Sonneck-Society Conference

Place: Williamsburg, Virginia
Date: Friday, 15 April - Sunday, 17 April
Theme: The Centennial of the Phonograph's Birth.

Plans are still tentative. Some planned sessions are:


2. Friday evening: Candlelight Concert, directed by Jack Darling.

3. Saturday morning:
   A. "Making Recordings Today." Panel chaired by H. Wiley Hitchcock. Other members will include record-industry officials, like John Hammond of Columbia Records.

   B. "Making Recordings Yesterday." A demonstration and explanation of actual record making (cylinders, acoustical discs, etc.).

4. Saturday afternoon:
   A. Business meeting and elections.

   B. Auction of Musical Americana (copy of the original Sonneck Bibliography, a Father Kemp, an 1872 Jubilee Singers, etc.).

       Note. Any contributions of things to be auctioned off are welcome. The profits will go to the Publication Fund. Please help.

   C. "Bands of the 1890s." Discussion session on Sousa, and other band leaders and their bands, by Paul Bierley, Raoul Camus, and others. This session will be followed by a reconstruction of a typical band concert of the 1890s, to be held in the Sunken Gardens.
5. Other sessions that are shaping up for Sunday and other days include:
   A. "Urban Folk Songs."
   B. "Mrs. Amy Beach." Paper and Concert.
   C. Dinner, plus dinner-music.

Notice to Members: There may be possible openings remaining in the program. Do you have something to offer? Please write to:

Mr. Arthur Schrader
Music Dept., William and Mary College
Williamsburg, Va. 23185

Item on the 1976 Conference

Raoul Camus has sent the Queensborough-Conference Booklet to 92 music libraries listed in Pavlakis' American Music Handbook. If you know of any other institutions who should receive it, please let Raoul know at the Music Dept., Queensborough Community College, Bayside, N. Y. 11364.

Note

Those members who have recommendations to make concerning possible meeting places for future conferences should write to President Irving Lowens. Welcome are suggestions on possible broad themes for the conferences. Equally welcome are suggestions on music and more limited subjects that should be aired. It would also be most helpful, when you write, to recommend those persons most capable of dealing with a specific topic.

The direction in which a society such as ours moves is influenced by the kinds of commentaries its officers receive from members. The more specific your advice, the easier it is to act. Nor is there any limit as to topic or format. American music covers a vast territory; it lends itself to a variety of presentations. To quote William Billings, none of us in the Sonneck Society, we hope, think ourselves "too wise to be taught, nor too old to learn; but be always ready to receive instruction from anyone."

Nominations

On the next page is a communication that we received from Alan Buechner concerning the election of officers at the upcoming Conference. Please read it carefully and reply to Alan as quickly as you can, since he and the rest of the Nominating Committee must meet within a month to decide on names.
Memo to: Members of the Sonneck Society
from: Alan Buechner
re: Nominations for Officers

At the close of the Queensborough Conference President Lowens announced that the next election of officers for the Sonneck Society would be held at our forthcoming Williamsburg Meeting. He asked me to form and chair a Nominations Committee whose responsibility would be to prepare a slate of candidates for the various positions. Accordingly, I have asked Rita Mead of Brooklyn College and John Graziano of City College to serve with me on this committee and they have graciously consented to do so.

Your committee, mindful of its own limitations, is most anxious to receive input on this subject from as many members as possible, so that it can come up with a strong slate. If you would kindly take a few moments to think about this matter and to communicate your thoughts, we would be most grateful. You may rest assured that all communications will be kept strictly confidential and will be shared only with members of the committee. Your letters should be addressed to me at my home: 12 Bryce Avenue, Glen Cove, New York 11542.

In closing I would like to share with you our best thoughts to date. In random order they are:

1. Basically, your committee is looking for "work-horses" rather than "honors-seekers," for it is the former who are needed to keep our fledgling society flying now that it has gotten off the ground.

2. In all likelihood there will be two names proposed for each post and the President will undoubtedly entertain additional nominations from the floor.

3. Members should understand that all positions in the society are automatically open. Incumbents, if they wish to be re-elected, must first be re-nominated, preferably by several members who are convinced that their re-nomination is warranted on the basis of service rendered to the Society. It follows that, if a present incumbent does not wish to be re-nominated or does not expect to have the time necessary for his or her duties, he or she would do the membership a great service if that information is communicated to the Nominations Committee well in advance of the election. The Committee, for its part, will determine the availability of nominees as nominations develop.

4. The present officership of the Society is as follows:

   President Irving Lowens
   1st Vice President Cynthia Hoover
   2nd Vice President Vivian Perlis
   Secretary Jean Geil
   Treasurer Neely Bruce

   Members at large:
   Nicholas Tawa
   Arthur Schrader
   Gilbert Chase
   Nicholas Temperly
   Richard Crawford
   Thornton Haggart

5. Members are reminded that the Sonneck Society is too small and impecunious an organization to provide for election by mailed ballots. Attendance at the Williamsburg Meeting is essential, for it will be at that event and that event only wherein their wishes can be implemented.

   Cordially yours,

   Alan Buechner
Some Recent Articles and Book Reviews


Yankee Transcendoodle

Joseph Byrd and Company, via Takoma Records, has just produced the recording Yankee Transcendoodle, an electronic recreation of American music, as if viewed through a somewhat crazed piece of colored glass. The recording is not "Authentic." It is, however, a happy-natured romp through American musical periods. The selections range, also, from the overwhelmingly melodramatic to the quietly sentimental. Billings, Root, Sousa, Cohan, and others parade before us in Californiakikal transformations. You now have an alternative to pink elephants, pink Fantasies for Patriotic Synthesizer. For more information or a record purchase, the address is: Takoma Records, P. O. Box 5369, Santa Monica, Ca. 90405.

Dictionary of Opera in the U.S.A.

Dr. Jocelyn Mackey writes: "I am editing a Dictionary of Opera in the United States, to be published by Greenwood Press, Westport, Conn. In addition to articles on composers, librettists, and works, there will be articles on historical periods (Revolution to present), Regions (including major companies), and articles on such topics as Radio, Movies and TV, Awards and Prizes, Opera Workshops, and American Subjects in Foreign Operas. I am seeking people who have done special work in any aspect of opera in the United States to contribute articles, advice, and/or assistance." Please write to Dr. Mackey, 803 Riverside, Muncie, Indiana, if you have something.

News from the Smithsonian

The Smithsonian Institution has announced the release of Duke Ellington 1938, the latest recording on the Smithsonian Collection label produced by the Institution's Division of Performing Arts. The two-record album features a selection of 32 outstanding recordings made by the Ellington orchestra in 1938. Selections were
chosen by Gunther Schuller, and include such well-known works as "The New Black and Tan Fantasy" and "Pyramid." Mr. Schuller also contributed the liner-note essay for this tribute to Ellington.

The recording is available through the Smithsonian Collection, P.O. Box 1641, Washington, D.C. 20013.

**Center for Southern Folklore**

The Center for Southern Folklore announces the availability of *The American Folklore Films & Videotapes: An Index*, a comprehensive listing of over 1800 films and videotapes on American folk traditions. This includes a Subject Index, with broad categories such as "Folk Music-Instruments (Accordion, Dulcimer, Fiddle)" etc.; also, Film and Videotape Annotations--for example, "Fiddler's Grove... a documentary record of the performances and participants in the Old-Time Fiddler's and Bluegrass Convention held in Union Grove, North Carolina in the spring of 1973." The cost per copy is $15. Write to: P.O. Box 4061, 1216 Peabody Avenue, Memphis, Tenn. 38104.

**A Bicentennial Tribute from Abroad**

The *Österreichische Musik Zeitschrift* has just released a special issue in English devoted to music and musical life in the United States as a Bicentennial tribute. Among the contributors of articles on various subjects are Ernst Krenek, Elliott Carter, John Eaton, Gunther Schuller, Julius Rudel, Barry S. Brook, Irving Lowens, Robert Breuer, and Boris Schwarz. Copies may be purchased from the American agent: Theodore Front Musical Literature, 155 N. Vicente Blvd. Beverly Hills, Ca. 90211.

**Homespun America**

Alan Lewis, of Brattleboro, Vermont, has informed us that the recording Homespun America (Vox Box SVBX 5309) is now available, and that the performances are excellent. This three record set includes nine song of the Hutchinson Family, as well as instrumental music representative of mid-nineteenth-century New Hampshire. Mr. Lewis is enthusiastic over the selections and recommends the recording to the entire membership.

**A Book by Lester Levy**

There has recently been issued a fourth book by Lester Levy, *Picture the Songs*, published by the Johns Hopkins University Press.
The book contains reproductions of 100 lithographed song-sheet covers of the nineteenth century, each having to do with a well-known artist or an event of some contemporary importance. Each has an accompanying article relative to the picture. The artists include James McNeil Whistler, Winslow Homer, and 50 others. The period of the illustrations runs from 1826 to 1895.

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**Jingles**

To those of you who may not be aware of it, recently published is the book *Great Songs of Madison Avenue*, edited by Peter and Craig Norback, and issued by the New York Times Book Co. for $7.95. Harold Schonberg has reviewed it as follows: "What piece of music has been heard by more people than anything else? It is not the Beethoven Fifth. . . . No. Rather it is, perhaps, "My Beer is Rheingold, the Dry Beer." Or "Winston Tastes Good . . . . The point is that all of these jingles inundate the American and even the foreign ear. Day after day they are drummed into the conscious and subconscious . . . ." Mr. Schonberg goes on to say that serious studies in areas such as this are neglected but needed. He is pleased that the Norbacks "have brought together the words and music of 115 jingles." However, he is unhappy that "the Norbacks have not treated the subject with the awful solemnity that it deserves. There is no critical apparatus except for a short introduction." Nor is there and discussion of individual jingles, how they came into being, or for that matter who wrote the lyrics and the music.

Nevertheless, we must be grateful that some one has taken the trouble to issue such a book at all. Mr. Schonberg claims the music is amazingly "American" in sound, and obviously has something "that has captured the imagination of the megamillions of listeners they [the jingles] are constantly besieging."

[Editor's note: It is refreshing to find at least one book published in the past year that is so different from the usual spinach and cabbage served up by so many other writers. Yes, the publication leaves much to be desired. But it does help to remind us of how much we still have to explore in American musical culture and of how tiresome it becomes to see the same old titles on the same old subjects by the same old people issued year after year.]

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**Louisville Recordings**

Mr. William Loring has informed us that the Louisville Orchestra, under Jorge Mester, has issued three recordings of American music as their Bicentennial contribution. LS-753 has on it Chadwick's *Paterpe* overture, and Converse's *Edymion's Narrative* and Fliver *Ten Million*. LS-754, Foote's *Francesca da Rimini*, Bird's *Carnival*
Scene, and Ornstein's Nocturne and Dance of the Fates. Soon to be made available is Ls-755, Buck's Festival Overture, and Piston's Incredible Flutist. Mr. Loring concludes with: "If this offering of music of earlier American composers is met with a good response in terms of reviews and sales, it is the hope of the management of the orchestra to continue in the future in each subscription year some additional 'First Edition Record' by an earlier American composer, as an amendment to their previous policy of producing only works of our contemporary composers. The records may be bought by mail for $6.95 each, or by annual subscription for all six, put out each year for $29.95, by writing: Mr. Jack M. Firestone, Louisville Orchestra, 333 West Broadway, Louisville, Ky 40202. They are also trying to arrange sales through record stores."

The Popular Press

The Popular Press, of the Popular Culture Association, has published at least three books that should be of special interest to members of the Sonneck Society. Folksongs and Their Makers, by Henry Glassie, Edward Ives, and John Szwed (170pp, $5.00 cb, $3.00 pb), is a comprehensive study of three different folk-song makers and the works they created. Sing a Song of Social Significance, by R. Serge Denisoff (227pp, $6.50 cb), is, as the name describes, an overall analysis of the singers active today and the forces that have shaped them into what they are. Buddy Holly: His Life and Music, by John Goldrosen (250pp, illus, $9.95 cb, $3.95 pb), is the fullest and most sympathetic study to date of a musical phenomenon whose influence in popular music was of the first magnitude. Many other of the Press' books bear on the interests of the Society, and several other musical books are under consideration for future issue. Members of the Society should keep in touch.

For anyone interested in any of the publications, please write to the Popular Press, University Hall 100, Bowling Green University, Bowling Green, Ohio, 43403.

Additionally, for those members of the Sonneck Society who would care to attend, the national conference of the Popular Culture Assoc. is scheduled for April 27-30, 1977, at the Baltimore, Md, Hilton Hotel. It might be informative to know that the association was founded in 1969, by members interested in virtually all areas of culture--including folk, mass, ethnic, urban, rural, and elite. The Association also puts out a quarterly Journal of Popular Culture.

The Fleisher Ensemble

The Fleisher Ensemble, with Sam Dennison and Romulus Franceschini as conductors, has already given two concerts of popular music from America's past, and plans to give a third on Sunday, 6 May 1977, at 2 p.m., in the Central Library Lecture Hall, Logan Square, of the Free Library of Philadelphia. Admission is free. These concerts of
American music have been prepared from manuscripts in the Edwin A. Fleisher Collection and the Music Department of The Free Library of Philadelphia by Sam Dennison, Curator of the collection, and his colleague, Romulus Franceschini.

Journal of Jazz Studies

The Journal of Jazz Studies, published twice a year by the Rutgers Institute for Jazz Studies, Rutgers University, has been out for three years. In it may be found a variety of articles on jazz styles, musicians, etc.; also, reviews of new jazz publications. Subscriptions are $8 a year.

Communication from the Mandels

Alan and Nancy Mandel have informed us that they have given many concerts of American music in the United States and elsewhere over the past few months. Alan premiered a new piano concerto by Elie Siegmeister with the Denver Symphony Orchestra. His new recording of music by Elie Siegmeister was released by Orion Records several months ago. Highlighting their concert appearances was a recital in the Hall of the Americas at the Pan American Union. The program included an Amy Beach violin sonata and the first performance of Elie Siegmeister's fifth violin sonata. In November, the Mandels presented a joint paper at the AMS convention on "Composers of Keyboard Music in Philadelphia through 1828."

AN EDITORIAL

On Looking at a Recent List of New American-Music Publications

If we glance back at the past few months and the great exposure of America's musical culture they were supposed to have brought about, we are struck by the narrowness of subject matter and, often, the superficiality of understanding exhibited by all too many writers, speakers, and performers. For a while we even created our own hit parade of '76, with the same handful of tunes droning in our ears. Even the local supermarket gave us a daily serenade of Chester and Yankee Doodle as we sniffed the cheese and squeezed the Charmin.

Somehow, the atmosphere of patriotic pifferi, flower-pots cosmeticized into Uncle-Sam hats, delicatessen plates of cold cuts arranged as American flags, and marvel of creative fantasy, one white-radish George Washington crossing on a hollowed-out eggplant boat over a sea of lettuce to conquer, we suppose, the lack of roughage in our diet--all of these things were a reminder of how lip-deep the commitment to a real understanding of our cultural history has been and continues to be.
And we ourselves, as persons dedicated to this understanding, in many instances have chosen to go over the same safe paths already traveled by others. In music, we have tended to like things old or rural or Anglo-Saxon or sacred or scholarly chic or any combination of the five. Our histories and anthologies of American music have stressed the simple sturdiness of 18th-century psalmody, the homely virtue of hillside folk song, and the melodic appeal of that arch-romancer Stephen Foster. A couple of our more recent composers have received constant attention.

But what of the Italian musicians who performed, taught, and composed music during all this time? A cursory reference to Gualdo, Da Ponte, and a couple of footloose opera troupes—and the rest is silence. By now, we should know better. What of the music that came out of the urbanization of America, the fervent workers' prayer-meeting the cacophonous bustle of the music hall, the jangle of thousands of Americans, not originally British but German, whose preferences were also thrown into the sheet-music publisher's cauldron before he canned his product into numberless compositions replete with more flavors than Campbell and Heinz put together?

We suggest that Father Kemp is American, that Yiddish theater is American, that Tony Pastor is also American, and that all are worthy of attention. What about our wealth of urban secular music, neither minstrel nor Foster? Finally, when do we commence a revaluation of our much-maligned composers of cultivated music—our Paines, Bucks, Birds, Chadwicks, and Gilberts? To mention Horatio Parker is to damn him for his misconstruing the young Ives. Again, we should know better.

Therefore, we would suggest a year's hiatus on what has been our customary diet. Perhaps our next conference can present an evening with Father Kemp's Old Folks, an hour in Pastor's Opera House, an informal concert of music whose subject is America that was once sung by Slovak steel workers, Greek factory hands, and Italian construction laborers. For a formal concert, why not the compositions pronounced "cheap" and "vulgar" in their day, written by Gilbert, Gottschalk, Chadwick, and others? (Maybe the critics really meant "American"!)

For a paper session, why not the impact of the music-settlement house in the early 20th century?

Indeed, we have barely begun to scratch the surface of American music. But for God's sake, let's not all try to scratch at the same square-foot of ground.

Nicholas Tawa
The Sonneck Society

[It would seem appropriate to restate the purpose and thrust of the Sonneck Society. Here follows essentially what was printed in the issue of June, 1976.]

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. The idea for a society honoring Sonneck was first discussed at two spirited New-England conferences on early American music, which 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 informal conversations about founding a society that could sponsor similar conferences at more or less regular intervals. Ad hoc committees met thereafter to work out details, and on 3 November 1974, seventy-five people met in Washington, D.C. 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 the summer of 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 forty-six varieties of special periods and areas of interest, which were described in the first Newsletter, that of the summer of 1975. It also summarized the comments of members, and established that a majority of members wanted a strong national organization for the advancement of American music and music in America. 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 information on individual members, notices of important musical events, publications, and meetings, and any other items of interest to members. All members are urged to contribute to the Newsletter. The Society also sponsors annual conferences and has proposed a publication program. For membership applications and questions about the Society, please write to Arthur Schrader, Music Department, Old Sturbridge Village, Sturbridge, Ma. 01566.

Business Meeting of the Sonneck Society

[Jean Geil, Secretary of the Society, has furnished the following report of the meeting of members that took place on 16 April 1977, at Williamsburg, Virginia.]

After the minutes of the 1976 meeting were read and approved, Irving Lowens, President, announced that the treasurer's report would be printed in the June issue of the Newsletter.

Jean Geil, in place of the absent Gilbert Chase, reported that the Sonneck Society has been conducting preliminary investigations with Schirmer Books (a division of Macmillan) concerning the issuance of the Society's initial publication, a volume of essays and articles by Oscar Sonneck. The board of trustees is asking Gilbert Chase to appoint someone in New York who would continue investigating the possibility of working with Macmillan/Schirmer. Negotiations will also continue with the University of Illinois Press. Irving Lowens added that the Society has no contractual obligation with Illinois, and that the sum ($2,000), which the press has requested to help defray publishing expenses, might be negotiable.

Arthur Schrader reported a total of 174 members in the Society to date. This figure, however, is subject to revision pending receipt of information from the treasurer as to renewals. In addition to the personal memberships, there are four institutional members. Schrader proposed that members be informed by mail when renewals are payable.

Nicholas Tawa reported that the Newsletter had been enlarged considerably over the past year, and that future issues would be expanded even further. New approaches might include a query and answer column, and brief articles contributed by members. Tawa proposed that the membership list be removed from the Newsletter and that a Directory of Members be issued, listing members, addresses, and current interests. Irving Lowens favors continuing the practice of listing new members in the Newsletter. Tawa urged that members continue sending contributions for the Newsletter and asked particularly for help in the bibliographical listing of new books and articles.

Under New Business, Irving Lowens reported that the 1978 conference would take place at Ann Arbor, Michigan, during April, with Allen Britton as chairman. Lowens stressed the importance of planning meetings more than one year in advance. He will appoint a chairperson for a site committee to arrange for the 1979 meeting. A couple of invitations have already been received.

Some discussion ensued about the possibility of visiting Keele, England, where an American Music
Centre has been established by Peter Dickinson. A 15-day tour for Sonneck Society members might be arranged, to include Keele and other places of interest. According to a show of hands, about 32 persons might be interested in participating.

In regard to the 1978 meeting in Ann Arbor, Richard Crawford announced that program committee membership and theme, if any, were yet to be determined. Sonneck Society members were urged to submit suggestions to Crawford or Allen Britton.

Irving Lowens announced that the board of trustees had agreed unanimously to sponsor, for consideration for NEH support, a project to develop a national tune index of eighteenth-century musical sources. Carolyn Rabson and Kate Keller are the principal investigators.

A motion was presented by Richard Crawford, and seconded by William Lichtenwanger, that a committee be established to screen all research proposals for potential endorsement by the Sonneck Society. The motion carried unanimously. Thornton Hagert, appointed to chair the committee, will submit a report outlining the procedures to be followed by such a committee. Irving Lowens added that the primary function of Hagert's committee is the screening of research proposals. The recommended would then be passed on to the board of trustees for acceptance or rejection. Wiley Hitchcock reminded the members that the Sonneck Society, as sponsor, would be financially and legally responsible for the proper distribution of funds; he stressed the importance of establishing proper safeguards. It was further suggested that, besides screening projects for Society sponsorship, Hagert's committee also advise applicants on appropriate sources of funding. Jean Geil read excerpts from a letter from Gilbert Chase encouraging the Society to support recording projects in American music. Chase suggested the Fleischer Ensemble of Philadelphia as worthy of consideration for this purpose. William Lichtenwanger moved that Hagert's committee also screen recording projects for potential Society sponsorship. The motion was seconded and carried unanimously.

In response to a request from Ruth Wilson for the issuance of a Directory of Members separate from the Newsletter, Homer Rudolf moved that such a directory be prepared before the next annual meeting. The motion was seconded by John Graziano and carried.

After the report of the nominations committee, Lenore Coral was nominated from the floor for member-at-large. Ballots were collected and counted by Cynthia Hoover and Vivian Perlis. The following were elected for the term spring-1977 to spring-1979: President, Irving Lowens; 1st Vice President, Nicholas Tawa; 2nd Vice President, Kate van Winkle Keller; Secretary, Jean Geil; Treasurer, Raoul Camus; Members-at-Large, Alan Buechner, Richard Crawford, John Graziano, Rita Mead, Carolyn Rabson, and Arthur Schrader.

Irving Lowens suggested that, in order to avoid the disenfranchisement of absent members, in the future a notice should appear in the Newsletter requesting nominations to be forwarded to the nominations committee. Ballots would then be sent out to all members at least one month before the meeting. Rita Mead added that the nominations committee had specifically recommended that future balloting be handled by mail. Lowens stated that some constitutional changes might be required in order to institute these new procedures.

Next, Raoul Camus moved that the position of archivist be established for the Society. Karl Krueger suggested that the archivist not be an elected officer, as this would necessitate the moving of the archives with each election. The Camus motion as amended by Krueger, carried. William Lichtenwanger was elected to the position of archivist.

A request was submitted by Leonard Rivenburg that future meetings be scheduled so as to avoid if possible, conflicts with other conferences. Richard Crawford suggested that, in the interest of recruitment, the site committee consider holding conferences at institutions where sizeable number of students are interested in American music. The University of Missouri at Kansas City or the University of Kansas at Lawrence were mentioned as possibilities for the 1979 meeting.

Lenore Coral proposed a vote of thanks to all the people who had contributed to making the conference a success, with special recognition for Arthur Schrader and his hard-working assistant. It was so moved and carried by acclamation.

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featuring fiddle and hammered dulcimer.

In addition to the planned events of the Sonneck Society, other musical programs scheduled in Ann Arbor during the same weekend include performances by the Amadeus String Quartet, the Bavarian Symphony Orchestra, the University of Michigan Contemporary Directions group, and the University of Michigan Concert Band.

The Program Committee is seeking papers, presentations, and performances relating to the following topics, or other appropriate subjects:

- Native American instruments and idioms/ Their uses in American and European music.
- African instruments and idioms in American music/ The influence of Afro-American music on European musicians.
- Traditions and innovations in the history of American musical instruments/ Military music; sacred music; concert, theater, and dance music/ Mechanical musical devices.
- Twentieth-century Contrasts/ Revival of early European instruments and their music in America/ Development of new instruments and the resulting musical idioms.

Please send abstracts, tapes, presentation outlines and other suggestions by December 15, 1977, to the Chairman of the Program Committee:

Robert E. Eliason, Curator
Musical Instruments
Greenfield Village and Henry Ford Museum
Dearborn, Michigan 48121

Other members of the Program Committee are Lenore Coral, Thornton Hagert, and Carolyn Rabson. David Crawford is Chairman of the Local Arrangements Committee. Registration materials and more detailed conference information will be mailed to members early in 1978.

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Lost Persons

Raoul Camus, our Treasurer, cannot locate the following Sonneck-Society members. Here follows their names and old addresses:

George Bozeman, Jr., 115 Main St., Andover, MA 01810
Jean Hughes, 3688 1/2 Overland Ave., Los Angeles, CA 90034.
Charel Morris, 2948 Redwood St., Costa Mesa, CA 92626.
Howard J. Pollack, 208 William St., Ithaca, NY 48105

If you have the new addresses of the above four people, please let Raoul know, at 14-34 155th St., Whitestone, NY 11364.

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Sonneck-Society Publication No. 1.

Several members have requested information on the contemplated Opus 1 of the Sonneck Society. It will be entitled: Oscar Sonneck and American Music, edited by William Lichtenwanger. It is an anthology of Sonneck's writings on American music, prefaced by comments on his life and work by Herbert Putnam, Carl Engel, Otto Kinkeldey, H. Wiley Hitchcock, and Gilbert Chase; with a bibliography of his essays, books, and music compiled by Irving Lowens. The Sonneck essays on American music have never appeared before in book form, or have remained unpublished. They are listed here by title, and in chronologi- cal order:

Some Reservations Concerning a Sonneck-Society Journal

[Editor's note: Although many members are strongly in favor of issuing a journal, and the Board has voted to recommend the publication of a Yearbook, one thoughtfulness hesitates to concur with the majority view. Here follow some words from H. Earle Johnson, which should be considered seriously.]

As for a Journal, my thought is NOT YET.

1. It is a big proposition for those committed to many professional societies that they can't keep up with . . . : working articles . . . . Actually, the Musical Quarterly asks! Publish more American articles because few are submitted. Notes is splendid, virtually a Sonneck Society organ, and we should be happy with a marriage to those old maids (of both sexes) on whom we rely so heavily.

2. A Journal of our own would delight the wrong people. Many AMS members would welcome our independence, leaving them to cultivate the Middle Ages and the European field. "Thank God we're rid of the Americanists!" But we need them, and they need us. Let's get more of our people already digging in two fields—Wiley Hitchcock, John Baron, etc., etc., --to infiltrate the AMS and broaden its scope. The AMS Journal is a corpse instead of a corps as now edited, but with Temperley in charge we may do better. (At least, manners may improve.) The bash in Washington was a huge success. Perhaps we can instill in it some of that spontaneity characterizing the Sonneck Society.

3. Will our people write for a Journal? (There are several new ones: Nineteenth-Century Music under Joseph Kerman, one on Theory, and something issued from Yale.) I noted that only 64 of ca. 330 graduate scholars in the field of American music since 1950 and only 42 of ca. 150 candidates with work in progress were members of the AMS in 1975. How many of the 400-plus research Ph.Ds in the American field have a) followed up with a single article, or b) affiliated themselves with us? Most have taken the degrees and run. Reasons may be beyond their control, but the result is not in our favor. Pressures elsewhere now claim some of our members: Gilbert Chase, Neely Bruce, William Brooks.

4. Before starting a Journal we should have a substantial backlogue or promises of articles from dissertations. (Few will receive any other recognition in print.) But there is much to do on the membership front, perhaps with a campaign (already under way with Raoul Camus) to enlist men and women for Michigan in 1978. "The future, as I see it, is greater than any of us can envision.

[The Editor knows several members are entirely, and even vehemently, on the other side of the issue. Let us hear from them in time for the next publication of the Newsletter! Quickly, toô; before the Ann Arbor conference.]


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News from the Smithsonian

The Smithsonian Institution has just released two new recordings, Fletcher Henderson: Developing an American Orchestra, 1923-1937 and Teddy Wilson: Statements and Improvisations, 1934-1942, complete with liner notes by J. R. Taylor and Dick Katz, respectively. These albums are part of a series of reissues that cover specific periods of jazz history.

It is important to note that in the fall, the Smithsonian expects to commence an American Musical Theater series of recordings with the release of three show albums. Original cast albums for Lady Be Good, Ziegfeld Follies, 1919-1920, and Anything Goes are being reconstructed from archival material. All of the above albums may be obtained through The Smithsonian Collection, P.O. Box 1641, Washington, D.C. 20013. The Smithsonian Museum Shop also stocks them.

For further information please write to Sally Roffman, Division of Performing Arts, or to Gerald Lipson, Office of Public Affairs.

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Notes on Some Special Library Collections

Members of the Sonneck Society who are interested in library holdings of musical Americans are advised to examine "The National Finding List of Popular Culture Holdings and Special Collections," compiled by Michael T. Marsden, with editorial assistance from Marilyn Huffman and Lee A. Meiser, in PCAN, Popular Culture Association Newsletter, 6 (March 1977), 5-29. To give a few examples of the listings, there is the Alaska Division of State Libraries and Museums, Juneau, AK, with its Artic/Klondike region sheet-music collection; the Williams College Library, Williamstown, MA, with its Paul Whiteman Collection of music, recordings, radio transcriptions, photographs, clippings, and memorabilia; the State Historical Society of Wisconsin, Madison, WI, with its Tams-Witmark Music Collection of the firm's records, correspondence, published and manuscript scores, etc.; and the Field Politics Center of Goucher College, Towson, MD, whose Brownlee Sands Corrin Collection of American socio-political wit, humor, and satire includes records, tapes, country and rock music, songs, operas, and any other musical items pertinent to the aims of the collection.
Communication from J. Bunker Clark

J. Bunker Clark, professor of music history at the University of Kansas, was the director of the only National Endowment for the Humanities Summer Seminar, in 1976, that had a connection with the Bicentennial. It was entitled "Music in the United States before the Civil War." Twelve college teachers were chosen to participate for eight weeks at the KU campus. Among other activities, the seminars sang and played a great deal of early American music, and learned a number of social dances. The meetings were enhanced by the occasional presence of Harold Gleason. The seminar culminated in research papers written by each of the participants:

Alan Brandes (Dana College, Blair, Nebraska), "Christopher Minnke and Piano Variations Written in America between 1800 and 1830."

Richard L. Dalzell (Treasure Valley Community College, Ontario, Oregon), "American Shape Notes: Background, Development, Practice, and Present Status."

John Forbes (Berea College, Berea, Kentucky), "Aspects of Social Dancing in Colonial America: Including Twenty-Four Fashionable Country Dances for the Year 1799, ed. for modern performance."

Byron Kauffman (Western Ohio Campus, Wright State University, Celina, Ohio), "Daniel Read's Fuging Tunes."

Richard Kegerreis (Nassau Community College, Garden City, New York), "Psalms, Singing Schools, and Church Choirs in Eighteenth-Century New England."

Alan Moore (Baruch College, CUNY), "Meter Signatures as a Reflection of Tempo in American Band Music ca. 1800-ca. 1836."

Leland Roberts (Sacred Heart University, Bridgeport, Conn.), "If the Eagle Soars, What Should He Sing if He Has a Voice."

Jack W. Schwarz (Biola College, La Mirada, California), "Church Music Philosophy in America before the Civil War."

John I. Schwarz, Jr. (Lock Haven State College, Lock Haven, Penn.), "Testimony from the Worcester Collection of Sacred Harmony, 1786-1803."

Richard D. Skym (College of Idaho, Caldwell, Idaho), "Early American Keyboard Instructional Methods."

Mary Ellen Young (Lakewood Community College, White Bear Lake, Minn.), "A Survey of Sentimentality in American Song."

Elena Zimmerman (Clayton Junior College, Morrow, Georgia), "An American Opera Composer: Victor Feliszer, Practitioner of an Elusive Art Form."

Copies of these papers are on file at the Music Library, University of Kansas.

Communication from Walter Simmons

Walter Simmons, of Montrose, N.Y., writes that his main interest is in symphonic music in the twentieth century. He also informs us of two recent articles on American music that he has recently written and had published, but which were not cited in the Newsletter's bibliographical listings. They are "Paul Creston--Maintaining a Middle Course," in the Music Journal of November 1976; and "A Persichetti Perspective," in the American Record Guide, May 1977.

Communication from Lester Levy

Lester S. Levy has written us about two recent deaths of persons who were influential in the early popular music field. "One was Harry Dichter who for many years lived in Philadelphia and traded in musical Americana. He accounted for the sale of hundreds of thousands of popular sheet music copies and was probably the most influential individual in creating interest in the collection of early popular music. He was largely responsible for acquiring the greater part of the popular music collection for the Free Library of Philadelphia. In his day he handled at least two out of the ten extant copies of the first edition of The Star Spangled Banner. He died in Atlantic City on January 27th.

The other death was that of Josephine Hughes, who lived in Charleston, S.C., for many years, and who acquired one of the finest collections of early popular music, including highly important Charleston material and many early patriotic songs, as well. Mrs. Hughes died last December."

Communication from Sam Dennison

Sam Dennison writes that The Fleisher Ensemble continued its concert presentation of One Hundred Years of Music in America on February 16 with a performance that was enthusiastically received. He and Romulus Franceschini, as conductors, on May 8, presented another concert of the series, which embraces music from 1850 to 1950. Johanna Albrecht, soprano, was featured in
a group of white spirituals and in songs of Amy Beach. Young concert pianist and ragtime specialist James Adler performed rags of Tom Turpin, Kerry Mills, and Scott Joplin. Another highlight of the concert was a performance of three Alec Wilder octets, in which elements of the European tradition and jazz are combined.

We wish the Ensemble well, and continue to remain grateful to the Free Library of Philadelphia, and the Edwin A. Fleisher Collection of Orchestral Music for the frequent performance of American music.

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Communication from Nicholas Temperley

(The Sonneck Society is grateful for the trouble Nicholas Temperley has taken to provide us with an account of the Centre for American Music at Keele University, England. Here follows what he has written about the Centre.)

A flourishing Centre for American Music has been established at Keele University, England, under the leadership of Professor Peter Dickinson. It is probably the only one of its kind outside the United States. I have recently reestablished contact with Dickinson, who, as it happens, was a student at Cambridge with me in the 1950s; and he has expressed the wish to develop ties with the Sonneck Society.

Keele University was founded in 1949 in a rural part of Staffordshire, about halfway between Birmingham and Manchester, and from the start it has been interestingly unconventional in British terms. There has been an emphasis on "interdisciplinary" study, which only means that under graduates work at two or more subjects (as in an American university) rather than devoting all their energies to a single field in the normal British pattern. Keele has been one of the most successful of the postwar British universities, retaining an intimate scale: four-fifths of its nearly 3000 students reside in the community of modern buildings surrounding the central Victorian mansion, Keele Hall; nearly 70% of the faculty also live on the "campus" (the American term is used). The university houses the largest department of American Studies in Britain; it also, incidentally, has a department of Victorian Studies.

When Peter Dickinson went to Keele in 1974, he had already done much to arouse interest in American music through his championship of Ives, Varese, Cage and the American avant-garde in articles, lectures and recitals over a period of years. In the words of Keith Potter (Music and Musicians, March 1975), "it is in part due to him that our awareness of the importance of American music has increased steadily in this country during that time. This has now developed to a stage in which the American experience has moved nearer the centre in our perspective, and its importance has become crucial: the American musical avant-garde for instance can no longer be regarded as anything but a central part of 20th-century musical development." Dickinson's reputation was also high as a composer, as a pianist, and as accompanist to his sister, Meriel Dickinson, who has performed, broadcast and recorded songs by Ives and other American composers.

On Dickinson's appointment as Professor and Head of the new Music Department, music was, for the first time, admitted as a principal subject of study in the university. The new professor lost little time in establishing a Centre for American Music, under whose auspices many concerts have been given of music from Billings and Reingale to Thoman and Cage, with special emphasis on Ives. An Ives Choir, also directed by Dickinson, was quickly formed. A conference was held in April 1975, including a series of "forums" in which specialists discussed aspects of American music; the following spring, a special set of concerts and lectures was given to mark the Bicentennial.

Further, a one-year "course" (i.e. program) leading to the degree of M.A. in American Music has been introduced under Dickinson's direction. It is open to students with a first- or second-class honours B.A. in music. It is offered by the Department of Music, but there is a close connection with the Department of American Studies and its David Bruce Centre. "At present the musical work will be concerned with the late nineteenth and twentieth centuries," the 1977 Prospectus tells us; "but as research proceeds and material becomes available the more distant past should become accessible." The four courses that must be taken by the students are as follows:

1. U.S. History from 1776 or Aspects of American Literature from 1790 to the Present (these are offered by the Department of American Studies).
2. New England Pioneers, including Ives and Ruggles.
3. Varese, Copland, Cage and the Avant Garde.

In addition, each student must either write a dissertation or give a recital of American music. (It is characteristic of British university music departments to link performance with academic study at every stage.)

A number of American musicians and scholars have already given concerts or lectures at the Centre, including Richard Bernas, Edwin London, Edward Mattos, Lawrence Moss and Jack Winrock. This fall, William Brooks will be taking up residence at Keele as the first Fulbright-Hayes Professor in American Music. Dickinson hopes that the Centre can eventually become an "information bureau" for American music in Britain, and perhaps also for British music in America.
It seems clear that the Sonneck Society will want to maintain at least informal contacts with this pioneering enterprise. Sonneckites may wish to consider ways in which the Society and the Centre could jointly promote their common object, the dissemination of knowledge about American music.

**Communication from Carolyn Rabson**

A limited edition of twenty cassette tapes, each containing the five cylinder recordings made at the Williamsburg conference, will be made available this month. The contents of the cassette are as follows:

* Janissaries March and Cuckoo's Nest ------- Colonial Williamsburg Fifers and Drummers  
* Jada------------------------------------------ Average White Dixieland Band  
* Why Paddy's Not at Work Today ---------------- Joe Hickerson  
* Down in Greenwich Village ------------ June L. Goldenberg  
* The Man on the Flying Trapeze ----------- Art Schrader and Chorus  
* Selected older cylinders to fill up the tape.

The cost is yet to be determined, but if interested do write to Carolyn Rabson, 83 Pierrepont Avenue, Potsdam, New York 13676.

In addition, duplicate copies of tape and slides for the illustrated concert, "An Album of Cylinder Selections and Celebrities," presented at the Williamsburg conference, together with background information and instructions for presentation, are available on a rental basis, at $12.50 including postage and handling. Contact Carolyn Rabson.

**On Harold Spivacke**

Harold Spivacke, Chief of the Music Division of the Library of Congress for 34 years, died on the ninth of May. An informant from the Music Division writes that Harold Spivacke was known throughout the world as a musicologist and music librarian. Most of his working career was devoted to the Library of Congress, having served first as Assistant Chief of the Music Division from 1934 to 1937, and then as its Chief from 1 July 1937 until 4 February 1972.

During his years of service, the Music Division's holdings almost tripled. The acquisitions that he encouraged and fostered—manuscripts, scores, personal papers, memorabilia, and recordings—represent the whole range of music from Gershwin and Richard Rodgers to Jelly Roll Morton and Charlie Parker to Igor Stravinsky and Schoenberg. Through the help of the Elizabeth Sprague Coolidge and Gertrude Clark Whittall Foundations, and others, he was able to commission works now a permanent part of the modern repertoire. In 1940 he supervised the establishment of the Division's Recording Laboratory. In 1959 he initiated the first research study into the preservation and storage of sound recordings.

The informant concludes by writing that in 1965 Mr. Spivacke was presented with the Library of Congress's Distinguished Service Award. In 1972 the National Music Council cited him for "his unique and unusual service to music."

**Clare Spark on Sentimentality**

[The Editor has received a moving letter from Clare Spark, which he feels so important in what it discusses that it should be printed for the members of the Society. I do so without her permission, but know she would be willing to share its contents. Ms Spark is a spokesperson for The Yankee Doodle Society, Pacific Palisades, Ca. What she has to say, I and several of my colleagues have often thought, as we worked our way through the thickets surrounding the understanding of American popular song.]

I'm writing to you about two things. First to tell you that our extravaganza, "A Change of Tears: Sentimental Song and Social Reform in Jacksonian America," is well on its way. The script is finally in shape to be edited, and for the continuity to be written. It looks like we'll have at least a three hour program. Secondly, I'm on the verge of writing another article: (the last one was called "Masturbation Builds Character: A Theory and Practice for Alternative Media"). I only write when I'm provoked, and I am very disturbed by a certain sensibility which seems to be very popular now, one which I interpret to be condescending toward sentimental song. The article would be called "Camp Taste and the Falsification of History." I've seen it in the new Henry Russell record, all of Ian Whitcomb, Joan Morris' voice, the Allan Miller special on American music, and the bizarre exclusion of the second verse of Oh! Susanna in the Austin book. Now, no one is more aware than I am of the interesting politics of this tradition, but the songs did assuage the real pain of real people. Making fun of it now puts down and makes fun of millions of middle-class Americans. I don't think that Foster, Work, and Root were cynical (I'm not sure about Root). I do think that their many imitators might have been, given the market for sentimental song.
Why don't I want to make fun of middle-class Americans? Why must their consciousness be understood, emphatically? Because the middle-class has more real interests in common with the working-class than the ruling class, yet they identify with the ruling class. I want to know why, and how sentimental music did its bit in all this. After we get this program produced, I'll start researching the sentimental music of the late nineteenth and early-twentieth century and relate that to labor strife, etc. the role of working women, relations between women of different classes, and white slavery. . . . I have a new rule: never put people down for their feelings, but help them to get to the social roots for those feelings, show the consequences of having and acting upon those feelings, and then decide whether we can live with those consequences.

[Clare asks the Editor to comment on this matter. Not loath to take pen in hand, he does so in the Editorial that follows.]

AN EDITORIAL

A Song Is a Lovesome Thing

As some of our readers know, the Editor has worked for years with eighteenth- and nineteenth-century parlor songs and completed a book-length manuscript on the subject which, some day, he hopes will be published. What very few know is the real anguish that attended his labors. American musicologists--bowing and scraping to the tunes of a Germanic aestheticism that valued length, complexity, and individuality as yardsticks by which all music should be judged--well, they laughed. ("Why waste your time on emotional muck?") One highly-placed "official" of the AMS stated: "For us to take interest in a paper or article, it must have a central thesis that is worthy of defending. Few such theses have come to light in American music, and almost none in the sentimental popular music aimed at urban whites. Qualitatively, they're not there."

The first and most obvious question is: how does one judge quality in music? (For a moment of frustration, look up "Quality in Music" in the Oxford Companion to Music.) Certainly the greatest insult to any category of music is to judge it by the standards of another, and the greatest injury to the understanding of any country's musical history is its belittlement because it does not conform to twentieth-century elite tastes and prejudices.

Alas, for decades American sentimental song has endured insult and injury, often administered by those very people who have set themselves up to explain it--writers, publishers, and performers. These men and women have failed to keep faith with the first precept for music historians--different musics in different places and different times have dissimilar functions and meanings, and are based on divergent premises. They continue to labor one music because it fails (indeed, refuses!) to meet the criteria established for another.

The evidence is overwhelming that sentimental song was treasured by some of the greatest Americans of the eighteenth and nineteenth centuries--Jefferson, Hawthorne, Bancroft, Dickinson, Whitman, and Emerson, among them. The Editor has poured over hundreds of privately bound collections of this music that once graced the parlors of the most distinguished persons in America's past. Were their tastes deformed? Their judgements askew?

Moreover, abundant testimony points to the valuation of sentimental song by rich and poor, educated and ignorant, inwardly-turned aesthete and rough-and-ready extrovert. Thus, it is an affront to an entire age to dismiss its preferences as of no lasting consequence, and to perform its compositions on condescending terms. The sentimental song must not be treated like a musically overripe limburger cheese to be dangled at arm's length from one's nose.

As the student studies this music and the conditions that called it forth, he soon learns respect then discovers genuine affection for these unassuming expressions of thoughts and emotions wrapped in sound. Let us remember they once moved millions of Americans no less sincerely than we.

These compositions were not intended for the critics from our hardboiled times, who insist on equating nineteenth-century sentiment with mawkishness and a refusal to face reality. All these spokesmen for a latter-day seem able to do is to superficially chew the sentimental song over, then chew it out.

As the Editor has written elsewhere ("The Ways of Love in the Mid-Nineteenth-Century American Song," Journal of Popular Culture, 10 [Fall 1976], 348-49), the nineteenth-century men and women who enjoyed sentimental song and freely "wept or smiled at its message were quite aware of the problems troubling their society. Certainly, they had first-hand knowledge of friends and family members who had left loved ones behind and travelled great distances, sometimes never to return. The American West and the oceans had swallowed up many of these travellers. Moreover, a large number of the women they knew died young, especially during childbirth. Love under these circumstances took a buffetting and was so depicted in song.

In the restless, constantly changing nineteenth-century social environment, where mobility and competition allowed little room for the development of warmth and intimacy between people, the relationship of suitor and beloved, of husband and wife, became of great consequence. The importance of love in cementing personal relationships, therefore, was stressed in song.
It is clear that these Americans lived constantly with life's harsh truths. However, it is also clear that when they turned to song for entertainment, they preferred that these truths be softened with sentimentality. For them, to relive the actualities of the American experience in a song that held nothing back would have been incomprehensible. Instead, they wished some relief from stark reality. In order for... songs to take on a recreative and therapeutic function, realistic details were suppressed, situations generalized, and the violent emotions muted.

As for the composers and versifiers of the songs, their attitude is well expressed by George Root when he states that in his time few people knew, required, or understood artistic songs such as those of Schubert. His choice was to write in artistic isolation or attempt to meet the needs of the American people. He chose the latter and was thankful when... [he] could write something that all the people would sing.' What he wrote had to be simple and sentimental, since it was this kind of musical composition alone that would 'be received and live in the hearts of the people.'

Given the democratic temper of the time, and the felt need to articulate what was a 'people's music,' the creators of the American... song behaved like representatives of the people and did give shape to a musical form with meaning for their own age."

May it someday have meaning for ours.

Nicholas Tawa

Queries

1. Richard D. Wetzel, Prof. Music Hist. and Lit. at Ohio Univ., Athens, OH 45701, writes that he is preparing a monograph on William Cumming Peters (1805-1866), a publisher/composer who was active in Pittsburgh, Louisville, and Cincinnati—among other places. He is trying to locate copies of his printed sheet music (which should probably total in excess of 500 titles), his sacred music (printed in oblongs for Catholic Churches and Schools), and his monthly music magazine, The Ohio, published in Baltimore in 1850. Can anyone help?

2. The Editor is seeking more information on a summer's amusement engaged in by Felix Mendelssohn and two German-poet friends. An American traveller wrote to a New York periodical, ca. 1850, that he had once discovered the vacationing Mendelssohn and his two friends in the Black Hills. I believe, writing words and music for original minstrel shows patterned after American models, for ourselves and other vacationers. No dates are given, but M. did die on 4 Nov. 1847. Did M. compose minstrel music?!

3. The Editor has accumulated some illustrations of 18th and 19th-century actors' and elocutionists' gestures employed while performing. But he has very few of singers performing in concert—that is to say, away from the musico-dramatic stage. The verbal descriptions, however, are many. Does anyone know of lithos, paintings, etc. that show a singer actually singing a specific song?

4. A postcard scribble has been received from New York City, with no address given and the name illegible. From what we can make out, the writer asks if anyone can direct him to "18th century or earlier sources of Afro-American music (the actual music)."
A Straight-Out Rebuke

In the early days of the United States, frank criticism of current musical events hardly appeared at all in American periodicals. Not so in Boston, for it had Joseph Tinker Buckingham (1779-1861), editor of several magazines and newspapers, book publisher, confirmed music lover, and habitué of concert halls and theaters. What is more important, he often wrote about what he saw and heard. And woe to any offenders of his sensibilities. His sharp tongue was ever ready to lash out and cut away at their pretensions. Mercy he did not consider a virtue. Here follows a few examples of his criticisms.

1. On a drunken performer; from The Ordeal, 4 March 1809, pp. 143-44.

"Whoever pays the price of his ticket is immediately invested with the authority of a judge; and of course has an unquestionable right to his . . . . Mr. Caulfield was announced to sing the song of Hail Columbia for the benefit of Mr. Bernard. [It was Washington's birthday] He appeared before the audience and made some fruitless efforts to effect the object in contemplation, but in vain,

'Twice he essay'd to speak, and twice his tongue
In his half open'd mouth, suspended, hung.'

He first attempted an apology, then tried a second time to sing; failed again, and then sat down. It might have been supposed that his words were frozen in Nova Zembla, had it not been evident that they were floating at random in a warmer region. The audience . . . gave him a pretty general hiss.


Buckingham pretends that he has picked up a letter in the street, which contains "many of the vulgarisms of our capital, where it appears to have originated." He was visiting the spital at the time. The letter reads, in part: "Speaking of the Theatre, --it is more entertaining than when you were here, because they play pantomimes, and the musicians of the orchestra lay marches and song tunes, instead of them horrid pieces, that nobody can't understand, and it looks like tuning a million of fiddles at once."

3. On the young bucks in the audience; from The Polyanthos, April 1812, p. 215.

A fake want-ad appears, that reads: "WANTED--A gentleman to act as Master of Ceremonies at the Boston Theatre. The business will be to keep silence in the boxes during the intermission, to preserve, if possible, decorum among the bucks in the boxes, to keep gentlemen from wiping the mud of their boots upon the drapery of ladies who happen to be on the seat before them, to confine the grog-sellers to their north room, and to assist those young blades to find their outside of the theatre that have drank too much to stay within."

4. On the limitations of singers without training; from The Polyanthos, November 1813, p. 120.

"Among other novelties which the managers have procured as purveyors of the public amusement is Mr. Garner, engaged to sing between the acts. He possesses much sweetness of voice and reticence in the execution of ballads. We presume he is what is called a natural singer, by which we understand one who sings by rote, without knowledge of music as a science, or the power of reading it in notes*. Sandy and Jenny, a Scotch ballad, has gained him great applause, and is perhaps better adapted to his powers, than others, in which he has been less successful. We recommend to him, if he intends to remain on the stage, the study of music, and to endeavor to train to a clear and distinct articulation, an accomplishment above all things desirable in vocal performer."

*Mr. Mallet, well known organist in this town, not many years ago, remarked to the leader of the choir at Christ-Church, that the performers were all natural singers, for they took no note of flats or sharps."


"Advertisement Extraordinaire. [Another fake ad, to put down a conceited dance teacher.] Signor Auterchat, from the Academy of Pigeon Wing, and first pupil of Signor Lightfoot, gives notice that he intends to open a School for instructing in Dancing in a style which is upon the most approved plan now practised. His abilities are well known to the sublime and lofty. He will be attended by Signor Jumpinini, who has taught at the south. N.B. Their school will commence at Charleston, S.C. on Tuesday, April 18, at 3 P.M.--At Baltimore on Wednesday--at Philadelphia on Thursday--at New York on Friday--and at Boston on Saturday. Private lessons given on the road.

"This is to certify that I have been taught dancing upon the new and approved plan of Sig. Auterchat, which I learnt in six weeks. I weigh 375 lbs. Jos. Patty."

In addition to the above, it is a fact which ought to be known, that one of Sig. A's pupils jump'd so high, that he has not been heard of since.

It is recommended to all heavy-heeled pupils, to eat rabbits and venison, and drink ginger pop."

"The displeasure of the public has been so often and so distinctly expressed, at the labours (we cannot say dancing) of our corps du ballet, that one is a little surprised at the pertinacity with which their distressing contortions of limb and feature are nightly repeated."

Buckingham was invited to duel, sued for libel, threatened with physical chastisement, the loss of advertisers and subscribers. Nothing deterred him. We are thankful for his lively pictures of another day.

The Quintets of Johann Friedrich Peter

As is well known, the Pennsylvania Moravian, Johann Friedrich Peter, was one of the first composers to write chamber music in America itself, the six quintets for 2 violins, 2 violas, and cello, of 1789. Like the John Antes trios of ten years before, all but one of the quintets are cast in the more conservative three-movement form, rather than the four-movement form that Haydn and Mozart were employing. Indeed, the Peter quintets of 1789 seem even more conservative than the Antes works of 1779-81, for while the latter usually display the incipient sonata-allegro devices and dramatico-expressive spirit of Classicism, the former seem only tentatively in sonata form and hark back to an earlier binary construction with a play on short arpeggios and scale passages, and a simple cello part serving merely as a harmonic base for the other instruments. In the opening movement, a first section works its way into the dominant key; the second section, with admirable episodes but with no real development, works its way back to the tonic key. Innocence, straightforwardness, and simplicity of effect characterize the sound.

This is not to judge the quality of the music. The first movement of the Quintet #4, for example, opens with a nicely calculated staccato accompaniment to the first-violin melody— which itself commences on a staccato C-major motif; but by the sixth measure the violin sings an attractive legato contrast to the accompaniment. Again, for eleven measures after measure 60, what looks like a somber development begins, only to give way to sixteen measures of singing in A major by the first violin. Another dark modulatory section starts up that is not firmly based on any motif of the opening; then another rather static episode ensues in the key of B-flat. A brief flirtation with G minor—and the recapitulation launches itself along the cheerful pathways already marked out in the movement's opening. Missing is the sense of urgency of sonata-allegro form. Instead, here is a Haydn-esque countrysidestyle buoyancy, without Haydn's knowledge of a more disturbing world. Peter reveals himself as a Moravian William Blake, piping songs of innocence, yet without the tiger lurking in the background.

At times, as in the Quintet #5, one almost thinks the tiger might be there. But what potentially could become tragic in sound, as in the measures 26 to 36 of the first movement, the Adagio duet between the two violins in the second movement, and the "Minore" middle section of the last movement, remains merely pathetic. Yearning substitutes for drama, and all is eventually swept away with a bright return to a major key. Like Blake's Songs of Innocence, Peter's Quintet #5 has a trust in God and his angels, for:

Where wolves and tigers howl for prey,
They pitying stand and weep;
Seeking to drive their thirst away,
And keep them from the sheep.
But if they rush dreadful,
The angels most heedful,
Receive each mild spirit,
New worlds to inherit.

Later, Blake sang bitter Songs of Experience; Peter remained an innocent. Nevertheless, the Quintet #5 remains a fine piece of music, gratefully responding to the efforts of any amateur group of chamber players fortunate enough to command a second viola player, and worthy to appear on the concert programs of a professional ensemble seeking relief from the "masterpiece" gambit.

No great claim of originality or new departures is made for the Peter quintets. However, in this day of ours, when the test of originality becomes more and more an exercise in sophistry, what is more to the point is to recognize that this humble Moravian composer was too selfless to value originality and artistic posing. He, like the contemporary Yankee tunesmith, viewed music as an artisan views his craft. And the product was worthy of the craftsman.

A Note on Dudley Buck

By the middle of the nineteenth century, the art-music stream had begun its flow in America. One of its important sources was New England. At first, most of the compositions were for voice, written by composers like Lucien Southard, James Cutler Parker, Alfred Pease, and Ellsworth Phelps. What is sometimes discouraging about this music is its impersonal, non-involved kind of sound, whose tonal half-truths remind us of the words that Robert Schumann put into the mouth of his
imaginary Eusebius: "The man who has set himself certain limits is unfortunately expected to remain within them." This threatened to be a forecast of the future as well. Nevertheless, it was encouraging to observe that Americans had begun to turn to art music as never before.

The dean of the composers for voice was certainly Dudley Buck (1839-1909). Born in Hartford, he was thoroughly trained as an organist and composer chiefly in Leipzig and Dresden. He lived out his life as a church musician, mainly in Hartford and Boston, though with a stint in Chicago. From 1875 on, at Theodore Thomas's invitation, he came to New York to assist Thomas in his Central Park Garden concerts and to direct the Apollo Club and the music forces of the Holy Trinity Church. As Thomas led public taste to the best in orchestral music, Buck led it toward the best in organ music. Bach's toccatas and fugues were played persuasively in church and concert. Buck's own organ sonatas were also presented, as modest examples of the serious and appropriate in modern organ writing.

Without question, he was a popular and influential composer of vocal music. His fondness for the quartet choir perpetuated this institution through the century. His quartet-choir compositions, and similar works by English composers like Stainer and Sullivan, had a prolonged vogue in church circles. Buck's two-volume collection of Motets with idiomatic organ accompaniment was unique for the time and came into wide use. Solo songs, like his "Fear not ye, O Israel," continue to today in the church repertoire. Many shorter cantatas displaying a feel for melody and emotion, flowed from his pen; some, for church use, attempted an oratorio-like delineation of dramatic characters and made provision for congregational participation through hymn singing. Enthusiastically received in his own day were his two oratorios, The Golden Legend (1860) and The Light of Asia (1885).

Too much is made of his use of leitmotifs in his cantatas and oratorios, and of his subtitles in The Golden Legend: "Elise's Prayer", "Pilgrim Chorus", etc., which all seem to point to Wagner. On the contrary, the music has only a little to do with Wagner; it rarely insinuates or hot-up after the Wagnerian fashion. Rather, the music is more a blend of English and Mendelssohnian procedures. The characteristic theme to represent a person, event, or emotion was, by this time, common property. His more complicated harmonies enriched by an added seventh or ninth and his sudden modulatory shifts, such as the one to the major key of the lowered sixth of the scale, had been in use for several decades. Now and again, an Italianate feel for the text in dramatic recitative and song was both grateful to the voice and pleasing to the listener. Buck's reputation spread to England and Germany.

The acceptance his generation accorded him is today usually dismissed as a result of his catering to the tastes of the day. His compositions are put down as imitative and unprogressive. For his own time, he was the innovator, the leader coaxing Americans away from the limitations of von and Hastings to wider and more ambitious endeavors. For our time, his lesser compositions can continue to serve a functional purpose, in church and school. The ignoring of his larger compositions is owing not to his limitations but to our prejudices. We ask what did his operas, his string quartets, his symphony sound like? No one plays them. No one vouchsafes us an answer.

Dizzie Gillespie and Charlie Parker, An Appreciation

Back around 1950, when I was teaching at Hobart and William Smith College, in Geneva, N. Y., I received a letter and an essay on "Bop", an expression I had never heard of, from Dizzie Gillespie, a jazz trumpet player I never knew existed. Intrigued by the communication, I prevailed on the colleges to sponsor a concert. Thus began my love-affair with Bop and the playing of Gillespie and Parker.

Up until then, I had not realized, but quickly learned, that by the time the world had steeled itself to accept the insanity of World War II, a rich variety of jazz had come alive in America and was making its way to Europe. But the prolonged lust for death and destruction had its depressing consequences in jazz life. Many jazz musicians, sensitive to the kind of music they were performing and aware of their own changing emotional makeup, reexamined themselves and their employment. They found much to be unsatisfying about. These musicians were blacks who saw the universal oppression and slaughter engendered by war in the light of a people already oppressed and freely slaughtered. A revulsion against holding the white man's hand and keeping him amused by only playing music he favored resulted. They said, "No!" to what they described as crawling where the money was in order to play Uncle Tom on their instruments, particularly in the shape of dixieland.

The development called Bop that now took place was carried out by a number of musicians from scattered areas of America. They changed melody, harmony, and rhythm to meet their special requirements. In order to distinguish themselves from the players bent solely on entertainment, they affected to ignore the physical presence of the audience and "kept their cool", concealing themselves behind a mask of indifference. They performed interminable solos that only dedicated listeners remained to hear. Miles Davis turned his back on his audience; Dizzy Gillespie indulged in obscene, double-edged quips in word, gesture, and music; Charles Mingus had an eternal
chip on his shoulder—all three belonged to a new generation of black musicians.

We all know, of course, that the two giants of the Bop movement were Dizzy Gillespie and Charlie Parker. The trumpet playing of the younger Gillespie owed a great deal to that of Roy Eldridge; but Dizzy also acquired a prodigious technique all his own. Yet, despite his obvious talent, he was not always a welcome player in the more orthodox ensembles of his younger days. For one thing, his clowning upset band leaders. One remembers the impish streak that caused him to pencil spit-balls at fellow players in the 1941 Cab Calloway Band. Calloway complained about Gillespie's "Chinese music" and became upset when the horseplay threatened to shatter the discipline essential to big-band performance.

Clearly, the young and brash Dizzy did have a unique kind of hot approach that upset the band's equilibrium. He ignored the conventional jazz concept of tonal beauty; his tone was turning thin and wiry. He had a sense of timing that placed the subtlest of accents in the swiftest passages. His playing employed the higher areas of chord construction; he touched on nineths, elevenths, and thirteenth--often altered chromatically--and on flatted fifths.

He revealed this style fully to the public in the first recording made of Bop, in 1944, with Hawkins, Pettiford, Byas, and Roach. I should add parenthetically that it is difficult to point to any recording as his best, since he usually maintains a high level of quality. As for the humor—little snatches of familiar melodies and passing incongruities of style that enter into his playing—it gives the same kind of relief as the clown scenes in Shakespeare's tragedies. For example, "Kush" and "Salt Peanuts", recorded on An Electrifying Evening with the Dizzy Gillespie Quintet (Verve V6-8401) reveal not only his humor but his considerable talent as a composer, and his expressive abilities as a serious improviser. Dateline Europe (Reprise R-6072) demonstrates the superb Gillespie control of phrase in several popular standards and contains one of the most extraordinary blues on records, "Dizzy's Blues".

Turning next to Charlie Parker, in 1939 he arrived in New York with his alto saxophone and joined the bopppers. The way Dizzy had studied the playing of Roy Eldridge, Charlie Parker had studied that of Lester Young. For a while, Parker had been just another of the many competent jazz wanderers in America and had allied himself principally with Jay McShann. Then, after his New York sojourn won him the admiration of his colleagues, he played with Thelonious Monk and Kenny Clarke, with Noble Sissle, with Earl Hines, with Eckstine, until in 1945, he and Gillespie formed their own quintet and recorded five Bop classics: "Now's the Time", "Ko Ko", "Thriving from a Riff", "Billie's Bounce", and "Warming Up a Riff". For me, some of Parker's greatest recordings were made with Miles Davis on trumpet, Duke Jordan or Bud Powell on piano, Max Roach on drums, and Tommy Potter or Curley Russell on bass (see Charlie Parker Memorial, I, on Savoy MG 12000, and Charlie Parker All Star Sextet, Roost LP 2210). To understand what Parker was attempting to do, the listener should study "Scrapple from the Apple", "Embraceable You", or the three takes of "Another Hair Do", all on Savoy MG 12000. To the neophyte, the initial reaction to the music is absolute confusion. He hears a strange unison opening; then, abruptly, Parker's alto takes over. He solo starts and stops in the most unpredictable spots. Melodic phrases fly by before they can register on the memory. The melody withes up and down over a wide range, scarcely pausing to acknowledge its harmonic backing. Many times, the melodic lead sounds discordant against the notes of the other players. In slow-moving compositions, the emotion seems sometimes deliberately understated, harnessed in. The alternation of hot and cool, tragedy and humor is all part of the perplexing Parker vocabulary. Most confusingly at times, the same passage may present a contradiction of opposite emotions. Eventually, the coda arrives; the composition ends with an instrumental unison, as abruptly as it began.

The listener gradually recognizes that, like Gillespie, Parker has a complex sense of rhythm. As for the note clashes, the ensuing harmonies are no more complicated than those of Maurice Ravel, only used far more percussively. The long solos begin to make sense as the mind carries note group forward to connect with similar note groups. Parker's sense of jazz motivic development is just as acute as Beethoven's of symphonic development. A melodic fragment is twisted about rhythmically, inverted, augmented, played with a change of timber, accent, and intonation. The logic is tight and relentless. The listener is never allowed to rest. He is propelled forward from chorus to chorus until the music finally stops and the empty silence allows him to lean back in his chair. Ideas unfold and are expanded on two levels, the purely musical and the emotional. The terseness of Parker's thought demands the listener's concentrated attention. Then the listener observes that there is lyrical beauty not of the commonplace kind; there is feeling, but with no easy clichés to evoke facile moods or passions. Once the vocabulary becomes familiar, the poetry takes on meaning. And the significance of what Parker has to say is worth the extra effort.

An essential Bop recording, and one of the greatest in all jazz history, was made at an actual concert, at Toronto's Massey Hall in 1953. Five men—Charlie Parker, Dizzy Gillespie, Bud Powell, Max Roach, and Charles Mingus—performed perfectly together. "Perdido", "Salt Peanuts", "All the Things You Are", "Wee", "Hot House", and "A Night in Tunisia" from this concert have been preserved (Fantasy 6003). It is a pinnacle of achievement in American musical culture and a priceless experience for the jazz connoisseur.
Report on Board Meeting

On 3 September 1977, the Board of the Sonneck Society met at the home of John Graziano, in Flushing, N.Y. Present were Irving Lowens, Nicholas Tawa, Jean Geil, Raoul Camus, Alan Buechner, John Graziano, Carolyn Rabson, and Arthur Schrader.

Considered first were several queries from members. In answer to a question of whether the Society is too broad-based and, perhaps, better limited to scholars, the Board agreed that the Society's strength derives from its appeal to a widespread variety of interests, and that it should continue to address itself to as many concerns in American music as possible. Responding to questions on joint meetings with other groups and local meetings, the Board felt that the Society could sponsor sessions with other organizations, and that local meetings could certainly be held, with notice of such meetings appearing in the Newsletter. In response to three other queries, the Board felt that because dues are low and the Society is young, neither special student, nor family, nor yet institutional memberships could be contemplated. However, a once-a-year "Donors" list could be published of those contributing $100 or more.

The report submitted by Thornton Hargett and the Committee on Grants (see the Newsletter of June 1977, p. 3) was approved. Eventually a grants-information leaflet will be issued.

Raoul Camus was commended for his yeoman's service in increasing the total membership to over 230 persons. Carolyn Rabson was thanked for the time she put into designing and printing a handsome flyer for the Society (see enclosure). And Kate Keller was praised for the elegant Membership Directory (enclosed) that she worked hard to assemble. The Membership Directory is available for separate purchase, at a cost of $5, sent to Nicholas Tawa, Newsletter Editor. At least one question concerning future directories must be asked the membership: do members think a listing of their affiliations with other societies would be useful?

It was agreed that August 1 would be the cut-off date for a current year's membership and listing in the Directory. New members joining after August 1 will receive the Newsletter for the remainder of the current year as a bonus, but will be considered, and listed as, members for the next calendar year. An annual billing of all members will be sent out at the end of December.

A considerable alteration in the methods for electing Board officers will be suggested to members at the Ann Arbor meeting, in April 1978. John Graziano will head a Committee on Corrections to the Bylaws, which will examine and then recommend changes not only in elections procedures but in other areas where the Bylaws seem to require amending. If members have suggestions, please write to John Graziano. The Bylaws are printed at the end of the Membership Directory.

Also planned for the Ann Arbor meeting is a discussion of the publication of a Yearbook for 1979. This journal would include articles, a reprint of a few hard-to-find items, a bibliography of books published in the previous year, Newsletter material of permanent value, reviews, communications, and advertisements. Please write to the Newsletter Editor if you have comments to make. The contemplated Yearbook must not be confused with the publication series of numbered monographs, which the Society is sponsoring; the Sonneck volume will be the first of this series.

Future Conferences

Concerning Sonneck-Society conferences after the one in Ann Arbor, Raoul Camus
writes: "Please include a note in the next Newsletter to the effect that a Site Committee has been formed, with John Alan and me as members. We would be most interested in having suggestions and offers from the Society's members for any possible conference sites for the next few years. We are also open to any suggestions for themes, which may not exactly be in our domain, but which may very well lead to the choice of a site (for example, Nashville as a site for ... , etc.).

MUSICAL INSTRUMENTS IN AMERICA

The Fourth Annual Conference of The Sonneck Society
To be presented with
The University of Michigan
April 7-8-9, 1978 Ann Arbor, Michigan

The conference will convene on the campus of The University of Michigan. Accommodations will be in the Michigan Union. In addition to the University’s School of Music and an active community of local musicians, resources of particular interest to Sonneck-Society members, at Ann Arbor and nearby Dearborn are:

The William L. Clements Library, which contains an extensive American collection, with musical holdings including over 400 books, thousands of pieces of sheet music to 1900, and many manuscripts including the papers and correspondence of Andrew Law.

The Frederick Stearns Collection, containing historic musical instruments of many cultures and countries, including a significant number of early instruments used in America.

Greenfield Village and Henry Ford Museum, nationally known outdoor museum and museum of technology, and home of the Robert H. Tannahill Research Library. Musical holdings include a large collection of sheet music, some early church music, books, and original manuscripts for several Stephen Foster songs. The musical instrument collection includes American reed organs and pianos, fine violins, music boxes, and an outstanding collection of American woodwinds and brasses.

The various conference sessions will be held at the facilities listed above, with time allotted for tours of the exhibits.

A concert on Friday evening will feature eighteenth-century music, performed by Ars Musica, a fine baroque orchestra using period instruments.

The Saturday Evening Banquet will be held at the Henry Ford Museum, preceded by Fish House Punch and followed by square dancing, with an orchestra
Committee on Grants

Thornton Hagent has just informed us that the Committee on Grants consists of himself (chairman), Jon Newsom, and Richard Wexler. The committee met on 12 June 1977 and formulated criteria it will recommend to the Board of Trustees for evaluating proposals. Also furnished was some information on grant applications to foundations, which members may find useful.

Those members having proposals they wish sponsored by the Sonneck Society, it is suggested at after 1 July 1977 they write to: The Sonneck Society, c/o Thornton Hagent, 1708 16th St. NW, Washington, D.C. 20009.

Thornton writes that the screening criteria for sponsorship proposals that he recommended for adoption are as follows: 1. Proposals must be made by members of the Sonneck Society, as individuals unaffiliated with any institution that could act as sponsor or with one disinclined to act as sponsor. 2. Proposals must conform to a stated objective of the Society as set forth in its charter, to wit: "The carrying out of educational projects . . . to assist in the dissemination of accurate information and research dealing with all aspects of American music and music in America." 3. Proposals must be adequately described and delimited in terms of time and funds required, identification of the members responsible for carrying out the project, the materials to be utilized, the nature of the task, the time necessary for completion, and the results that will be achieved. While a formal application is not necessary at this initial stage, the request submitted must evidence careful thought and planning. 4. Proposals should take into account the fact that the Society has not the means for constant and detailed supervision of disbursements of funds and appropriate accounting procedures.

In addition, Thornton writes that the Committee on Grants is not prepared to counsel applicants on the making of applications through review by grantors. Members wishing information on eligibility requirements and application procedures for foundation grants should contact the following:

I. National Endowment for the Arts, Columbia Plaza, 2401 E St. NW, Wash., D.C. 20506. Phone: (202) 634-6369. The NEA offers grants for programs involving performing, public exhibition, ailing in the arts, and creative work. Last year the NEA received 19,000 applications approved about 4,000, for a total of 87 million dollars. Most of the money went to instrumental ensembles, opera companies, music schools, festival organizations, etc. Individuals fared poorly.

II. National Endowment for the Humanities, 806 15th St. NW, Washington, D.C. 20506. Phone: (202) 382-7456. The NEH offers certain grants for historical, theoretical, and critical studies in the arts. Programs most suited to individuals would appear to be some of the Research and Fellowship Programs. In 1975, the NEH received 6,800 and approved 1,130 applications, for about 73 million dollars. Of these, 363 grants were for Independent Study and Research. Here, too, individuality of ideas is essential. In addition, 249 grants were for cooperative research programs.

III. The Foundation Center, 868 Seventh Ave., New York, N.Y. 10019. Phone (212) 469-8610. 1001 Conn. Ave. NW, Washington, D.C. 20006. Phone: (202) 33101400. The Center provides the public with information on the grant-making activities of major foundations other than the NEA and NEH. It publishes directories and annual reports on grants, publications that should be available for consultation in most large libraries. Individuals may become "associates" for a contribution of $200, which entitles them to special information services. The Foundation Center is published a pamphlet, "How to find the Facts You Need to Get a Grant," which costs $3.

For further information or clarification of some of the statements above, write to Thornton Hagent. The Board will consider the committee's recommendations at its September 1977 meeting.

Expansion of Newsletter

The members present at the Williamsburg conference have voted to expand the Newsletter, which is now to include short articles and a Queries and Answers section. Therefore, we are requesting brief essays, say two to four pages in length (700 to 1,200 words) for consideration for publication. The subject matter may be anything having to do with music in America. Please keep in mind a comment of Stephen Spender: "A great essay [is] . . . a short excursion which has infinite readability." Let us hear from you. We are also open to queries about problems of any kind having to do with musical Americana. One hopes that other members will respond and help solve them. The proffered solutions will be printed as "Answers to Queries."

Furthermore, there seems to be a growing sentiment amongst members in favor of some kind of journal, in addition to the Newsletter. At its next meeting, the Board will be debating the feasibility of issuing one. Frankly, it will be a question of how inexpensively can one be published, and of whether the present number of members would warrant putting one out. Yet, we also know that publications like newsletters and journals are the essential cements necessary to hold associations such as ours together. What would seem important at this stage is an increased member-
ship to support the growing ambitions of the Society. Here, everyone can help by winning over friends as additional members. We will, of course, welcome and carefully consider any advice that members would care to send us on this matter.

Sonneck-Society Conference for 1978

The dates for our next conference have tentatively been set for 7-9 April 1978; the place for meeting will be the University of Michigan at Ann Arbor. The total direction of the conference will be the responsibility of Allen Britton; the local-arrangements chairman, David Crawford; the program chairman, Robert Eliason. While no word has been received yet from Robert Eliason, it would seem appropriate to state that anyone having a paper, or other contribution, in mind for the conference should get in touch with Mr. Eliason, at the Henry Ford Museum, Dearborn, Michigan 48121.

The Sonneck Society is busy compiling a list of performers, instrumental and vocal and what-have-you, willing to contribute their services gratis to persons presenting papers at our conferences and requiring performers for their musical illustrations. If you have a talent and a willingness to help, please write the Editor, giving your name and specialties.

The Williamsburg Conference

The Sonneck-Society Conference this year, 1977, took place at Williamsburg, Virginia, on 15-17 April. It provided strong contrasts in what constitutes musical Americas. On the one hand, we had old Williamsburg itself, in its fairybook location, and eighteenth-century music performed in authentic settings. Especially exciting was the evening concert at Bruton Parish Church, presented by James Darling and local forces, and the tour of the music-instrument maker's shop and music teacher's house, under the guidance of John Moon. On the other hand, we were forcibly made aware of recent times by the Lawrence Ashley presentation on early-twentieth-century phonographs and recordings, by the concert devoted mostly to early-twentieth-century American composers given by Alan and Nancy Mandel, by the frank discussion of problems related to recording America today which was guided unerringly by Wiley Hitchcock, and by Donna Anderson's perceptive warnings about MUSAK's activities today and its disturbing plans for the future.

Additionally, Frank Lendrim greeted us with singers and instrumentalists serenading the company with that humbly instructive concoction of Benjamin Carr, called The History of England, American Independence. Later, Eve Mayer informed us about Carr's songs. And last, but not least, Raoul Camus, after a session on the band in America, with the assistance of his Queensborough Community Band, presented a concert that completely caught the spirit of the small-town park concert of the turn-of-the-century. One of the selections, The Death of Custer by Lee Johnson, was an extraordinarily entertaining scene for band that came complete with sounds of battle, war whoops, bugle calls, and Indians and cavalry men popping up in unexpected places.

All we can say is warm thanks to all the participants, to the Schraders who sweated over the logistics of the conference, and the students and music faculty of William & Mary College without whom the conference would have been an impossibility.

Some Recent Books, Articles, and Reviews

Fish House Punch

Please excuse the following levity. However, the Editor likes to sock his reader with the unexpected. So change gears.

The Editor knows, from the Sonneck-Society members he has met, that Americans are disinclined to number themselves amongst the dead souls that exclusively inhabit temples of arid learning. To put it another way—in the belief that at least some members tend to be both a thirsty and sybaritic lot, who like to know beforehand what delights await them, here follows further information on the Fish House Punch to be served at the Ann Arbor conference.

This recipe is one of the most famous of all American punches. It is also one of the most potent and best. The formula is supposed to have originated in 1732 with that famous old Philadelphia Club called the "State of Schuykill." If the one given is not the original recipe, it at least comes very close to it. It is a still punch—"that is to say, it employs plain water (which, in theory, should be fresh spring water) in place of any carbonated beverage.

12 ounces sugar
32 ounces lemon juice
3 fifths rum
1-1/2 fifth cognac
2-3/4 quarts water
6 ounces peach brandy

Dissolve sugar in proper amount of water and cool before mixing with other ingredients, which have also been chilled thoroughly. Keep under refrigeration until served. Makes about 1-1/2 gallons, enough for 30 to 40 people, served in 6-ounce cups, or enough for 20 Sonneck-Society members.

Some Recent Books, Articles, and Reviews


Organ Building

Just announced is the publication-subscription to a new book: Organ Building in New York City, 1700 to 1900. The author is Prof. John Ogiaspian of the Univ. of Lowell (Mass.) music department and the organist of St. Anne's Church in Lowell. The book examines the contributions of Thomas Hall, Henry Erben, George Jardine, the Roosevelly Organ Works, and others. For the 300 pages, the pre-publication price is $16.50. The book will be ready for distribution around mid-December. Please write to The Organ Literature Foundation, Braintree, Mass. 02184.

The Johannes Herbst Collection

The Herbst Collection is the largest and oldest music manuscript collection from America's colonial period, and is located in the Archives of the Moravian Music Foundation in Winston-Salem, North Carolina. It includes 493 manuscript scores of approximately 1000 vocal-instrumental pieces (5,779 pp.); 45 manuscript scores and/or parts of large vocal works (5,032 pp.); and four volumes of miscellaneous scores (636 pp.). Fifty-eight composers are represented by one or more compositions, including Moravian musicians and masters like C.P.E. Bach, Hasse, Handel, etc. Karl Kreuger states: "The Johannes Herbst Collection of music has long been recognized as the most important single collection of the study of Moravian music; important both because it is comprehensive and representative, and because its score format allows for the immediate study of the music. While it does not include every anthem found in the congregational collections of Bethlehem, Lititz, Nazareth, and Salem, it contains most of them. Its balanced repertory includes music by all of the important Moravian composers to 1812."

The Microfiche Edition, with Binder costs $585.00; the Rollfilm Edition, 16mm silver, positive image costs the same. Orders and inquiries are to be sent to University Music Editions, Box 192—Fort George Station, New York, N.Y. 10040.

From Richard Crawford

Richard Crawford has called attention to four recent publications of interest to members. They are:


From H. Earle Johnson

H. Earle Johnson writes that the fifth Supplementary Volume Of the Dictionary of American Biography has been issued (see #1, just above). Published at five-year intervals under the sponsorship of the American Council of Learned Societies, the new edition covers the years 1950-54. Earle continues by stating that fifteen musicians are included, fewer than usual, and greater attention is given to musicians in the entertainment field than heretofore. He discovers high standards of fidelity to fact and balanced estimates of distinguished careers.

Essays on American Music

Greenwood Press, 51 Riverside Ave., Westport, Conn. 06880, has just published Essays on American Music, xviii, 259 pp., for $16.95. Garry E. Clarke, the author, is Music-Department Chairman at Washington College, Chestertown, Maryland. The contents consist of chapters on the Yankee Tunesmiths, Gottschalk, American-Europeans, Griffes, Ives, Quincy Porter, Virgil Thomson, and the New Eclecticism. The text is interspersed with numerous musical examples.

From Da Capo

From Da Capo Press comes information on four new publications.


2. The Boston Glee Book, arranged by Lowell Mason and George J. Webb. The book, first published in 1838 and widely used for several decades thereafter, offers a valuable sampling of the religiously and morally instructive musical fare popular at the time. The 264 pages, with complete words and music, cost $25.00.


4. John W. Hutchinson, Story of the Hutchisons, 2 vols., xi, 495 pp., and vii, 416 pp., was first published in 1896. The set costs $49.50.

Recordings

Some phonograph recordings that members may overlook are listed below.

2. Louisville LS 754. Foote, Francesca da Rimini; Bird, Carnival Scene; Ornstein, Nocturne and Dance of the Fates. Jorge Mester, cond., Louisville Orchestra.
5. Turnabout TVS 34665. Beach, Piano Concerto, op. 45; Mason, Prelude and Fugue, op. 20. Mary Boehm, piano, Westphall Symphony, Siegfried Landau, cond.
10. Adelphi AD 4106. The Top Hits of 1776. John Townley, tenor, and others.
12. Nonesuch H 71341. Cousins [turn-of-the-century solos played in summertime band concerts]. Gerald Schwarz, trumpet; Ronald Barron, trombone; and Kenneth Cooper, piano.
The New Grove

Elisabeth Agate, Illustrations Editor of the almost-ready-for-publication Grove's, 6th Ed., is looking for illustrative material for the American music articles, and suggestions on "anything you think we ought to have that may not be listed."

The topics requiring illustration are White and Black Spirituals, blues and blues musicians, hillbilly and country music, Appalachian ballad singing, music and dancing in Black churches, American musical instruments in use, banjo, guitar, and mandolin dance bands of the South and East, accordion and double bass bands of Central and Western states, Northern-European settler's use of fiddles for dancing, military band music, music of small religious sects, ragtime, national dances, Cajun music, secular music from all centuries, interesting sheet-music covers, American romantic nationalism, Bristow's Rip, Gry's Leonora, Foote's Wreck of the Hesperus, Gilmore's jubilees, Wa-Wan Press, musical Indianists like Cadman, posters and photos on individual works of major composers, work at Columbia-Princeton Electronic center, the 1960's Cage, multimedia work of Friedmann, Moran, and Earls.

It is incredible that the authors of the articles concerned could not provide all the illustrative material that Grove's wanted. After the list above, what could possibly be left out. Oh, yes. Jazz is on the list.

Please write, if you have anything, before the middle of December, to Elisabeth Agate, Grove's Dictionary, Macmillan, 44 Bedford Row, London WC1R 4JY.

Copyright Search Fees

Solomon Goodman writes: "In case you don't already know it, starting on January 1, 1978, the hourly search fee to have the U. S. Copyright Office make a search of its records and render a written report on the copyright status of works is going from the present $5.00 per hour to $10.00 per hour! For verification of this, see Copyright Circular R22, "How to Investigate the Copyright Status of a Work."

The Singing Master's Assistant

Cynthia Hoover writes to say that all Sonneck-Society members are invited to join in an evening of singing in the tradition of an 18th-century Yankee singing school, on November 28, 1977, at 8 p.m., in the Hall of Musical Instruments, Museum of History and Technology, Smithsonian Institution, Washington, D.C.

Led by Neely Bruce and others, all who attend will have the opportunity to sing tunes from the recently published critical edition of William Billings' The Singing Master's Assistant (1778) and Music in Miniature. Selections from Billings's writings on G. Gamut and to the several Teachers of Music will be read by Richard Crawford, Cynthia Adams Hoover, and others. Also present will be pitch pipes, a church bass, and a pendulum appropriate for the occasion.

The evening devoted to Billings is a celebration in honor of the publication of the first critical edition of any American composer. The first of four volumes in The Complete Works of William Billings is Volume II, edited by Hans Nathan, Prof. of Music at Michigan State. The edition is published by the American Musicological Society and the Colonial Society, and distributed by the University of Virginia Press.

Research Training Programs for 1978-79

The Smithsonian Institution is again offering a limited number of research training fellowships and scholarships, especially in areas of American music, musical instruments, iconography, ethnomusicology, and performance practices. Fellowships—with stipends of $10,000 for postdoctoral reasearch, $5,000 for predoctoral—are granted to investigators working in residence for twelve months at the Smithsonian and with Smithsonian staff members. The fellowships are also
available to investigators working in residence for less than twelve months—a minimum of six months—with a reduced stipend proportional to the length of study. The deadline for fellowship application is January 15.

For more information and application forms write Office of Academic Studies, Smithsonian Institution, Washington, D.C. 20560. Please indicate the particular area which you propose to conduct research in, and give dates of degrees received or expected.

American Antiquarian Society Fellowships

The American Antiquarian Society, Worcester, Mass., will award in 1978-79 a number of research grants in two categories: long-term National Endowment for the Humanities Fellowships, and short-term Fred Harris Daniels Fellowships.

At least two NEH Fellowships will be awarded. The stipend and duration of each fellowship are negotiable up to a limit of $1,666 per month for six to twelve months' residence at the Society. The Society's NEH Fellowships may not be awarded to degree candidates or for study leading to advanced degrees; nor may they be granted to foreign nationals unless they have resided in the U.S.A. for the preceding three years. Recipients must devote full time to their study and may not accept teaching assignments or undertake any other major activities while in residence. Also, they may not hold other major fellowships, except sabbaticals or grants from their own institutions.

Four to six Fred Harris Daniels Fellowships will be awarded. The Fellowships vary in duration from one to three months. Stipends may vary in amount, according to a Fellow's needs, to a maximum of $1,800. The fellowships are open to persons engaged in scholarly research and writing, including foreign nationals and men and women at work on doctoral dissertations. Grants will be made only to those who reside more than fifty miles from Worcester, Mass.

The deadline for applications for both NEH and Daniels Fellowships is 1 February 1978. Three letters of recommendation must have reached the Society by that date. For application forms, write to the Director, American Antiquarian Society, 185 Salisbury St., Worcester, Mass. 01609. For information, call John B. Hench (617) 755-5221.

The Center for Field Research

The Center for Field Research was established to assist scholars faced with the problem of discovering money for basic field projects. The Center arranges financial support for research investigators whose projects can constructively utilize non-specialists in the field. The Center is not the source of funds. Instead, it reviews and evaluates research proposals in a wide range of areas, then assigns those accepted to Earthwatch which, in turn, raises the funds from carefully selected non-specialists who collectively finance the projects, in return for the opportunity to work as assistants to research scholars in the field. The concept has worked. Beginning with four projects in 1971, Earthwatch has raised over a million dollars to support 225 research scholars' work.

Jane A. Fisher, Director of Operations writes that the Center is especially anxious to begin working with musicologists and ethnomusicologists, and likes the idea of funding projects in American music.

Earthwatch, which provides for the funding, is a private non-profit organization. In addition to its activities in support of researchers, Earthwatch administers two national competitions for students and teachers who want field work experience. Through its Scholarship Program, it identifies gifted students aged 16 to 21 and assigns them to research expeditions in the summer months.

Interested persons should write to The Center for Field Research, 10 Juniper Road, Box 127, Belmont, MA 02178; or call (617) 489-3032.
A Profile of Gloria DeFeo Kitto

[The Editor had noticed that Ms. Kitto had been a faithful member of the Sonneck Society for some time, and that she was an Assistant Professor, not in the music department, but at the University of Michigan at Flint. Wanting to know more, he wrote and asked her to say something about herself. Her reply follows.]

I am a member of the English Department at The University of Michigan at Flint and teach undergraduate and graduate courses in English, Humanities, American Studies, and the History of Art. My special area of interest is the study of American arts and culture. At this point, I have developed a series of four humanities courses, three of which deal with American arts. In conjunction with these courses, I have organized special lectures, exhibitions, and film series on American arts. This spring I began work on a college textbook which will introduce the humanities through American arts. American music will be an integral part of the exploration of American arts. My doctoral project American Arts in Perspective will provide an important base upon which to build this subsequent volume. Also, I am working on shorter studies that explore analogies between American literature and music in particular. Currently, I am researching the links between the music and prose of Charles Ives.

I am involved not only in scholarship but also performance. I am a violinist and play in the Flint Symphony, the Saginaw Symphony, the "Town-Gown" Orchestra of the University, and the Camarata, a chamber ensemble. Moreover, I am an arts writer. Last year I joined the staff of the Grand Blanc News and serve as their arts critic covering concerts and major exhibitions in the Flint-Ann Arbor-Detroit area.

For many years I have worked closely with the Flint Institute of Music and the Flint Institute of Arts, regularly planning musical programs and lectures on the arts. For the fifth year, I have organized the Artists' America, a series of lectures and lecture-recitals by prominent scholars and artists. Incidentally, Richard Crawford was a speaker on the series two years ago.

I joined the Sonneck Society because the organization was interested in "music in America" and thus wished to research the place of music in American cultural history. Through membership in the Society I hope to gain further insights into the interrelationships between American arts.

On Gordon Myers

Gordon Myers must be one of the busiest Americanists in the Society. He writes that he is wrapping up a three-year touring plan on New Jersey's Bicentennial with a musical he shaped out of early American vocal music, interspersed with brief bits of spoken history—things actually said and written by persons living in eighteenth-century times—which he called Yankee Doodle Fought Here. His group made 97 one-day tours and presented the show 227 times before more than 84,000 school children and adults in New Jersey. Spent is almost all of the $60,000 grant money received from the N. J. Historical Commission, the N. J. Bicentennial Commission, and Trenton State College.

A year ago, he recorded Francis Hopkinson's Seven Songs in Hopkinson's own house, which is still standing and living, in Bordentown, N. J. In December, he sang before 486 assembled voice teachers at the Philadelphia convention of the National Assoc. of Teachers of Singing. Last May New Jersey Public Television filmed a half-hour special of him singing a part of his repertoire of humorous songs.

During the summer, he took his Trenton State College Singers on a Friendship Ambassadors tour in Romania and Russia, performing early American music excerpted from the Yankee Doodle production, plus other music. A couple of television cameramen came along to film them for an hour-long documentary.

He concludes his letter[which arrived last June, before his overseas trip] by stating: "And I used to think touring with Noah Greenberg in the New York Pro Musica was a busy time!"
On Irving Lowens

Last August, Harold Schonberg wrote an article in the New York Times on the Music Critics Association, which was convening in New York City. In the article is the following: "A big step in MCA affairs came when Irving Lowens of The Washington Star became president. Lowens, dedicated and imaginative, and also a superb operator, had sources in government and foundations. Almost singlehandedly he raised money to start an ambitious series of workshops and institutes. For the last seven years, all around the country, young critics have had the chance to work with a faculty of experienced critics, musicians, and professionals of all sorts. . . . Lowens (who retired as president two years ago . . .) also pushed the MCA into such activities as sponsorship of an Inter-American Conference of Music Critics, projects for scholarly books, a critics' exchange program, liaison with the American Musikological Society, and close cooperation with the National Endowment for the Arts . . . . Lowen's busy mind stopped at nothing; during various meetings of the board, there were those whose jaw dropped as President Lowens snapped out vision after vision."

Query on Heinrich

David E. Ellender, 725 Mississippi St., Lawrence, Kansas 66044, writes: "I am producing a 3 1/2 hour marathon show at KANU (public radio at the Univ. of Kansas) on Anthony Philip Heinrich and his music. Does anyone know of or possess private recordings or recordings of public performances of Heinrich's music? I am familiar with the commercial recordings of his music. Needed are keyboard, orchestral, vocal, chamber, choral, etc. Please send what you have to Ev Grimes, Production, KANU, Broadcasting Hall, Univ. of Kansas, Lawrence, Kansas 66045. They will be treated with utmost care!"

Gaelic Psalms from Lewis

An Essay by William H. Tallmadge

I recently purchased the album Gaelic Psalms from Lewis (Tangent Records LTD, 176A Holland Road, London, W14 8AH--$8.15) and found the mechanics and ornamentation of the precenting and congregational response to be surprisingly similar to the practice in southern Appalachia.

Some members will recall that at the first official session of the Sonneck Society, at Wesleyan University, 16-19 October 1975, it caused some surprise, some consternation, and some doubt when in the course of the presentation of my paper "Baptist Monophonic and Heterophonic Hymnody in Southern Appalachia" I mentioned that: "One might imagine that lining would consist of the precentor singing a line of a hymn followed by the congregation echoing what they have just heard. While such a method may have occurred somewhere at some time, it does not happen that way in live tradition, nor have I ever come across any descriptive material which indicated that such was ever the case."

The above statement, if true, implies that all of the simulations of the lining style which presently exist on various recorded anthologies and on films such as The Music of Williamsburg are misrepresenting the style. Indeed, at the evening concert of our Wesleyan meeting the precenting and response was heard in the incorrect, echoing manner.

Returning to a consideration of the album Gaelic Psalms from Lewis (which was prepared by the School of Scottish Studies, Univ. of Edinburgh, with notes by Morag McLeod) the traditional manner of lining is described on page 3 of the brochure accompanying the album.

"The standard procedure for singing a Gaelic Psalm in the traditional manner is actually quite simple. . . . The minister, or head of the household, as the case may be, will read the Psalm, or a portion of it if it is a long one. He will then say how many verses are to be sung--this varies between two and four--and will read the first two lines of the first verse. The precentor will sing those two lines to the tune that he has chosen (the name of the tune is not announced . . . ); members of the congregation will gradually join in with him when they have ascertained what the tune is, and precentor and congregation will complete the singing of the first two lines together. It is not necessary for the precentor to precede those lines with a chant, as the congrega-
tion remembers the text from the reading. For the third and subsequent lines, right through to the end of the portion to be sung, the precentor intones the words [one line at a time] before the congregation joins with him in singing them to the proper melody."

The above is basically the way the hymns are lined in southern Appalachia. In that area no one announces the hymn or reads any part of it; the precentor simply begins the singing of the first line in a normal tempo with the congregation joining in as soon as they recognize and remember it. Thereafter, the lining and response proceeds one line at a time as in Lewis. Both at Lewis and in southern Appalachia the precentor chants his portion approximately twice the pace of the responders; also in both areas the precentor sings a melodic phrase that is different for the most part from the melody of the hymn or psalm tune.

I have given some thought as to how the lining process might be presented by choral groups unfamiliar with the idiom. I know of no prototypes for the Psalms except the four sung on the Lewis album; however, the Gaelic language presents a formidable problem. Also the ornamentation is indigenous to that area of the Highlands. Perhaps best would be to do a hymn, and pattern the performance upon a recorded example from southern Appalachia. The precentor could learn his part by rote, and the responders' portion could be notated and sung from the score. Scoring and singing the ornamentation would present an interesting challenge, but there is little doubt that both would be accomplished successfully.

One good choral presentation of the lining style is worth a thousand words of description. One hopes that in the future the difficulties of performance will not prevent music scholars from presenting authentic examples of this style.

(William H. Tallmadge is Professor of Music at Berea College, Berea, KY.)

American Music Today: Checks and Balances

An Essay by Edith Borroff

The shift in the United States from the Conservatory of Music to the University as the center of balance in the production of professional musicians (particularly composers) is crucial to the understanding of the state of music—as well as its status—in this country. The story of the shift is long, fascinating, and rich in ramifications. One facet of the shift is of particular interest to those seeking to sustain music as a profession and as an art. I refer to the diminution within the newly-formed system of the checks and balances that were inherent in the traditional system. These checks and balances still function in Europe to a greater extent than they do here.

Traditionally, the musical profession has been sustained through a three-fold interaction: of practitioners, writers (both theorists and critics), and patrons (fans and financial backers). Two and a half centuries ago practitioners were trained in a wide spectrum of musical competence, through choir schools and an apprenticeship system which aimed at turning out the compleat music-master—performer/composer/conductor/teacher/director/producer.

Writers on music were associated with the university. Here philosophical, aesthetic, and theoretical (speculative, mathematical) aspects of the discipline were taught, with particular reference to the quadrivium of the Liberal Arts. From Glareanus and Zarlino to Rameau, Mattheson, and Scheibe, writers on music for the most part were shaped through the discipline of the scholar or that of holy orders. Even writers of specific instrumental texts, such as Viridung and C. P. E. Bach, were likely to have had university study.

Those who financed the musical establishments were the social elite—those with blue blook, or full coffers, or both. They were products of tutorial education, taught first by governesses; then given breadth rather than depth under the tutelage of a succession of dancing, fencing, riding, and other masters, and under the general direction of a central tutor. The tutor covered the academic subjects and also presented the basics of poetry, art, and music, most often completing the cultural survey with a Grand Tour. A music master provided for instrumental training, which might take on advanced aspects if the student's predilection led to it. In general, the educated noblemen and women were not meant to be very skilled in any one art or science; rather, they were meant to be comfortable with
a number of subjects and able to discriminate among the productions of the several
arts, from sonatas to porcelains. They listened, and their tastes determined a
good deal of what they financed.

The three arms of this system presented checks and balances similar to those
advocated in the statements of eighteenth-century political writers and embodied
in our Constitution: the practitioners are like the executive arm; the
theorists and critics, the judicial; and the patrons, the legislative. They
were separate (though, of course, overlapping), and differently educated
and maintained. At the same time they were mutually influential and interdependent.
Their interests were the same at the center. But their approaches to the center
were complimentary.

In the nineteenth century, the tradition described continued to be maintained,
although private lessons and study at Conservatories of Music succeeded the
apprenticeship system. Apprenticeships, however, did not completely disappear.

Particularly in the United States, a move toward centralization in the univer-
sities began. By the end of the nineteenth century it was well underway. Wealthy
Americans were inclined to send their sons, and sometimes daughters, to college
rather than complete their education with tutors. The Grand Tour remained de
rigueur and kept the educated elite conversant with West-European aesthetic
Ideals. Conservatory-trained musicians, like Paine, Parker, and MacDowell, were given
chairs at prominent universities, where they educated composers and critics
(rather than performers) and provided for the next generation of composer-professors.

The details of the continuing centralization are many and complex; factors
included the superior financial strength of the universities, the subsumption of
conservatories as music departments or schools within university structures, the
centering of performance in the remaining conservatories and composition in the
universities (and hence their bifurcation into a technical/conductive vs.
theoretical/avant-garde opposition), the redefinition of music studies in the
university context to make them more attractive to governmental budget groups, the
founding of chairs in musicology in the universities (not in the conservatories),
and the absorption into the universities of distinguished European musicians and
musicologists displaced before and after World War II.

After the War, university positions were further strengthened. Most federal
and foundation funds went to them, not the conservatories. Governmental and
private patrons, uncertain of their tastes, turned to university faculty for
help. Ph.D. and DMA degrees, unavailable at the conservatories, proliferated and
soon became standard for members of university music faculties. Moreover, these
academic teachers finally won control of the financial sources that had created
them. Composer, critic, and fund manager ceased to be separate entities and
were able to present a single front. Furthermore, virtually all professional
societies were under the aegis of university faculties. The power was taken largely
from free-lance performers, conservatory-trained composers, and audiences--all of
these were left in weakened positions.

In theory, a warning should sound when too much power is vested in any one arm
of the profession. However, these observations are not meant to predict or exhort,
but only to acknowledge the unprecedented power of the university musical community.
It is to be hoped that this power will be responsibly exercised and serve to
encourage a wide variety of qualitatively excellent musical activities.

(Edith Boroff is Professor of Music at the State Univ. of N.Y. at Binghamton, N.Y.
A one-act opera of hers, The Sun and the Wind, was recently performed at Binghamton.)

Recordings of Americana
An Essay by H. Earle Johnson

So many excellent recordings of works essential to the American field are coming
from unusual sources that we may spend a few moments reviewing them. The I.S.A.M.
Newsletter is a great help, but I do not find those given below. Schwann may have
them, tucked away in invisible print at Collections, and specialized magazines as
the Diapason may have reviewed them.

The Colonial Williamsburg Foundation issues a series that have a charm of
authentic performance without the gloss of modern sophistication. Songs of Liberty
includes Hïpknëson songs, three versions of the National Anthem, and Hewitt's
The Battle of Trenton played by James S. Darling on the harpsichord. A recital by James Darling, on The Wren Chapel Organ, built about 1760 and ascribed to Snetzler, reveals an amazing variety of sonorities in music by Bremner, Selby, Clarke, Handel, etc. Equally authentic is The Fife and Drums of Williamsburg, directed by John C. Moon, the counterpart of the 1774 Virginia State Garrison Regiment. This recording may serve as companion to Raoul Camp's new volume on Military Music. But there are honest differences of scholarly opinion between these two gentlemen. Colonial Williamsburg offers other recordings to convey the atmosphere of their time. Send for their catalogue.

The New England Harmony (Folkways FA 32377), Early American Choral Music performed by the Old Sturbridge Singers, remains unsurpassed for its survey of Psalmody, again with a wholesome naturalness. The accompanying folder with notes by Alan C. Buiecher is masterful.

We are familiar with two distinguished series. Karl Krueger's Society for the Preservation of the American Musical Heritage is a gold mine of teaching material and a revelation of such men as Bristow and Paine. The New World Recordings are now overwhelming us with a wide repertory.

 Wouldn't A. P. Heinrich be thrilled to find himself in Schwann? Sure enough, The Dawning of Music in Kentucky and The Western Minstrel, in part, as recorded by Neely Bruce and The American Music Group, is really an eye-opener. Laughs will relax into smiles as we listen with respect to Heinrich's extraordinary versatility. (Vanguard SRV-349 SD). Speaking of Neely Bruce, his Nineteenth Century Concert and Parlor Music (Vox SVBX 5302) is a perpetual delight, with some of the best and some of the worst piano music ever heard in America. Neely Bruce, of course, carries it off with aplomb.

When I went into Sam Goody's and said "Genesis ten fifty-four," they thought I was a crackpot quoting scripture; but I was hell-bent after Virginia Eskin's The Piano Music of Mrs. H. H. A. Beach, which presents that lady in a most favorable light with sixteen charming, often brilliant, works that will surprise even her most ardent admirers. The Beach revival's latest is the Piano Concerto. Her Pianoforte Trio was recorded years ago, and I should like to get my hands on a copy.

Highest marks for recording perfection go to Orion OGS 76243, for Arthur Foote's and John Alden Carpenter's Violin Sonatas, played by Eugene Gravovich and Regis Benoit. I cannot imagine a more perfect collaboration for two excellent works. Where have we been through all these years of neglect?

One final note: the splendid Eastman School recordings under Howard Hanson are now reissued. We should make the most of them.

(H. Earle Johnson is a well-known author of books and articles on American music.)

On Harry Dichter

Excerpts from a Music Journal Essay by Robert Cumming

A song specialist supreme, a man named Harry Dichter has devoted his entire life to music while providing for his family for forty years as a restaurant waiter. . . . But Harry loved popular American music and the printed word. He haunted book shops and second-hand stores, music stores, libraries, gradually gaining a knowledge of Americana and first editions. . . .

Learning of the vast storehouse of old music in The Presser Music Co. basement, Harry worked over a year buying items, both for the Free Library of Philadelphia and other libraries and individuals, acquiring over 100,000 items. With Lester Levy, Harry staged a comprehensive exhibition of sheet music in 1946 at New York's Hotel Commodore. In 1947 he issued the first Handbook of American Sheet Music. . . . A second handbook was issued in 1953. Later he published, in facsimile, Items of rarity and import, including Francis Hopkinson's Seven Songs. . . . The History of England, the Introduction . . . by Tufts, Baseball in Music and Song, and The Federal Overture. . . . He even produced a newsletter containing much unpublished information about early American music. But all this was more for love than money, and very little money was made. . . .

It's high time that the scattered battalions of lovers of musical Americana organize and pay overdue homage to this industrious guy from Philadelphia.

[Editor's note: Harry Dichter died this year in Atlantic City. Robert Cumming is an editor of the Music Journal, and one of the "Singing Editors" of performing fame.]