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 conference was 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)."

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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 lyrics, 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.

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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 row-mincedness. 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 musics, 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
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 Stones; 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 judgment 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 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,
XIX (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,
XIX (September 1975), 347-71.


LXII (January 1976), 72-86.

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

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

Maultsby, 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 Neils-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

Barndt-Webb, Miriam W.  Home: 218 E. Pleasant St., Amherst, Ma. 01002.
    Bus: Hampshire College, 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.
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The Yankee Doodle Society, 825 Brooktree Road, Pacific Palisades, Ca. 90272.

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Abbey, Elizabeth  Home: c/o M.F. Sherline, P.O. Box 86, St. David, Arisona 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

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

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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.