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 Harget 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.).

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**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

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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 Hargett has just informed us that the Committee on Grants consists of himself (Arman), Jon Newsom, and Richard Wexler. The committee met on 12 June 1977 and formulated a criteria it will recommend to the Board of Trustees for evaluating proposals. Also fur- shed 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 Hargett, 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 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. Requirements for audit of progress. Requirements for audit and disbursement will be established by the grantor, recognition of the Society's limitations in this area. It is necessary, therefore, that a proposal be set forth in terms of scheduled stages of completion, which can be verified and linked to the disbursement of funds and appropriate accounting procedures.

In addition, Thornton writes that the Committee on Grants is not prepared to counsel applicants or steering 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. Tel: (202) 634-6369. The NEA offers grants for programs involving performing, public exhibition, teaching in the arts, and creative work. Last year the NEA received 19,000 applications and approved about 4,000, for a total of $87 million dollars. Most of the money went to instrument 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. Tel: (202) 382-7456. The NEH offers grants to individuals 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 1,330 applications, for about $73 million. Of these, 363 grants were for Independent Study and Research. Here, too, censorship, though sometimes useful, is not essential. In addition, 249 grants were for articulated research programs.

III. The Foundation Center, 888 Seventh Ave., New York, N.Y. 10019. Phone (212) 489-8610. 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 Hargett. 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 accepting short essays, say two to four pages in length (700 to 1,200 words) for consideration for publication. The subject 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 sort 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 possibility of issuing one. Frankly, it will be a question of how inexpensively one can 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 Americans. 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 Americana 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 Ogasapian 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 Rooseley 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 vi, 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, Westphalian Symphony, Siegfried Landau, cond.
Eugene Gratovich, violin, and Regis Benoit, piano.
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, multi-media 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.

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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."

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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' 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.

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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 but the English department, 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.

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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 lived in, 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 Musico-logical 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."

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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!"

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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--$5.15) 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 at 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 Virgung 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 governnesses; 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 judiciary and the patricians, the legislative. They were separated (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 universities 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/conservative 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 on the agis 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.)

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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 Höpkinson 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 1778 Virginia State Garrison Regiment. This recording may serve as companion to Raoul Camus' 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. Buechner 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 Dawn 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 SVR-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 ORS 76243, for Arthur Foote's and John Alden Carpenter's Viola Sonatas, played by Eugene Cravovich 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 . . . byTufts, 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.)