

## *Obituaries*

### H. WILEY HITCHCOCK

The field of American music studies lost one of its pioneering giants when musicologist H. Wiley Hitchcock died in New York City on November 5, 2007. Hitchcock had been a supportive member of the American Antiquarian Society since 1987; indeed, he confided his affection for AAS to me when he toasted my own election some years later by reflecting, 'This is one of those honors that *matters!*'

H. (Hugh) Wiley Hitchcock was born on September 28, 1923, in Detroit, Michigan. He received his B.A. degree in 1944 from Dartmouth College and his Ph.D. in musicology from the University of Michigan in 1954. He taught first at Michigan, where he counted among his students Richard Crawford (elected an AAS member in 1975). In 1961 he accepted a faculty position at Hunter College, thus beginning a residency in Manhattan that sustained him the rest of his life. He moved his professorship in music to Brooklyn College, part of the City University of New York system, in 1971. In that year too Hitchcock founded the Institute for Studies in American Music at Brooklyn College, giving early scholarly foundation to the developing field of American music studies. In 1980 he was named Distinguished Professor of Music at CUNY. His many students in the Ph.D. program at CUNY have since come to form a critical core of the still-rising generation of American music scholars. Wiley Hitchcock retired to a busy and productive life of research, writing, editing, travel, and grandchildren in 1993.

Hitchcock's honors were legion. He was president of the Music Library Association in 1966-67 and of the Charles Ives Society

from 1973 to 1993. He was elected to arguably the highest position in his discipline—the presidency of the American Musicological Society—in 1990. Four years later this election was followed with honorary membership. In 1995 he was ordained a Chevalier de l'Ordre des Arts et des Lettres. He completed his sweep of nearly all the honors available to a musicologist in 2003, when he received the Lifetime Achievement Award from the Society for American Music (of which he was a charter member).

Hitchcock published and lectured widely on American music. The peaks in the range of his work include a general history, important monographs, an encyclopedia, and editions of American and European music. His survey of American music, *Music in the United States: A Historical Introduction* (Englewood Cliffs, N.J.: Prentice-Hall, 1969), gave seminal shape to the field, appearing as it did at a time when musicologists and students were beginning to take the subject seriously; it continues to be widely used in American college classrooms. No scholar or student of American music studies has been untouched by this volume, especially by the notion that American music can be approached broadly from two perspectives: that of the cultivated tradition and that of the vernacular. The book, which Hitchcock wryly referred to as 'MinUS,' is now in its third edition (2000), and plans are underway for a fourth. Hitchcock was lead editor for the monumental, four-volume *The New Grove Dictionary of American Music*, published in 1984 by Macmillan, a work that still serves as the standard reference work on the subject. He will be the first scholar to have edited two numbers in the *Music of the United States of America* series (a projected forty-volume set of critical editions of music that collectively represent the breadth and depth of American music) when his edition of Virgil Thomson's *Four Saints in Three Acts* is published in 2008; his *Charles Ives: 129 Songs* was issued in 2004.

Although born and reared in Michigan, Hitchcock came to epitomize 'The New Yorker.' Confident in bearing, erect in stature, alive to the wonders of the world around him, he had a carriage about him that was casual yet sophisticated, accessible and open but cosmopolitan. (I many times pondered, with considerable

envy, how tie-less, tweeded, and shod in pigskin loafers he could appear so relaxed and still so *dashing*!) Worldly and well-travelled, he and his wife, art historian Janet Cox-Rearick, regularly spent summers in Florence, where Hitchcock often indulged in his 'other' research, that of seventeenth-century Italian and French music, especially the operatic. He was gregarious and convivial; laughter came easily to him and was joyously shared with those around him. As a scholar, teacher, and editor he was always supportive but maintained rigorously high standards, which could lead him to be direct, even forceful, in constructive criticism of one who failed the Hitchcock rule. Those of us on the end of that criticism (and most of us have been at some time or other!) were appropriately upbraided, but honored as well for this was *the* Wiley Hitchcock reading our work carefully and taking its matter seriously. We were always the better for his touch.

The size of the hole he leaves in our lives and our disciplines is unmeasured and unmeasurable. A call goes out for a requiem, solemn in tone, but climaxing in a rousing, joyous fuguing tune that combines the strands of a rich life exceedingly well lived.

Dale Cockrell

### KENNETH G. LEACH

THE *Brattleboro [Vt.] Reformer* printed a report: 'Kenneth G. Leach of 19 Elm St., Brattleboro, died at home on Sunday, Oct. 21, 2007. Mr. Leach was born on Dec. 2, 1926, in Chicago, Ill.,

The writer is grateful to those who shared recollections and information about Ken, namely: Richard Adelson, North Pomfret, Vermont; John Crichton, San Francisco; Charles Cummings (Ken's friend and lawyer of Brattleboro); Ellen Dunlap, American Antiquarian Society; Steve Finer, Greenfield, Massachusetts; Robert Fraker, Lanesboro, Massachusetts; Kevin Graffagnino, Vermont Historical Society; James N. Green, Library Company of Philadelphia; Douglas Harding, Wells, Maine; David J. Holmes, Hamilton, N. Y.; Jeffrey Marshall, University of Vermont; Matthew Needle, Newburyport, Massachusetts; William S. Reese, New Haven, Connecticut; John Waite, Ascutney, Vermont; Clarence Wolf, Bryn Mawr, Pennsylvania; and Michael Zinman, Ardsley, N.Y. Written reminiscences by some of these colleagues of Ken are on file in the Manuscript Department of the American Antiquarian Society.

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