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American Music, edited by William Lichtenwanger is to be an anthology of articles by and about Sonneck which are still unpublished or relatively inaccessible.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 madera. 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 friddles 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 Undine 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 area 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 Phrner, 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 - Phrner 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 hymnals, 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 Elie 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 concert 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 greatly qualified by what I feel is the inappropriateness of choice of one 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 fluteists 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 musicalological 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-
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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 unforeseen 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 Rosalind 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, air waves and village green - our version of Danbury - a delightful and amusing cavalcade of sound. Is not this what musical societies are for?

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**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 Williamsburg, Virginia, co-sponsored by William and Mary College and Old Williamsburg. 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 So-
ciety 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 top-
ics and problems of mutual interest. Later, Arthur Schrader, with his sing-
ing 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 rea-
ding 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 Confer-
ence 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 Port-
land. 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 Port-
lard 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 musi-
This business is now a thriving concern with several employees, busy dis-
tributing music to all 50 states as well as England, Canada, and New Zea-
land. 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 com-
posers, 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, preserv-
ing, mending, filing, pricing, categorizing, and other facets of sheet mu-
sic 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 must 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 that 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 Rodgers' *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

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.

Some Recent Publications


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 pro-
gram will search for new materials. Director of the project is D.W. Krum-
mel, Professor of Library Science and of Music at Illinois. Jean Geil, As-

sociate Music Librarian at Illinois, will be Assistant Director, and Act-
ing Director through July 1977. Doris J. Dyen will supervise the field
work, and Deane E. 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 at-
tention be called to the recent and forthcoming recordings of Sousa's mu-
cic by the U.S. Marine Band. He writes further that the recordings, spon-
sored 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 com-
pleting research for a study of Henry Fillmore, is an outstanding author-
ity on Sousa. One recent book of his is John Philip Sousa: American Pheno-
menon, published by Frentic-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 al-
ways 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 mu-

sic, spirituals of the Fisk Jubilee Singers, and coon 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 per-
formers. 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, pre-
sented 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 Rep-
ertory, 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 50¢ 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 300, 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. Ralston. 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. Ralston, 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."

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."

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.)

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