Spring Conference of the Sonneck Society

Two Centuries of Music in America
Conference by the Sonneck Society, to be held at Queensborough Community College, the City University of New York, Bayside, New York, May 28 - 30, 1976.

Friday, May 28, 1976
10:00 - 11:30 Meeting of the Officers of the Society
12:00 - 1:30 Registration
1:30 - 2:15 Directions and Aims of the Society
Irving Lowens and Gilbert Chase
2:30 - 4:00 Anton P. Heinrich, Gilbert Chase, presiding
David Barron and Neely Bruce
4:15 - 5:45 Howard Shanet and Wilbur Maust
5:45 - 6:30 No host cocktail reception
8:30 - 10:30 The Western Wind, vocal sextet, in a concert of Early American Vocal Music. New England anthems and plain tunes by Yankee singing masters Billings, Morgan, Reed, and Law, are combined in this concert with mostly anonymous Southern folk-hymns, fugging-tunes, and revival songs. Described as "a superb ensemble of six singers," the Western Wind presents "a body of American song that is almost completely unknown to the twentieth century despite its extraordinary loveliness and strong character." (Washington Star News)

Saturday, May 29, 1976
9:30 - 11:00 Symposium: Topics in Eighteenth Century Music
Jon Newsom, presiding, with Kate van Winkle Keller, Richard Crawford, and Nicholas Temperley
11:15 - 12:45 Nineteenth Century Music Collections. Victor Yellin, presiding, with Arthur Schrader and Alan Buechner
2:30 - 3:30 Recital of American Piano Music, 1780-1810, by Neely Bruce, including The Battle of Trenton, Variations on Hosier's Ghost, and selected dances by Reinagle, and performed on a period piano
3:45 - 5:15 American Piano Music, Alan Mandel, presiding, with Margery Lowens and Addison Reed
6:30 - 11:00 Liberty Supper (Sonneck Society Banquet), with Howard Hanson, guest of honor, and Allen Britton, keynote speaker, featuring a colonial evening of food and entertainment, with punch reception, colonial roast beef dinner, thirteen formal toasts with appropriate musical selections, A Revolutionary Celebration by the After Dinner Opera Company, including the complete performance of Buxom Jean, and ending with country dancing for all led by James E. Morrison of the Country Dance & Song Society of America.

Sunday, May 30, 1976
10:00 - 11:30 Nineteenth Century Popular Songs, Vivian Perlis, presiding, with Lester Levy and John Graziano
Meeting of the Sonneck Society

11:45 - 1:30
The Harmonic Society, a chamber orchestra in colonial costume recreating concerts given by Morgan, Flagg, and Steiglitz, with the assistance of the band of the 64th Regiment of Foot, in Boston during the years 1771-74. The program will include works by Arne, Stanley, Filtz, Abel, Gossec, Piccini, Handel, and Lord Kelly.

3:00 - 5:00

Notes on Members

1. Professor Robert Copeland of Mid-America Nazarene College, Olathe, Kansas, continues with his work on the music of Isaac B. Woodbury. On January 28, he spoke on Woodbury's work before the Beverly, Mass. Historical Society; a lecture which, regretfully, the editor could not attend. Dr. Copeland has also conducted Dvorak's cantata "The American Flag" with his college's Chamber Choir and the Olathe (KS) Community Orchestra; has directed the Chamber Choir on an eleven day tour with concerts of American choral music (Indianapolis, Pittsburgh, Washington D.C., Philadelphia, Boston); has given public lectures on Isaac Baker Woodbury at the University of Missouri - Kansas City. Current research (in addition to Woodbury): looking for English and American secular cantatas before 1854.

2. The fourth in a series of articles by Mason Martens on "Anglican Church Music in the Colonial Era" has appeared in the November 1975 issue (Vol. 1, No.5) of the Bicentennial Newsletter of the Episcopal Church, produced for the Committee on Observance of the Bicentennial of the Nation by Seabury Professional Services, 815 Second Avenue, New York City, 10017, from whom free copies are available.

3. Nyme Cooke, 18 Belfry Terrace, Lexington, Mass., is now directing the Walden Consort, a choral ensemble specializing in the compositions of early American musicians. Ms. Cooke and the Consort will appear March 20 in Lexington, Mass. In addition to her conducting and lecturing, Ms. Cooke was given National Endowment support to write her Lexington Harmony; Early American Choral Music, a collection of what she considers to be the most outstanding compositions of the Yankee tuners. Also to be included are detailed biographical sketches of the composers, notes on the historical and musical background, a description of the social milieu and the functions the music served in its day, a discussion of the tuner smiths' musical style(s), notes on performance practice, an annotated bibliography and discography.

Communications

1. From Dr. Charles Kaufman: Charles Kaufman, of Hunter College and the Mannes College of Music, writes concerning his current activities as follows: "At present I have the following in the works: 1) An annotated edition of musical extracts from the Diaries of George Templeton Strong. 2) A study of Owen Wister's musical activities including his compositions. 3) An update on my study of Dr. George K. Jackson. 4) An annotated edition and study of Cotton Mather's writings on music."

2. From William C. Loring: William C. Loring, 394 The Paces, 77 E. Andrews Drive, Atlanta, Georgia, who has examined and written about the music of Arthur Bird, writes: "Mr. Sam Dennison, the Curator of the
Fleisher Collection, has asked me to notify you, as a recipient of my monograph on The Music of Arthur Bird, of the following change in the availability of Bird's works. When about a year ago I sent you a complimentary copy of that explanation of American composers of the 1880's and '90's who might be of interest for Bicentennial Americana programming, the availability of Bird's works, other than by purchase of photocopies from the Library of Congress, was limited. Now, however, Mr. Sam Dennison, Curator, Fleisher Collection of Orchestra Music, The Free Library of Philadelphia, Logan Square, Philadelphia, Pa., 19103 (Tel. 215-686-5313) tells me he has acquired and processed for circulation all of Arthur Bird's works for orchestra and for solo instrument with small orchestra, and most of his chamber music, as marked in the catalog at the back of the monograph with an FC. So, the Fleisher Collection will now welcome your inquiries for scheduling loans of Bird's scores and parts - for free except for mailing and insurance charges as you know - for readings, performances, or recordings. This lending service includes universities, etc., world-wide. It may also be of interest to report that, as a result of the monograph and the Fleisher Collection's service, several organizations are programming some Bird in 1976. The Opus 5: A (Mardi Gras) Carnival Scene (9:30 minutes) is being recorded by one orchestra in January and performed by at least two others this season. The equally typical Opus 6: Second Little Suite (16 min.); Opus 16: Introduction and Fugue for Orchestra and Organ (14 min.); the pastoral Concert Overture in D; the Two Episodes for Orchestra (8 min.); the Serenade and the short dances for string orchestra; and the nonet for woodwinds (6 min.) and the two suites for double quintets of woodwinds and horns (including the Op. 40 Paderewski Prize-winning Serenade) are also receiving attention. Incidentally, as a result of requests, I have had a revision of that monograph and catalog (with times) printed on better stock, and, if you know of anyone who might want one, it is available for $5.00 from me."

Profile No. 3

Profile No. 4

Anna-Marie Ettel, 465 W. Wheeleock Pkwy., St. Paul, Minn., says that she has long felt the need for an organization such as the Sonneck Society, especially in the past few years when she was attempting to assemble a collection of 19th century music in somewhat of a vacuum, having found only one other person in Minnesota who shared her interest. She is a church organist, homemaker (Mrs. Michael P. Ettel) and a collector of 19th century popular lithography and music from the period 1830 to 1870. Pictorial covers of music provide a great source for a broad study of the period and consequently for the past 8 or 10 years she has concentrated on music and today has a fair-sized collection, possibly the largest music collection of the pre-Civil War era in the area. The past several years she has been a lecturer for Dr. Johannes Riedel's class in American Popular Music at the University of Minnesota. This past spring she appeared on two programs of Dr. Riedel's 10-hour American Popular Music course, which was offered for credit over the local educational station, Channel 2, KTCP-TV. She also assisted Dr. Riedel in researching a paper on Henry Russell, which will be published soon by the University of Utah.

Correction

In the report on the Yankee Doodle Society, presented in our last newsletter, the name of Dana Chalberg, leader of the American Music Consort, was omitted. Mr. Chalberg may be reached at 2935 11th Street, Santa Monica, Ca., 90405.

A Bicentennial Editorial
(Or, Why I Study American Music)

Most musical people who are concerned with understanding America's musical history agree that an important focus should be on the American society itself and its interrelation with the forces that shaped its culture. As Sidney Finkelstein states, music has "a social frame of reference", and "to place a work of music into the context of its social setting, thus giving a particular clothing to its general portrait, is the only way to understand it completely, for it is this society, with its problems and conflicts, that has engendered the psychology revealed in the musical portrait."

America is a modern society growing old. After two hundred years of experimentation with democratic life, there has arisen an urgent questioning of the quality of that life - its significance in the past, its meaning of today, and its portents for the future. The answers concern not only America but the world, for what America is, the world may become.

Since music, perhaps more than any other art, is a sensitive reflector of the human experience, an imperative need exists for an examination of music's role in a democratically-based society, the American society. There is an equally imperative need to form new premises for evaluating the American musical experience, to avoid value judgments inapplicable to the New World, and to be wary of artificial distinctions between what is perceived to be America's aristocratic, middle-class, and popular musical expressions, since the cultural lines are often blurred and may be inextricable, one from the other.

Moreover, it is the musical requirements of the American people
that should honestly be considered, no matter where the inquiry leads, and no matter what role, artistic or non-artistic, the people chose for their music to play. Within this scheme, the various functions of the musician, as citizen, composer, performer, and teacher must come under scrutiny. For example, rule by the majority and the demands of the many imply a crisis of identity for the solitary creator, who may wish himself an artist only to find himself relegated to the role of an artisan, who may wish to make society give him heed only to find society more forcibly demanding that he heed its needs.

Does this conflict serve a cross-fertilizing purpose, a musical check-and-balance? Is there an essential duality in America's musical experience, a mingling of the points-of-view of not only the artist and artisan but the professional and amateur, the aesthete and sensualist, the person of intellect and sensitivity and the commonplace human who is vulgar, irreverent and impatient with profundity? Is one necessary to keep his opposite on the straight path? So often, it seems, upsetting the balance has permitted a one-sided domination that led to a shriveling up of a real source for America's musical strength.

Finally, until recent times, most of the social and secular musical compositions in which Americans found meaning were uncomplicated and brief. For today's audiences to comprehend and enjoy these works fully, they must understand, as representative of a host of other composers' views, George Root's decision not to engage in "trying to do useless great things" but to attempt to satisfy the "tens of thousands of people whose wants would not be supplied at all if there were in the world only such music as they (the critics) would have." Root felt quality and vitality were to be found in compositions "from the simplest to the highest," from the truly original and new work, to one that "not only delights and benfits the world but is regarded in an important sense as original" by its audience. For him the real test was whether his compositions would be "received and live in the hearts of the people."

Root's humility is attractive; his democratic bent obvious. A little of his spirit must accompany every investigation into and understanding of America's musical history. - Nicholas Tawa

Postscript to an Editorial

We continue to welcome any information that can be of interest to all members. What are you, or persons known to you, doing in American music? Are there books, scores, periodicals, recordings, or concerts that should be called to the attention of the general membership? Is there significant research we should know about? Do you have a point-of-view, however controversial, concerning American musical culture that you would like to share with others? Write to: Nicholas Tawa, Editor, Sonneck Society Newsletter, 69 Undine Road, Brighton, Mass. 02135.

The Yearbook for Inter-American Musical Research
(Editor's note: This is the first of a series of items, that will be appearing in forthcoming issues of the Newsletter, which will be on periodicals containing articles on American Music.)

The Yearbook for Inter-American Musical Research was founded by Gilbert Chase in 1964 as an adjunct to the Inter-American Institute for Musical Research at Tulane University. The first issue of Yearbook,
Volume I (1965), was a direct result of the first Inter-American Conference on Musicology organized by the Institute at the Library of Congress, April 29 - May 2, 1963. The policy has been to publish articles in the principal languages of the western hemisphere: Spanish, Portuguese, English and French. Beginning with Volume VI (1970), the publication of the Yearbook was taken over by the University of Texas at Austin, sponsored by the Institute of Latin American Studies and the Department of Music. Gilbert Chase continued as Editor, and in 1969 Dr. Gerard Behague was appointed Associate Editor. The current issue (Volume X, 1974), marks the tenth anniversary of the Yearbook. Of special interest to members of the Sonneck Society is the series of articles on American music bibliography by D.W. Krummel which have appeared in the Yearbook since 1971. In spite of rising costs, the price of the Yearbook is still only $5.00. Inquiries and orders for subscriptions should be sent to: Yearbook for Inter-American Musical Research, Institute of Latin American Studies, SRM 1324, University of Texas at Austin, Austin, Texas 78705. (Back issues are also available at the same price.)

Some New Publications


The American Folklife Center

On December 19 the Congress passed H.R. 6673, a bill to provide for the establishment of an American Folklife Center in the Library of Congress. The President was expected to sign the bill soon, thus enacting legislation that has been before Congress for several years. The final version of the legislation provides for a Board of Trustees consisting of four members appointed by the President from Federal agencies, four each appointed by the President pro tempore of the Senate and the Speaker of the House (all eight from private life), and five ex officio members: the Librarian of Congress, the Secretary of the Smithsonian Institution, the chairman of the National Endowment for the Arts, and the National Endowment for the Humanities, and the center's director. The American Folklife Center would have a coordinative function both in and outside the Federal establishment to carry out appropriate programs...
to preserve, support, revitalize, and disseminate American folklife through such activities as the collection of archives, research, performances, exhibitions, festivals, workshops, publications, and audio-visual presentations.

Operations under the American Folklife Center must await the appointment of the members of the Board of Trustees and the availability of appropriations. For fiscal year 1976 (including the transition period) the law authorizes $133,580; for fiscal year 1977, $295,000; and for fiscal year 1978, $349,000. Implementing regulations will be issued by the Librarian of Congress early in 1976.

Bicentennial Folk Music Album, Library of Congress

Five albums of the Bicentennial Album of Folk Music in America have been completed and will be available for sale in 1976; an additional eight are in various stages of preparation. The completed albums are: LCB-1 Religious Music; LCB-2 Songs of Love, Courtship and Marriage; and three volumes - LCB-3, 4 and 5 - of dance music (breakdowns and waltzes; polkas; ragtime; jazz; and more). Materials for the records are being drawn from the Library's Archive of Folk Song, whose collection of field recordings of American folk music dates back to 1890, as well as from a wide range of early commercially produced recordings for which permission to use has already been granted and from new field and studio recordings made especially for the project. The series will consist of 15 long playing records with descriptive annotations for each selection in accompanying booklets. The project is funded by a matching grant from the National Endowment for the Arts. An important by-product of the anthology has been the cooperation of major record companies that have agreed to allow the Library to have test pressings made of important historical folk recordings, many of which have never been released.

Music in New Mexico

On February 13 and 14, 1976 a workshop that served as an introduction to the music of New Mexico was held at the School of Music, Eastern New Mexico University. The sessions were designed to present an understanding of these music within their respective cultural settings. The music of Spanish-speaking peoples, Native Americans, Blacks, and Anglo-Americans in New Mexico, including folk, art, and dance genres were studied. The sessions were as follows: 1) Native American Music in New Mexico 2) Concert of music based on Native-American and Mexican-American themes for band and choir. 3) Anglo and Black music in New Mexico 4) Mexican-American music in New Mexico 5) The Matachines Dance 6) Dinner at Casa de los Arcos with speaker. 7) Concert by Antonio Mendoza, among the guest speakers were John Reyna, Taos Pueblo; Charlotte Frisbie, Southern Illinois University; Edward Wapp, University of Minnesota; Ruben Cobos, University of New Mexico; Alex J. Chavez, Adams State College; Ismael Valenzuela, Albuquerque; George Agogino, Eastern New Mexico University. Musical performances by local students included Native American, Mexican American, Black American, and Anglo American music. For information on what transpired at this workshop, write to: J. Richard Haefer, Program Director, Title III Multicultural Music Program, School of Music, Eastern New Mexico University, Portales, New Mexico 88130. (Tel. 505-562-2771)
The Smithsonian Collection

The Smithsonian Institution is engaged in making available carefully selected reissues of important but rarely heard original recordings - Authentic new renditions of historically valuable American music frequently played on original instruments from the Smithsonian. Each recording comes complete with authoritative and extensive background information and discography. The following albums are now available:

- King Oliver's Jazz Band/1923 1 LP set $9 ($8 for Smithsonian members)
- Louis Armstrong and Earl Hines/1928 2 LP set $9 ($8 for S. members)
- Music from the Age of Jefferson $6.50 ($5.50 for S. members)
- The Smithsonian Collection of Classic Jazz $24 ($22.50 for S. members)

Also, recently published by the Smithsonian Institution Press is Vladimir Simonsko and Barry Zepperman, Eric Dolphy: A Musical Biography and Discography. $10.

The recordings may be obtained by writing P.O. Box 5734, Terre Haute, Indiana 47802; the book, o/c George Braziller, 1 Park Ave., New York, N.Y. 10016.

Salzburg Seminar

The Salzburg Seminar on Contemporary American Music will take place 28 March - 16 April; it will be a course for professionals concerned with any aspect of music, age range early 20s to early 40s, and will be led by John Eaton, W. Wiley Hitchcock, Claudio Spires and Michael Steinberg. Full details are available from the Seminar at Schloss Leopoldskron, Box 129, A-5010 Salzburg, Austria.

A Puff

The Sonneck Society hopes to further our knowledge of America's musical problems and achievements. The publication by our Society of important research, like the proposed collection of little known articles by Oscar Sonneck, helps to give definition to this knowledge. And the Society's sponsorship of conferences devoted to the American musical scene, for example the announced Two Centuries of Music in America, informs us of what our colleagues are doing. It is time that Americanists ceased to feel like lonely wanderers in an indifferent musical world.

Therefore, for the sake of the cause we believe in so strongly, I urge you to renew your membership in the Society, pledge what money you can toward the expenses of our first publication, and register for the May conference if you are free to come. Conference registration forms will be mailed out soon; the membership renewal form is printed on the next page.
SONNECK SOCIETY MEMBERSHIP APPLICATION FORM

NAME_________________________________________________________

HOME ADDRESS_________________________________________________

TELEPHONE________________________________________________________

BUSINESS ADDRESS_________________________________________________

TELEPHONE________________________________________________________

OCCUPATION_______________________________________________________

SPECIAL AREAS OF INTEREST IN AMERICAN MUSIC________________________

CHECK ONE: RENEWAL____ NEW MEMBERSHIP____

Dues for 1976 are $10.00. Please make check out to "Neely, Bruce, Sonneck Society", and mail the check and application form to:

Professor Neely Bruce
Department of Music
Wesleyan University
Middletown, Ct. 06457

Do you wish to pledge anything toward the Society's first publication?

If you do, please indicate the amount. $_________

We are interested in and continue to welcome comments on your perception of the goals, functions and future of the Sonneck Society. Please use the back of this form for such comments as you might care to make.
The Sonneck Society

The Sonneck Society was incorporated as a tax-exempt educational organization to honor and to further the work of Oscar Sonneck, the first critical scholar and bibliographer of American music. An increasing number of college courses, dissertations, publications, and recordings marks the growing interest in the studies he fostered. Two spirited New England conferences on early American music occurred coincidentally within a few miles and days of each other, and coincidentally also, in the centennial year of Sonneck's birth. The May 1973 conferences brought together many specialists and gave them opportunities for "shop talk" about founding a society that could sponsor similar conferences - more frequently.

Ad hoc committees met thereafter to work out details, and on November 3, 1974, in Washington D.C., 75 people met and voted unanimously to establish The Sonneck Society as a broad-based organization open to anyone interested in the serious study and promotion of American music.

Most of the 101 members who had joined by Summer 1975, were of course musicians, teachers, librarians, and musicologists, but a significant number classified themselves in other pursuits such as law, manufacturing, and the postal service. The scholarly and musical preferences of the members showed an astonishing 46 varieties of special periods and areas that were detailed in the first Newsletter, Summer, 1975. It also summarized comments showing that a majority of members strongly wanted a national organization for American music. Moreover, members wrote of their need to know what others were doing and for a vehicle to communicate with them.

The Society therefore publishes the Sonneck Society Newsletter, edited by Nicholas Tawa, which includes "Profiles" of individual members in addition to Society membership lists, and notices of important musical events, publications, and meetings of sister organizations. All members are urged to contribute to the Newsletter.

The Society co-sponsors conferences with other organizations. Two Centuries of American Music was the theme for the conference, May 28-30, 1976, at Queensboro Community College, Bayside, N.Y.C., 11364.

The Society has proposed a publication program with Gilbert Chase as general editor. Oscar Sonneck and American Music, edited by William Lichtenwanger is to be an anthology of articles by and about Sonneck which are still unpublished or relatively inaccessible. An excellent publisher is interested but a subsidy is necessary to get the project moving. Your tax-deductible contribution could help.

For membership applications and answers to questions about the Society write Arthur F. Schrader, Music Department, Old Sturbridge Village, Sturbridge, Ma. 01566.

The Queensborough Conference

The Sonneck Society, during the Memorial Day Weekend, 28-30 May 1976, held one of the most informative, lively, and enjoyable conferences on American music that this writer has ever attended. Even the crisis of the sudden closing of C.U.N.Y. provided us with a delightful change of scene, from a bustling college campus, to a beautiful white church on a serene rustic hilltop, to a pleasant function room in the Adria Motel with its colorful Spanish restaurant across the corridor. Poor Raoul Camus (and
Amy) were seen on several occasions to be reeling with fatigue as telephones jangled, new meeting places were arranged, and equipment and displays moved from place to place. How Raoul had the energy to conduct that wonderful closing concert on Sunday, we can’t explain.

How refreshing to have papers meant to be read banished to the periodicals, and instead, to attend “talks” with an abundance of live and recorded performances on Heinrich, MacDowell, the Revolution, the fiddle tunes once played by W.S. Mount, tune-classification, Scott Joplin, popular song, and so on, with no speaker bent on an ego-trip, and no listener put to sleep or escaping to the nearest bar. Not that we needed to go to bars. Raoul provided us with delicious, unforgettable, and authentic 18th-century drinks; a Brandy-Wine Shrub, whose recipe (1742) begins “Take two quarts of Brandy...,” and Benjamin Franklin’s Orange Shrub: “To a Gallon of Rum add...”. Enough said.

For the editor, the highlight of the Conference was Neely Bruce’s special rendition of an exceptionally difficult Heinrich piece for piano and voice – Neely’s live virtuoso [] singing to his tape recording of the piano part. Before he finally almost collapsed, some of the audience had achieved a kind of artistic nirvana; others just screamed and one voice was heard excitedly yelling: “Go-go-go”. Another highlight was our banquet – the ad-libbing of the toast givers, the contagious comedy and superlative singing and acting of the After Dinner Opera Company, and the 18th-century country dancing that we all gleefully stumbled through, emboldened by shrub, sherry, and maderia. One hundred fifty six people registered for the Conference.

Nicholas Temperley proposed a vote of thanks to Raoul Camus and his assistants be made a part of the permanent record, saying: “I have never known a meeting that generated so much enthusiasm. And a good part of this is due to the way Raoul has managed to anticipate all our needs and wishes. On top of this has been his incredible resourcefulness in dealing with the situation that faced him when the City University closed the gates of the College at midnight on Friday. Where many would have given up in despair, he rallied his forces and marched on against all the odds to a triumphant conclusion.

To volatile fribbles we never did yield,
With Raoul at the helm and his men in the field.”

Approval was unanimous.

Attention

For those persons, libraries, and other institutions wishing to obtain copies of “Two Centuries of Music in America”, the 60 page booklet, complete with photographs and program notes, which was issued for this historic Bicentennial occasion, please write to Nicholas E. Tawa, Newsletter Editor, 69 Upton Rd., Brighton, Mass. 02135. There is no set price for a copy, but any contribution to the publication fund will be welcomed instead, the money going to the fund for our first publication.

Business Meeting of the Sonneck Society
30 May 1976 - Queensborough, N.Y.

After the minutes of the previous business meeting were read and approved, Neely Bruce, treasurer, reported that the sum of $330 has been collected thus far toward the Publication Fund and, excluding the money in the Fund, there was a balance of $645.20 left, after expenses totaling $1108.78.

Irving Lowens, in place of the ill and absent Gilbert Chase, Chairman of the Publications Committee, reported that William Lichtenwanger had agreed to become editor of the Oscar Sonneck volume, gratis. The volume itself is almost ready to go to the publisher. The Society still urges that,
in addition to the 40 members who have already contributed to the Fund, others help by making a tax-deductible contribution. The next publication of the Society may well be of a more popular nature, to satisfy the needs, in particular, of music educators.

Arthur Schrader, Chairman of the Membership Committee, reported that as of 30 May, there were 152 paid-up members of the Society. He stressed the point that membership is for the calendar year - January 1 through December 31 - and not for a year after the date of membership. Dues continue at $10 annually, whether for individuals, libraries or institutions. Membership is open to any person or institution interested in joining.

Nicholas Tawa reported that the Newsletter had grown in size and was now to be issued three times yearly, in March, June and September, with a fourth issue in December possible, if it seemed warranted. Members were asked to report on concerts, new publications, musical events, etc. before they happened so that other members could anticipate them.

Irving Lowens reported that since officer's terms ran for two years, a Nominating Committee has been set up, chaired by Alan Buechner. Mr. Buechner will appoint the other two members of the committee. Only one of the three may be a member of the present Board. The committee is asked to propose not just one slate of officers, but a choice.

Under New Business, Vivian Perlis proposed that the Society members think of the 20th century not simply in terms of musical history but also as a period for collecting and preserving all kinds of materials related to the recent past. She added that the Conference had been of great value to her own areas of interest because many people had made important suggestions to her.

In response to questioning, Irving Lowens said that while the 1977 Conference would be held in Williamsburg, Virginia, there was no restriction whatsoever as to the kinds of topics that might be taken up. Nor did this mean that future conferences would be held only on the Eastern seaboard. In 1978, for example, the meeting might be held at the University of Michigan or another area in the Midwest. A move further west would take place when conditions seemed favorable.

Joseph Byrd spoke next, saying that the Newsletter was extremely important and served to hold the membership together. He and other California members were pleased with its contents and its editorial direction. He proposed that the number of pages per issue be expanded and the issues appear more frequently.

Neely Bruce praised the Conference, saying that the informal, social aspects of the Sonneck Society were happily in evidence throughout the three days and that a spirit of comraderie made Queensborough one of the most satisfying and refreshing meetings he had ever attended. Loud expressions of approbation greeted this statement.

At the close, Nicholas Temperley proposed that a vote of thanks to Raoul Camus and his assistants be put on record for a job well done under trying circumstances. The resolution was passed by acclamation.

Notes on Members

1.) Robert Cumming, baritone, who is a member of a musical team that includes another baritone, Leighton Phraner, and a pianist, Judith Jonson, has been very active in presenting programs of American 18th to early 20th-century songs and piano pieces. Originally from Nebraska, Mr. Cumming is not only a singer but also the composer of an operetta, Rumpelstilskin, an investigator into the songs of the American people, editor-in-chief of the Music Journal, and producer of musical stage works. A few weeks ago, as member of the "Songs of the American People," Cumming-Phraner duo, he performed at the opening of the N.Y. State Education Department's convention. The theme was "Toward Humanizing Education".
2.) Miriam Barndt-Webb of Amherst Mass. has gone a long way toward putting together an inventory of early music manuscripts of the Pioneer Valley. She also has uncovered several valuable early editions of hymns, some of which are little known to most Americanists. Ms. Barndt-Webb, at present teaching at Hampshire and Smith College, hopes to finish her listing of early music in the Valley before she leaves for a new position at Bowdoin College, Maine.

3.) Barbara Owen of Pigeon Cove, Mass., tells us that her collection, *A Century of American Organ Music, 1776-1876*, issued last year by McAfee Music Corp., has been selling extremely well. Volume II of the same title was sent to the publisher a short time ago and is expected to appear in early summer. Due to appear this spring is another collection of hers, *10 Hymn Preludes by 19th Century American Composers*, from Sacred Music Press. This winter, asked to advise New World Records in the production of a recording (made by Richard Morris) of 19th Century American organ music, she wrote extensive liner notes for same. In March, she gave an illustrated lecture on American organ music for the Boston Chapter of the American Guild of Organists, and will give a similar program during the national convention of the A.G.O. this coming summer in Boston. She is also engaged to give talks on the American organ and its music in Jacksonville, Fla., Syracuse, N.Y. and at Westminster Choir College during the next few months; a similar talk was given for the Northern N.J. Chapter of the A.G.O. in January. She is still doing the final editorial work on a book on the history of the organ in New England, and hopes to have it ready for publication in June. Sometime this summer the Organ Historical Society's bicentennial publication will appear, containing an article by her on organs and music at the Philadelphia Centennial Exposition of 1876. Another article, dealing with organs and organ playing in Colonial days, is appearing this spring in the *Journal of Church Music*.

4.) Gordon Myers and his Trenton State College Bicentennial Singers have been performing 18th-century vocal music before enthusiastic juvenile and adult audiences, mostly up and down the Eastern seaboard. The program, called "Yankee Doodle Taught Here", dovetails the words and songs of the Colonial and Revolutionary period in an attractive package of music, humor, serious commentary, and narrative. The program, researched and written by Mr. Meyers, is also available in book, record, and cassette tape form by writing to DPR Publishers, Northwest Blvd., Newfield, N.J. 08344.

5.) Alan and Nancy Mandel, during this Bicentennial year, have been busy, playing concerts of American music throughout the United States, including concert tours in Maine, Georgia and Wisconsin. Alan Mandel's new three-record album, *An Anthology of American Piano Music (1780-1970)*, has already been released. His new album of songs of Ellie Siegmeister (to be released shortly by Orion) is with singers Elizabeth Kirkpatrick and Herbert Beattie. Alan and Nancy Mandel will leave in July for an extensive concert tour of Australia, which will include approximately 35 concerts of American music of all periods. On October 20, Alan and Nancy Mandel have been invited to give a concert of American music at the Organization of American States in Washington, D.C.; on December 3, Alan Mandel has been engaged to give the world premiere of a new piano concerto in Denver, with the Denver Symphony Orchestra.

Communications

1.) From Daniel W. Patterson: Daniel W. Patterson, of the University of North Carolina at Chapel Hill, writes concerning a suggestion for a future program topic in American music: "I've for some time been feeling that there is a severe need for open discussion of the question of the
proper performance style for the singing-school and shape-note repertory. I confess that my admiration for the musicianship of some performing groups is gravely qualified by what I feel is the inappropriateness of choice of color, volume, phrasing, and so on. In other words, these groups violate the style, the soul, of the music. But the problem is a complex one, and many things bear upon it: historical scholarship, folk-song style, classical training, theories of vocal production, audience expectation, the social implications of classical performance, and other things. I believe that an airing of views would be of value, and that it might even lead to the definition of areas for future research - as, for example, musicological analysis of the laws underlying the embellishments applied to melodic lines by traditional Anglo-American singers.

If the Sonneck Society could assemble viewpoints on this matter, then the publication of them might be a useful guide to future performances and recordings of this music - surely an increasingly important field."

2.) From Robert A. Lehman: Mr. Lehman has sent a brochure on the New York Flute Club, of which he is treasurer. The Club is a tax exempt, educational organization dedicated to advancing the art of flute playing, promoting an appreciation of flute music, providing a common meeting ground for professional, student and amateur flutists and composers. Every season the Club presents seven concerts in which the flute is featured as solo instrument and in chamber ensembles.

3.) From Carleton Sprague Smith: Mr. Smith writes: "On returning from Spain I find a copy of number one, volume two of the Sonneck Society Newsletter. Congratulations on a most informative publication with just the sort of news one wants.

As you will note by the enclosed, a chamber music concert at the Harvey School in which your humble servant took part on May 2nd included Songs of the Revolution as well as more extended pieces by Arthur Clifton (Phillip Anthony Corri) 1784-1832 and Henry Cowell. The trio by the Anglo-Italian, British horn composer who settled in Baltimore about 1816 is an excellent work which was inspired by the death of his brother in law, Johann Ladislaus Dussek married the singer, pianist and harpist Sofia Corri in 1792.

There was considerable interest in our Bicentenary in Madrid and I have written an article to be published in the newspaper 'ABC' on July 4th (Sunday supplement) about an 1809 Boston broadside exhorting Spain to expel France's troops from the peninsula. The verses call for the tune Adams And Liberty and of course predate Francis Scott Key's text."

[Editor's Note: The composition by Arthur Clifton is La Morte di Dussek (1812) for piano, violin obligato, and cello ad libitum.]

One Member's Views

Some Observations by H. Earle Johnson

Observing the steady growth of the Sonneck Society, I am impressed with the accessibility of its aims to men and women of various stages of musicalogical awareness. Initial impetus came from scholars - a rare and wise discernment of an idea whose time has come; - but enthusiasm abounds on the part of librarians, collectors, archivists, dealers, editors, and others not narrowly designated as musicians.

None will be shut off from any area of our concerns. Some may not respond to 18th-century Psalmody, musical life in the Southwest, early cylinder recordings, or other selective topic, but all will comprehend every word and idea relating to their provenance and value. Why? Our deliberations are interwoven in every instance with the fabric of our society. What American musical life lacked in quality - and it frequently counted much in comparison with painting, sculpture, literature, and archi-
tecture — was compensated for by involvement in the life of the times and the times' progressive impact on an evolving cultural pattern.

This approach is uniquely different from that accorded European music. Significantly, we are close to that vast body of MUSIC THAT ENTERED THE AMERICAN HOME, thus achieving by broad participation of many what we could not offer in terms of the composer genius. While synthesizing, collating, systematizing, making available in unforseen ways a vast amount of material carefully preserved in fine libraries, neglected in bell towers of urban churches, or long forgotten in attics of up-country homesteads, we may generate more useful knowledge than is presently available from the collector's unsorted hoardings or from footnoted research which has piled up hundreds of unread Ph.D. Dissertations.

It is desirable, I believe, that the Sonneck Society let its aims unfold in their own distinctive ways without straying into byways of amateur hobbyism (not much danger there) or hastily formalized extremes of scholarly methodology. We need not lose the forest while leaving on every tree Orlando's praise of his Rossalind as we receive a public drawn from the MLA, AMS, CMS, AGO, NEA, MTNA, AMC, ACA, BMI, Hymn Society, Music Box Society, Old Time Fiddlers, Handbell Ringers, Theatre Organists, together with refugees from the Sweet Adeline Society, each an integral part of our musical world. And the lone hobbyist may discover that he, like M. Jourdain, has been speaking our language all the while.

Two talented sophomore men at William and Mary came to talk about their futures. Neither will ever play in Carnegie Hall or sing at The Metropolitan. Each said (in substance): "I want a career in music, and have decided that it must be in the American field. What — and where — are the opportunities and how do I prepare?" Our conversations were such as to delight any member of the Sonneck Society. (The musical fraternity here voted a fund for the purchase of scores and unusual recordings on the subject of music in America.)

The Sonneck Society may well spark an aural as well as an oral crusade: singing, playing, bringing back into the home, concert hall, airwaves and village green — our version of Danbury — a delightful and amusing cavalcade of sound. Is not this what musical societies are for?

**Sonneck Society Items**

1.) William Lichtenwanger has agreed to be the editor of the Society's first publication. Some $330 have been contributed by about 40 members to the fund to subsidize the publication. It is urged that others contribute something, however modest, by sending money or pledge to our treasurer, Neely Bruce.

2.) Next year's spring meeting of the Society will be held at Williams burg, Virginia, co-sponsored by William and Mary College and Old Williams burg. In later years we hope to move westward for out meeting sites, possibly gathering at the University of Michigan in 1978.

3.) Because the question was brought up several times during the Conference, Irving Lowens stressed that the Society is not exclusively antiquarian or scholarly in its thrust. This, the Conference certainly demonstrated. All aspects of American music and music in America are proper areas of concern. Any person, whatever his background, whatever his interest in musical Americana, is welcome as a member. If any member wishes to suggest program ideas to the Society, a communication should be sent to William Lichtenwanger, Program Chairman, P.O. Box 33108, District Heights, Md. 20028.

4.) Those institutions and libraries wishing complete files of the Newsletter may have them — as long as the supply lasts — by joining the Society.
Regional Meetings

As an experiment, last December the New England members of the Society were invited to meet informally at the home of Nick Tawa in Brighton. Some 15 persons turned out. There was a great deal of conversation on topics and problems of mutual interest. Later, Arthur Schrader, with his singing voice and trusty guitar, entertained and educated those present in things revolutionary (1776, that is). And all went home happy and hoping that a summer picnic-meeting could be arranged. (Is Barbara Owen reading this?)

For members within easy travelling distance of each other, a regional meeting of some kind could prove profitable, especially for those unable, owing to distance and lack of money or time, to attend the annual Conference of the Society. Certainly, the New Englanders had no regrets.

Profile No. 5

Helen West Cole, 6434 S.W. Taylor's Ferry Road, Portland, Oregon 97219, has provided us with a description of herself. She was born in Portland, Oregon 2 May 1911. She attended grade and high schools in Portland. At the age of five she began her music studies, which have never ceased. Upon graduation from high school, she played organ for the silent movies in local theatres. When the talkies took over, she moved from Portland to a small town where she formed a very popular harmonic band in the local school. Three years later, she returned to Portland, playing in night clubs. After her marriage to Arden O. Cole, she continued her education at the extension centre of the University of Oregon. She also took many courses by correspondence while working as a bookkeeper. In 1946, she graduated from the International Accountants Society of Chicago and followed accounting until 1973. During the years 1961-65 she was head teacher for the Wurlitzer Organ dealer with several teachers working under her. She also was a piano teacher, using the Sherwood Music School method. In 1961 she started H.W. Cole Enterprises, a mail order business, buying and selling used sheet music. This business is now a thriving concern with several employees, busy distributing music to all 50 states as well as England, Canada, and New Zealand. In conjunction with the business, she formed Enterprise Sheet Music Collectors Club, which is dedicated to the promotion of collecting sheet music of America for its historical and artistic value. The club members receive a bulletin each month, and all contribute to the news about composers, lyricists, and each member is also permitted to ask for or offer for trade or sale, any music they wish. This is an important part of the bulletin. In 1975, she wrote and published a report entitled 'Collecting American Sheet Music' in which she gave advice on buying, selling, preserving, mending, filing, pricing, categorizing, and other facets of sheet music collecting. She has also contributed to: The Oregonian Publishing Co., Tri-State Trader, and various magazines on 'Collecting Sheet Music For Its Historical and Monetary Value', and other subjects relating to music. As for the future, she is now printing and distributing greeting cards made of reduced size sheet music of the 1800's.

Correction

Mr. Nym Cooke, regrettably was mistakenly referred to as a woman, and, to boot, his surname was misspelled in the last Newsletter.

An Editorial

(On Musical Trash)

The other day, a rather upset young Americanist mentioned that she had overheard a snatch of conversation between a composer, for whom she had some
regard, and a musicologist, for whom she had none, that described Tin Pan Alley and the Broadway Musical as responsible for "musical trash". The two concluded that the only decent popular music was rag, jazz, and blues. The young woman wondered whether they were right, for she had also noticed that few serious, objective and thorough studies of the music of Tin Pan Alley and Broadway existed, the literature on the subject being mostly appreciations, nostalgic reminiscences, and subjective and personal analyses of the music.

As an enthusiast of musical trash, let me first suggest that Tin Pan Alley and Broadway did air a variety of human feelings, concerns, and points-of-view not exposed elsewhere. Sometimes cynical and noisy, with an aggressive beat and the brashness of a boy whistling in the dark, sometimes drooping with nostalgia or hungry with desire, the songs of Broadway composers tried to capture what bothered, amused, and touched countless Americans. The sentimental ballad, rag, a hint of blues, jazz, Latin-American rhythm, wisps of an East European or Mediterranean sound—all helped in giving shape to music not only popular in concept and aiming to please, but also individual and memorable.

Certainly, Broadway was responsible for much trashiness concocted with an eye for the dollar. But it was also responsible for shaping a Gershwin, Rodgers, Porter, Berlin, and Kern, and for encouraging these musicians to write some of the most vital American songs this century has known.

What is more, it gave a hearing to certain creative individuals who would have been scorned in "serious" musical circles. Who else, for example, would have taken the young Irving Berlin seriously? Foreign born, brought up in the New York slums, he began his career as a singer in saloons and vaudeville and served a term as a publisher's song plugger. Yet, with no formal music education, slight knowledge of notation, and a rudimentary command of the keyboard, he still managed to compose pieces like *Show Business* and *They Say It's Wonderful*. Without Broadway, Berlin's music might have been lost to the world.

Composers like Berlin, one must remember, aimed to entertain. They were not the "artists" of formal music. None were concerned with aesthetic theories, with hewing out a unique style, with being consciously American or modern. A song was constructed as beautifully as they knew; its aim was to give pleasure. The difference in attitude between them and art composers is indicated in Gershwin's statement, in the introduction to Isaac Goldberg's 1930 edition of *Tin Pan Alley*: "Out of my entire annual output of songs, perhaps two—or, at the most, three—come as a result of inspiration. When we most want it, it does not come. Therefore the composer does not sit around and wait for an inspiration to walk up and introduce itself. What he substitutes for it is nothing more than talent plus his knowledge."

And prays the public approves what results.

Admittedly, much of Broadway is "escape". Its urban audience longed for some relief from reality. Many of these people, experts in prosaic existence, witnessed daily acts of cruelty or callousness. Sometimes they themselves were the inflictors, sometimes the victims. They hated their anti-life environment of hostile granite and cement buildings, automation, and cipher bureaucracy. A great many persons yearned for release from their spiritual confinement. They hungered to slip away, to elude the indignities of the present. In contrast, only a small elite—of the rich, the intellectuals, and artists—could afford the luxury of facing reality, of elevated thought and feeling, of demanding subtlety and high quality in creative works.

The lovers of popular song were honest enough in their own unconscious way. Symphonic, chamber, and operatic works were beyond them; avant-garde music was even more remote from their interests and capabilities. They could neither afford nor comprehend such luxuries in their present lives and saw no possibility for it in their future. For them, popular song was
a godsend; its music comprehensible and delightful.

Thus, Broadway's music has attempted to meet an important human need and relate itself to human experience. To the extent it succeeded in its attempt, it had merit. Without beating it around the world's ears, it has also achieved its own kind of excellence. Among the songs from the first fifty years or so of the century are some of the finest music America has produced, compositions rich in meaning and melody, like Gershwin's *The Man I Love*, Porter's *I've Got You Under My Skin*, Kern's *Smoke Gets in Your Eyes*, and Rodger's *With a Song in My Heart*.

These works the American public has promoted to become its classics. It is a music we can love and must study seriously.

- Nicholas Tawa

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**Please Note**

We continue to welcome any information that can be of interest to all members. What are you, or persons known to you, doing in American music? Are there books, scores, periodicals, recordings, or concerts that should be called to the attention of the general membership? Is there significant research we should know about? Do you have a point-of-view, however controversial, concerning American musical culture that you would like to share with others? Write to: Nicholas Tawa, Editor, Sonneck Society Newsletter, 69 Undine Road, Brighton, Mass. 02135.

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**Some Recent Publications**


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**Resources of American Music History Announcement**

The Resources of American Music History project is to be established in October 1976 at the University of Illinois in Urbana, with the support of a grant of $156,111 from the National Endowment for the Humanities. Originally suggested by the Bi-centennial committee of the Music Library Association, the project will develop a bibliographical guide to source material, of use to scholars and performers of American music. The period from Colonial times through World War I will be covered, through its sheet music and song books, manuscripts and performance libraries, instruction books, literary writings about music, concert programs, official records of early organizations, and the correspondence and memorabilia of musicians. Documents in institutional and private libraries, historical societies, and
organization archives will be described, and an extensive field work program will search for new materials. Director of the project is D.W. Krummel, Professor of Library Science and of Music at Illinois. Jean Geil, Associate Music Librarian at Illinois, will be Assistant Director, and Acting Director through July 1977. Doris J. Dyen will supervise the field work, and Deane L. Root will be editor of the reference book, which is scheduled to be ready for publication during the summer of 1979.

For further information, contact Dr. Krummel, 322 University Library, Urbana, Illinois 61801, or phone (a/c 217) 333-1666 or 344-6311; or, after August 1976, Ms. Geil at 333-0183.

On John Philip Sousa and Paul Bierley

One of our members, Paul E. Bierley, has written to suggest that attention be called to the recent and forthcoming recordings of Sousa's music by the U.S. Marine Band. He writes further that the recordings, sponsored by Robert Hoe, will eventually grow to a total of 18 recordings and include everything Sousa published for band, not just the marches.

It might be appropriate to mention that Mr. Bierley, who is now completing research for a study of Henry Fillmore, is an outstanding authority on Sousa. One recent book of his is John Philip Sousa: American Phenomenon, published by Prentice-Hall, and available at a cost of $10.95, which deals with Sousa's public and personal life, his attitudes toward music, and the impact of his bands on American culture. Another recent book by Mr. Bierley is John Philip Sousa: A Descriptive Catalog of His Works, published by the University of Illinois Press, and costing $10.00. William Lichtenwanger, the author of its foreword, describes it as "a vast treasure of information patiently gathered and engagingly presented."

If difficulty is experienced in obtaining either book, one may write the author at 3888 Morse Road, Columbus, Ohio 43219.

Three New Recordings

About a month ago we received a copy of Sentimental Songs of the Mid-19th Century, performed by the American Music Consort, directed by Joseph Byrd, and available from Takonia Records, P.O. Box 5369, Santa Monica, Ca. 90405. This recording, featuring songs by Stephen Foster, George Root, and Henry Clay Work, is a joint undertaking of the Yankee Doodle Society and Takonia Records. The recording is highly recommended for purchase, especially because the performing group has beautifully captured the spirit of those times, an authentic sound that has not always been present in recordings by other, better-known groups. We look forward to the projected albums in this series, which will include music of the early Negro minstrels, the Southern Harmony, early patriotic music, spirituals of the Fisk Jubilee Singers, andcoon and ragtime songs.

We also recently received a second recording, American Revolutionary War Songs to Cultivate the Sensations of Freedom, Folkways Records FA 5279, sung and annotated by Arthur F. Schrader and assisted by four other performers. What more is there to say than that Mr. Schrader is one of our most respected authorities on songs from this era, Board member and co-founder of the Sonneck Society, and a singer whose concerts we have enjoyed and profited from over the past several years. Those of you who enjoyed his talk on and singing of songs selected from this period, presented so attractively at the Queensborough Conference, are fortunate to have here a permanent record of the music that Mr. Schrader discussed.

A third recording, which we have not heard, Old-Time Fiddler's Repertory, edited with Commentary by R.P. Christeson, is available from the University of Missouri Press, 107 Swallow Hall, Columbia, Missouri 65201. It consists of "historical field recordings of 41 traditional tunes" cap-
tured in Missouri and Nebraska. It should be added that there is a companion volume to this album, *The Old-Time Fiddler's Repertory: 245 Traditional Tunes*, compiled and edited by R.P. Christeson and published in 1973 by the University of Missouri Press.

**American Organ Music on Records**

Published on March 4, 1976 and priced at $6.00 plus 50c for postage and handling is *American Organ Music On Records*, compiled by Lois Rowell, 122 pages, paper cover edition only, and available from The Organ Literature Foundation, Braintree, Mass., 02184. This publication is a study that has never before been available to the organ fraternity, at least at this length. There is a 12 page introductory history of the problems and tribulations of recording organ music around the world and in America. The pioneering companies and artists are noted. Included are 415 separate entries of recorded organ music by American composers with some compositions done by different performers. With the book you will quickly know at a glance what has been recorded, how recently, how often and by whom. The author provides indexes which include organ builders and instrument location, album titles, author of program notes, record label and number as well as series.

**Sacred Harp Bicentennial Recording**

The following information was sent by Daniel W. Patterson. He writes that The Sacred Harp Publishing Company has recently issued its sixth recording, SH-106, "Sacred Harp Bicentennial Celebration". This album focuses on compositions from the New England school. It contains performances of five by Daniel Read, five by William Billings, two by Jeremiah Ingalls, and one each by Stephen Jenks and Bartholomew Brown. William J. Reynolds prepared brief notes on the composers. The performances are uneven - Billings' "Rose of Sharon" anthem would better have been omitted - but several of them are quite good, and they are free of the fastidious, Europeanized vocal tone and expressive devices that mar most recordings of this music. The performers are country singers who have received the music from unbroken tradition and they perform it with vigor and volume. The recording was made by a larger assembly of singers than those who sang in the previous discs issued by the Sacred Harp Publishing Company; this album consequently captures a good deal more of the sonority of the singing convention. The disc may be ordered for $5.00 from the Sacred Harp Publishing Company, Box 185, Bremen, Georgia 30110.

**Sacred Harp Sing**

Neely Bruce announced at the Queensborough Conference that on 2 October an All-Day Sacred Harp Sing will take place at Wesleyan University at Middletown, Conn. Several experts in this shape-note style will be present. Also coming will be about 40 Sacred Harp singers from Alabama plus about 60 other authentic singers. It is hoped that when the next Newsletter is issued in September, more information will be available.

**Mixed Pickles**

The Folk Dance Association has started a publication, *Mixed Pickles*, which is described as the first newspaper in America that is "devoted to folk dance and related activities". This monthly newspaper describes folk dance happenings in both Canada and the United States and includes a calendar of forthcoming events arranged chronologically. Copies of each issue, on request, will be sent free of charge to folk dance clubs. At any event a yearly subscription can be had for $2.50. The address: *Mixed Pickles*, P.O. Box 500, Brooklyn, New York 11230.
From the "Whistle Stop"

The Harry S. Truman Library Institute Newsletter, Whistle Stop, issue for the Winter 1976 is devoted to an article on the "Show-Me Songs in the Truman Library", written by Jack L. RaJston. The editor of the Newsletter provides the following information: "In addition to the 5 1/2 million documents comprising the White House Central Files, Mr. Truman gave to the Library in 1957 a number of other collections which had accumulated in the Executive Mansion during his presidency. Included were approximately ten thousand books and sizeable collections of still photographs, political cartoons, sound recordings, and motion pictures. One group of material of special interest is an extensive body of sheet music. Created largely as a result of President Truman's widely publicized fondness for music, the collection consists of pieces given to him by composers and publishers and by well-wishers who, to some degree, shared his avocation. Jack L. RaJston, professor of music at the University of Missouri, Kansas City, recently surveyed the Library's sheet music. What he found were not the sophisticated and sentimental songs of the 'Hit Parade' or 'Broadway' musicals, exceptionally popular during the Truman period. On the contrary, most of the songs were probably never heard by any audience other than the composer's immediate family. As a group, however, they provide a fascinating glimpse of the post-World War II era."

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On Gottschalk

In an article on romanticism in the 31 March 1976 New York Times, Harold C. Schonberg states: "To some musicians there still is something vaguely disreputable about the romantic revival. If you are a specialist in Gesualdo, or some obscure baroque figure like Zelenka, everybody nods understandingly and pats you on the back. You are a scholar, your work comes out in the approved publications, and your papers have more footnotes than text. But if you specialize in Gottschalk say, or the piano music of Moszkowski, or what the Scharwenka brothers meant to late 19th-century romanticism, you are an object of suspicion. You cannot be serious, really. I mean...Gottschalk, for God's sake.

Slowly, however, the minor romantics like Gottschalk are beginning --just beginning --to receive recognition from the intellectuals. There is a great deal that can be learned from these minor figures. Once in a while, as with Gottschalk's national music, two generations ahead of its day (his Latin-American pieces were not duplicated until World War I and Milhaud's "Saudades de Brasil!", only the Milhaud pieces are not as good as Gottschalk's), the music itself has a great deal to offer. The minor figures set the big ones into better perspective. These minor figures, too, often have a surprising degree of individuality -- much more so than their corresponding brethren of the baroque period."

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Fall Conference of the Society for Ethnomusicology
November 10 - November 14, 1976

The 1976 Annual Meeting, celebrating the U.S. Bicentennial, will be held jointly with the American Folklore Society, in Philadelphia. The Program will consist of music performances, oral presentations (papers) and social events.

The meeting will concentrate on the "Contributions of Various Ethnic Groups to our National Musical Heritage" and every effort will be made to integrate musical performances sessions with oral presentation sessions. It is hoped that there will be at least one oral presentation session and one musical performance session for each of the following six ethnic groups: Native American, Afro-Americans, Anglo-Americans, Asian-Oceanian-Americans, Latin Americans, and European Americans.
American Studies

The State University College at Buffalo has recently announced that its Music Department will offer a course in American Country Music. Interestingly, many aspects of popular music in America are recognized in the music curriculum, including Afro-American, popular, jazz, and recent rock music. Summer graduate workshops in these several areas are also featured.

List of Members

(Note: The following list of members is complete as of May 1, 1976. The names of persons joining after that date and late renewals will be included in the September newsletter.)

Abbey, Elizabeth HOME: 1106 F University Village, East Lansing, Mich. 48823.

The American Music Consort, Joseph Byrd: Music Director, Charel Morris: General Manager, 1003 C Ashland Ave., Santa Monica, Ca. 90405.

Anders, Gerald HOME: 447 State St., Brooklyn, N.Y. 11217.


Baron, John H. HOME: 4527 S. Tonti, New Orleans, La. 70125.

BUS: Music Dept., Tulane University, New Orleans, La. 70118.

Barron, David HOME: 96 Hicks St., Brooklyn, N.Y. 11201

Benton, Rita HOME: 504 Manor Dr., Iowa City, Iowa 52242.

BUS: School of Music, University of Iowa, Iowa City, Iowa 52242.

Berlin, Edward HOME: 26 Horton St., Malverne, N.Y. 11565.

BUS: Music Dept., Lehman College, Bronx, N.Y.

Bierley, Paul E. HOME: 3888 Morse Rd., Columbus, Ohio 43219.

Bosway, E.A. HOME: Box 779, Claremont, N.H. 03743.

Bonin, Jean M. HOME: Colonnade Club, University of Virginia, Charlottesville, Virginia, 22901. BUS: Music Librarian, 113 Old Cabell Hall, Univ. of Va.

Boroff, Edith HOME: 900 Lehigh Ave., Binghamton, N.Y. 13903.


Brandon, George HOME: 1010 East 8th St., Davis, Ca. 95616.

BUS: P.O. Box P, Davis, Ca. 95616.


BUS: School of Music, University of Michigan, Ann Arbor, Mich. 48105.

Brooks, William HOME: 8541-B Villa LaJolla Dr., LaJolla, Ca. 92037.

Bruce, Neely HOME: Long Hill Rd., Middletown, Ct. 06457.

BUS: Music Dept., Wesleyan University, Middletown, Ct. 06457.

Buechner, Alan C. HOME: 12 Bryce Ave., Glen Cove, N.Y. 11542.

BUS: Music Dept., Queens College, Flushing, N.Y. 11367.


Burk, James M. HOME: 3111 Crawford St., Columbia, Mo. 65201.

BUS: Dept. of Music, University of Missouri-Columbia, Columbia, Mo.

Byrd, Joseph HOME: 1003 Ashland Ave., Santa Monica, Ca. 90405.

Camus, Raoul F. HOME: 14-34 155th St., Whitestone, N.Y. 11357.

BUS: Queensborough Community College, Bayside, N.Y. 11364.


BUS: Detroit Symphony Orchestra, Ford Auditorium, Detroit, Mich. 48226.

Castner, Richard L. BUS: Dance Archives, State University College Rockport, N.Y. 14420.

Cazden, Norman BUS: Dept. of Music, University of Maine, Orono, Me 04473.

Chalberg, Dana HOME: 2935 11th St., Santa Monica, Ca. 90405.

Chapman, Susan HOME: 500 West Woodley, Apt. 206, Northfield, Minn. 55057.

Chase, Gilbert BUS: P.O. Box 7546, U.T. Station, Austin, Texas 78712.

Clark, J. Bunker HOME: 1141 W. 21st St., Lawrence, Kansas 66044.

BUS: Music History Dept., Univ. of Kansas, Lawrence, Kansas 66045.


Cole, Helen West HOME: 6434 S.W. Taylor's Ferry Rd., Portland, Oregon 97219.
BUS: P.O. Box 19004, Portland, Oregon 97219.
Colonial Williamsburg Foundation, John C. Koon, Musick Master, Craft Shop
Department, Drawer C, Williamsburg, Virginia 23185.
Cooke, Nym HOME: 18 Belfry Ter., Lexington, Ma. 02173.
Copeland, Robert M. HOME: 8015 Reeds Rd., Prairie Village, Kansas 66208.
BUS: Mid-America Nazarene College, Olathe, Kansas 66061.
Coral, Lenore HOME: 306 Karen Ct., Madison, Wis. 53705.
BUS: Mills Music Library, 1621 Humanities Bldg., 455 N. Park St.,
University of Wisconsin, Madison, Wis. 53706.
BUS: 7501 Wade St., Flint, Mich. 48503.
BUS: School of Music, University of Michigan, Ann Arbor, Mich. 48105.
Daniel, Ralph T. HOME: 1700 Longwood West, Bloomington, In. 47401.
BUS: School of Music, Indiana University, Bloomington, In. 47401.
Dennison, Sam HOME: 4608 Wilrock St., Philadelphia, Pa. 19136.
BUS: Fleisher Collection, Free Library of Philadelphia, Logan Sq.,
Phila., Pa. 19103.
Doughty, Edith HOME: Box 312, Dalton, Pa. 18414.
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Conference

Nicholas Temperley, of the University of Illinois at Urbana, has sent a copy of a report that he wrote on the Sonneck Society and the May conference, which appeared in the August issue of The Musical Times. Although the copy was meant for the records of the Society, it was of sufficient interest to reprint it here:

"American music, even more than English, has long laboured under a sense of inferiority to the music of continental Europe. Added to the traditional Anglo-Saxon belief that the best music is foreign, there has been a general feeling of cultural dependency, which endured long after America overtook Europe in political power. It is only in quite recent times that some writers have been able to deal with the relationship between European and American music in a spirit of simple enquiry, free from aggressive or defensive assertions of independence.

A society named in honour of Oscar Sonneck, the first American musicologist, was incorporated last year to promote interest in all aspects of American music and music in America, and it held its first full-blown conference at the end of May at Queensboro Community College, on the outskirts of New York City; the first president is Irving Lowens. The Sonneck Society is not exclusively musicological, but in this bicentennial year it was inevitable that the focus would be antiquarian. There was a concert by the Harmonic Society based on programmes advertised in the Boston newspapers of the 1770s, and an evening of excerpts from early American operas, given by the After Dinner Opera Company directed by George Sandow. In both cases, most of the music was of European origin. Indeed I have never before heard so much English music in one weekend. The third concert by the Western Wind was devoted to American unaccompanied sacred choral music of 1770-1820.

One long lecture-recital covered the music of the eccentric Bohemian immigrant Anton Heinrich (1781-1861), considered by Sonneck himself to be the most important figure in American music before the 1880s. A symposium reported on various projects to index and sort popular tunes, both secular and sacred, that were in use in the 18th-century. There were sessions on 19th-century popular music, and on American piano music. The conference was brilliantly organized by Raoul Camus, who is a professor of music at Queensboro College. The college was closed at a few hours' notice by edict of the city government of New York, so that the conferees were turned out at the end of the first day, but Mr. Camus quickly found alternative sites, and the meeting was a stunning success, generating a great deal of enthusiasm from almost everyone taking part. Although the invited guest of honour, Howard Hanson, was not well enough to attend, a more radical wing of American contemporary music was present in the person of John Cage.

I left the conference with a strong impression of the flavour of American life in the Revolutionary period, and the part music played in establishing that flavour. Much of the music was patriotic or military: cheerful and confident tunes, many of them English or French in origin, suggesting fife and drum by their polarized scoring, and provided with...
new and swaggering texts. In educated circles the music was almost exclusively European: the Harmonic Society's concert was made up of works by Abel, Arne, Filtz, Gossec, Handel, Kelly, Piccinni, Theodore Smith, and Stanley, just like a London concert of the same date. Only in the sacred psalmody could one find anything unfamiliar. Although this was based on an English parochial tradition (itself even more unfamiliar than its American descendant), the New England composers by sheer experimentation reached musical territory that has never been explored by any other school. In the programme offered by the Western Wind, the most astonishing piece was the long 'Judgement Anthem' by Justin Morgan. The many pictorial illustrations of its composite text are made all the more vivid by its pure, bright sonorities (more than half its chords are open 5ths), and by extraordinary transpositions between the keys of E minor and Eb major. Several anthems by Billings illustrated the range of emotion this composer achieved with extremely limited resources. But the Western Wind sang all this in the manner that one would expect for madrigals, or even operatic quartets. A simpler, less exquisite style of singing, without vibrato, suits the music better. The 'primitive' style is successfully cultivated in some of the recent recordings of early American music, such as 'The Birth of Liberty: Music of the American Revolution' (New World Records NW 276).

The next conference of the Sonneck Society will be in April 1977, probably at William and Mary College, Williamsburg, Virginia. Less antiquarian sites have been proposed for subsequent meetings, such as Nashville (Tennessee) or Ann Arbor (Michigan)."

Communications from William Lichtenwanger

Mr. Lichtenwanger has sent the following information:

(1). At the Heinrich session in Bayside, Wilbur Maust and others said that they had been unable to learn from the Library of Congress where the Heinrich MSS came from. The difficulty may have arisen from the fact that the original covers with the 1916 order numbers have been replaced by new bindings; but I managed to locate one of the original covers and the Order Division was kind enough to track down the original records for me. They report that late in 1916 the Music Division acquired a) the 37 volumes of music (mostly autograph, but with some printed music mixed in), b) 98 autograph letters of Heinrich, c) 97 pieces of miscellaneous music, d) and 18 other (pictorial?) items, all included in an offer dated 21 November 1916, from H. Stone, Antiquarian dealer of 137 Fourth Avenue, New York City. The price--are you ready--was $250. for the lot.

(2). With the approval of President Irving Lowens, Art Schrader, Frank Lendrim, and I have set the date of the next Sonneck Society Meeting as Friday-Sunday, 15-17 April 1977, at Williamsburg, Va., William and Mary being the host institution. Holy Week and Easter (April 10) preclude an earlier date, and the academic people feel strongly that the date should be as long before May as possible. Art Schrader is Chairman of the Local Arrangements Committee, and I am the same for the Program Committee. Suggestions and applications for appearance on the program will be welcomed by me at Box 127, Berkeley Springs, West Virginia 25411.

(3). I have started to work toward a thematic catalog of the musical works of the late Henry Cowell, with the advice and assistance of Mrs. Henry Cowell. I would greatly appreciate hearing from those who know the locations of any
Cowell autograph music manuscripts not a part of his main collection in the Library of Congress. I can be reached at Box 127, Berkeley Springs, West Virginia 25411, or at the Music Division of the Library of Congress, Wash., D.C. 20540.

Since I have also agreed to edit the Sonneck Society's first monographic publication, of relatively obscure articles by and about Sonneck, I should also welcome any suggestions for pieces that ought to be included in that volume but might be overlooked.

Forthcoming Book on Henry Fillmore

Member Paul E. Bierley is in his fourth year of research on the American composer-publisher-bandmaster Henry Fillmore (1881-1956). Fillmore's life centered around two cities, Cincinnati and Miami. He is best known for his lighter pieces such as "Lassus Trombone," "Americans We," etc. But since he is of the family which founded the religious music publishing company in Cincinnati (Fillmore Bros.), his early works took the form of hymns and other religious pieces. Paul's Fillmore book will be of the life-and-works type and similar to a composite of his two recent books on Sousa. Most of the copyright and genealogical research has been completed; interviews with persons who knew Fillmore will end shortly.

A surprising discovery has come to light. Fillmore wrote not only under his own name but eight pseudonyms as well, one of these, "Will Huff." Just as Fillmore was establishing himself as "Will Huff," he came upon a real Will Huff, also a composer of band pieces and one who had had several things published by obscure houses. Even more surprising, Huff too was a south Ohio bandmaster. After the two met, Fillmore published Huff's music, a source for further confusion. One hopes to shed light on this confusion in a chapter of the new book.

Paul would appreciate any leads which will assist his endeavor, especially as concerns unusual Fillmore photographs, details on his brief career as a circus musician, correspondence between Fillmore and Huff, unpublished music, and details on Fillmore's appearances in the Orange Bowl.

Incidentally, Paul Bierley is offering his already issued Sousa books (John Philip Sousa: American Phenomenon, John Philip Sousa: A Descriptive Catalog of His Works) to Sonneck Society members at his cost, if you will write to him at 3888 Morse Rd., Columbus, Ohio 43219. Paul is both an engineer and a symphony musician, a marriage of two professions that seems to have worked out quite well.

On a Billings Publication

J. Bunker Clark writes that a fine way to become acquainted with the life and times of William Billings, in this Bicentennial year, is through the newly-published book of Hans Nathan, William Billings: Data and Documents. He writes further that the book is designed to be read, in part, contrapuntally. A narrative description of the life and career of the composer is accompanied on the same pages by extensive quotes from early stories, newspapers, and by facsimiles of documents, letters, tunebooks, engravings, and newspaper advertisements related to Billings and his music.

The book is published for the College Music Society by Information
Coordinators, Inc. (1435-37 Randolph St., Detroit, Michigan 48226), and is available for $10. It is the second of the series Bibliographies in American Music, and is the last of the volumes under the general editorship of the late Frederick Freedman. The new editors are J. Bunker Clark and Marilyn S. Clark, University of Kansas. The volumes to follow are Charles T. Griffes: An Annotated Bibliography-Discography by Donna K. Anderson and H. Earle Johnson's First Performances in America to 1900.

The first of the series, Charles Schwartz's George Gershwin: A Selective Bibliography and Discography, is available at $8.50. Members are encouraged to purchase individual titles; public and college libraries to become subscribers.

Note

Ms Jeanne Behrend, pianist and new Sonneck-Society member, has been very active recently, especially in the Philadelphia area, giving concerts of American music. Among the compositions she has recently performed are keyboard sonatas of Alexander Reinagle and Charles Ives. She is scheduled to give a second Bicentennial Recital at Laurel Hill, Fairmount Park, Philadelphia, on December first, having already appeared here in July.

As members may recall, Ms Behrend is known for her editing of early American choral music, works by Stephen Foster and Louis Moreau Gottschalk, and a literary work of importance, Gottschalk's diary, Notes of a Pianist (Knopf, 1964).

She is a graduate of the Curtis Institute of Music, where she majored in piano with Josef Hofmann, in composition with Rosario Scalero. She has excited favorable comment not only for her performance of works by Ives but also of compositions by Beethoven and Chopin.

One Member's Point-Of-View

Observations by Allen P. Britton

[Editor's note: Dean Britton, of the School of Music, University of Michigan, was kind enough, at the request of the editor, to contribute what follows.]

It seems to me that all of us who are interested in the state of music in the Americas should feel very pleased that, with the formation of the Sonneck Society, we now have a highly improved means of communicating with one another and so of improving the general status of historical studies in the field. We have the very best of models to go by in Oscar Sonneck himself and in the comparatively few but extraordinarily brilliant scholars who have followed in his footsteps and who have served as the principal organizers of the Society now honoring his name.

We have a wonderfully vital musical history with which to deal, although it does vary significantly in certain respects from the musical history of Europe. The latter consideration provides the foundation for some of our special problems. The genius of American life has found expression in popular forms rather than aristocratic forms. On the other hand, we have developed popular forms to highly artistic levels. For example, our finest jazz musicians perform at levels of virtuosity and technical skill that rivals levels required for the performance of art music in the European tradition. Nevertheless, the methods of musicologists have developed to deal with European art music do not always function properly to deal with a popular
form however highly artistic its development.

Furthermore, the United States and the other Americas constitute so large a geographical area, so large a population group, and so diverse an artistic productivity, that intellectual communication between members of one group and another remains difficult. Even in the popular field, for example, country musicians know little of jazz musicians, jazz musicians know little of Sacred Harp singers, and I could go on naming specialized groups of American musicians who live almost entirely unto themselves considering their own music to be the true music of America and not always ready to grant intellectual acceptance to other groups. About the same is true of what the general public calls "classical" music, and for which individual musicologists tend to invent other terms.

And so we have a great deal of clarification to accomplish in order to reach a balanced and reasonably accurate understanding of musical life here in the Americas.

Many years ago I wrote something to the effect that here in the United States, musicians have been constantly preoccupied with attempts to reform American music. Such attempts have normally proceeded upon the premise that whatever was going on was pretty bad and certainly needed reform. This history has conditioned all of us to speak rather easily and naturally in rather derogatory terms of much of American musical life, depending, of course, upon just who we were ourselves as individuals, musically speaking. I certainly hope that, through the agency of the Sonneck Society, historians of American music can, as individuals, come into greater and greater contact with more and more of it rather than a greater desire to reform it.

Another Member's Views
Comments by William Brooks

[Editor's note: At the Queensborough Conference, Mr. Brooks, of the University of California, San Diego, expressed concern about the present direction of the Sonneck Society. He was asked by the editor to share some of his concerns with members who were not present at the conference. He sent what follows.]

Irving Lowens' assurances notwithstanding, I am plagued by fears that the Sonneck Society will not become what it says it wishes to be: an organization devoted to "all aspects of American music and music in America." I am not even sure such a society is possible, though we should certainly make the attempt. Thus far, however, the Sonneck Society remains a collection of overwhelmingly white, professional, cultivated musicians, devoted largely to respectable, "serious", occasionally arcane, predominantly notated music: psalmody, colonial music, 19th-century sheet music, art-music, ragtime, and the odd bit of jazz. All declarations to the contrary, it is an antiquarian, scholarly society at present, disproportionately concerned with libraries, bibliographies, catalogues, and all the other appurtenances of recognized scholarship. Now there is surely nothing wrong with these, but there is a vast body of American music that does not easily yield to them, notably the extraordinary wash of commercial music that has inundated the country since 1900.

I certainly do not attribute to any one in the Society any malice or narrow-mindedness. I do believe its members when they say they want a truly inclusive organization, not a collection of specialists. I recognize that
the Society's character is, in part, an accident of birth, and that as it grows it will surely diversify. But I also feel strongly that it must begin now to actively initiate that diversity, and that its record to date is not reassuring. The Society has held two conferences: the first, at Wesleyan University, was centered on psalmody; the second, nominally at CUNY, was devoted primarily to written music before 1850. The next conference will be at Williamsburg, and promises more of the same; the one after that at yet another university, with, presumably, more "scholarly" studies on tap. The Society projects a series of scholarly publications, and begins with one which is, indeed, altogether appropriate, but which is necessarily centered on strictly musicological topics. The officers of the Society without exception either are affiliated with universities or are recognized scholars in the academic sense. All these developments are a dangerous indication that the Society is not what it claims to be.

Having ranted for a while, let me now rave a bit: The Society has had a remarkable growth, under very skilled leadership; it holds great promise for the future; it has accomplished a remarkable number of things in its short lifetime. It has, moreover, taken several crucial steps toward a generalist, unacademic stance: it has adopted a statement of purpose that is staggeringly inclusive, and, most important, I think, it has demonstrated repeatedly a commitment to hearing music first and hearing about music second. The spirited sense of camaraderie that pervaded the last conference was due not merely to the presence of Ben Franklin's salubrious brews, nor to the conspiratorial atmosphere generated by the constantly changing locations; it followed in large part from the enthusiasm attendant upon actually hearing things, in performances ranging from the zany to the sublime. Bravo for all these efforts!

However(a reluctant but deep "however"), in my judgement, the Society remains parochial. What can it do to broaden itself? First and most important, I think, it must sponsor events and publications that over the years cover the full span of American music. And it must make a concerted effort in this direction now, to redress the imbalance that is already developing. Let us resolve to have the next four conferences away from universities, out in the real world (whatever that is), and on topics we don't know so much about. Why not a conference in Nashville on the recording industry, or on country-western music; or one in Los Angeles on commercial music (Musak, films, "easy listening"); or one in Chicago on urban music; or in New York, on music as propaganda (political music, commercials, war songs); or in San Diego, on Spanish-American music; or in New Orleans, on cross-cultural mixing; or in Saint Louis on midwestern jazz? No doubt some of these ideas are lousy, but surely something outside the academic pale is possible. Or, again: the U.S. has been around for two hundred years; for nearly half that time there has been a recording industry. Why couldn't the Sonneck Society tackle the tremendous problems posed by records, rather than (or in addition to) sheet music? Let it issue discs rather than books, discographies rather than bibliographies. The proliferation of recording and publishing companies in the twentieth century has resulted in a nightmare of difficulties concerning access: now there is a problem worthy of Sonneck's descendants. Or again: one of the great pleasures of the great pleasures of the CUNY conference was seeing and talking with John Cage, a non-academician if there ever was one. . . . Why shouldn't future conferences find Frank Zappa, or Stevie Wonder, or Stan Kenton, or Johnny Cash in attendance? If they don't want to join, fine; but let's
Write them. . . . Or, yet again: the Society now spreads its influence primarily by word of mouth and by occasional mention in the professional journals. Why shouldn't its events be announced in *Downbeat*, *Variety*, *Rolling Stone*; why shouldn't it advertise? Let us invite membership from performing groups, corporations, associations. If the American Music Consort and the Old Sturbridge Library can join, why not the 101 Strings and the Muzak Corporation?

Granted, it's a lunatic and impossible vision. I have no idea how some of these things can be accomplished; but I'm sure there are starting points. It will take a great deal of time to make the Society as inclusive as it claims to be; but it is important to start now. And it will take money, which I don't believe is as impossible as it seems. At the last meeting, Paul Echols proposed corporate memberships for a higher fee; that's one option. There is always the possibility of grants and bequests. And I think the Society could profitably explore gifts from performers seeking tax advantages, especially ones who, like Zappa, have clearly thought a great deal about the American tradition and their relationship to it.

It may be objected that some of the areas I have proposed are already within the purview of other organizations: folk music societies, professional publishing associations, jazz societies, and so forth. But the Sonneck Society is different from these, in a crucial and fundamental way; it is to be devoted to the entirety of American music, not to any one corner. At its most visionary, the Sonneck Society can inspire a generation of musicians and scholars who are truly generalists, integrators of America's cultural diversity into an increasingly universal framework. It's a splendid concept; and because of it, the Society must incorporate areas already studied by others. Every member of the Society, in fact, should consider it a duty to seek out new spheres; if the Society has a session on movie music, and all the experts on psalmody stay home, all is lost. Let us pledge ourselves, collectively, to support diversity at every turn. . . . A final note, none of the suggestions I have made come from my own work; I am not pushing pet projects. . . . So don't look to me for information. All I have to offer is my deep-rooted desire to see the whole thing; whatever it is. To paraphrase Ives: if you like the ideas expressed here, if you think they will be of some use in perfecting our association, "do not send letters of approval to the writer, but go ahead and present your ideas in any way that your best judgement and common sense suggest." What will happen will be different from, and better than, anything either of us might have predicted.

**Profile No. 6**

Dr. John H. Baron, Associate Professor at Tulane University, has just returned to New Orleans after a year's stay in Europe. He writes: "At the suggestion of Prof. Robert Stevenson in 1971, I decided to turn my attention away from European music for at least some of my research and begin to notice the music of the city in which I live: New Orleans. I began by writing a paper on a 19th-century musician, Paul Emile Johns, whose principal claim to fame is that Chopin met him and dedicated his Opus 7 Mazurkas to him. [See APS Congress Report, Copenhagen, 1972.] I then studied the role of music in New Orleans from its founding in 1718 until 1792, the year of the opening of the first theater and the year in which Prof. Kmen begins his study. [See AMS Congress, Philadelphia, 1976.] Through my research I have discovered vast resources available to the scholar of American Music, a small but sig-
nificant number of monographs on different phases of Louisiana music, and a
deplorable lack of communication among scholars in dealing with the music of
Louisiana. Since Louisiana has contributed far more than its fair share to
the musical life of America (and the world), I feel it is necessary to bring
everything together. I am therefore proposing the establishment of an
Institute for Music in Louisiana, at Tulane University, which will become
a central clearing house for anything dealing with music in the state. It
will have a central catalogue of all source materials, secondary studies,
visual and aural sources, theses and dissertations, etc. Eventually the entire
state will be linked so that scholars can learn rapidly what is available and
where. Seminars will be planned, and courses in the music of Louisiana. We
are only in the initial planning stage, and hopefully in a year or two we can
begin actual work. At that time, we will communicate with members of the
Sonneck Society for any suggestions and contributions."

Some Recent Books

I.S.A.M. Monograph No.5. Brooklyn: Institute for Studies in American

Keller, Kate van Winkle, and Ralph Sweet. "A Choice Selection of American
Country Dances of the Revolutionary Era, 1775-1795." New York: Country

More Favorite Songs of the Nineties: Complete Original Sheet Music for 62 Songs,

Ragtime Rarities: Complete Original Music for 63 Piano Rags, ed. Trebor Jay

Some Recent Articles and Reviews

Burman-Hall, Linda C. "Southern American Folk Fiddle Styles." Ethnomusicology,
XXIX (January 1975), 47-65.

Donovan, Timothy P. "Oh, What a Beautiful Mornin': The Musical Oklahoma! and
the Popular Mind in 1943." Journal of Popular Culture, VIII (Winter 1974),
477-88.

Epstein, Dena J. "The Folk Banjo: A Documentary History." Ethnomusicology,
XXIX (September 1975), 347-71.


LXII (January 1976), 72-86.

MacFadden, Fred R. "Popular Arts and the Revolt Against Patriachism in

Mauldsby, Portia K. "Music of Northern Independent Black Churches During the
Ante-Bellum Period." Ethnomusicology, XIX (September 1975), 401-20.

Mauldsby, Portia K. "Selective Bibliography: U.S. Black Music." Ethnomusicology,
XIX (September 1975), 421-49.

Murray, Sterling E. "Timothy Swan and Yankee Psalmody." The Musical Quarterly,
LXI (July 1975), 433-63.

Perlis, and Charles Ives and the American Mind, by Rosalie Sandra Perry.
Two Notices of New Books

We have just received Military Music of the American Revolution, written by Raoul F. Camus, and published by the University of North Carolina Press, at Chapel Hill. At last, one of the many lacunae in American musical history has been filled by a musicologist especially well-equipped for the task, taking into consideration his past experience as bandmaster of the 42nd Infantry (Rainbow) Division Band, and associate military Historian in the U.S. Office of the Chief of Military History, and his present activities as conductor and Associate Professor of Music at Queensborough Community College. Mr. Camus considers first the European traditions that shaped colonial America's military music; next, the developments that grew out of the changing conditions of the War for Independence. The composition and literature of drum corps, wind band, and mixed ensembles in variety are described lucidly and in detail. Three appendixes are included: one, of bands of music in British Regiments of Foot serving in America, 1775-1783; another, of Fife Tutors; and a third, of drum manuals. The book is a job well done and highly recommended to Americanists.

Another book that has just arrived on our desk is Modern Music, An Analytic Index, compiled by Wayne D. Shirley, edited by William and Carolyn Lichtenwanger, and issued by the AMS Press of New York. The periodical Modern Music, published by the League of Composers, 1924-1946, contains a twenty-two year documentation of Western musical life, and the thinking of contemporary composers living in an artistic world in the throes of radical change. Moreover, it is a vital source for primary information on American musical activities and their relationship to the creative ferment in Europe. The Index, therefore, is a godsend to researchers and the curious, who desire to retrieve any of this material with a minimum of frustration. Thoroughly indexed are authors, titles of articles, and the myriad subjects aired on Modern Music's pages. In short, the new publication is a most welcome aid to the weary, like myself, who have thumbed through this important periodical and, as often as not, missed the essential information they sought to discover.

The Golden Age Band

The Golden Age Band, of the University of South Dakota, was founded by Arne B. Larson, and is now directed by Andre' P. Larson. The band was organized to feature the old instruments and music of the significant 65-year period of our musical heritage known to band musicians as the "Golden Age of Bands" in
America (1850-1915). Original period instruments are used, including Albert system clarinets and conical bore brasses. The pitch is at A 466, a half step above the present A 440, and the scoring of the era is employed. The result is the re-creation of wind music with a unique timbre and variety that is at once new and fascinating to the modern ear.

This ensemble has made a recording of turn-of-the-century concert music, of the type once heard in America's parks. For those members desiring to obtain a copy of the recording (Stereo MC-6022), you are requested to send $5.50 to: "Shrine of Music" Museum, Inc., Box 503, Vermillion, South Dakota 57069.

Women in American Music

The following information has been sent to us: Adrienne Fried Block, member of the faculty of Richmond College of CUNY, and Carol Neuls-Bates, formerly with the Music Division of the N.Y. Public Library, state that they have a grant of $118,130 from the National Endowment for the Humanities to compile a bibliography of works by and about women in American music. The project's location for a two-year period beginning 1 July 1976, is the Graduate School of the City University of New York, 33 West 42nd Street, New York 10036.

While women have played a vital role in American musical life, they have usually remained invisible in histories of American music. The bibliography will document the sources for women's many roles in both the cultivated and vernacular traditions, and thus will be a primary research tool for the growing number of musicians interested in women's studies. It will also provide access to compositions by American women; to date these scores have been difficult to locate. Books, articles, theses, musical compositions, recordings, reviews, inventories, etc. will be included. All literature will be provided with abstracts; all compositions with full information about the circumstances of their publication, performance, and recorded reproduction, including the location of manuscripts and tapes.

The members of the Sonneck Society are invited to submit completed abstract forms for inclusion in the bibliography. Abstract forms may be obtained from the above address. Upon completion of the project, the bibliography will be published.

Kroeger Cantata

"Pax Vobis," a new cantata composed by Dr. Karl Kroeger, director of the Moravian Music Foundation and Sonneck-Society member, had its premiere on 26 June, at the Twelfth Moravian Music Festival in Bethlehem, Pennsylvania. The work is scored for soprano and baritone solos, chorus, and orchestra. Dr. Kroeger was commissioned to write the cantata in 1974 by the Moravian Music Foundation. It was written as a companion piece to "A Psalm of Joy," the cantata compiled by John Frederick Peter for use on 4 July 1783 in Salem, and event considered the first observance of independence in the nation.

Dr. Kroeger has been Director of the Foundation since 1972. His musical works include chamber, orchestral, and choral compositions.
Smithsonian Opportunities in Music in 1977-1978

The Smithsonian Institution offers a limited number of research training fellowships and scholarships, especially in the areas of American music, musical instruments, musical iconography, ethnomusicology, and performance practices. Fellowships—with stipends of $10,000 for post-doctoral research, $5,000 for predoctoral—are granted to investigators working in residence for 12 months at the Smithsonian and with Smithsonian staff members. (The fellowships are also available to investigators working in residence for less than 12 months—a minimum of 6 months—with a reduced stipend proportional to the length of study.) The deadline for fellowship applications is January 15.

In selecting individuals for participation in academic programs, the Smithsonian Institution does not discriminate on grounds of race, creed, color, sex, age, or national origin of any applicant. For more information and application forms write: Office of Academic Studies, Smithsonian Institution, Washington, D.C. 20560. Please indicate the particular area in which you propose to conduct research and give dates of degrees received or expected.

The Bicentennial Tracker

Edward C. Wolf, of West Liberty State College, West Liberty, West Virginia, has written us concerning a new publication. The Organ Historical Society has just published The Bicentennial Tracker, a 192-page book in soft cover. General editor was Sonneck-Society member Albert F. Robinson, and other Society members contributed articles, including John Ogasapian, Barbara Owen, and Edward Wolf.

While The Bicentennial Tracker quite naturally focuses on American organs, organ builders, and organists, the various articles touch a wide range of topics relative to American musical history. Since there were twenty some contributors, a degree of unevenness exists between some articles, as well as occasional overlapping. But the book is indexed, which serves to keep things under control. Mr. Wolf states that the book contains a large amount of information on American music not readily available elsewhere.

The cost for copies is $10.00, available from The Organ Historical Society, Inc., P.O. Box 209, Wilmington, Ohio 45177.

Announcement

The Institute for Studies in American Music has announced the publication of American Music Before 1865 in Print and On Records: A Bibliography, I.S.A.M. Monograph No. 6, 740 entries, 130 pages, priced at $5.00. To obtain a copy write to the Institute, Dept. of Music, Brooklyn College, CUNY, Brooklyn, N. Y. 11210.

An Evening of Song

By the time the September issue of the Newsletter will have reached you, David Barron, bass-baritone, and Neely Bruce, pianist, will have presented an evening of unusual American songs, one scheduled for 14 September at Carnegie Hall, in New York. This novel program included songs by Anthony Philip Heinrich, Henry Russell, John Phillip Sousa, John Whitaker, Henry C. Baker, Arthur Farwell, Charles Ives, and John Cage. Minstrel, dance, and comic pieces were to be heard alongside art songs from the simple to the complex, giving a unique insight into the musical diversity of American culture.
Addenda to List of Members for 1976

   Bus: Hampshire College, Amherst, Ma. 01002.
Barndt-Webb, Miriam W.  Home: 218 E. Pleasant St., Amherst, Ma. 01002.
Carroll, George Philip  Home: 66 St. George St., St. Augustine, Flo. 32084.
   Bus: Walt Disney World, Orlando, Flo.
Chase, Kathleen  Home: 570 Mulberry Point Rd., Guilford, Conn. 06437.
Coolidge, Arlan R.  Home: 88 Meeting St., Providence, Rhode Island 02906
   Bus: Brown Univ., Dept. of Music, Providence, Rhode Island 02912.
   Temporary: 106 Harwood St., London NW1 8DS, England.
Johnston, Ben  Home: 1003 West Church St., Champaign, Illinois 61820.
   Bus: 5052 New Music Bldg., Univ. of Illinois at Urbana-Champaign, Urbana, Illinois 61801.
Korf, William E.  Home: 409 Lombard Drive, Muncie, Ind. 47304.
   Bus: School of Music, Ball State Univ., Muncie, Ind. 47304.
   Bus: Box 194, Univ. of So. Dakota, Vermillion, S.D. 57069.
Mahan, Katherine H.  Home: 2339 Burton St., Columbus, Georgia 31904.
   Bus: Trenton State College, Dept. of Music, P.O. Box 940, Trenton, N.J. 08625.
   Bus: CUNY Graduate School, 33 W. 42 St., New York, N.Y. 10003.
Owen, Barbara  Home: 46A Curtis St., Rockport, Ma. 01966.
Ralston, Jack L.  Home: 3609 Greenwich Lane, Independence, Mo. 64055.
   Bus: Univ. of Missouri-Kansas City, 4420 Warwick Blvd., Kansas City, Mo. 64111.
Reed, Addison W.  Home: 1513 Oakwood Ave., Raleigh, North Carolina 27610.
   Bus: St. Augustine's College, Raleigh, North Carolina 27610.
   Temporary: 106 Harwood St., London NW1 8DS, England.
Schrader, Arthur F.  Home: Main St., Sturbridge, Ma. 01566.
   Bus: Box 122, Sturbridge, Ma. 01566.
Changes of Address

Cooke, Nym Home: 9 North Road, Bedford, Ma. 01730.
Abbey, Elizabeth Home: c/o M.P. Sherline, P.O. Box 86, St. David, Arizona 85630.

Editor's Note

We continue to welcome any information that can be of interest to all members. Write to: Nicholas Tawa, Editor
Sonneck Society Newsletter
69 Undine Road
Brighton, Mass. 02135
SONNECK SOCIETY MEMBERSHIP APPLICATION FORM

NAME__________________________________________ TELEPHONE__________

HOME ADDRESS________________________________________ TELEPHONE__________

BUSINESS ADDRESS________________________________________ TELEPHONE__________

OCCUPATION__________________________________________

SPECIAL AREAS OF INTEREST IN AMERICAN MUSIC________________________________________

________________________________________________________________________________

CHECK ONE: RENEWAL_ _ NEW MEMBERSHIP_ _

Dues for 1976 are $10.00. Please make check out to "Neely Bruce, Sonneck Society", and mail the check and application form to:

Professor Neely Bruce
Department of Music
Wesleyan University
Middletown, Ct. 06457

Do you wish to pledge anything toward the Society's first publication? If you do, please indicate the amount. $______

We are interested in and continue to welcome comments on your perception of the goals, functions and future of the Sonneck Society. Please use the back of this form for such comments as you might care to make.