

SONNECK SOCIETY CONFERENCE - 1978

Final plans have been completed for the 1978 Sonneck Society Conference, on the campus of the University of Michigan at Ann Arbor and the Henry Ford Museum at Dearborn.

In keeping with the general theme--Musical Instruments in America--formal sessions will include presentations on the manufacture and distribution of musical instruments in early America, instrumental ensembles and idioms at various periods in American history, detailed studies of certain instruments in America, including the hammered dulcimer, violin, zither, and tamburitza, and a special session on native American instruments.

The conference schedule provides for guided tours and special exhibits of American music resources at the Clements Library, the University of Michigan School of Music and the Stearns Collection of Musical Instruments at Ann Arbor, and the Tannahill Research Library and the Musical Instrument Gallery at the Henry Ford Museum in Dearborn. Opportunity will also be provided for visits to the Greenfield Village outdoor museum.

Between formal sessions, and during planned social events, conferees will be entertained with rare performances on renowned and lesser-known sound-producing devices, including the banjo, bones, ophicleide, musical glasses, music boxes, violano virtuoso, and historical brass, wind, and keyboard instruments. The program also includes an evening dance recital by a group specializing in mid-nineteenth-century American dances accompanied by a quadrille band, a post-banquet show on the player piano in America, and a concert by the University of Michigan Concert Band featuring American band music of the 1920s.

An important business meeting of the Sonneck Society will be held at this conference, at which several momentous decisions that require the vote of members will be made. Among these decisions will be one concerning the publication of a Yearbook, and another amending the bylaws concerned with elections to office.

The conference will take place on Friday, Saturday, and Sunday, April 7, 8, and 9, 1978. Detailed programs and registration information with reservation forms will be mailed from Ann Arbor to all members in the near future. Mark your calendar now, and plan to take part in an unusual, informative, and entertaining weekend with friends and colleagues.

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Notice

Dues for the calendar year 1978 are requested. By now all members should have received a notice from Raoul Camus, Treasurer. If you have not done so, do send \$10.00 to Raoul, at 14-34 155th St., Whitestone, New York, 11357. At the end of 1977, membership in the Sonneck Society had risen to an all-time high of 253.

All members are also urged to make an effort to encourage libraries to join as institutional members, at the current annual rate of \$10.00. For libraries joining at this time, we are happy to offer the 1978 membership plus copies of all past Newsletters (volumes I, II, and III, 3 issues per year), for the special price of \$15.00. As bargains go, this is a great one.

Members are encouraged to send a tax-deductible contribution to the Society's publication fund. For a donation of \$10.00 or more, we will be pleased to send you a cassette tape, "Sonneck Souvenirs: Musical Memories of the Society's Conferences," which includes music from the Lawrence Ashley cylinder recordings collection, music recorded live on cylinders at the Williamsburg conference, turn-of-the-century songs performed by Constantine Cassolas, tenor, and John Graziano, piano, and the concert of eighteenth-century music conducted by Raoul Camus and, in part, sung by Constantine Cassolas, soprano, at the Queensborough conference.

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Statement of Income and Expenditures  
1 January 1977 - 31 December 1977  
submitted by  
Raoul Camus, Treasurer

| <u>Income</u>                | <u>General Fund</u> | <u>Contributions</u> |
|------------------------------|---------------------|----------------------|
| Balance carried forward      | 853.98              | 569.00               |
| 1977 Receipts                | 2473.05             | 103.60               |
| Received for 1978 dues       | 280.00              |                      |
|                              | <u>3607.03</u>      | <u>672.60</u>        |
| <br><u>Expenditures</u>      |                     |                      |
| Printing                     | 1037.10             |                      |
| Postage & Telephone          | 668.64              |                      |
| Fees, bank & registry        | 24.22               |                      |
| Fees, labor                  | 103.00              |                      |
| Computerization              | 95.00               |                      |
| Director's meetings          | 185.00              |                      |
| (reimbursement of expenses)  |                     |                      |
| Publisher's Weekly subscrip. | 30.00               |                      |
| TOTAL EXPENDITURES           | <u>2142.96</u>      |                      |
| <br>BALANCE                  | <br>1464.07         | <br><u>672.60</u>    |

*What about NY!*

Membership Directory

There has been a suggestion that the next Membership Directory also list members' affiliations with other organizations. If you wish to have your other memberships included (such as AMS, SMS, MLA, etc.) do submit the information on the renewal form. If you have neglected to do so and the form has been returned, please write a note to Raoul Camus.

National Tune Index

The Sonneck Society has received a grant from the National Endowment for the Humanities in support of the National Tune Index: Phase I, a computerized index dealing with 18th-century Anglo-American popular music.

The two-year project provides for indexing the contents of over six-hundred British and American sources, including manuscripts, printed songs and dance collections, theatre works and songsheets, military music and instrumental collections, to result in a data bank of information on approximately 60,000 songs and tunes. A variety of research tools will be produced from the data bank, including a thematic index of tune incipits, an index of song titles, first lines and refrains, and a listing of contents for each indexed source. Special computer programs applied to the completed data bank will facilitate identification and analysis of tunes.

The project was originally conceived by Kate Van Winkle Keller and developed in collaboration with Carolyn Rabson. It is an effort toward bibliographical control of a musical literature replete with recycled tunes and texts, borrowings and parodies. In a broader context, the methodology developed for Phase I of the National Tune Index provides the framework for a larger comprehensive index of secular, sacred, and folk tunes in America.

On the Question of a Sonneck-Society Journal

The Editor printed the remarks of H. Earle Johnson concerning a contemplated Sonneck Society journal in the last Newsletter, which Earle probably intended for private eyes alone. However, he pointed out several important considerations about which we must constantly remain aware. There is indeed no guarantee that articles of sufficient quality and quantity will be produced. Moreover, if we vote for a journal, it will mean an increase in dues. Are we willing to add \$5 of more to our dues to put out a Yearbook?

On the other hand, of the fourteen letters received since September on the question of a journal, all save one have favored going ahead. Certainly, if we expect to increase institutional membership, a Yearbook would be a strong arguing point. Several writers point out that JAMS, Notes, and most other journals would at best take only a limited number of articles on American music, and these would have to comply with the more or less

narrowly defined requirements of each publication.

So do we print or not? The Editor asks the members to review Earle's statement in the last Newsletter, and read carefully the two that follow, the first by John Ogasapian, the second by Nicholas Temperley, before they make up their minds.

If some members can not make the Ann-Arbor conference in April, they are urged to write the Editor, at 69 Undine Road, Brighton, MA 02135, and indicate their wishes concerning a Yearbook. The Editor will bring their desires to the attention of the Board of Directors.

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Here follows the communication of John Ogasapian. He writes:

"As one of those members of the Sonneck Society 'strongly in favor of issuing a journal,' I should like to address myself to some of the points raised by H. Earle Johnson in his thoughtful and though-provoking communication in the recent Newsletter.

"I agree that those who are 'committed to many professional societies . . . can't keep up with . . . writing articles,' but I fail to see what actual bearing that has on the issuance of a Sonneck Society Journal. Journals do not (or at any rate, should not) commence publication according to anticipated commitments of perceived potential contributors. The fact that comparatively few articles on American music are published in the existing journals may well indicate a bias toward certain aspects of musicology on the part of editorial boards; or it may indicate that such a bias, real or imagined, is perceived to exist by potential contributors of American articles, based on the type of articles the journal in question regularly publishes. In either case, it is simply not valid to assume that the contributors and articles are not there. The fact that a sizable contingent of the Society's membership favors the issuance of a journal suggests that the lack is NOT one of research and potential publication of articles on American music, but rather the lack of a suitable outlet for those publications.

"Nor am I persuaded that Musical Quarterly and/or Notes can answer the purpose. Notes is, after all, a journal of music librarianship; the fact that it can and does serve the cause of American music scholarship should not be allowed to obscure its main thrust. For the Sonneck Society to adopt it as a semi-official journal would place it in the position of serving two masters, and us in the position of having tacitly admitted that not enough significance can be attached to American music, in all its facets, to warrant a scholarly journal totally devoted to it. As for MQ it may receive few American submissions, but this could well be because it is not seen as a journal committed in any significant degree to the dissemination of research in American music, but rather as a somewhat more flexible sister-journal to JAMS. Nor can MQ reasonably be expected to re-orient its thrust, exclusively, or even largely, toward American-music scholarship. Thus, here again, by viewing it as the Sonneck Society's 'semi-official' journal, we assume a position of weakness vis-a-vis the validity of such scholarship. In fact, one could hazard the proposition that failure to issue a journal of our own places us in somewhat of a weak position, both in terms of the credibility of the Society in the view of similar professional and/or 'learned' organizations, and of the Society's own stated commitment to American music. . . .

"I cannot see that a Sonneck Society Journal would give any of the 'wrong people' (whoever they are) any sort of delight. I am not aware that the publication of the Journal of American History by the Organization of American Historians has caused significant joy (or sorrow, for that matter) in the halls of the American Historical Association. In reality, JAMS will quite probably continue to publish such articles, and in such areas, as its editorial board deems fit, whether or not there is a Sonneck Society Journal. 'We need them, and they need us?' Heavens, we still have them, and they still have us! Membership in the Sonneck Society does not obligate one to drop membership in the AMS. No amount of 'infiltration' by those with research interests in multiple fields (and by the way, this writer maintains an active interest in medieval music) will significantly broaden the scope of an organization the preponderant majority of whose members' interests lie in European music. JAMS is what it is, and the fact that one of our members is now in charge of it in no way alters the make-up of its editorial board's philosophy and the readership it serves.

"I have no fear that people will not write for the Sonneck Society Journal; nor do I feel that the proliferation of specialized journals in various areas poses any sort of competition, or reduction in the pool of potential articles fit for publication. Speculum, the Journal of American History, and similar specialized serials in the field of history have not, to my knowledge, depleted the reserve of publishable scholarship available to the AHA's own journal. One could take another tack. In addition to the JAH, there are two journals--one of them British--devoted to American studies in general, not to mention innumerable periodicals devoted to regional and specialized aspects of American history and culture. Is it not time--indeed, past time--that there be one devoted to American music? Is it not almost obligatory that the Sonneck Society address itself to the lack of a special-

ized, centralized serial resource for the exchange of scholarly research results in American music?

"I do not know how many of the Ph.D.s with dissertations in American music have affiliated with the Sonneck Society. As for Mr. Johnson's concern about the few who have published since getting their degrees, thus was it ever. A Ph.D. is a license to do research, not a mandate to do it. One might just as logically ask how many of the vastly larger number of Ph.D.s in musicology with dissertation topics in the Renaissance (having thereby a far larger number of potential publication outlets) have published beyond their dissertations. It is axiomatic that the majority of Ph.D.s view the degree as a union card into higher-education positions, and that the volume of their publications is, alas, directly proportional to the pressure for publication to attain tenure or promotion exerted by the institutions with which they are affiliated. In short, I do not feel that the question of the Ph.D.s gone with the snows of yesteryear is germane to the issue at hand.

"I agree that there is much to do in recruiting new members for the Sonneck Society; but it is being done. I feel that the Society's growth over the three years of its existence has been at least creditable; and I am confident that the growth will continue. In fact, it might be argued with some validity that a Journal could provide a significant impetus to future growth.

"Finally, as to the concern about a number of articles on which a journal could fall back, I suspect that a firm announcement of publication, together with the solicitation of articles for consideration for the first few issues, would elicit a response sufficient to allay any concerns as to a paucity of material suitable for publication.

Next, a communication of Nicholas Temperley. He writes:

"Since my appointment as editor of JAMS, I have been made to realize that great things are expected of me by scholars in disciplines that have not been well represented in the Journal in the past. -It is true that I am following on after a long line of Renaissance specialists. It is also true that, under their regimes, Renaissance scholarship has been prominently represented in the Journal, while American music, twentieth-century (including popular) music, ethnomusicology, and other important areas have, on the whole, been neglected.

"It is not true, however, that my predecessors have deliberately tried to keep these areas out of the Journal. I am satisfied that Lawrence Bernstein made genuine efforts to solicit articles on American music. He even projected a special bicentennial issue wholly devoted to American music. The project had to be withdrawn because too few articles of good quality were submitted. Few of the most prominent Americanists responded to his appeal. For this reason I very much regret that Earle Johnson's hasty remarks were printed in the last issue of the Newsletter.

"There may well be room for differences of opinion about what makes for quality' in an article. The model for an acceptable article on Renaissance music is not necessarily the appropriate one for articles in other fields.

"This question is at the moment under active consideration in the AMS, and I expect to discuss it in an editorial, probably in the Spring issue. Meanwhile I trust that we can assume goodwill and good intentions on all sides, even if there may be honest disagreements.

"On one point I think everybody is agreed: it would be a good thing to have more first-class articles on American music in JAMS. I personally will be highly sympathetic to any that are submitted, and will strive to form a valid judgement, with the advice of specialists, as to whether they are important contributions to the scholarship of American music. Needless to say, many of them will be turned down. This is inevitable, given the fierce competition for every bit of space in the Journal.

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#### Some Recent Books, Articles, and Reviews

- ← Aaron, Amy. "William Tuckey, A Choirmaster in Colonial New York." The Musical Quarterly, 64 (1978), 79-97.
- Löwens, Irving. Review of William Billings of Boston: Eighteenth-Century Composer, by David McKay and Richard Crawford; and William Billings: Data and Documents, by Hans Nathan. Journal of the American Musicological Society, 30 (1977), 328-33.
- Baker-Carr, Janet. Evening at Symphony: A Portrait of the Boston Symphony Orchestra. Boston: Houghton Mifflin, 1977.
- Bispham, David. A Quaker Singer's Recollections. 1921. Reprint, New York: Arno, 1977.

- Callas, Evángelia, in collaboration with Lawrence G. Blochman, My Daughter Maria Callas. 1960. Reprint, New York: Arno, 1977.
- ← Coffin, Tristram Potter, The British Traditional Ballad in North America, rev. ed., Austin: Univ. of Texas Press, 1977.
- Cole, Bill. John Coltrane. New York: Schirmer, 1976.
- Eiseman, David. "George Ives as Theorist: Some Unpublished Documents." Perspectives of New Music (1975), pp. 139-47.
- Elson, Arthur. Woman's Work in Music. 1904. Reprint, Portland, Maine: Longwood, 1976.
- Engel, Carl. An Introduction to the Study of National Music. 1866. Reprint, New York: AMS, 1976.
- Ewen, David. All the Years of American Popular Music. Englewood Cliffs: Prentice-Hall, 1977.
- Ewen, David. George Gershwin. 1970. Reprint, Westport, Conn.: Greenwood, 1977.
- Feather, Leonard G. and Ira Gitler. The Encyclopédia of Jazz in the Seventies. New York: Horizon, c. 1976.
- Forma, Warren. They Were Ragtime. New York: Grosset & Dunlap, 1976.
- Fowke, Edith. Ring Around the Moon: A Comelation of North American Children's Rhymes, Poems, and Songs. Englewood Cliffs: Prentice-Hall, 1977.
- Frankel, Aaron. Writing the Broadway Musical. New York: Drama Book Specialists, 1977.
- Gilman, Benjamin Ives. Hopi Songs. 1908. Reprint, New York: AMS, 1977.
- Gombasi, Marilyn. A Day of Solemn Thanksgiving: Music for the Fourth of July, 1783, in Salem, North Carolina. Chapel Hill: Univ. of North Carolina Press, 1977.
- Gridley, Mark C. Jazz Styles. Englewood Cliffs: Prentice-Hall, 1977.
- Gushee, Lawrence. Review of American Studies and American Musicology: A Point of View and a Case in Point, by Richard Crawford. Yearbook for Inter-American Musical Research, 11 (1975), 228-33.
- Gutman, Bill. Duke: The Musical Life of Duke Ellington. New York: Random House, 1977.
- Harrison, Max. A Jazz Retrospect. Boston: Crescendo, 1976.
- Heylbut, Rose and Aimie Gerber. Backstage at the Metropolitan Opera. 1937. Reprint, New York: Arno, 1977.
- Hoffman, Richard. Some Musical Recollections of Fifty Years. Detroit: Information Coordinators, 1976.
- Horn, David. The Literature of American Music in Books and Folk Music Collections: A Fully Annotated Bibliography. Metuchen, N.J.: Scarecrow, 1977.
- Ingram, Jeannine S. "The Moravians in America: Preservers of a Musical Heritage." The Moravian Music Foundation Bulletin, 22 (1977), 2-6.
- Jackson, Arthur. The World of Big Bands. New York: Arco, 1977.
- Jackson, Richard. U.S. Bicentennial Music. Brooklyn: Institute for Studies in American Music, Dept. of Music, Brooklyn College, 1977.
- Jewell, Derek. Duke: A Portrait of Duke Ellington. New York: Norton, 1977.
- Jowett, Deborah. Dance Beat: Selected Views and Reviews. New York: Dekker, 1977.
- Kroeger, Karl. "New Moravian Manuscript Discoveries." The Moravian Music Foundation Bulletin, 22 (1977), 8-9.
- Krummel, D.W. "American Music 1801-1830 in Shaw-Shoemaker (American Music Bibliography, V)." Yearbook for Inter-American Musical Research, 11 (1975), 168-89.
- Kupferberg, Herbert. Tanglewood. New York: McGraw-Hill, 1976.
- Laubin, Reginald. Indian Dances of North America: Their Importance to Indian Life. Norman: Univ. of Oklahoma, 1977.
- Lichtenwanger, William. "The Music of the Star-Spangled Banner." The Quarterly Journal of the Library of Congress, 34 (1977), 136-70.
- Lyle, E.B., ed. Ballad Studies. Totowa, N.J.: Rowman & Littlefield, for the Folklore Society, 1976.
- Mattfield, Julius. A Hundred Years of Grand Opera in New York, 1825-1925. 1927. Reprint, New York: AMS, 1976.
- Milligan, Harold Vincent. Stephen Collins Foster. 1920. Reprint, New York: Gordon, 1977.
- Moore, Edward. Forty Years of Opera in Chicago. 1930. Reprint, New York: Arno, 1977.
- Morgan, Alun and Raymon Horricks. Modern Jazz: A Survey of Developments Since 1939. 1956. Reprint, Westport, Conn.: Greenwood, 1977.
- Morgan, Robert P. Review of Charles Ives and His America, by Frank R. Rossiter. Yearbook for Inter-American Musical Research, 11 (1975), 225-28.
- Murray, Albert. Stomping the Blues. New York: McGraw-hill, 1976.
- [New York Public Library] The Research Libraries of the New York Public Library. Dictionary Catalog of the Music Collection, Supplement, 1974. Boston: Hall, 1976.
- Raskin, Barbara. The National Anthem. New York: Dutton, 1977.
- Reisner, Robert George. The Jazz Titans, Including "The Parlance of Hip". 1960. Reprint, New York: Da Capo, 1977.
- Ricks, George Robinson. Some Aspects of the Religious Music of the United States Negro. New York: Arno, 1977.
- Roach, Hildred. Black American Music, Past and Present, rev. ed. Boston: Crescendo, 1976.
- Schafer, William John, assisted by Richard B. Allen. Brass Bands and New Orleans Jazz. Baton Rouge: Louisiana State Univ. Press, 1977.
- Southern, Eileen J. "Musical Practices in Black Churches of Philadelphia and New York, ca. 1800-1844." Journal of the American Musicological Society, 30 (1977), 296-312.
- Stevenson, Robert. Music in Aztec and Inca Territory. 1968. Reprint, Berkeley: Univ. of California Press, 1976.

- Tallmadge, William H. "Baptist Monophonic and Heterophonic Hymnody in Southern Appalachia." Yearbook for Inter-American Musical Research, 11 (1975), 106-36.
- Tanner, Paul and Maurice Gerow. A Study of Jazz, 3rd ed. Dubuque, Iowa: Brown, 1977.
- Tawa, Nicholas E. "The Performance of Parlor Songs in America, 1790-1860." Yearbook for Inter-American Musical Research, 11 (1975), 69-81.
- Tawa, Nicholas E. Review of "Susanna", "Jeannie", and "The Old Folks at Home", The Songs of Stephen C. Foster from His Time to Ours, by William W. Austin. Yearbook for Inter-American Musical Research, 11 (1975), 219-22.
- Tibbett, Lawrence. The Glory Road. 1933. Reprint, New York: Arno, 1977.
- Traubel, Helen, in collaboration with Richard G. Hubler. St. Louis Woman. 1959. Reprint, New York: Arno, 1977.
- Underhill, Ruth Murray. Singing for Power: The Song Magic of the Papago Indians of Southern Arizona. 1938. Reprint, Berkeley: Univ. of California Press, 1976.
- Wolf, Edward C. "Johann Gottfried Schmauk: German-American Music Educator." Jornal of Research in Music Education, 25 (1977), 139-49.

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Concerning Charles Ives

Recently received was a volume on Charles Ives: An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference, ed. H. Wiley Hitchcock and Vivian Perlis. Urbana: Univ. of Illinois Press, 1977. xi.282p.illus.index. \$11.95.

Charles Ives almost ceased writing music after 1921. Yet, it was not until twenty-five years later that he really began to win widespread acclaim as one of America's greatest composers. In recognition of his stature, the Charles Ives Centennial Festival-Conference was held in New York and New Haven for five days in October 1974.

As far as could be determined, this was the first conference devoted to an American composer that also involved scholars and musicians from foreign lands. The sponsors were the Institute for Studies in American Music at Brooklyn College of CUNY, and the School of Music of Yale University; the directors, H. Wiley Hitchcock and Vivian Perlis.

The book before us contains the papers heard at the conference and some of the audience's commentaries. The material is gathered under five headings: Ives and American Culture, Ives Viewed from Abroad, On Editing Ives, On Conducting and Performing Ives, and Ives and Present-Day Musical Thought. Appendixes reproduce essays by foreign participants, the several concert programs of the conference, and a list of participants with a few words on their backgrounds.

The general tone of the volume is a relaxed one, but its discussions explore an extraordinary variety of ideas concerning Ives's music. Historians, composers, and performers (like Frank Rossiter, Neely Bruce, Robert Morgan, Allen Forte, William Brooks, Robert Crunden, Aaron Copland, John Kirkpatrick, Gunther Schuller, and Lou Harrison) contribute their special viewpoints and aid immeasurably in giving an out-of-the-ordinary picture of the man and the musician. Any publication, such as this one, that provides new insights about one of America's major creative figures is welcome. We thank Wiley Hitchcock, Vivian Perlis, and the University of Illinois Press for their help in furthering our knowledge of Charles Ives.

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A Monograph by Irving Lowens

Published in February was the eighth I.S.A.M. monograph: Music in America and American Music: Two Views of the Scene--with a Bibliography of the published writings of Irving Lowens. It is 72 pages long and costs \$5.00. We have not seen the publication so can not describe its contents. To purchase a copy write to the Institute for Studies in American Music, Dept. of Music/School of Performing Arts, Brooklyn College, CUNY, Brooklyn, NY 11210.

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From the College Music Society

Donna K. Anderson's Charles T. Griffes: An Annotated Bibliography-Discography, no. 3 of Bibliographies in American Music, published for the College Music Society by Information Coordinators, Detroit, is now available for \$12 (\$11 to CMS members). The work consists mainly of references to Griffes in books, articles, and reviews of his works. Many quotes are included. Other sections are a published-works chronology, a discography arranged by record number and by title, a first-performance list, and a performers index. The preface is a short descriptive chronology of Griffes's life.

The next volume in the series will be H. Earle Johnson's First Performances in America to 1900. Almost ready for publication are John G. Doyle's Gottschalk and Wilma Reid Cipolla's Catalog of the Works of Arthur William Foote. The series is edited by J. Bunker Clark and Marilyn S. Clark, University of Kansas. Standing orders, directed to Information Coordinators, are invited.

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