.

Otherwise, I am unsure of the current rules of "fair use," but there is a certain amount of quotation allowed. Then the question would be exactly how much can we reprint? My guess - but it is only a guess - is that this short quotation would be OK. But perhaps this can be checked.

Tim

Response to Ewell

Inbox



Timothy Jackson <shermanzelechin@gmail.com>

Thu, Feb 27, 2020,
11:28 AM

to Jack, Levi, Benjamin, Stephen

Dear Ben and Levi, with Jack and Stephen on copy,

Attached please find Jack's response to Ewell.

I am wondering if there is some way that we could reproduce the transcription of the Art Tatum variations in conjunction with your graph? People can order the music from musicnotes.com. However, I notice that they charge for it. I suppose that given time constraints and cost we might have to suggest that interested readers do just that. On the other hand, it might be worth an inquiry to see with musicnotes.com if they would allow it, just the measures under discussion. It would make Jack's analysis much easier to follow.

What do you think?

Best, Tim

2 Attachments



Jack Boss <jfboss@uoregon.edu>

Thu, Feb 27, 2020,
5:44 PM

to me, Levi, Benjamin, Stephen

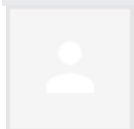
I'm not sure who does permissions at musicnotes.com. but it seems that with excerpts of jazz and pop music (projects that I've reviewed for the SMT subventions committee) it's hard to get away with permission for less than a \$100.00 fee. I can try to figure out how to ask for that if you'd like, or you can...let me know.

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and *[Schoenberg's Twelve-Tone Music: Symmetry and the Musical Idea](#)*
(Cambridge University Press, 2014)--*Winner of the 2015 Wallace Berry Award*



Timothy Jackson <shermanzelechin@gmail.com>

Thu, Feb 27, 2020,
10:18 PM

to Jack, Stephen, Benjamin, Levi

Dear Jack, with editors on copy,

It might be worth asking if they would be willing to consider waiving the reprint fee altogether for the measures in question, or perhaps giving a us discount, since reproduction would be for scholarly only, and not for commercial purposes.

I think that we should ask and see how they respond. Otherwise, if the reader is unwilling to pay, then he/she cannot follow the analysis - unless by ear. I am wondering whether there is a Youtube link that we could cite. That might be helpful, at a minimum.

Best, Tim

Dear Tim, I see that it's taken me almost a month to respond to your letter. I'm sorry. I read it, and wanted to make a detailed response to it, and before I knew it, the quarter happened (January 6). Even now, I'm afraid I can't say as much as I'd like.

Yes, I would be happy to contribute a response in the *Journal of Schenkerian Studies*. I've thought a little about what that might be, and I'm inclining toward elaborating the discussion I had with my winter quarter Schenker class about the SMT plenary a couple of weeks ago (about 4 or 5 of them actually came to Columbus for the meeting, and told the others about it). First, I told them about your argument that Schenker's views on race changed as he matured, and that he himself qualified as a persecuted minority in early 20th-century Austria (perhaps those two things are connected—when he saw the harm that could be done by racial ideologies taken to the extreme, his thinking was affected?). I also said that even if his earlier ideology were racist, that it would still be possible to use his analytic technique, without any guilt whatsoever, in the manner of a certain debating technique. I don't know (yet) what it's called, but in debate I believe it's common to use the opponent's own lines of reasoning to prove the *opposite* of their eventual point. In the same way, *it is possible to use Schenkerian analysis to prove that Art Tatum or William Grant Still or Scott Joplin was a genius* (I have an analysis of Tatum's improvisation on "Willow Weep for Me" that I use in my Schenker class to demonstrate variation form; the diminutions are nothing short of wonderful).

I think *that's* what we should be doing in response to the 21st century's increasing demand that we broaden the literature we analyze. (In a way, your comments lead me to believe that older Schenker might have done something like that to young Schenker.) And I also know that that's what Allen Forte did in much of his work. You have a more thorough knowledge of his unpublished work than I, but even on the basis of the "American Popular Song in the Golden Era" book, one of Allen's favorite works as I remember, I can assert that he was totally committed to showing that "vernacular" composers could also be geniuses. (I'll have to go back and see if any of the

songwriters Forte covers in that book were black. Maybe Duke Ellington?) So, accusing Allen of “whitewashing” racist ideology is, shall we say, less than accurate.

In any case, hope you are well. Say hi to HeeJung from me and SunHwa.

Jack Boss
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and *Schoenberg's Twelve-Tone Music: Symmetry and the Musical Idea*
(Cambridge University Press, 2014)--Winner of the 2015 Wallace Berry Award



Timothy Jackson <shermanzelech@gmail.com>

Thu, Jan 30, 2020,
2:44 PM

to Jack

Dear Jack,

It is good to hear from you. We all struggle with not having enough time to do things we want to do!

I really like your strategy for responding to Ewell. Can you please draft something and send it to me? It does not need to be that long. But I do believe it is important to have your thoughts on these matters.

Also, you never let me know if you wanted me to speak with John R. about a targeted hire. We had asked him to hire an English language tutor for the College of Music. Not only the ESL foreign students need such help, but also the English-speaking students as well! He said that he had suffered another budget cut and could not do it yet, although it was on his agenda. The cut was not as bad as that absorbed by some of the other colleges and departments, but still significant enough to hurt.

The problem is that we at the Colleg of Music live too much from hand to mouth! If enrollments decline even a little bit, that hurts us financially; this is because we don't

have a huge endowment to offset the loss of the revenue. This situation creates a constant tension between the maintenance of academic standards and rigor, which tends to weed students out, and not losing too many students, such that our revenue stream is interrupted. But who knows what next year's budget will look like.

Again, let me know if you want me to inquire about a targeted hire? One never knows without asking.

All best wishes,

Tim

Timothy Jackson <shermanzelechin@gmail.com>

Feb 5, 2020,
6:46 PM

to Jack

Dear Jack,

I managed a quick informal discussion late today with John Richmond about a targeted hire for you. This year was financially bad. He said that the Provost does not have the money and he does not either. But he said that he has reason to believe that next year's budget could be significantly better. Of course, he told me "don't make Jack any promises." Still he seemed receptive to the idea. Also, I think that he was pleased that we had not given up, and that we are still serious about it. I also spoke with Stephen Slottow, and he remains supportive. So....over the summer, we will approach John again. Hopefully, there will be a better financial outlook. Still, would you mind sending a copy of the new volume. That would be helpful.

Please send me your reply to Ewell ASAP.

Best, Tim



Jack Boss <jfboss@uoregon.edu>

Feb 5, 2020,
9:31 PM

to me

OK, I'll arrange to have CUP send you a copy of the atonal book, and will try to have an essay for you responding to Philip Ewell within the next two weeks.

By the way, I happen to be in Waco this weekend (just arrived tonight). I'm speaking Saturday on "Verklaerte Nacht" and Schoenberg's Lutheran period at the Society for

Christian Scholarship conference at Baylor. I'll be driving up to DFW Saturday night and flying out Sunday morning.



Timothy Jackson <shermanzelechin@gmail.com>

Feb 5, 2020,
11:50 PM

to Jack

Dear Jack,

Would you like to try to get together on Saturday evening - or will you be too tired? Over the summer we moved into a new house. It is pretty close to the airport, so if you are staying near there it would be convenient for you. Where are you staying on Saturday evening? Here is the address so that you can see where we are located: 2104 Lamplighter Drive, Flower Mound, TX 75208. It would be nice to see you, if you have the energy. But don't push yourself.

Best, Tim



Jack Boss <jfboss@uoregon.edu>

Feb 6, 2020,
10:37 AM

to me

I would like that. We could talk about the JSS issue I'll be writing for, as well as a lot of other things. As usual, I had to leave in the early morning hours yesterday to make it here at a decent hour (I'll never get used to traveling from the West Coast!). But hopefully, I can catch up on my sleep over the next couple of days—I don't know if it will be necessary to attend every paper here, but a few of them look interesting.

I'll be staying at the Holiday Inn Express Irving DFW North on Saturday night (4550 West John Carpenter Freeway, Irving). I'll drive up there after lunch on Saturday, and hopefully arrive around 3 or 4 pm (my guess is the traffic won't be as slow as when I drove down here at 5 pm rush hour yesterday). The plan is to return my rental car around 10 on Sunday morning to catch a flight at 1:35 pm.



Timothy Jackson <shermanzelechin@gmail.com>

Feb 6, 2020,
12:10 PM

to Jack

Dear Jack,

That is great. So, we will expect you around 3-4pm on Saturday afternoon.

Tim



Timothy Jackson <shermanzelechin@gmail.com>

Feb 6, 2020,
12:13 PM

to Heejung

Dear Heejung,

Jack is coming to Dallas on Saturday on his way home from a conference. He can come over between 3 and 4. I am hoping that we can either invite him for dinner here, or go out to a restaurant, depending on what you would like to do. Maybe we could make a reservation at the Highland Village Grill so that we get a seat. What do you think?

Love, Tim



Jack Boss <jfboss@uoregon.edu>

Feb 6, 2020,
12:29 PM

to me

Do you want me to come meet you at your house? I do have navigation on my phone, though I haven't tested it yet.

Get [Outlook for iOS](#)

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Thursday, February 6, 2020 12:10 PM

To: Jack Boss

...

[Message clipped] [View entire message](#)



Timothy Jackson <shermanzelechin@gmail.com>

Feb 6, 2020,
3:11 PM

to Jack

Yes, please come to our house!



Timothy Jackson <shermanzelechin@gmail.com>

Feb 7, 2020,
7:30 AM

to Jack

Stephen Slottow will come by to say hello around 3:30, and perhaps we can also discuss our next efforts. I have some ideas to share about that.



Jack Boss <jfboss@uoregon.edu>

Feb 7, 2020,
9:43 AM

to Stephen, me

The meeting here ends around 1 pm. I'm planning to get a quick bite to eat and on the road by 1:30 or 2. I'm guessing it will be about a 2-hour drive to your house, so that would put me there between 3:30 and 4. But, depending on traffic, I could be a half-hour to an hour later. I'll keep you posted Saturday.



Timothy Jackson <shermanzelechin@gmail.com>

Feb 7, 2020,
9:49 AM

to Jack

Great. I am thinking that maybe I should ask Stephen to come by at 4pm.



Jack Boss <jfboss@uoregon.edu>

Feb 15, 2020,
11:39 PM

to Madeleine, me

Dear Tim (and Madeleine), I wrote a page responding to Philip Ewell's talk at the last SMT for the *Journal of Schenkerian Studies*. Let me know what you think of it. Tim, it was wonderful to visit for a few hours on my way back from Baylor—maybe we can do it again sometime.



Timothy Jackson <shermanzelech@gmail.com>

Sat, Dec 7, 2019,
6:03 PM

to damsc001

damsc001@umn.edu

612/624-8043

Music, Sch Of 120 Ferg H 2106 4th St S

Timothy L. Jackson
Distinguished Research Professor of Music Theory
Professor of Music Theory
Co-Director, Center for Schenkerian Studies
College of Music
University of North Texas
Denton, TX 76203 USA

Dear Prof. Damschroder,

I am taking the liberty of contacting you with regard to a call for responses by the *Journal for Schenkerian Studies* to Phillip Ewell's lecture at the Plenary Session of the Society for Music Theory this past November. His Power Point Slides and a video of his lecture are available at PowerPoint slides: <http://philipewell.com/wp-content/uploads/2019/11/SMT-Plenary-Slides.pdf>

Video recording: <https://vimeo.com/372726003>

In order to expedite the call for responses, Ewell's remarks on Schenker are transcribed, and the content of his relevant slides is reproduced below.

As the author of a textbook on Schenkerian analysis, and many other publications employing a Schenkerian approach, I would consider a reply from you to be especially important. If you wish, you can watch the video of the talk in its entirety at the link above. I have transcribed just Ewell's remarks about Schenker, who serves as his primary example of racism in music theory. He contends that not only was Schenker himself a virulent racist, but that his analytical approach is inherently racist. With best wishes,

Tim Jackson

Eric Wen <ewen@juilliard.edu>

Dec 10, 2019,
10:09 PM

to me

Thanks for sending this, Tim.

Aristotle believed in slavery, do we throw him out the window, too?

I watched the video, and simply cannot waste my time responding to such a simplistic view of Schenker. If we denigrate the work of important artists and scholars based on their personal and idiosyncratic views, we might as well completely dismantle most of civilization's achievements.

Today's obsession with political correctness has simply obscured any real judgement.

At my age I'm ready to be put out to pasture...

All best,
Eric

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Saturday, December 7, 2019 6:57 PM

To: Eric Wen <ewen@juilliard.edu>

Subject: Response to Ewell?

[Eric Wen nominated to the editorial board of JSS.]

Timothy Jackson <shermanzelechin@gmail.com>

Thu, Jul 30, 2020,
9:08 AM

to John, Stephen, bcc: ericlwen

Dear John,

Since three of our board members recently resigned as a consequence of the current situation (Burstein, Bakulina, and Cubero), Eric Wen has kindly agreed to join it.

Eric is one of the world's top experts on Schenkerian Analysis. His new textbook, *Graphic Music Analysis*, https://www.amazon.com/Graphic-Music-Analysis-Introduction-Schenkerian/dp/1538104660/ref=sr_1_1?dchild=1&keywords=Eric+Wen&qid=1596117301&sr=8-1 is one of the best out there.

Also his monograph *Structurally Sound*. <https://www.amazon.com/Structurally-Sound-Musical-Masterworks->

[Deconstructed/dp/0486806774/ref=sr_1_2?dchild=1&keywords=Eric+Wen&qid=1596117372&sr=8-2](https://www.deconstructed.com/dp/0486806774/ref=sr_1_2?dchild=1&keywords=Eric+Wen&qid=1596117372&sr=8-2)

Currently, with Allen Cadwallader of Oberlin, he is co-editing a new volume of Schenkerian Studies for Oxford University Press. He is the author of numerous articles on Schenkerian topics in top journals and books, and teaches at Juilliard and Curtis.

Stephen Slottow and I both have known Eric for many years, and he is familiar with the *Journal of Schenkerian Studies*, and knows our character and integrity.

We would be pleased if you would reach out to him at ericlwen@aol.com. By the way, since Eric is Chinese American, he will bring a somewhat different perspective to the relevant issue.

Best wishes,

Tim Jackson



ericlwen@aol.com

Sun, Aug 2, 2020,
1:10 PM

to me, John.Richmond@unt.edu, sslottow@gmail.com

Dear Dean Richmond,

I have been asked to join the Editorial Board of *The Journal of Schenkerian Studies*, and am writing to introduce myself to you. I am honored to be invited to serve on the board, especially as Schenker's work is indispensable in any discussion of Western art music. *The Journal of Schenkerian Studies* is an invaluable forum for the discussion of Schenker's ideas, especially now, in light of the recent controversies surrounding Schenker and his politics. As someone who has been involved with Schenker's work for nearly half a century and who has written two books employing his analytical method, I believe I can help offer a well-informed perspective into the significance and relevance of his ideas.

Yours sincerely,
Eric Wen

David Damschroder <damsc001@umn.edu>

Dec 11, 2019,
5:19 AM

to me

Dear Professor Jackson,

I was present at that session, and my initial reaction was that Ewell's remarks did not deserve to be taken seriously and responded to. After several days of reflection upon

receiving your email, I have not changed my mind. So I will not be a participant in whatever initiative you currently are undertaking.

With best wishes,

David Damschroder
Professor of Music Theory

--

DAMSCHRODER University of Minnesota School of Music 612-624-8043 (O)



Timothy Jackson <shermanzelechin@gmail.com>

Dec 11, 2019,
5:40 PM

to Stephen, Ellen, Benjamin, Levi, Diego, Andrew, Justin

Dear Colleagues,

I have approached a number of Schenkerians directly with request for comment on Ewell's SMT presentation. We will receive publishable replies from at least four outside distinguished scholars. Not from Eric Wen, however, see below.

We need to decide about issuing the general call for responses.

Best, Tim

Call for Responses to Ewell's SMT Plenary Talk, Journal of Schenkerian Studies

Inbox



Timothy Jackson <shermanzelechin@gmail.com>

Sun, Dec 1, 2019,
9:58 AM

to njc69

Timothy L. Jackson
Distinguished Research Professor of Music Theory
Professor of Music Theory
College of Music
University of North Texas
Denton, TX 76203 USA

Dear Prof. Cook,

I am taking the liberty of contacting you with regard to a call for responses by the *Journal for Schenkerian Studies* to Phillip Ewell's lecture at the Plenary Session of the Society for Music Theory this past November. His Power Point Slides and a video of his lecture are available at PowerPoint slides: <http://philipewell.com/wp-content/uploads/2019/11/SMT-Plenary-Slides.pdf>

Video recording: <https://vimeo.com/372726003>

In order to expedite the call for responses, Ewell's remarks on Schenker are transcribed, and the content of the relevant slides is reproduced below.

Since you are identified by Ewell as a scholar who "whitewashed" Schenker's racism, we would like to invite you to respond.

Ewell's comments about Schenker, as his core example of racism in music theory, begin with, "The best example through which to examine our white frame is through Heinrich Schenker, a fervent racist, whose racism *undoubtedly* influenced his music theory, yet it gets whitewashed for general consumption. It would be hard to overestimate Schenker's influence on American music theory.....Schenker represents our shared model of what it means to be a music theorist. In his voluminous writings, Schenker often mentions white and black as modifiers for human races." Ewell then reads the quotes from Schenker's diary and letters taken from Schenker Documents Online in the slide, "Schenker's Racism." Then comes the slide "Schenker's Anti-Black Racism." "Schenker disparages the music of blacks, especially Negro spirituals claiming that they were completely falsified dishonest misappropriation of European music. It seems Schenker liked these spirituals, since he compared them to European music. But instead of according blacks a measure of artistic integrity, he reduces the genre to thievery, stripping it of its humanity, which in turn reflects his hatred of blackness....." [Then Ewell reveals Schenker's hatred of the black male body, and his views against racial mixing.] "This is paramount because white racial frame authors on the rare occasion that they deal with this topic have generally called Schenker's racism cultural and not biological." [Thereby, as per the next slide, the white frame seeks to shield Schenker from unwanted criticism.] "Schenker's racism presented a problem for those who promoted his work. To solve this problem, his offensive writings were either removed or whitewashed for general consumption." [The next slide is about the "white racial frame that whitewashes people like Schenker."] "This is precisely what has happened with Schenker in our white racial frame."

Then comes (at 13:12) a very important slide, entitled "Whitewashing Schenker, I," which quotes Jonas, Oster, Forte, Rothstein, Benjamin, and Cook; Ewell now asserts that all of the above-named Schenkerian scholars "whitewashed" Schenker because they claimed that his music theory can be separated from his political and other views, and also, very importantly, that these scholars removed offensive, *racist* passages from *Free Composition* (might we note that this is a direct attack especially on Oster and Forte, who translated and edited *Free Composition*). "On this slide I have listed six

clear instances in which our white frame has shoved aside, ignored, or treated as incidental, Schenker's racism, that it has no bearing on his music theories, that it can be disregarded, or omitted; that his supposed indiscretions were just peripheral ramblings." William Benjamin implies, "not only was Schenker not racist, he was actually a closet egalitarian." "The only thing left off the table is simply calling Schenker the virulent racist he was." In the slide labeled "Whitewashing Schenker, II," (14: 20) "John Rothgeb is saying that not only was Schenker himself incorrect, when he expressed that his racist speculations were key to his musical precepts, Rothgeb is actually implying that it would be inappropriate or unfair to examine race in Schenker's theories. **Finally, in an eighth example of whitewashing Schenker, among countless others, Nicholas Cook says that it would be unhelpful to make the obvious parallel between Schenker's theories on music and his theories on race. What Cook means to say here is that it would be unhelpful to music theory's white racial frame insofar as it would call attention to race and whiteness.**"

"I wish to recouple this severed link between Schenker's beliefs about music and his beliefs about people. Ironically the person who would most agree with this recoupling is Heinrich Schenker himself, who often spoke of how his unified world view should be considered a whole. Ultimately, our white racial frame's removal and denial of race in the study of Schenker and his musical theories is a textbook example of colorblind racism. When reading Schenker's musical theoretical works anew from a critical race perspective, it is actually quite easy to see his racism in his music theories. As with the inequality of races, Schenker believed in the inequality of tones." [Ewell then presents his slide, Two Schenker Quotes, One on the Inequality of Peoples, the Other on the Inequality of Tones.] Here we begin to see how Schenker's racism pervaded his music theories. In short, neither racial classes, nor pitch classes, were equal in Schenker's theories. He uses the same language to express these beliefs. Since he wrote this in 1922, when virtually all of Africa was under white colonial rule, his sentiment is clear: blacks must be controlled by whites. Similarly, Schenker believed notes from the fundamental structure must control other notes, as the quote on the right of the slide shows. I have only scratched the surface showing how Schenker's racism permeates his music theories."

Here is the text of the slides, which we don't need to reproduce, but which coordinate with the main text:

Schenker's Racism [SDO = Schenker Documents Online]

- He speaks of "Less able or more primitive races" (2015, online "Literature" supplement, 21), "inferior races" ([1910 and 1922] 2001, vol. 1, 28), and "wild and half wild peoples" (Diary entry, September 8, 1914, SDO).
- He speaks of whiteness in relation to the "animal" Japanese, that the "white race" will need to adapt in order to "annihilate" the Japanese "animals" (Diary entry, August 20, 1914, SDO).
- Writing about the "Slavic half-breed": "There will be no peace on earth until...the German race crushes the Slavs on the grounds of superiority" (Diary entry, July 26, 1914, SDO).

• “‘Race’ is good, ‘inbreeding’ of race, however, is murky” (Handwritten letter, January 13, 1934, SDO). • He expressed horror at the mixing of races in “Senegalese marriage relationships” ([1921– 1923] 2004, vol. 1, 5) and “intermarrying black racial stock with...a French mother” ([1921– 1923] 2004, 18).

Whitewashing Schenker

1. Oswald Jonas omitted several passages of *Der freie Satz* “that have no bearing on the musical content of the work” (Schenker [1935] 1979, xiii).
2. Ernst Oster: “I felt it best to omit several additional passages of a very general, sometimes semi-philosophical nature here; these omissions are not expressly indicated” (Schenker [1935] 1979, xiii).
3. Allen Forte: “Almost none of the material bears substantive relation to the musical concepts that [Schenker] developed during his lifetime and, from that standpoint, can be disregarded” (Schenker [1935] 1979, xviii).
4. William Rothstein reduces Schenker’s offensive language to “supposed indiscretions” and “peripheral ramblings” (Rothstein, 8).
5. William Benjamin: “[Schenker’s] apparent racism was an emotional reflex which stood in contradiction to his personal belief system” (Benjamin, 157).
6. Nicholas Cook offers “humor,” [i.e., Schenker was joking] as a possible reason for Schenker’s disgusting language (Cook, 148).
7. John Rothgeb: “We urge the reader to recognize that however much Schenker may have regarded his musical precepts as an integral part of a unified worldview, they are, in fact, not at all logically dependent on any of his extra-musical speculations. Indeed, no broader philosophical context is necessary—or even relevant—to their understanding” (Schenker [1910 and 1922] 2001, xiv).
- 8. Nicholas Cook comments on Schenker’s “authoritarian impulse that is expressed in the many hierarchies which make up Schenker’s worldview (it is tempting but I think not very helpful to draw the obvious parallel with his music theory)” (153).**

Two Schenker quotes, one on the inequality of peoples, the other on the inequality of notes

“But let the German mind also gather the courage to report: it is not true that all men are equal, since it is, rather, out of the question that the incapable ever become able; that which applies to individuals surely must apply to nations and peoples as well” (2015, online “Literature” supplement, 23n13).

“It is therefore a contradiction to maintain, for example, that all scale tones between ‘C’ and ‘c’ have real independence or, to use a current but certainly musically unsuitable expression, ‘equal rights’” ([1935] 1979, 13n3).

Two Schenker quotes, one on whites controlling blacks, the other on the fundamental structure controlling the middleground and foreground

About whites controlling blacks he says, "Even negroes proclaim that they want to govern themselves because they, too, can achieve it" (Handwritten letter, September 25, 1922, SDO). [That is, blacks must be controlled by whites.]

About the scale degrees of the fundamental structure, he says, "the scale-degrees of the fundamental structure have decisive control over the middleground and foreground" ([1935] 1979, 111).

With best wishes,

Tim Jackson

Timothy Jackson <shermanzelechin@gmail.com>

Sun, Dec 1, 2019,
10:06 AM

to william.benjamin

Timothy L. Jackson
Distinguished Research Professor of Music Theory
Professor of Music Theory
College of Music
University of North Texas
Denton, TX 76203 USA

Dear Bill,

I am taking the liberty of contacting you with regard to a call for responses by the *Journal for Schenkerian Studies* to Phillip Ewell's lecture at the Plenary Session of the Society for Music Theory this past November. His Power Point Slides and a video of his lecture are available at PowerPoint slides: <http://philipewell.com/wp-content/uploads/2019/11/SMT-Plenary-Slides.pdf>

Video recording: <https://vimeo.com/372726003>

In order to expedite the call for responses, Ewell's remarks on Schenker are transcribed, and the content of the relevant slides is reproduced below.

Since you are identified by Ewell as a scholar who "whitewashed" Schenker's racism, we would like to invite you to respond. We are asking all of those scholars mentioned to respond.

Ewell's comments about Schenker, as his core example of racism in music theory, begin with, "The best example through which to examine our white frame is through Heinrich Schenker, a fervent racist, whose racism *undoubtedly* influenced his music

theory, yet it gets whitewashed for general consumption. It would be hard to overestimate Schenker's influence on American music theory.....Schenker represents our shared model of what it means to be a music theorist. In his voluminous writings, Schenker often mentions white and black as modifiers for human races." Ewell then reads the quotes from Schenker's diary and letters taken from Schenker Documents Online in the slide, "Schenker's Racism." Then comes the slide "Schenker's Anti-Black Racism." "Schenker disparages the music of blacks, especially Negro spirituals claiming that they were completely falsified dishonest misappropriation of European music. It seems Schenker liked these spirituals, since he compared them to European music. But instead of according blacks a measure of artistic integrity, he reduces the genre to thievery, stripping it of its humanity, which in turn reflects his hatred of blackness....." [Then Ewell reveals Schenker's hatred of the black male body, and his views against racial mixing.] "This is paramount because white racial frame authors on the rare occasion that they deal with this topic have generally called Schenker's racism cultural and not biological." [Thereby, as per the next slide, the white frame seeks to shield Schenker from unwanted criticism.] "Schenker's racism presented a problem for those who promoted his work. To solve this problem, his offensive writings were either removed or whitewashed for general consumption." [The next slide is about the "white racial frame that whitewashes people like Schenker."] "This is precisely what has happened with Schenker in our white racial frame."

Then comes (at 13:12) a very important slide, entitled "Whitewashing Schenker, I," which quotes Jonas, Oster, Forte, Rothstein, Benjamin, and Cook; Ewell now asserts that all of the above-named Schenkerian scholars "whitewashed" Schenker because they claimed that his music theory can be separated from his political and other views, and also, very importantly, that these scholars removed offensive, *racist* passages from *Free Composition* (might we note that this is a direct attack especially on Oster and Forte, who translated and edited *Free Composition*). "On this slide I have listed six clear instances in which our white frame has shoved aside, ignored, or treated as incidental, Schenker's racism, that it has no bearing on his music theories, that it can be disregarded, or omitted; that his supposed indiscretions were just peripheral ramblings." **William Benjamin implies, "not only was Schenker not racist, he was actually a closet egalitarian."** "The only thing left off the table is simply calling Schenker the virulent racist he was." In the slide labeled "Whitewashing Schenker, II," (14: 20) "John Rothgeb is saying that not only was Schenker himself incorrect, when he expressed that his racist speculations were key to his musical precepts, Rothgeb is actually implying that it would be inappropriate or unfair to examine race in Schenker's theories. Finally, in an eighth example of whitewashing Schenker, among countless others, Nicholas Cook says that it would be unhelpful to make the obvious parallel between Schenker's theories on music and his theories on race. What Cook means to say here is that it would be unhelpful to music theory's white racial frame insofar as it would call attention to race and whiteness."

"I wish to recouple this severed link between Schenker's beliefs about music and his beliefs about people. Ironically the person who would most agree with this recoupling is Heinrich Schenker himself, who often spoke of how his unified world view should be

considered a whole. Ultimately, our white racial frame's removal and denial of race in the study of Schenker and his musical theories is a textbook example of colorblind racism. When reading Schenker's musical theoretical works anew from a critical race perspective, it is actually quite easy to see his racism in his music theories. As with the inequality of races, Schenker believed in the inequality of tones." [Ewell then presents his slide, Two Schenker Quotes, One on the Inequality of Peoples, the Other on the Inequality of Tones.] Here we begin to see how Schenker's racism pervaded his music theories. In short, neither racial classes, nor pitch classes, were equal in Schenker's theories. He uses the same language to express these beliefs. Since he wrote this in 1922, when virtually all of Africa was under white colonial rule, his sentiment is clear: blacks must be controlled by whites. Similarly, Schenker believed notes from the fundamental structure must control other notes, as the quote on the right of the slide shows. I have only scratched the surface showing how Schenker's racism permeates his music theories."

Here is the text of the slides, which we don't need to reproduce, but which coordinate with the main text:

Schenker's Racism [SDO = Schenker Documents Online]

- He speaks of "Less able or more primitive races" (2015, online "Literature" supplement, 21), "inferior races" ([1910 and 1922] 2001, vol. 1, 28), and "wild and half wild peoples" (Diary entry, September 8, 1914, SDO).
- He speaks of whiteness in relation to the "animal" Japanese, that the "white race" will need to adapt in order to "annihilate" the Japanese "animals" (Diary entry, August 20, 1914, SDO).
- Writing about the "Slavic half-breed": "There will be no peace on earth until...the German race crushes the Slavs on the grounds of superiority" (Diary entry, July 26, 1914, SDO).
- "'Race' is good, 'inbreeding' of race, however, is murky" (Handwritten letter, January 13, 1934, SDO).
- He expressed horror at the mixing of races in "Senegalese marriage relationships" ([1921– 1923] 2004, vol. 1, 5) and "intermarrying black racial stock with...a French mother" ([1921– 1923] 2004, 18).

Whitewashing Schenker

1. Oswald Jonas omitted several passages of *Der freie Satz* "that have no bearing on the musical content of the work" (Schenker [1935] 1979, xiii).
2. Ernst Oster: "I felt it best to omit several additional passages of a very general, sometimes semi-philosophical nature here; these omissions are not expressly indicated" (Schenker [1935] 1979, xiii).
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5. William Benjamin: “[Schenker’s] apparent racism was an emotional reflex which stood in contradiction to his personal belief system” (Benjamin, 157).

6. Nicholas Cook offers “humor,” [i.e., Schenker was joking] as a possible reason for Schenker’s disgusting language (Cook, 148).

7. John Rothgeb: “We urge the reader to recognize that however much Schenker may have regarded his musical precepts as an integral part of a unified worldview, they are, in fact, not at all logically dependent on any of his extra-musical speculations. Indeed, no broader philosophical context is necessary—or even relevant—to their understanding” (Schenker [1910 and 1922] 2001, xiv).

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About the scale degrees of the fundamental structure, he says, “the scale-degrees of the fundamental structure have decisive control over the middleground and foreground” ([1935] 1979, 111).

It would be good to hear from you.

With best wishes,

Tim Jackson

Benjamin, William <w.benjamin@ubc.ca>

Dec 1, 2019,
12:26 PM

to me

Dear Timothy:

Thank you for contacting me. In writing about Schenker all those years ago, I was not thinking at all about his thoughts on black people, but about his views on intra-European differences. I assume that his views on blacks were indeed the conventionally racist ones of his time. In this respect he was like just about everyone else born in Europe in the second half of the nineteenth century, among Jews and Christians alike.

I do not wish to respond, or to have anything in this note quoted in a publication.

All the best.

Bill

Mr. William Benjamin
benjamin@mail.ubc.ca
14485 16A Avenue
Surrey, BC V4A 1S8
Home: (604) 560-4672
Cell: (778) 833-1394

Timothy Jackson <shermanzelech@gmail.com>

Sun, Dec 1, 2019,
12:50 PM

to William

Dear Benjamin,

I agree with you completely. My suspicion is that German intellectuals generally at that time *might* be inclined to be more "scientifically" racist than some other European nations that come to mind. It may not be coincidental that Germans perpetrated the first major genocide in the 20th century in 1904 in their South African colony of what is now Namibia, complete with concentration camps and medical experiments on the blacks. Some of the very same German military and medical figures then "advised" the Turks on the Armenian genocide of WW1, and passed down their legacy to the Nazis vis-a-vis the Jews and Gypsies. At the time that the marginal comments by Schenker date from, he was by no means exceptional. To my mind, his hatred of the (white) French is much more pronounced and noteworthy - and worrying in its virulence. But that too must be historically contextualized with WW 1 etc.

It is fine that you don't choose to respond. I hope that you are enjoying your retirement in beautiful BC!

Best wishes, Tim

Nick Cook <njc69@cam.ac.uk>

Sat, Dec 7, 2019,
7:38 AM

to me

Thanks so much Tim, I appreciate it. I looked through then quickly but didn't see a reference to the appendices, unless I've missed it. However this has had the effect of reminding me to send you that response! I think I've sat on it long enough, so here it is. I have no knowledge of the context of Phillip Ewell's paper--all I know about it is what you told me--so do say if there's anything you see as problematic. I've provided page references to my book (but they could be cut); I haven't provided references for the 'all races and creeds' quote, for Bohlman and Radano, or for Bhabha (but they could be added--just say if you want them). Thanks for giving me a chance to respond and best wishes, Nick

--

Nicholas Cook FBA
Emeritus Professor of Music, University of Cambridge

Music as Creative Practice (Oxford University Press, 2018)
Author page: https://www.amazon.com/author/nicholas_cook

Ewell claimed in his SMT address that Forte and Oster had “colluded” to conceal Schenker’s racist ideas in appendices in *Free Composition*. I was interested to see if the Forte-Oster correspondence revealed any such “collusion” – or even a discussion of the issue. I sent the correspondence to Nicholas Cook at Cambridge, and also David Beach, Stephen Slottow, and Charles Burkhart, to prove that there was no evidence to support this allegation in the correspondence. The Oster-Forte correspondence is extensive, covering several hundred pages, and deals with the publication of Schenker’s *Free Composition*. Cook checked the letters as well and did not see any indication to support Ewell’s claim. The main issue was not to hide Schenker’s putative “racism,” but to place in appendices Schenker’s speculative philosophical discourses. They are still available, but Forte and Oster did not want them to distract the reader from the musical discussion.

Dec 6, 2019,
6:22 PM

Timothy Jackson <shermanzelechin@gmail.com>

to Stephen

Dear Stephen,

Same here, about the grading. My scanner has become slow. As time permits, I will scan the whole correspondence. There is discussion of Free Composition. It will be interesting to see if there is anything about the appendices.

Best, Tim

On Fri, Dec 6, 2019 at 6:13 PM Stephen Slottow <sslottow@gmail.com> wrote:
Dear Tim,

Thank you. I'm pretty sure that you earlier made me physical copies, but I appreciate the scans.

Still grading, and will be for some days: exams, final assignments, counterpoint projects.

-sps

On Fri, Dec 6, 2019 at 5:41 PM Timothy Jackson <shermanzelechin@gmail.com> wrote:

Dear Charles, Stephen,

Allen Forte wanted me to have a copy of these letters from Oster. Since the translation of Freie Satz is discussed, I thought they might be of interest to you. I am going through them to see if I can find some communications about the appendices.

Best, Tim

Nick Cook <njc69@cam.ac.uk>

Dec 7, 2019,
7:38 AM

to me

Thanks so much Tim, I appreciate it. I looked through then quickly but didn't see a reference to the appendices, unless I've missed it. However this has had the effect of reminding me to send you that response! I think I've sat on it long enough, so here it is. I have no knowledge of the context of Phillip Ewell's paper--all I know about it is what you told me--so do say if there's anything you see as problematic. I've provided page references to my book (but they could be cut); I haven't provided references for the 'all races and creeds' quote, for Bohlman and Radano, or for Bhabha (but they could be added--just say if you want them). Thanks for giving me a chance to respond and best wishes, Nick

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Nicholas Cook FBA
Emeritus Professor of Music, University of Cambridge

Music as Creative Practice (Oxford University Press, 2018)
Author page: https://www.amazon.com/author/nicholas_cook

David P Neumeyer <neumeyer@utexas.edu>

Thu 3/12/2020 9:04 AM

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To:

- Jackson, Timothy

Tim,

thanks for your message and for the information it contains. Given what you said at the end of the message, I do want to draw attention to what I said at the end of mine: "I cannot pretend to be pleased that MTO is publishing the essay; review and acceptance were before my time." In fact, when I became interim editor, I attempted to stall or perhaps even prevent publication by making a "revise and resubmit" judgment, but was overruled; I'm relating this only because it was also mentioned in the course of the Publications Committee meeting in Columbus. Even at that, I worry that revealing even this much might threaten the confidentiality proper to the editorial process and I won't say more. But do please make sure that my role--or rather lack of it--is represented correctly in comments for public consumption.

Thanks. DN

☐

David Neumeyer
Professor Emeritus of Music
The University of Texas at Austin
Interim editor, *Music Theory Online*
[My page on Texas Scholar Works](#)

Thu 3/12/2020 8:23 AM

☐
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To:

- David P Neumeyer <neumeyer@utexas.edu>;
- Jackson, Timothy

Hi David,

Thanks for your email. We think that the journal will definitely be out before that, so it won't be necessary. The journal is nearing the end stages this week and SHOULD go out for print by the end of this month, early-mid April at the latest. It depends on the turnaround for UNT press. Thank you for the consideration though! I heard that you had a response that you would like to include, and we'd be happy to oblige. When do you think it will be ready?

Regards,

Levi Walls

☐

DN

David P Neumeyer <neumeyer@utexas.edu>
Thu 3/12/2020 8:10 AM

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To:

- Walls, Levi;
- Jackson, Timothy

Levi,
Tim,

do you have a timeline for publication of the JSS issue that will have responses to Phil Ewell's plenary talk? We might be able to put in a note about it in the editor's message for MTO's 26.2, which is scheduled to appear in early June.

Thanks. DN

--

David Neumeyer
Professor Emeritus of Music
The University of Texas at Austin
Interim editor, *Music Theory Online*
[My page on Texas Scholar Works](#)
[On the Dominant Ninth \(blog\)](#)

David Neumeyer at the University of Texas in Austin contacted me. He said that Music Theory On-line had no plans to continue the discussion of Ewell's published version of his SMT Plenary Lecture, and asked whether we might follow up in JSS. The following discussion ensued about whether his MTO version had been vetted. I asked:

"I really wonder if Ewell's contribution was ever seriously vetted by outside scholars - not by people close to Ewell, not by colleagues at CUNY, but by independent experts familiar with the full complexity of the *history of Schenkerian analysis*, which is quite different from its practice. I cannot believe that to have been the case.

Although I was not a former student of Allen's like you and Ewell, I knew Allen well for the last 15 years of his life, and we became quite close. In the course of that friendship, he expressly gave me copies of hundreds of letters from Oster to himself about publishing *Free Composition*, which I read carefully. He wanted me to have these letters because they precisely disclose how difficult it was to get the book into print, and how hard and carefully he and Oster worked on the project. I still recall the look in Allen's eyes as he handed me the stack of letters. **Do you think that Allen would be proud to acknowledge Ewell as a former student at this juncture? Or that an essay making these absurd claims should be published under your watch? Again, this is my personal opinion."**

From: David P Neumeyer <neumeyer@utexas.edu>
Sent: Thursday, March 12, 2020 9:03 AM
To: Jackson, Timothy <Timothy.Jackson@unt.edu>
Subject: [EXT] Re: Journal of Schenkerian Studies vol. 19

Tim,

thanks for your message and for the information it contains. Given what you said at the end of the message, I do want to draw attention to what I said at the end of mine: "I cannot pretend to be pleased that MTO is publishing the essay; review and acceptance were before my time." In fact, when I became interim editor, I attempted to stall or perhaps even prevent publication by making a "revise and resubmit" judgment, but was overruled; I'm relating this only because it was also mentioned in the course of the Publications Committee meeting in Columbus. Even at that, I worry that revealing even this much might threaten the confidentiality proper to the editorial process and I won't say more. But do please make sure that my role--or rather lack of it--is represented correctly in comments for public consumption.

Thanks. DN

From: Jackson, Timothy <Timothy.Jackson@unt.edu>
Sent: Thursday, March 12, 2020 12:01 PM
To: David P Neumeyer <neumeyer@utexas.edu>
Subject: Re: [EXT] Re: Journal of Schenkerian Studies vol. 19

Dear David,

I completely understand.

Anyway, many of the weaknesses and falsehoods will be publicly aired in the responses from a series of scholars. Over time, the truth tends to prevail in spite of the fog of the present.

With best wishes,

Tim

To:

- David P Neumeyer <neumeyer@utexas.edu>

Dear David,

It is, of course, good to hear from you.

I would like to respond to you "unofficially," and privately, that is, not in any official capacity representing our *Journal of Schenkerian Studies*, or even my institution, but just as an ordinary music theorist representing only myself.

Your proposal about responses is eminently reasonable.

JSS is indeed publishing a series of responses to Ewell's talk, which was also posted, some of which point out very significant flaws in Ewell's remarks about Schenker. Some of his quotations are incomplete and cherry-picked to deliberately misconstrue Schenker's true meaning. As you can imagine, other claims are based on pure ignorance, naivete, or a combination of both. It seems that Ewell will do anything to support his hypothesis about Schenker and Schenkerians racism. The many objections are significant, very damaging, and voiced by not a few serious scholars.

With all best wishes,

Tim

Timothy Jackson
Distinguished University Research Professor of Music Theory
Professor of Music Theory
College of Music
University of North Texas
Denton, TX 76203

More friendly, collegial work with Levi Walls on Berlioz's *Les Troyens* during late 2019 and into 2020 [I am unsure whether I included this correspondence in my earlier collection because it was not directly

relevant to the issue of Ewell and the Symposium]. Note my willingness to meet with Walls to work on this project, which was not part of any formal arrangement. Always encouraging Walls, just like other students, citing Voltaire: *Dans ses écrits, un sage Italien*
Dit que le mieux est l'ennemi du bien.

(In his writings, a wise Italian
says that the best is the enemy of the good).

[Correspondence with Prof. David Beach, who did respond]

Response to Ewell?

Inbox



Timothy Jackson <shermanzelechin@gmail.com>

Wed, Dec 4, 2019,
2:02 PM

to David

Dear David,

I hope that this letter finds you well. Sorry not to have been in touch for some time. Are you enjoying California?

A few weeks ago at the SMT, Phillip Ewell gave a "Plenary Session Talk." The primary focus of his presentation was the argument that Schenker and the Schenkerian approach were racist and anti-Black, and for this reason, the field of music was overwhelmingly white.

The *Journal of Schenkerian Studies* is soliciting responses to Ewell, which will be published in the next issue. We have already received two comments from distinguished scholars, and are hoping that you might be willing to send us something in reply. I have transcribed Ewell's comments about Schenker below. (There is also a video posted on line; I can send you the link if you wish to watch it.)

As a scholar who has devoted his life to Schenkerian theory, it would be good to have your response.

With best wishes, Tim

Ewell's comments about Schenker, as his core example of racism in music theory, begin with, "The best example through which to examine our white frame is through Heinrich Schenker, a fervent racist, whose racism *undoubtedly* influenced his music theory, yet it gets whitewashed for general consumption. It would be hard to overestimate Schenker's influence on American music theory.....Schenker represents

our shared model of what it means to be a music theorist. In his voluminous writings, Schenker often mentions white and black as modifiers for human races." Ewell then reads the quotes from Schenker's diary and letters taken from Schenker Documents Online in the slide, "Schenker's Racism." Then comes the slide "Schenker's Anti-Black Racism." "Schenker disparages the music of blacks, especially Negro spirituals claiming that they were completely falsified dishonest misappropriation of European music. It seems Schenker liked these spirituals, since he compared them to European music. But instead of according blacks a measure of artistic integrity, he reduces the genre to thievery, stripping it of its humanity, which in turn reflects his hatred of blackness....." [Then Ewell reveals Schenker's hatred of the black male body, and his views against racial mixing.] "This is paramount because white racial frame authors on the rare occasion that they deal with this topic have generally called Schenker's racism cultural and not biological." [Thereby, as per the next slide, the white frame seeks to shield Schenker from unwanted criticism.] "Schenker's racism presented a problem for those who promoted his work. To solve this problem, his offensive writings were either removed or whitewashed for general consumption." [The next slide is about the "white racial frame that whitewashes people like Schenker."] "This is precisely what has happened with Schenker in our white racial frame."

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"I wish to recouple this severed link between Schenker's beliefs about music and his beliefs about people. Ironically the person who would most agree with this recoupling is Heinrich Schenker himself, who often spoke of how his unified world view should be considered a whole. Ultimately, our white racial frame's removal and denial of race in the study of Schenker and his musical theories is a textbook example of colorblind

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Whitewashing Schenker

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7. John Rothgeb: “We urge the reader to recognize that however much Schenker may have regarded his musical precepts as an integral part of a unified worldview, they are, in fact, not at all logically dependent on any of his extra-musical speculations. Indeed, no broader philosophical context is necessary—or even relevant—to their understanding” (Schenker [1910 and 1922] 2001, xiv).

8. Nicholas Cook comments on Schenker’s “authoritarian impulse that is expressed in the many hierarchies which make up Schenker’s worldview (it is tempting but I think not very helpful to draw the obvious parallel with his music theory)” (153).

Two Schenker quotes, one on the inequality of peoples, the other on the inequality of notes

“But let the German mind also gather the courage to report: it is not true that all men are equal, since it is, rather, out of the question that the incapable ever become able; that which applies to individuals surely must apply to nations and peoples as well” (2015, online “Literature” supplement, 23n13).

“It is therefore a contradiction to maintain, for example, that all scale tones between ‘C’ and ‘c’ have real independence or, to use a current but certainly musically unsuitable expression, ‘equal rights’” ([1935] 1979, 13n3).

Two Schenker quotes, one on whites controlling blacks, the other on the fundamental structure controlling the middleground and foreground

About whites controlling blacks he says, “Even negroes proclaim that they want to govern themselves because they, too, can achieve it” (Handwritten letter, September 25, 1922, SDO). [That is, blacks must be controlled by whites.]

David Beach <d.beach@utoronto.ca>

Sat, Dec 7, 2019,
4:12 PM

to me

> OK. Here is my response. David

>

Timothy Jackson <shermanzelechin@gmail.com>

Sat, Dec 7, 2019,
5:14 PM

to David

Dear David,

Thank-you for this comment!

I have one question. You mention that Schenker had a daughter: "Furthermore, I explained, Schenker himself was a Jew, and his wife and daughter had perished in one of the concentration camps."

To my knowledge, Schenker had no children. Perhaps you are thinking of Angelika Elias, the daughter of a Viennese doctor, who was Schenker's most advanced student. She, like Schenker, and many of his students, was Jewish and perished in the Ravensbrueck Concentration Camp for women. If so, would you mind if I amend your text accordingly?

I have been going through Oster's letters to Allen Forte. Allen personally gave me a copy and wanted me to read them. Having read them years ago, I somehow recall the issue of moving some passages from Free Composition into appendices. I have not yet put my finger on them. However, going through them again I find them fascinating. Perhaps you would like to read them?

My scanner was on the blink - scanning very slowly. After messing around for two hours this morning, it finally seems to be going faster. The file that I found seems to go from 1970 backwards. I may have a file of later letters, more from the 1970s, in my office at school. I will dig it out next week. THAT should have some discussion of the appendices in Free Composition. Anyway, there is some overlap here in the correspondence. I will continue scanning.

You are so right about actually doing analysis, of the music of black composers or women. There is much work to do, but - unfortunately - I don't believe that Ewell has the analytical chops to do it.

With best wishes,

Tim



David Beach <d.beach@utoronto.ca>

Sat, Dec 7, 2019,
11:07 PM

to me

Tim,
Not sure where I got the idea Schenker had a daughter. Please make that correction. David



**Stephen
Slottow**

Dec 8, 2019, 9:17
PM

As I'm sure you've noticed, there are some minor misprints in Beach's response. -sps



**Timothy
Jackson**

Dec 8, 2019, 9:38
PM

Dear Stephen, I told him that Schenker had no daughter. He asked me to correct that and any other m well. Best, Tim

Timothy Jackson <shermanzelechin@gmail.com>

Feb 6, 2020,
8:41 AM

to Levi, Benjamin, Stephen

Dear Ben and Levi,

Schenker had no children - no daughter! This mistake needs to be corrected!



Timothy Jackson <shermanzelechin@gmail.com>

Feb 6, 2020,
8:44 AM

to Benjamin, Levi



Walls, Levi <LeviWalls@my.unt.edu>

Feb 6, 2020,
12:06 PM

to Stephen, me, Benjamin

Dear Dr. Jackson, et al.,

Alright, understood! We will bring that up to David Beach when we email him about his response.

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Thursday, February 6, 2020 6:41 AM
To: Walls, Levi <LeviWalls@my.unt.edu>; Graf, Benjamin <Benjamin.Graf@unt.edu>; Stephen Slottow <sslottow@gmail.com>
Subject: [EXT] Fwd: Response to Ewell?

Dear Ben and Levi,

Schenker had no children - no daughter! This mistake needs to be corrected!

----- Forwarded message -----

From: Timothy Jackson <shermanzelechin@gmail.com>
Date: Sun, Dec 8, 2019 at 9:38 PM
Subject: Re: Response to Ewell?
To: Stephen Slottow <sslottow@gmail.com>

Dear Stephen,

I told him that Schenker had no daughter. He asked me to correct that and any other mistakes. I fear that he is not well.

Best, Tim

On Sun, Dec 8, 2019 at 9:17 PM Stephen Slottow <sslottow@gmail.com> wrote:
As I'm sure you've noticed, there are some minor misprints in Beach's response.

-sps

[Continuing my work with Walls on Berlioz]

Continuing Berlioz

Inbox



Walls, Levi <LeviWalls@my.unt.edu>

Sep 5, 2019,
7:32 PM

to me

Dear Dr. Jackson,

Hope you are well! Sorry for the delay in emailing. Would you like to look at some more Les Troyens on Friday of next week, the 13th (hope you're not superstitious)? We can also talk about Antigone. I read the Oedipus Cycle shortly after we last met. I had previously read Oedipus Rex, but not Oedipus at Colonus or Antigone, so that's another few titles off my list.

As far as the journal goes, Dr. Graf is showing me the ropes. I'm currently working on formatting the Bryan Parkhurst article. I remember the presentation that this article is based on; it was at the last SMT.

Regards,

Levi Walls

...

[Message clipped] [View entire message](#)



Timothy Jackson <shermanzelechin@gmail.com>

Sep 6, 2019,
7:40 AM

to Levi

Dear Levi,

I think that it would be helpful to look at the beginning of the opera, and especially at Cassandra's prophecy. Then we can analyze the opera in both directions towards the middle. Are you good with that approach?

Yes, let's get together when you suggest!

Best wishes,

Tim



Walls, Levi <LeviWalls@my.unt.edu>

Sep 7, 2019,
10:39 AM

to me

Dear Dr. Jackson,

Yes, that's a good idea. I have class at 8 on Friday and diversity training from 2-5, but other than that I am free.

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Friday, September 6, 2019 5:40:41 AM

To: Walls, Levi <LeviWalls@my.unt.edu>

Subject: [EXT] Re: Continuing Berlioz

...

[Message clipped] [View entire message](#)



Walls, Levi <LeviWalls@my.unt.edu>

Sep 12, 2019,
6:18 AM

to me

Dear Dr. Jackson,

I haven't heard back from you about a time on Friday, but perhaps we could do Monday instead. I need more time with the beginning of the opera; I've cleared up my weekend to work on it, so I'll have something good by Monday. If this is okay with you, I'm free between 9 and 1, and after 3:30.

Regards,

Levi Walls

From: Walls, Levi <LeviWalls@my.unt.edu>

Sent: Saturday, September 7, 2019 8:39:32 AM

To: Timothy Jackson <shermanzelechin@gmail.com>

Subject: Re: [EXT] Re: Continuing Berlioz

...

[Message clipped] [View entire message](#)



Timothy Jackson <shermanzelechin@gmail.com>

Sep 12, 2019,
7:15 AM

to Levi

Dear Levi,

I have to undergo a small procedure on Friday morning, so it is good if we postpone. I too need more time to work on it. Why don't we communicate on Sunday afternoon to see where we both stand. We might be better to meet next Friday.

With best wishes,

Tim



Walls, Levi <LeviWalls@my.unt.edu>

Sep 12, 2019,
7:21 AM

to me

Dear Dr. Jackson,

Thanks for the speedy reply. I'll email you on Sunday. Best of luck on your procedure!

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Thursday, September 12, 2019 5:15:03 AM

To: Walls, Levi <LeviWalls@my.unt.edu>

...

[Message clipped] [View entire message](#)



Timothy Jackson <shermanzelechin@gmail.com>

Sep 14, 2019,
4:01 PM

to Levi

Dear Levi,

So, just to be clear about the music from *Les Troyens* to be discussed, I am working on analyzing Scenes 2 and 3 of Act 1, moving from C minor to B major. I take the opening G major as V of C minor at the beginning of Scene 2.

With best wishes,

Tim



Walls, Levi <LeviWalls@my.unt.edu>

Sep 14, 2019,
5:01 PM

to me

Dear Dr. Jackson,

Thanks for the clarification. It sounds like we are thinking along similar lines. I agree about the relationship of the G major opening to the C minor scene two. I think this relationship is also mirrored by the start of Act I (G major) to the start of Act II (C minor). The B major key of scene 3 is related to scenes 2 and 4 (C minor) by a lower neighbor/medial pun relationship; in other words, the B major section functions to prolong C minor. At least, that's what I'm currently considering. We'll talk more about it when we meet. We can do Friday as you suggest. I'm free anytime between 9 and 2:30, or after 3:30.

Thanks for always being interested in discussing music and art, and hope you're staying well!

Regards,

Levi

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Saturday, September 14, 2019 2:01:13 PM

To: Walls, Levi <LeviWalls@my.unt.edu>

...

[Message clipped] [View entire message](#)



Timothy Jackson <shermanzelechin@gmail.com>

Sep 15, 2019,
8:38 AM

to Levi

Dear Levi,

Yes, we ARE thinking similarly. I would add that the motion from C minor to B major allows Berlioz to project the tritone C to F#, C over C minor as its root and F# over B major as its fifth, as well as holding the third of both triads invariant through enharmonic transformation of Eb into D# (your "medial pun"). Motivically, the C-F# tritone becomes very important, both in the foreground, but also, in the way I am suggesting, at much deeper levels as well. If Bb functions as the tonic of the opera as a whole, then Act I would end on B=Cb as its Neapolitan. This is a bold idea indeed! (Interestingly, Puccini over a century later, does the same thing in Act I of *Turandot*.)

Following up on the importance of the C to F# tritone, I would posit that C to F# plays out over what happens on a very large scale in Act II, which moves from C major to F# minor. Then F# can be reinterpreted as Gb resolving to F as bVI to V of Bb major. The resolution to F as V of Bb occurs at the words "a cette objet sacre, formez cortege, enfants." F then resolves as dominant to Bb, which is the tonic of the opera as a whole. Thus the whole progression could be G-**C-F#**-B in Act I. Then **C-Gb**-F-Bb in Act II, whereby the C-F# tritone is held invariant.

What do you think?

Discussing music and art with students like you is the part of my job that I enjoy. The rest, I endure. For me, university should be more than glorified high school; there must be a transformation of the learning experience from the high school type of learning to university research and discovery to be meaningful. I need to articulate this point much more clearly and eloquently, but I am sure that you already know what I mean.

Best wishes, Tim



Walls, Levi <LeviWalls@my.unt.edu>

Sep 17, 2019,
6:45 AM

to me

Dear Dr. Jackson,

I like your account of Acts I and II, especially as they are variations on the overall structure of the opera (VI II V I in Bb). However, I seem to have Act I ending in Bb minor and Act II ending in C minor. I believe we're looking at opposing versions. You're considering the version of the opera that has been split into "La Prise de Troie" and "Les Troyens a Carthage," while I'm considering the unsplit version. I think that's it, anyway. Both versions are valid, I think, although it might make comparison rather difficult.

I'm going to attach a (preliminary) graph I made comparing the structure of Act I to the overall structure, an example of what Lawton calls "double cycle," in this case representing the embodiment of fate. Just a note: While it seems clear that B is serving as the *kopfton* at the beginning of the opera (3 of G), I think at the moment that it only functions this way on the local level. The D motive that returns throughout the first scene is pointing towards the eventual D *kopfton* (3 of Bb) at the end of the opera.

Heraclitus famously said that "a man's character is his fate." This idea is important to literature because it is often at the beginning of a work (the character-building stage) that fate is put into motion. Extending that idea to opera, it makes sense that there is a double cycle between the first act (the operatic character-building stage) and the opera as a whole.

Regards,

Levi

From: Timothy Jackson <shermanzelech@my.unt.edu>

Sent: Sunday, September 15, 2019 6:38:17 AM

To: Walls, Levi <LeviWalls@my.unt.edu>

...

[Message clipped] [View entire message](#)

Attachments area



Timothy Jackson <shermanzelechin@gmail.com>

Sep 17, 2019,
11:02 AM

to Levi

Dear Levi,

I like your ideas very much.

I have been meaning to look at the modern Complete Works Edition to try to sort out and clarify the different versions and also get some reliable measure numbers. Have you had the chance to do it yet? I think that it would be most helpful at this point. We need measure numbers.

The recitative passages are truly challenging. Right now I am struggling through the Cassandra-Chorebe duet, and especially the accompanied recitatives. There is a lot of emphasis on the tritone.

Let's try to meet on Friday.

Best, Tim



Walls, Levi <LeviWalls@my.unt.edu>

Sep 18, 2019,
10:32 AM

to me

Dear Dr. Jackson,

Yes, I've been using the CWE from the beginning, so it has measure numbers and everything. It's also the full score. As you know, working with the full score is a pain, but I see it as the safer alternative to the vocal score. Just as when I read a novel translated from another language, I worry that I'm receiving a somewhat skewed perspective from a vocal score. And, of course, it's good score reading practice for me.

I'm free on Friday between 9 and 2:30, then after 3:30. We could do 1 pm if that fits your schedule. Thanks!

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Tuesday, September 17, 2019 9:02 AM

...

[Message clipped] [View entire message](#)



Walls, Levi <LeviWalls@my.unt.edu>

Sep 19, 2019,
8:41 AM

to me

Dear Dr. Jackson,

Or perhaps we could meet on Monday. Sorry, we keep pushing it back, but the opera is supremely tricky and every time I think I'm getting somewhere I run into a wall and have to reconsider everything. It's like the Gordian knot, except I can't cut it so I have to actually figure out how to untangle it. I'm especially conscious about not wasting any of your time by meeting with too little progress. I just need a little more time, then I think I might be happy with it.

Regards,

Levi Walls

From: Walls, Levi <LeviWalls@my.unt.edu>

Sent: Wednesday, September 18, 2019 8:31:58 AM

...

[Message clipped] [View entire message](#)



Timothy Jackson <shermanzelechin@gmail.com>

Sep 19, 2019,
2:37 PM

to Levi

Dear Levi,

Yes. This music is not easy at all. But it is impressive. Let me know how you are progressing over the weekend.

I believe that the tritone B-E# is also very important for the B major part. Thus, the tritone plays a really big role motivically in this music! The rhythm of the duet is really quite interesting: Berlioz employs asymmetrical hypermeter at a fast tempo.

So, at present, I am prepared to discuss from the beginning of the C minor up to the end of the B major duet, when you are.

Best wishes,

Tim



Walls, Levi <LeviWalls@my.unt.edu>

Sep 22, 2019,
7:14 AM

to me

Dear Dr. Jackson,

I'm still diligently struggling through it. Since I seem to keep deluding myself about how quickly I can arrive at something presentable, I'm going to stop promising I'll be done by certain days and simply email when I'm ready. Sorry to lag behind. Things are extremely busy, but the research is very important to me and I'm spending as much time as I can spare after the highest priority things—like the journal—are done. I won't stop pushing the boulder up the hill and, unlike Sisyphus, will eventually reach the apex.

Regards,

Levi Walls

From: Timothy Jackson <shermanzelechin@gmail.com>

Sent: Thursday, September 19, 2019 12:37:40 PM

...

[Message clipped] [View entire message](#)



Timothy Jackson <shermanzelechin@gmail.com>

Sep 22, 2019,
12:37 PM

to Levi

Dear Levi,

It is fine. Let's meet when you are ready. But remember Voltaire:

*Dans ses écrits, un sage Italien
Dit que le mieux est l'ennemi du bien.*

(In his writings, a wise Italian
says that the best is the enemy of the good).

Best wishes,

Tim

This email is probably included in the other Editorial Process file, but I include it here just in case. The schenker@unt.edu address should have email correspondence with Walls and Graf concerning the Symposium.

From: Richard A. Beaudoin <Richard.A.Beaudoin@dartmouth.edu>

Sent: Wednesday, January 15, 2020 11:00 AM

To: schenker <schenker@unt.edu>

Subject: [EXT] Beaudoin: Submission to the JSS

Dear Benjamin Graf, Co-Editor, and the *Journal of Schenkerian Studies*:

Attached please find my essay submitted to your call for responses to Philip Ewell's 2019 SMT plenary presentation "Music Theory's White Racial Frame" [1963 words, no musical examples].

Following your guidelines, I have also attached a cover letter with my contact information, and a separate document with a 93-word abstract.

Please do not hesitate to contact me if you have any questions. Thank you in advance for your consideration.

all best,
Richard Beaudoin

Richard Beaudoin
Assistant Professor of Music
Dartmouth College
www.richardbeaudoin.com

...

[Message clipped] [View entire message](#)

3 Attachments

[Discussion of the “whiteness” of Jews with Joe Feagin, the Critical Race Theorist who developed the hypothesis of the “White Racial Frame” applied by Ewell to Schenker. These discussions are from Feb. 2021. I include them because relevant to Ewell’s use of Feagin’s work to argue that Schenker was a “white” racist. Feagin and his student Atzmon state that Jews do not fit comfortably within the “White Racial Frame” after all.]

Are Jews "White?"

Inbox



Timothy Jackson <shermanzelechin@gmail.com>

Mon, Feb 1,
9:49 AM

to feagin

Timothy L. Jackson,
Distinguished University Research Professor of Music Theory
Professor of Music Theory
College of Music
University of North Texas

Dear Prof. Feagin,

I am taking the liberty of writing to you with a question about Jews that has great personal and professional significance for me: "are Jews 'White?'" I would like to qualify that question by asking, if Jews were not always "White," when do you think that they became socially constructed as such in America? 1930s, 40s, 50s, 60s, 70s, or 80s?

Also, in German-speaking Europe, in the inter-world war period, the main differentiation of Jews from Germans was not based on color but on "Aryan" vs. "non-Aryan." After Hitler came to power, German Jews had "non-Aryan" stamped in their passports. To some degree, that distinction was simultaneously important in the US as well. Since racial prejudice in this context was not based on color, but on "Aryan" or "non-Aryan"

race, do you think it is even appropriate to apply the American "White/Black" dichotomy to German and Austrian Jews at that time?

I am wondering if you address this and associated questions in detail in your work, and if so, where.

With best wishes,

Tim Jackson



Feagin, Joe R <feagin@tamu.edu>

Mon, Feb 1,
10:53 AM

to me

Hi, very good and important questions, of course.

I am answering your qs but also copying your questions to one of my top graduate students, Thaddeus Atzmon (who is Jewish with Holocaust-related ancestry), and who is actually doing extensive interview research right now for his dissertation (finishing up soon) on how and whether Jewish Americans are seen as white by gentiles. He can answer your important questions better than I can, with current online interview data.

There are two ways to think of group and individual identities -- how people see themselves (and many Jewish folks see themselves as white, while others do not) and how a group is seen by others (e.g., white Gentiles' views of Jews). The latter being "imposed identities." So, answering the questions requires which group's/individual's view one is talking about.

In my own research (hundreds of field interviews with whites) I and my students have found that a great many (sometimes most) whites do not see Jewish folks as fully white or see them as not white, as in this important diary account from my book with Leslie Picca, *Two Faced Racism* (see down in the attachment where five white gentile students from top midwestern university do racist joking, actually starting with Jews). I have a textbook, *Racial and Ethnic Relations* (Prentice Hall, now in 9th edition) that I first did in 1978 and in its Jewish Americans chapter (the main place I have written in detail on numerous Jewish American realities--and I hope to do more down the line with Atzmon) I show that the first generations of the large Jewish immigrations around 1890/1910-ish and for at least two generations after were not seen (socially constructed) by the majority of gentile whites as "white" at all. Even today, Jewish Americans seem to be viewed by most gentile whites as either not white or as "off-white"--off-white meaning that sometimes they view them as sort of white and sometimes not white at all, as in the student diary account.

From what I know about Germanic Europe there was a dominant white versus others

racial framing early on there, as one sees in how Blacks (African origin I assume) were racially treated (much discrimination) in Germany before and after the Nazi era. And you are right about that Aryan/non-Aryan Nazi framing of European Jews (as well of Slavic and Roma groups). So the gentile Germans, like many other gentile Europeans, clearly used both racial category systems.

Indeed, Hitler loved the white racist framing and Jim Crow system of racial discrimination in the US, studied it in detail with other Nazi colleagues, and openly and often viciously denigrated/discriminated against groups he and other Nazis viewed as non-white. That is, he and other Nazis read about our white racist system and framing and used it as a model in their own thinking about anti-Jewish framing and the massive discrimination (including segregation) leading to the Holocaust.

Also, on the matter of the white racial frame -- with its broad range of racial biases, narratives, images, emotions, etc -- parts of it can be and are adopted by folks who are not white, as it is foundational to this society and its various educational/media and socialization systems.

I hope that helps.

best, JF

Attachments area

Atzmon, Thaddeus <tatzmon@mtmercy.edu>

Mon, Feb 1,
10:09 PM

to Joe, me

Hi Tim and Joe,

Thanks for including me in the conversation and I will do my best to shed as much light on these questions as possible. Let me know if anything is unclear or if you would like to chat about this over Zoom for a more fluid conversation.

Usually, when people ask me if Jews are white, they are looking for a yes or no answer. Unfortunately, the truth is much more complicated. To begin, it's worth mentioning that Jews as a religio-ethnic group can identify with a multitude of racial categories. However, 95% self-identify as white

I assume here that we are talking about Ashkenazi Jews whose families came from Europe and experiences with whiteness in the context of the United States. I argue based on the data that I have collected that these individuals have an off-white racial identity imposed on us by white gentiles in the United States. For example, many white gentiles still believe in and articulate the narrative of hooked nosed Jews with hunched backs and curly hair, weak Jewish men, over assertive Jewish women, etc. When asked questions about "whites" none of these narratives

came up. Whites were smart, intelligent, nice, people. The men were strong and the women were kind. Thus, I argue the racial framing of "Jew" and "white" are incongruent in the minds of many white gentile Americans to this day and the narratives they use to articulate that frame have changed little since the Eugenics era. At the same time, I recognize that as a secular Ashkenazi Jew, I have access to many white privileges that exist in society when I cover my Jewish identity.

Karen Brodtkin has a great book titled *How Jews Became White Folks* (even though she means off-white folks) that details the historical change in imposed racial identities for Jews. She argues it occurred in the post-WWII era but I argue it occurred more slowly over U.S. history beginning with Jews being declared legally white much earlier and then social acceptance of Jews as off whites occurring post WWII.

I think Joe hit the nail on the head with the discussion of Aryan/non-Aryan and white/non-white. Although Hitler and the Nazis did use different terms, they looked to systemic white racism in the United States as a model for Nazi Germany (the most recent book in the area is titled *Hitler's American Model*) and it is clear it Hitler's writings that he viewed the white racial category and the Aryan category as congruent racial categories and that both were destined to rule the white nationalist world Hitler envisioned.

Finally, Joe's point about the ability of marginalized groups to adopt white racial framing is also important. Sadly, I have experienced situations where anti-Black and other forms of racism are articulated by Jews who themselves are the targets of white supremacy.

Best,

Thaddeus



Feagin, Joe R <feagin@tamu.edu>

Tue, Feb 2,
8:07 PM

to me

<https://exchange.tamu.edu/owa/?ae=Item&t=IPM.Note&id=RgAAACQSXBeYlihR7%2b5iQEKXaNpBwDx1PjLk1VoQr%2b2p%2bytwxjNAAAADUXAAACo5yq4TQRaSqCQwc hITza2AAKceyMBAAAJ>

I just got this email. These Christian nationalist books might also be of interest>? JF

From: Timothy Jackson [shermanzelechin@gmail.com]

Sent: Tuesday, February 2, 2021 11:09 AM

Thaddeus Atzmon

Assistant Professor of Sociology

Department of Psychology, Sociology, Social Work, and International Studies | Mount Mercy University
311 Warde Hall, 1330 Elmhurst Dr. NE | Cedar Rapids, IA 52402
Phone. 319.777.2968 | E-mail. tatzmon@mtmercy.edu
Pronouns: he/him/his

From: Feagin, Joe R <feagin@tamu.edu>

Sent: Monday, February 1, 2021 10:57 AM

To: Atzmon, Thaddeus <tatzmon@mtmercy.edu>

Subject: FW: Are Jews "White?"

CAUTION: This email originated from outside of the organization. Do not click links or open attachments unless you recognize the sender and know the content is safe.

Hi, can you reply to him too, see below. Thanks, Joe

From: Feagin, Joe R

Sent: Monday, February 1, 2021 10:53 AM

To: Timothy Jackson

Subject: RE: Are Jews "White?"

Dear Thaddeus and Joe,

Firstly, Thaddeus, thank-you for your reply.

I like your description of many Jews today in the US as "off-white" rather than "white."

An important question then that I would like to pose to you both is this: to what extent do Jews - if defined as "off-white" - participate in and bear responsibility for the white racial frame? I suppose this really depends upon individual Jews and their beliefs and actions. So perhaps the question should be "reframed" (pun intended) as, to what extent can the Jewish community in America (if there really is one monolithic community, which I doubt) be held accountable for reinforcing the white racial frame? If Jews are defined as "non-white" by whites and also as "non-white" by themselves, are they still collectively responsible for it? Or, because of their special status as either "non-white" or "off-white" are they essentially "deframed" or standing outside the frame?

I think that you are correct that Jews as a group were generally significantly "darker" - much more "pigmented" - in the US before WW2, and that they have gradually become "lighter" ever since that time; however, even today there remains a substantial subgroup

of "non-white" Jews, although their skin may be white. Do we have any data about this phenomenon? My mother was beyond any doubt one of these white skinned "non-white" Jews.

In Europe, before and during WW2, where there were very few Blacks, and also very few ethnically "dark" Jews (so-called "Arab Jews"), the issue was *not* the "color" of the Jews but their "race." So, the vital distinction there was made between "arisch" and "nicht arisch." Once the Nazis took power in Germany, and then conquered Europe and large parts of European Russia (the Pale of Settlement), being "nicht arisch" became a death sentence.

North America did not exactly welcome Jewish refugees when they were fleeing the Nazis. In Canada, for example, where I grew up, "None was too many" (the title of an important book about this subject). I am certain that the white racial frame played a crucial part in that adamant and heartless refusal to admit desperate Jewish refugees. Do you think that the few fortunate Austrian and German Jews who were admitted and tried to make a fresh start here should be held accountable for the white racial frame that was already well entrenched? Especially in light of the possibility that the "off white" Jews may not be culpable for erecting and perpetuating that frame. Anecdotally, we know that many of these Austrian and German emigre intellectuals, both Jewish and Gentile, who fled here bringing new expertises from Europe both did not understand and then could not accept the American white racial frame. What is your opinion about this issue?

With best wishes,

Tim



**Feagin,
in,
Joe
R**

Feb 2, 2021,
10:14 AM

Thanks for the savvy points, hope all is well, Joe _____ Fr
[tatzmon@mtmercy.edu] Sent: Monday, February

4

Feagin, Joe R <feagin@tamu.edu>

Tue, Feb 2,
10:18 AM

to me, Thaddeus

Tim, good questions. Since my wife is in the hospital, I will be brief. The short answer is that most Americans of all backgrounds, but to greatly varying degrees, reinforce or

perpetuate the dominant white racial frame. I show this with data in my WRF book. However, some folks, like Blacks especially but also Jews, have developed partial or strong counter-frames that oppose, often vigorously, that dominant white racial frame. And all of us are multi-framers as well, so we can operate out of both depending on the situation. It is basically an empirical question as to how much of each individuals or large or small groups do that. Hope that helps, later, Joe

From: Timothy Jackson [shermanzelechinchin@gmail.com]
Sent: Tuesday, February 2, 2021 9:26 AM
To: Atzmon, Thaddeus
Cc: Feagin, Joe R

Feagin, Joe R <feagin@tamu.edu>

Tue, Feb 2,
1:18 PM

to me

Hi, sadly, almost everyone in this society operates, some of the time at least, out of the white racial frame. Ever since elite white Christian men created most of the major institutions of this society and esp their framing and normative structure, such as our legal and political system-- all buttressed by the many myths and narratives of that four centuries old white racial frame. Please See my White Racial Frame book for much detail providing that statement.. That frame is way more than racial bias, as it includes racist narratives, images, emotions, etc....

More later, Joe

From: Timothy Jackson [shermanzelechinchin@gmail.com]
Sent: Tuesday, February 2, 2021 11:09 AM
To: Feagin, Joe R
Subject: Re: Are Jews "White?"

Dear Joe,

I am sorry to hear about your wife, and hope that she recovers well.

Thank-you for your comment. At some point, when time permits, it would be nice to discuss a number of points in depth with you.

The notion of a "counterframe" seems to me important and very useful contribution to the discussion. As you can see, I am especially interested in German and Austrian Jewish intellectuals and thinkers in those German-speaking countries in the inter-war period, and also in their lucky few students who made it here. I don't think that it is correct to include them in the generalized "white racial frame" just because their skin may have been white. Not only is that far too simplistic, but, by making them accountable for a racist system they did not create and in which they never participated,

it has bad connotations.

With best wishes,

Tim

Atzmon, Thaddeus <tatzmon@mtmercy.edu>

Feb 3, 2021,
4:29 PM

to me, Joe

Hi Tim,

I do agree that Broadkin's title is misleading but she herself uses the term off-white in the first 2 pages of her book.

Jews were first legally declared white in the United States under the 1970 Naturalization act where they were included under "free white persons". However, Jews did not gain social acceptance as off-white or conditional white until American society had a deeply internalized rejection of Nazi culture (but not white racism) and the antisemitism that was associated with it. None the less, white racist ideas about Jews remained alive in backstage social interaction that Picca and Feagin discuss in their book.

On the last point, I would say that off-white Jews who retain a Jewish identity cannot ever be fully white because the deeply embedded racist frames that whites hold also target Jews. This is an important nuance that many people do not pick up on, sadly. While Jews cannot collectively be held responsible for the dominant white racial frame, sadly some individual white Jews do reproduce white racial framing and white supremacy in their actions despite the fact that it is not in their best interest. So, I would agree with the last point with that one important caveat.

Best,

Thaddeus

Thaddeus Atzmon

Assistant Professor of Sociology

Department of Psychology, Sociology, Social Work, and International Studies | Mount Mercy University
311 Warde Hall, 1330 Elmhurst Dr. NE | Cedar Rapids, IA 52402
Phone. 319.777.2968 | E-mail. tatzmon@mtmercy.edu
Pronouns: he/him/his

From: Timothy Jackson <shermanzelechich@gmail.com>
Sent: Wednesday, February 3, 2021 8:35 AM
To: Atzmon, Thaddeus <tatzmon@mtmercy.edu>; Feagin, Joe R <feagin@tamu.edu>
Subject: Re: Are Jews "White?"



**Atzmon,
Thaddeu**

Feb 3, 2021, 4:30
PM

s

Apologies, that is the 1790 Naturalization Act*. From: Atzmon, Thaddeus <tatzmon@mtmercy.edu> Sent: Wednesday, February 3, 2021 4:29 PM To

----- Forwarded message -----

From: **Atzmon, Thaddeus** <tatzmon@mtmercy.edu>
Date: Wed, Feb 3, 2021 at 4:29 PM
Subject: Re: Are Jews "White?"
To: Timothy Jackson <shermanzelechich@gmail.com>, Feagin, Joe R <feagin@tamu.edu>

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Sent: Wednesday, February 3, 2021 4:29 PM
To: Timothy Jackson; Feagin, Joe R
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Thaddeus

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Pronouns: he/him/his

From: Timothy Jackson <shermanzelechin@gmail.com>
Sent: Wednesday, February 3, 2021 8:35 AM
To: Atzmon, Thaddeus <tatzmon@mtmercy.edu>; Feagin, Joe R <feagin@tamu.edu>
Subject: Re: Are Jews "White?"

CAUTION: This email originated from outside of the organization. Do not click links or open attachments unless you recognize the sender and know the content is safe.

Dear Thaddeus,

You wrote that

Karen Brodtkin has a great book titled How Jews Became White Folks (even though she means off-white folks) that details the historical change in imposed racial identities for Jews. She argues it occurred in the post-WWII era but I argue it occurred more slowly over U.S. history beginning with Jews being declared legally white much earlier and then social acceptance of Jews as off whites occurring post WWII.

Questions: When, where, and how were Jews declared legally white?

The distinction between "White" and "Off-White" seems to me absolutely crucial. Brodtkin's title is inaccurate if she really means "Off-White." "Off-White" Jews cannot really become "White Folks." For that reason, Jews cannot enjoy all the privileges and concomitantly cannot be held collectively responsible for all of the wrongs of the white racial frame. What do you think?

Best wishes,

Tim