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 answers to 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 Fleisher 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 officers 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 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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Treasurer's Report
(submitted by Raoul Camus)

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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:
1. Native American instruments and idioms/Their uses in American and European music.
3. Traditions and innovations in the history of American musical instruments/Military music; sacred music; concert, theater, and dance music/Mechanical musical devices.

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.

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.

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 chronological 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 thoughtful person hesitates to concur with the majority view. Here follows 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 does 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 doing work 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 corpus 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 PhDs 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 backlog 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, too; before the Ann Arbor conference.]


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.

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 Tans-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 Sand 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 seminarians 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 Meinke 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 Sentimentalism in American Song."
Elena Zimmerman (Clayton Junior College, Morrow, Georgia), "An American Opera Composer: Victor Felissier, 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 Fraceschini, 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.

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 Reinagle 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 later 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 Winerock. 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 "Masochism 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—writings, 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 belabor 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 judgments 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 sincere 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 did die young, especially during childbirth. Love under these circumstances took a buffeting 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, as entertainment for themselves 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 music-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 habitue 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 was here, because they play pantomimes, and the musiciens of the orchestra lay marches and song tunes, instead of them horrid pieces, that nobody can't understand, and iat sounds 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. The Boston Theatre. The business will be to keep silence in the box lobbies during the intermissions, 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 the 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 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 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 Jumpini, who has taught at the south. N.B. Their school will commence at Charleston, S.C. on Tuesday, April 1, 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 gin.

"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 surprized at the pertenacity 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 countrysidely 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 pitiing 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, grateful in response 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 (1880) 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 Italian 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 ton and Hastings to wider and more ambitious endeavors. For our time, his lesser compositions 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 "Be-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 steeld 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 unsatisfied 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 pump 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 subtleties of accents in the swiftest passages. His playing employed the higher areas of chord construction; he touched on nineths, elevenths, and thirteenthst—often altered chromatically—and on flattened 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 boppers. 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 Thelonius 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, 1, 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. The solo starts and stops in the most unpredictable spots. Melodic phrases fly by before they can register on the memory. The melody withers 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, harassed in. The alternation of hot and cool, tragedy and humor, are 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 notes, 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 Boston’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.