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, conferences 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.

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

Income General Fund Contributions
Balance carried forward 853.98 569.00
1977 Receipts 2473.05 103.60
Received for 1978 dues 280.00
8672.60

Expenditures
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 2142.96

BALANCE 1464.07 672.60

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 song sheets, military music and instrumental collections, to result in a data bank of information on approximately 50,000 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 do 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.

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 E. Earle Johnson in his thoughtful and thought-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 comparison of 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 members 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 MMT, 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 MMT 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 to proposition that such a journal of our own phases us in such a position 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, JAH will 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. JAH 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 ACH, the GAH, 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 suggest 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, 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-Kerns 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 contended. In 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."

Opinion

"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.

Some Recent Books, Articles, and Reviews


Concerning Charles Ives


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. Appendices 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, Nels Bruce, Robert Morgan, Allen Forte, William Brooks, Robert Crunden, Aaron Copland, John Kirkpatrick, Gunther Schuller, and Lou Harrison) contribute their special viewpoints and aid measurably 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.

A Monograph by Irving Lowens

Published in February was the sixteenth 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.

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 Una V. 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.
From Arnold Shaw

Arnold Shaw writes: "I thought that you might wish to know that Supplement Five, 1951-1955, of the Dictionary of American Biography also contain biographies of:

Henry Worthington Armstrong (composer of 'Sweet Adeline').
Louis Silvers (who created the score and conducted the 107-piece orchestra for The Jazz Singer, the first full-length feature to employ sound for dialogue and background music).
Hank Williams (famous country-and-western singer/songwriter).

"In a future list of 'Recent Books' you might wish to include:


Thank you, Arnold Shaw. The Editor hopes others will help fill us in on articles and books that we have overlooked, especially if members are the authors.

Keyboard Music

Anthology of Early American Keyboard Music, 1787-1830, edited by J. Bunker Clark, University of Kansas, has recently come out. It consists of volumes 1-2 of Recent Researches in American Music, edited by H. Wiley Hitchcock. In it are sonatas, rondos, medleys, marches, variations, battle pieces, and voluntaries. Some of the composers represented are William Brown, Raynor Taylor, J.C. Moller, James Hewitt, Charles Gilbert, Charles Hupfeld, Peter K. Moran, Arthur Clifton, Charles Thibault, Oliver Shaw, Christopher Mainke, and A.P. Heinrich. The preface informs the reader on performance practices.

The two volumes are $12.95 each (plus 55¢ postage for the two), obtainable from A-R Editions, 315 West Gorham St., Madison, Wisconsin 53703.

Two from Bowker

Two new books that may be ordered from R.R. Bowker, Box 1807, Ann Arbor, Michigan 48106, are listed below.


2. ASCAP Symphonic Catalog, 3rd edition, published by ASCAP in association with Bowker. Here is a comprehensive guide to more than 26,000 works of composers, arrangers, and music publishers who are represented by ASCAP. $25.00.

Two Valuable Reference Works

The Writer's Legal Guide ($9.95), by Tad Crawford was published in January 1978, by Hawthorn. It is meant to aid writers, including those in music. Explained are the new copyright laws, legal risks of writing, contracts, taxation, and tax-saving devices.

The National Directory of Arts Supported by Private Foundations can help members find funding in the private sector. Listed are over 1200 private foundations, their officers, and lists of recipients of grants--usually over $1000--which have been made over the last dozen years. Its cost is $45.00, obtainable from the National Private Foundations Directory for Arts, c/o Washington International Arts Letter, P.O. Box 9025, Washington, D.C. 20003.

New and Briefly Noted

1. Young, Jean and Jim Young. Succeeding in the Big World of Music. Boston: Little, Brown, 1977. According to Publisher's Weekly, this book attempts to give you "the inside low down on the high-powered, insecure, competitive big-business world of recorded show business" of recent years, by examining "the functions of the various folk whose careers rise and fall with the top 40s, record company executives, studio musicians and engineers, radio programmers and DJs, publicists and promoters, booking agencies, and the like."

2. Bethell, Tom. George Lewis. Berkeley: Univ. of Cal. Press, 1977. Lewis's biography (1900-68) is given here. In addition, Bethell contributes a valuable study
New-Orleans jazz, its rise and gradual decline in importance. The end-matter contains a long discography useful to researchers.

3. Chapin, Schuyler. Musical Chairs: A Life in the Arts. New York: Putnam, 1977. Mr. Chapin has worked in a managerial capacity for Columbia Artists, Lincoln Center, the National Broadcasting Company, and the Metropolitan. Stravinsky, Bernstein, Sills, Horowitz, Callas, and others have had to deal with him. Readers desiring to know what goes on in the music-business world that has a significant impact on contemporary artistic life can gain a great deal of knowledge through Mr. Chapin’s narration.

4. Nevell, Richard. A Time to Dance: American Country Dancing from Hornpipes to Hot-Hash. New York: St. Martin’s, 1977. It is helpful to have so much detailed information under one cover on Western, Appalachian, New England, and other types of traditional regional dances in America. The history, diagrams and photographs on the basic figures, and the characteristics of the tunes of country dance make up the core of this volume.

5. Croce, Arlene. After-Images. New York: Knopf, 1977. Arlene Croce writes dance criticisms for the New Yorker and edits the Ballet Review. She is an expert on, and writes vividly about, the New York dance scene. Here is an anthology of articles that she has written over the past eleven years or so, on every aspect of contemporary dance. If you want to learn about the dancers, choreographers, problems of staging, and the experiments of well-known ensembles, like those of Graham, Balanchine, Merce Cunningham, and Twyla Tharp, and what Croce regards as the successes and failures of modern dance—and there is no finer observer—then this book is for you.


7. Dance, Stanley. The World of Earl Hines. New York: Scribner’s Sons, 1977. Earl Hines is one of the most exciting musicians to work the jazz beat. Here is his history and comments on his music-making as told by musicians like Dizzie Gillespie, Billy Eckstine, Teddy Wilson, and others. His ability to grow as a jazz musician guaranteed a considerable impact on all the players who worked beside him. Sometimes forgotten by aickle jazz public, often the recipient of the degrading treatment that came with blackness, he surmounted the many obstacles that would have stopped a lesser man and successfully won a place for himself among the few who have contributed the most to twentieth-century American musical culture.

8. Tosches, Nick. Country: The Biggest Music in America. New York: Stein & Day/Scarborough House, 1977. Nick Tosches knows country music with a thoroughness granted few others. Here is a highly readable and entertaining account of the past and present of this prominent segment of American popular music, ranging from colonial songs and dances to the regretfully highly-commercialized Johnny Cash. He pulls no punches, has no use for euphemisms, and gives a colorful behind-the-scenes view of the Nashville scene.

9. Chapple, Steve and Reebee Carofo. Rock ‘N Roll Is Here To Stay: The History and Politics of the Music Industry. New York: Nelson-Hall, 1977. This is a carefully considered revelation of what is indiscriminable in this money-mad musical business. The authors try to be honest and painstaking about the political and economic history of rock and roll. Nothing comes up smelling roses entirely. Record companies, radio and television shows, disc jockeys, performers, managers, advertising agencies in collaboration, in contention, have built an entertainment edifice that in some way touches all of us in an not altogether happy way.

[Editor’s note: The above books are not precisely what most scholars feed on. But some of them should be included in everyone’s diet, for in our preoccupation with bibliographical listings and accurate documentation, essential as they are, we can forget that flesh-and-blood men and women of every description have guided the course of American musical culture in every age. A disregard for the contents of volumes like these can imperil the truth we seek.]

Music Teachers National Association

The volumes of the Proceedings of the Music Teachers National Association, from 1876 to 1950, have been made available in microfiche reprint, by University Music Editions, P.O. Box 192, Fort George Station, New York, NY 10040. They are available in part or as a complete edition. The complete edition, numbering 17,800 pages, is offered at a price of $790.00. MTNA members and invited prominent figures like Oscar Sonneck, Howard Hanson, Charles Seeger, Gilbert Chase, and many others have appeared to speak at the annual meetings of the MTNA. Their thoughts, plus the give-and-take that went on between them and their audiences are reproduced in these volumes.
Sensations of Freedom

[Carolyn Rabson writes that she found H. Earle Johnson's essay on recordings, in the last Newsletter, "a charming and useful contribution." At the same time, she felt it important to call attention to one recording she feared might be neglected. The Editor debated including her review in the Essay section of the Newsletter, but decided it would be better to print it here, in the books-and-recordings section. What follows has come from her pen.]

Sensations of Freedom and A Musical Heritage:
A Review of Folkways PH 5279
by Carolyn Rabson


The title of this record is misleading—not because the record fails in any way to deliver what is promised, but because it contains so much more than the title suggests. It stands out among other records of this genre as a solid document of enduring value, which transcends the bicentennial era and relates to more general areas of American-music study. The unusual selection of songs in individualized arrangements, together with the thorough documentation of all song texts and tunes, fully justify Arthur Schrader's reputation as an accomplished performer and meticulous scholar.

An experienced researcher-arranger-performer of programs on historical songs, with fifteen years in the music program at Old Sturbridge Village, frequent presentations at scholarly conferences, and his own "Singing History" concert series, Schrader brings to the record a variety of performing styles appropriate to the requirements of each song.

His stark, unaccompanied rendition of songs such as "The Ballad of the Tea Party," "The Rebels," "The Liberty Song" and its parodies evokes the colonial untrained in musical skill, sharing with his cronies at the local tavern the latest fictional songs from newspapers and broadsides. In a song like "The Liberty Tree," a style emerges that is suited to the 18th-century art song with allegro and high-flown sentiment. (And here it must be said that, among the many versions of this song which surfaced in the bicentennial flood, Schrader's is the only one providing the correct tune setting for Paine's verses.) He is superb in his interpretation of the satirical songs from British-theatre tradition, such as "Halcyon Days," set to the popular tune "Tantara-ra-ra," or "TheKind's Own Regulars." (surely Ogden Nash—knew this elastic-metered old tune setting), or "Goody Bull." Schrader's performance of this last song, a 1766 topical ballad, makes the listener aware of the qualities that made the "Derry Down" tune the single most popular English ballad setting of the 18th century. It also provides fresh insight into a musical-theatre tradition that later produced Gilbert and Sullivan.

Two songs call for a woman's voice. Janet Robertson's clear and natural tones provide the perfect vehicle for the charming "Advice to the Ladies" set by Schrader to D'Urfey's theatre tune "Ladies of London," and for the moving "Saw You My Hero" (a version of Child 248) sung unaccompanied.

We find no twentieth-century guitars, nor military ensembles. Accompaniment is sparse or absent altogether. The harpsichord appears when appropriate. "Yankie Doodles Intrenchments" is furnished with drum and fife accompaniment—a carefully documented 18th-century practice. Only the sound of drumsticks accompanies "The New Massachusetts Liberty Song," and with startling effect.

Eight pages of unexpurgated texts, with Schrader's notes, are included with the disc. Tune sources, individual song histories, and the events that called songs forth are described. This excellent recording contains a representative selection of English and colonial-American popular song and can serve as a guide to the study of the secular song of 18th-century America.

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A Policy Change

The Southern Quarterly, published by the Univ. of Southern Mississippi, will begin in the Fall of 1978 to concentrate on studies of the arts in the South. The Editor desires articles and reviews of music and dance. Survey-type essays are desired for the Fall issue. One later issue will be devoted to Elvis Presley, another to Walker Percy. Submit to the Editor, Box 78, Univ. of Miss., Hattiesburg, MT 39401.

About Gordon Myers

Gordon Myers, about whom we have written in the past, is certainly a well-known television and radio performer. Last month he received a letter and a certificate in the mail from the
Central New Jersey Alumnae Chapter of Sigma Alpha Iota notifying him that he was the recipient of the 1977 Annual Phi Providence Radio and Television Award because of a New Jersey Public Television Special he made, which he now calls "The Art of Belly Canto," a half-hour of humorous songs, one of them by Reinagle, another by Pelissier. Congratulations!

An Inquiry

Laurel Stavis, Director of The Social Harp Quartet, states that a member of one of the quartet's audiences asked to have some research done into his family's music history, but no answers to a question put by the gentleman was forthcoming. Can any Sonneck-Society member help out? The inquiry is from Calvin B. Dewey, 80 Lyndon Road, Cranston, RI 02905.

Mr. Dewey says: "My great grandfather, Phillip Host, was a private in the Civil War. His daughter wrote later to him that she knew he was in the war because of the song that went "Had They Not Forgot Alas to Reckon with the Host." He believes the line is from a Civil War hymn and would like to locate the complete text and music. If an answer is discovered, please write Mr. Dewey, or Laurel Stavis, 11 Littell Road, Brookline, MA 02146.

News of the Mandels

Alan and Nancy Mandel have returned from a European tour and busied themselves concertizing mainly in the Midwest. They have also made three recordings, one by Alan of piano music by Robert Starer, Elie Siegmeister, and William Albright, and another of George Rochberg's piano music. A third recording combines both players in the First and Fifth Violin Sonata of Elie Siegmeister. All three recordings should be out by the time you receive this Newsletter.

On the Duke

Interested music lovers are invited to join the Duke Ellington Society; dues are $10.00 yearly. This association, centered in New York City, has as its purpose the promotion and appreciation of the music of Duke Ellington and Billy Strayhorn. Members meet monthly for informal talk sessions. An annual Spring concert is planned. Special discounts on Ellington recordings and books are offered to those who join, including a free copy of Stanley Dance's "The World of Duke Ellington." Write to Box 31, Church St. Station, New York, NY 10008.

A Word about Gilbert Chase

Gilbert Chase writes to say that the rumors about his poor health are unfounded. He has had no illnesses at all and has been kept very busy with teaching, writing, research, and social activities. He adds: "As for America's Music, I'm now finishing the last chapter, so the end is in sight. Most of it is new or drastically altered."

We sincerely regret that the Anuario will no longer be issued. While it gives Gilbert more time to work on his own projects and assuredly more peace of mind, the absence of the publication will be noticed with sadness. Under Gilbert Chase's editorship, it was always a strong friend of American music.

American Violin Makers

Roy Ehrhardt, P.O. Box 9808, Kansas City, MO 64134, is preparing an Encyclopedia of United States and Canadian Violin Makers, Repairers, Wholesale Dealers, and Importers. He is asking for information on anyone who should be included in this book. He now has in his files some 1,530 names. However, documentation on many of these people is incomplete.

A Communication from David F. Sears

Mr. Sears writes: "I am most interested in procuring copies of out-of-print 19th-century works for piano, organ, or chorus, so that I, my wife, or my choir may perform them. It is unbelievable to me (a composer) that so many roadblocks are placed to hinder the performance of this music! It sits in libraries where it can not be copied or borrowed--hence, or performed!" [He surely is referring to the Boston Public Library.]

He states further: "The Extant Organs Committee of the Organ Historical Society is pleased
to announce the availability of a new list of all extant tracker organs in the South-west United States (including California and Texas). This list is the second in a series of six regional lists that are being prepared. They are available from: David and Permelia Sears, P.O. Box 61, Dunstable, MA 01827. The South-west list is $2.80 postpaid, checks made out to David F. Sears. The South list will be available around February, the New England list in July.

Lisa Compton -- A Profile

Asked to tell us something about herself, Lisa Compton replies: "I received my B.A. from Smith College in music and art history. I have a long standing interest in historical musical instruments as works of art, and the care of collections of such instruments in museums. I worked for several years during my college years in the Musical Instrument Collection section of the Boston Museum of Fine Arts, both as curatorial assistant and as research assistant on a future publication on music in early Massachusetts. In 1975 I was awarded a summer fellowship in American history and decorative arts at Historic Deerfield, Inc. There my research culminated in a thesis on Dance in New England Taverns, 1760-1820. I am particularly interested in the music, dances, and social customs attached to dances in tavern ballrooms. My investigation of the architectural aspects of such rooms continues, and if any Sonneck-Society member knows the whereabouts of ballrooms in New England homes, please come forward!

"My research has resulted in the creation of a variety of period entertainments--"pageants" if you like--in authentic settings and dress, with music, dancing, and dialogue appropriate to the setting. Some concerts of this type that I have presented are: A 19th-Century Tavern Entertainment, A 19th-Century Grande Concert of the Best Instrumental Music, An 18th-Century Ball, and An 1800 4th-of-July (involving an entire town).

"I have also apprenticed with a New England organ builder, and I presently co-own and operate the Westfield Organ Works, a pipe organ maintenance firm. In my spare time I am an organist and choir director."

Lisa Compton gives her address as 10 Chapman Avenue, Easthampton, MA 01027.

Who Knows Edward Hodges?

John Ogasapian, 14 Park St., Pepperell, MA 01463, is engaged in research on Edward Hodges, mid-19th-century organist and choirmaster of Trinity Church, New York, and his influence on the styles and stylistic changes in American church music during that era. He is specifically seeking any surviving diaries of Hodges. Hodges was a compulsive "notebook" keeper, and John Ogasapian has acquired copies of his notes on several organs in the design of which he had a hand. His son, the Rev. J.S.B. Hodges, was in possession of his father's diaries as late as 1906. In a letter to the librarian of the Public Library in Bristol, England, the son asserts that he has destroyed the diaries because they contain a good deal of personal and family information which he wanted kept confidential. However, enough of Hodges' writings have surfaced to suggest that his son might not have been as thorough in disposing of the volumes as he claimed. If any members of the Society have leads on extant materials in Hodges' hand, John Ogasapian would very much appreciate a communication to that effect.

Nadia Boulanger

Léonie Rosentiel, 4 Old Mill Road, Manhasset, NY 11030, is now busy with the authorized biography of Nadia Boulanger, a study of considerable interest, she feels, both to the history of music in America and to American music. If any member has in his or her possession or knows where one can locate letters, documents, oral-history material or memorabilia relating to Mlle. Boulanger, her family, friends, and students, or if a member knows her and is willing to discuss this, orally or in writing, could that person let Léonie Rosentiel know? Private recordings of Nadia Boulanger's lectures and concerts would also be welcome information.

Music by Neely Bruce

Neely Bruce writes that last October he presented a concert of his own music at Wesleyan, similar in format to the concert he did a year ago at Yale. He was assisted by his wife Phyllis, soprano; Peter Standart, flutist; Judy Chilton, percussionist, and several Wesleyan students. The program consisted of: "Untitled piece, number 4, for trombone and percussion; Sonata number 6, for piano; Memories of You . . .; Grand Duo for Flute and Piano; Five Nocturnes for piano; A Feast of Fat Things." The final selection was a solo cantata which he had only recently finished, written for Phyllis. Memories of You, composed in collaboration with William Duckworth, has been performed many times in different versions.
More on "Checks and Balances"

Walter Simmons (Music Editor, Educational Audio Visual, Inc.; Producer, "Twentieth Century Spectrum" of WPBU, and Critic, American Record Guide) has written the Editor: "I just now had the opportunity to read Edith Borroff's provocative essay, American Music Today: Checks and Balances, in the September Newsletter. However, I was disturbed by her timid and tentative conclusion, at the point when one might draw certain obvious but serious implications. I believe that it is of crucial importance that the academic Weltanschauung carries with it a distinct bias in its musical attitude: a preference for objective and demonstrable judgments, as opposed to subjective, intuitive responses; a historical, rather than aesthetic, frame of reference, with its concomitant emphasis on form, rather than content; and a general tendency to define itself in a way that appears compatible with other academic disciplines, despite the fact that in music, as an art, there are certain inherent aspects simply inappropriate to this approach. The consequent disregard of these aspects (e.g., audience communication as a value in contemporary music) is a significant loss to the self-defined musical community, which is threatened by this hegemony, as long as it continues to abrogate its voice and sanction this ideological monopoly."

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Death Certificates

Solomon Goodman, 31-31 29th St., Long Island City, NY 11106, feels upset and frustrated over a situation that has recently developed, and which will effect all researchers:

"A serious situation has occurred which may have grave consequences for future researchers, authors of books, etc., who are trying to verify exact dates and places of birth and death of persons they are seeking to learn more about.

"After years and years of issuing certified copies of death certificates to persons purchasing them for research purposes, the Department of Health of the City of New York, late in 1977, called a halt to this practice, and now issues certificates under strictly limited conditions. (The new law limits the issuance of birth and death records only to a person, or his representative, who has a personal interest therein, and he must contact the Department of Health records division.)"

"I know the issuing of birth certificates has always been limited by law. But I always thought that death certificates were public record, and as long as anyone was willing to pay the required fee, enclose a self-addressed stamped envelope, and furnish sufficient information to locate the information in the files, a certified copy would be furnished. But apparently the New York Health Department will no longer extend this courtesy. Section 207.11 of the Health Code . . . [prohibits this service]."

"Death certificates contain invaluable information for researchers. In addition to the exact date and place of death, many such certificates also give exact dates and places of birth, as well as the name and location . . . (of the place of burial), the occupation and parents' names of the deceased, and in many instances the names and addresses of the next of kin or informants, who then might possibly be contacted for additional information. In other words, death certificates contain much valuable information for research purposes that can be obtained in no other way.

"I would have never been able to write an article on Lewis F. Muir and make known vital statistics pertaining to him if it were not for his certificate. A fellow-collector friend, writing a book on old songwriters and musicians, would never have been able to obtain essential data on certain New York songwriters if this ban had gone into effect earlier. Now this kind of information is cut off in New York City to all future researchers.

"I have been gathering vital statistics data on old songwriters and musicians for over twenty years and have never been refused copies of death certificates from other city and state health departments. What will be the results of this new policy of New York City? Will other departments of health take up this practice? I certainly hope not!"

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Teacher from Oregon

David Eisman, our first essayist, earned his undergraduate degree at Univ. of California at Berkeley, and his Ph.D. (dissertation, "Charles Ives and the European Symphonic Tradition") at Univ. of Illinois at Urbana (1972). He has taught a wide variety of courses, and clarinet, since arriving at Oregon State Univ. in 1968. He has explored Ives, folk music, and regional music history--this last aided by several grants. He has taught a course on the cultural life of the Northwest. At the 1976 AMS meeting, he read a paper, "Problems and Methods in Regional Music Studies: The Pacific Northwest," in which he attempted to lay some groundwork for a conceptual and methodological base for regional studies.
The Better Music Movement on America's Northwest Frontier

An Essay by David Eisman

Due to Oregon's late settlement (heavy immigration starting in the 1840's) and its geographic remoteness and isolation from the rest of the country, it may come as some surprise that a rich and varied musical heritage characterizes the region. The diversity of community types and social and ethnic groups in the state is mirrored in its many musics. Bands, dance orchestras of various complexities, ethnic and non-ethnic choral societies, fiddlers, traveling theatricals all played their respective roles in providing a very real binding force that caused people to come together to share common ventures and values, whether the occasion was a Forth of July celebration, picnic, barn dance, communal song fest, or vaudeville. Music was also used explicitly to promote a sense of regional pride, with the publication of sheet music (at least thirty-five to forty separate songs) with titles like "She's Sleeping 'Neath Oregon's Tall Pines" and "Portland, You're a Dear Old Town," composed in the popular-music styles of the late 19th and early 20th centuries. Especially in Portland there was a strong organized force dedicated to spreading the cause of "good" music, through the fostering of orchestral, operatic, choral, and chamber concerts, given by local musicians and visiting artists.

After the completion of the Northern Pacific Railroad in 1883, Portland and the Northwest at large became linked economically to the east; subsequently, the region's economy became stabilized and an age of the arts by wealthy families began to flourish, most noticeably from the 1890's onward. In Portland the moneyed, "cultured" upper class, devoted to "cultivated" artistic forms, looked to the east, especially to New York and Boston, for models to emulate. This attitude even filtered down to the Ladies Band of Albany (located about seventy miles south of Portland), which, upon reaching Chicago on an 1898 tour eastward, changed its name to the Ladies Band of Boston in the belief that good music came from that city.

The better-music movement in Oregon took several directions. Significant was the rise of the Portland Symphony Orchestra. In its earliest years in the late 1860's, it led a sporadic existence. At first its concerts, in two parts patterned after the programming of eastern orchestras, mixed together every style of music. By the time of the Englishman Carl Denton's appointment as the orchestra's first permanent conductor in 1918, a more uniform programming typical of today's concerts had been adopted. The characteristic missionary zeal for educating and edifying the populace is reflected in Denton's appeal (undated) to a music club for funds:

"Education is what changed things here [New York City] and education will change things here. ... Realizing, as before stated, that familiarity stimulates desire for the best, and frequent hearing of good things develops dis-taste for things that are not good, the P.S.O. [Portland Symphony Orchestra] many years ago began its endeavor to reach the children of Portland, by inviting them to attend the final rehearsal before each concert. The P.S.O. also has done its best to present to the people of Portland, for their development, the best music from the greatest minds that the world has ever known.

Another potent influence were a group of women who not only influenced the local development of the symphony orchestra and European art music in general, but also organized themselves into music clubs and societies devoted to the cause of good music. A typical example was the Musical Club, founded in 1894, in order "to encourage music in our midst by drawing music lovers together, and to educate its members, as well as the general public, by bringing the best models before them from time to time, thus raising the standard of musical taste in the community." This statement comes from a club program for 13 October 1897. The Musical Club held regular meetings at which orchestral music was performed, arranged for two to four pianos. The Club also engaged some of the leading performers of the day, among them the Kneisel Quartet, Anton Schott, and Fanny Bloomfield Zeisler.

In December 1920, Mrs. Nettie Greer Taylor, wife of a prominent Portland physician and the first president of the newly organized Oregon Federation of Music Clubs, represented the state at a December meeting of the National Federation of Music Clubs, held at Akron, Ohio. She spoke for seventeen associations, primarily from Portland, including local conservatories (Ellison-White and the Valaire Conservatoire), the Portland Symphony Orchestra, the Monday Musical Club (and its junior division), the MacDowell Club, and so on. To quote Mrs. Taylor: "America, the music center of the world, is the ultimate object of the National Federation of Music Clubs."

The list of forces espousing the cause of good music should be extended to include music journals (beginning in the 1890's), concert bureaus, churches, and educational institutions, to name a few. From what has been said, it should be evident that the region has had a musical life that awaits research. There still exists a void in our knowledge of this last
American frontier and its relationship to the musical life of the country at large.

(David Eiseman is on the faculty of Oregon State University, Corvallis, OR.)

Somewhere Near the Essence
An Essay by Elie Siegmeister

I note with a mixture of pleasure and alarm that the Society's new membership directory lists as one of my interests "the essence of American music"—pleasure because if there is such a thing I should be delighted to be in its company; and alarm because if it forms one of my special interests, I should at least know what it consists of. There was a time, some years ago, when I could have defined this "essence" in a few well chosen sentences, but life has grown more puzzling, and the matter has become somewhat subtler and less amenable to easy formulas.

Authoritative books tell us that "American music is music by American composers," but in my unrepentant view, "it 'taint necessarily so." A country's art is more than geography; national expression transcends the mere possession of citizenship papers. Musicians and even naive music-lovers agree that the expressions "Russian music," "French music," and "German music" connote a certain sound. Should not "American music" suggest as much? Our "vernacular" branch—folk, jazz, and pop—qualifies, of course, without question: the homesick American in Rome, Oslo, or Moscow quickly feels the tug of home on hearing a Woody Guthrie, Louis Armstrong, or Cole Porter record.

But what of our "serious" brethren? Do their works create a similar tug? It depends.

What makes a composition born on these shores carry an American sound? (That in itself does not, of course, make it great music.) One simple way, used by generations of composers from Father Heinrich to Ives and beyond, is to introduce a snatch or more of a great "oldie," whether patriotic or popular, into your quodlibet, passacaglia, or tone poem. Obvious and naive, you say, but not to be sneezed at: Gottschalk's "L'Union" is a great piece, and Ives's Fourth Symphony a masterwork. Although such elementary devices have long since faded from view, just give the American composer a little shove (the recent Bicentennial fever was one) and childhood memories pop once more to the surface.

Tune-quoting aside, however, are there other identifying characteristics of an American style (as transparent orchestration marks the French style, massed modal chords the Russian and bravura melody the Italian)? Let's take a look.

From the 1910's through the '30's and '40's the following suggestions of an "essence" emerged on these shores: in rhythm—syncopation, polyrhythm, the "Charleston" 3-3-2 pattern, retardations and anticipations of the beat; in melody—the variable 3rd and 7th, the mixture of traditional modes with blues scales; in harmony—the major-minor triad or seventh chord, and the walking or "swing" bass; and in orchestration—the use of cup and harmon mute on brass instruments, clarinet with vibrato, and the lavish use of percussion, especially vibraphone, cymbal with sticks, bongos and timbales, cowbells, snare drum on the rim, and many others.

Do these elements or devices bluntly inserted into a piece make it American? Of course not! But, as they grew for more than a hundred years, from Minstrel bands through Gottschalk, Ives, and ragtime, certain rhythmic figures became inescapably our own. Melodic turns all the way from Billy Walker's "Southern Harmony" through W.C. Handy's blues and Dizzie Gillespie's horn playing cannot be mistaken as any other than ours. Blues notes and pit-band orchestration emerged in the 1910's in "Central Park in the Dark" and in certain pieces of John Alden Carpenter (Ives going so far as to add "American-as-apple-pie" sounds such as the jew's harp, kazoo, and honky-tonk piano). Theater music, Dixieland, swing, and bop, appearing in the '20's through the '40's, carried an unmistakably American sound throughout the world and into the works of some of our best composers.

A musical form specific to this country is much more difficult to find, unless it be the "song-form and trio" ending in the "wrong key" without recapitulation of the opening strain, characteristic of many if not most rags of Joplin and others. (A prize is hereby offered--two paprika-flavored native quodlibets—for any examples of this pattern in European music.) This form, however, is scarcely of earth-shaking importance, for unlike the German chorale and the Polish Polonaise, it had little if any influence on later music.

Is my early answer to the identity of American essences still valid? In a sense yes, for it can serve as a beacon light to illuminate that underground current that flowed through our music for more than a century, seeking to surface as an honest native voice. While our culture was still dominated by German, French, and Italian standards (which may still be true), musical works expressive of our own peculiar nature remained unwelcome strangers that appeared as if by accident and were immediately ushered out the back door by those in command.
The struggle to legitimize American vernacular musical elements and to use them freely in native symphonies and operas arose terribly late in our nation's history, in the 1920's through the '40's. (In this, as in so much else, Ives was the great fore-runner.) One hundred years after Thoreau, Whitman, and Melville had done so in literature, Gershwin, Harris, Copland, Thomson, Gould, Blitzstein, and I myself "embraced the common" and "sat at the feet of the familiar, the low" (Emerson) and in this way found a path to our own personal styles. Incidentally, several European masters of the time attempted briefly to introduce these same American elements into their work—very much as a few generations earlier Bizet and Debussy had introduced Spanish elements—without, however, writing American music.

Here, perhaps, we may find insight into the question of American "essence." Why could not Ravel, Hindemith, or Milhaud—great composers that they were—create American works out of American materials? (This is not to put down their music: Milhaud's Creation du monde is a masterpiece.) Simply because a native essence remains a far more subtle thing than the use of blues notes, syncopations, or major-minor chords. Bizet could use the Habanera rhythm and Debussy guitar effects in the Phrygian mode, without becoming Spanish composers. Ravel did not turn American by using blues notes and other Gershwinisms in the G-major Concerto. In all those cases there is a certain je-ne-sais-quoi that the outsider cannot completely absorb, any more than he can speak the American language as a native without a lifetime, or perhaps a generation, of experience and absorption.

What is this je-ne-sais-quoi that comprises our American essence? A hearty robustness, a free and easy familiarity with musical slang, an intimate acceptance of the musical equivalent of apple pie, baseball, and hot dogs. The American composer will have passed through George Washington and the cherry tree, Martin Luther King, the Yankees, Walt Whitman, Faulkner, the New York Times and the Daily News, Pete Seeger, Ornette Coleman, and Steve Sondheim, yes Richard Nixon, the Marx Brothers and Eugene O'Neill. All of this leaves a special mark on him that by some subtle alchemy makes him write notes the way he does: the essence!

It is a far cry, of course, from the self-aware American quality of the decades before 1945 to the bland universalism of 98% of American serious music today. No question any more (in all but a tiny few) of the Charleston rhythms, syncopations, mountain tunes, or clarinet glissandos of those days. Whatever remnants of the overt specifics of the 1920's to '40's may exist are internalized, absorbed into the musical bloodstream, bursting forth every now and then in spite of oneself. The American composer will have passed through George Washington and the cherry tree, Martin Luther King, the Yankees, Walt Whitman, Faulkner, the New York Times and the Daily News, Pete Seeger, Ornette Coleman, and Steve Sondheim, yes Richard Nixon, the Marx Brothers and Eugene O'Neill, the nation's heart and spirit; he will have absorbed all of this as his essence. This is what I mean by "American essence." The American composer is the one who absorbs all of this as his essence, draws from it, transforms it into his own personal style. He is the one who gives us the "American music" of our time.

But what's this that's been happening in the past couple of years? George Rochberg writing some kind of bluesy jazz in "Carnival Music?" Copland, in his "Dance Panels" leaving twelve-tone alone and reviving his earlier style? Ulysses Kay, never a native, turning to Billy Walker's tunes of the "American Harmony"? Stephen Albert running off with all the reviews in that avantist's paradise, the Tanglewood "new music" festival, with a neo-Ivesian piece "Voices Within", sporting a "pit orchestra" with a low-down vernacular voice, superimposed on a freely dissonant-atonal backdrop? Gunther Schuller becoming the admiring patron of Joplin's "Treemonisha", and making it to Broadway wearing a decidedly populist hat? William Albright and William Bolcom, after much experimentation with the "new" techniques, move enthusiastically to ragtime "Sonatas"? Can it be that the wheel is turning not back but forward to a new style in which native elements that have refused to die will emerge in another as yet unpredictable form, following the countless forms they have assumed since the days of Billy Walker?

Nick Tawa has asked me, "Could it be that a national style is a style that follows the path laid down by a great composer in a given country?"—German music flowing out of Bach, Russian out of Mussorgsky, and (I suppose he means) American music out of Ives? I, for one, would not be unhappy if this proved to be the case, for I've been sensing that ever since the day in 1932 I bought a copy of "14 Songs" in a second-hand bookstore for 50¢. Certainly Ives was the first to completely assimilate the new-world vernacular and transform it into native and universal masterpieces. But so far only a few of the younger generation have escaped what Emerson termed "the sere remains of foreign harvests." Yet, it is encouraging that after generations of neglect by the American musical power structure, the Dambury giant stands up all over as a symbol of our nation's heart and spirit; and young composers are beginning to take notice.

Maybe Tawa is right; maybe Ives, and those who love him, came close to America's "essence."

(Elie Siegmeister is an American composer, and teaches on the faculty of Hofstra University.)
The Rock Revolution

An Essay by Arnold Shaw

"Rock Revolution"; it may sound like a metaphor or hyperbole. It is neither a figure of speech nor a rhetorical exaggeration. It quite literally characterizes what has happened to American music in the 1960s—a complete upending of the pop music scene.

When it first manifested itself in the mid-50s, rock was dismissed as an aberration and an abomination. At one end of the spectrum, Pablo Casals termed it "poison put to sound" while, at the other, Frank Sinatra damned it as "a rancid-smelling aphrodisiac." Repeated prophecies of its early demise, however, proved futile cries of frustration, as a St. Louis radio station demonstrated when it smashed stacks of rock 'n' roll disks over the air. Before the Presley rockabilly movement subsided, there was a rising tide of Negro rhythm-and-blues. Then came Bob Dylan and folk rock. Beatlemania took England and Europe by storm and proceeded to inundate American teenagers. Later, we had soul, raga rock, psychedelic rock and an influx of exotic instruments, electronic sounds and magnetic-tape music that rattled the rafters of the entire music world, art as well as pop.

The year of Dylan's embrace of the electric guitar and the Big Beat, 1965, was the year in which the teenage rebellion matured into full-scale musical revolution. It was then clear that the old days of so-called good music were not coming back. The era of Big Bands, the Big Ballads, and the Big Baritones was gone, along with brewcuts. Rock was not just a passing fad, but the sonic expression of the Now, the Turned-On, the Hair Generation. Literature had the antinovel and antihero. The stage had its Theater of the Absurd. In painting there were mixed media, op, pop, and ob art. And in pop, it was rock.

The main features of the overthrow of the older generation's popular music culture may be listed as follows:

1. The guitar and other plucked, picked, and strummed string instruments had superseded bowed instruments (violin), blown instruments (reeds and brass), and the piano as vocal accompaniment.

2. Control of pop was taken out of the hands of major record companies, staff Artists and Repertoire (A & R) executives and Broadway-Hollywood publishing companies. The choice and character of material was now dictated by under-thirty artist-writers and independent record producers, and soon no major record company was without a "house hippie," a hirsute A & R man in search of rock artists.

3. Established song forms, like the 32-bar chorus-cum-bridge gave way to new forms characterized by odd-numbered formations, shifting meters, radical stanza patterns, and changing time signatures.

4. The traditional division of labor among performer, writer, and record producer broke down. Instrumentalists sang and singers played instruments. Originators of the material used tended to account for the total product. "The medium" was "the message"; and the record, the song.

5. Just as blues singers treated their voices as musical instruments, and balladeers of the 1940s handled the microphone as if it were an instrument, rock musicians made the recording studio their instrument and the amplifier their tool.

6. We found ourselves in the midst of an electrical explosion of sound. Magnetic tape and electronics made the 1960s an era of echo chamber, variable speeds, and aleatory and computer-programmed composition. New procedures included manipulation of texture as a developmental technique, "wall-of-sound" density, and totally enveloping sound. Philosophical as well as aesthetic concepts underlay these developments: A concern with sensory overload as a means of liberating the self, expanding consciousness, and rediscovers the world.

7. New subject matter included an exploration of the cosmos of strange experiences, from the psychedelic expansion of the mind back into the world of medievalism or beyond time into transcendental meditation. It was an era of lyrics with meaning—protesting, probing, and poetic.

8. But we were also in a period when sound itself frequently was theme and content. If the folk orientation of rock emphasized meaning, the psychedelic stressed tone color, texture, density, and volume.

9. The record was transformed into a miniature theater of playlet with music. The integrated suite, the extended pop song, and unstructured music grew commonplace. Continuity became a compelling concern as more and more rock albums were issued for listening, not dancing.
10. Superalbums represented a new driving force, with outrageous sums of money being lavished not only on recording but on packaging.

11. Rock groups were concerned not merely with uniqueness of sound, long a requirement for singing and instrumental success, but also with their total image. Hair styles, wardrobes, L.P. covers and liners, and the styling of promotional matter became a matter of personal and group expression.

12. The era of the disk jockey was in a transitional stage. FM and progressive radio stations grew receptive to recordings that bypassed traditional restrictions on time, treatment, outlook, and even language.

13. The discotheque, a melange of vibrating colors, blinding images, and deafening sound, superseded the night club, cocktail lounge, and jazz club as after-hour pads for teenagers.

14. Just as there had long been concert and jazz critics, we now saw arising an under-thirty group of reviewers writing for rock publications like Crawdaddy, Rolling Stone, Cheetah, and Eye. Rock reviews also began to find space in the New Yorker, Esquire, Vogue, and other periodicals aimed at adults.

15. Rock brought about a renaissance of the bardic tradition. Like the ancient troubadours, Celtic bards, and epic Homers, Leonard Cohen, Bob Dylan, Paul Simon, and John Lennon were poets, singing rather than reciting or printing their verses.

16. Rock resembled a collage, absorbing diverse styles: folk, blues, bluegrass, jazz, soul, country-and-western, rhythm-and-blues, motion picture themes, Broadway show tunes, Indian ragas, etc. An increasing crossover began between popular song writing and serious composition.

17. Romanticism seemed dead. Realism, naturalism, mysticism, and activism, though often in conflict with each other, were the new ideologies.

18. The traditional tension between generations grew to a point where the gap was almost like that between contending classes in a revolutionary era. This was mirrored in a song-culture not only for youths under thirty, but of and by youths under thirty.

In Billboard's year-end survey, published early in 1968, the Artist of the Year was a forty-seven year old sitar player whose records never made the bestseller charts. The curious choice of Ravi Shankar was sound recognition of his tremendous impact on young musicians and listeners. It was also an indication of the vast expansion in outlook and content that rock had undergone. Rock has also had an impact on serious music. "Without the Beatles," one record-company executive conceded, "we would have had no success with Silver Apples, an electronic work." Another executive stated: "There is no longer a fixed division between pop and classical."

American popular music, which has been frequently been criticized as without merit, by the end of the '60s began to be accorded the status and recognition normally granted only to art music.

(Arnold Shaw has worked for many years in the popular-music field. The above, in slightly different form, served as introduction to his book The Rock Revolution, published in 1968 by Macmillan. It is reprinted here in the belief that it will aid us in understanding the changes that took place in the music of that decade.)

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**Newgrass**

An Essay by William Tallmadge

There exists today a young, sophisticated group of listeners and performers whose musical interest centers almost entirely on string players and string bands of the country-folk and urban-folk variety. Of particular interest to this group is a form of modern bluegrass music that some individuals have called newgrass.

One ought not to object to the fact that young performers, both urban and country, are experimenting with the old bluegrass sound and with the traditional bluegrass instrumentation of banjo, fiddle, guitar, bass, and mandolin. After all, bluegrass itself was born of change.

Bill Monroe's 1945-1948 group was called the Bluegrass Boys. It consisted of Bill, mandolin; Earl Scruggs, banjo; Lester Flatt, guitar; Chubby Wise, fiddle; and Cedric Rainwater, bass. This group took their departure from an older string-band style played by such groups as Charlie Poole and the North Carolina Ramblers, Gid Tanner and the Skillet Lickers, and J.E. Mainer's Mountaineers. The innovations made by Monroe's band were soon accepted and continued by other
similar string bands, such as those led by Ralph and Carter Stanley, Don Reno and Red Smiley, and Jim and Jesse McReynolds. The bluegrass style remained fairly stable throughout the 1950s and most of the 1960s. The term hyper bluegrass was coined to describe the pyrotechnics of such groups as Earl Taylor and the Stoney Mountain Boys, and the Country Gentlemen. Then in the late 1960s, the Osborne Brothers began to extend the horizons of the music with harmonic innovations--"Up This Hill and Down" (DL-7476). The term progressive bluegrass was used for a time to describe this development, but the phrase did not gain wide acceptance.

The first significant modifications of the bluegrass style began in the late 1960s, and they were initiated by urban rock performers who began to experiment with the merger of rock and country styles. Early landmarks in the developing newgrass style were several recordings made by the Byrds, a folk-rock group, and the Grateful Dead, a straight-out rock group. In November 1968, the Byrds released the album "Sweethearts of the Rodeo" (CBS-9670). Guitarist Clarence White, from the Kentucky Colonels, joined the Byrds on some of the selections. Other urban, country-oriented performers on the session were Gram Parsons, steel guitar; and John Hartford, banjo. Two 1970 albums of the Grateful Dead: "American Beauty" (Warner Bros.-1893) and "Working Man's Dead" (Warner Bros.-1969) are significant as experiments in the merger of rock and country music. "Cumberland Blues" on the latter album may be the first recorded example of the full-blown newgrass sound.

An event more important for its sociological implications than its stylistic innovations occurred in 1972 with the release of the triple album "Will the Circle Be Unbroken" (CBS-9801). Here, the Nitty Gritty Dirt Band, a rock group, recorded with such country-music stalwarts as Maybelle Carter, Doc Watson, Roy Acuff, Norman Blake, Mâle Travis, Pete Oswald Kirby, Vassar Clements, and Earl Scruggs. Its music was traditional country (not commercial country) in style. There was little, if any, rock influence, and no newgrass. But the session generated a degree of respect for rock musicians on the part of country musicians everywhere, and perhaps what was more important to the present subject, this best-selling album turned the attention of a large section of the urban rock and folk contingent towards an experimentation with traditional country styles.

For those wishing to document the newgrass movement, there follows a listing of a number of groups and one representative recording of each. With one exception, no attempt is made to evaluate performance quality, but elements which seem to differentiate a performance from the traditional bluegrass style are noted. Heading the list are those closest to tradition.

1. The Seldom Scene, "Act 3" (Rebel SLR-1528), Rebel Recording Co. Asbury, West Virginia 24916. Rhythmic and harmonic innovations, dynamic treatment akin to art music, urban-folk approach to performance. Generally considered one of the best present-day newgrass bands.

2. The McLain Family Band, "Kentucky Wind" (Country Life CLR-7), C.P.O. 1322 Berea, Ky. 40040. Mixed male and female voices, original and traditional lyrics, varied styles, some accordion use.

3. Mike O'Roarke & The Free Born Men, "Somewhere In-Between" (RR-547), King Bluegrass, 4766 Glendale-Hilford Road, Cincinnati, Ohio 45242. Harmonic innovations, lyrics combine traditional, urban-folk, and folk-rock approaches, occasional use of the viola.

4. The Katie Laur Band, "Cookin' with Katie" (Vetco-3028), Vetco, 5825 Vine St., Cincinnati, Ohio 45216. Female lead singer, urban-folk plus country "pop" vocal style in approach.


6. "Old and In The Way" (RR-103), United Artists, Los Angeles, CA 90028. Quite traditional, except that Vassar Clements plays a jazz-styled violin.

7. "Demon in Disguise" (Col. KC-3753). An eclectic album featuring various country and folk styles. David Bromberg show technical facility on the guitar that is worthy of note.

8. "Red, White & Blue (Grass)" (GA-5002), General Recording Corp., 174 Mills St., Atlanta, GA 30313. "Pop"-styled newgrass backed by the glossy Atlanta Symphony Strings.


10. Bottle Hill, "Light Our Way Along the Highway" (RC-6009), Bograph Records, P.O. Box 109, Canaan, NY 12023. Jazz-rock-country style; lyrics of the urban-folk, country, and rock types; some influences of art music are evident. A favorite with college students.


12. "The David Grisman Quintet" (P-5), Kaleidoscope Records, P.O. Box 0, El Cerrito, CA 94530.
Merges bluegrass and art music ("Opus 57"), Latin-American rhythms, and jazz. Very sophisticated and urbanized style.

13. Tony Trischka, "Blue grass" (Rounder-0048). Trischka, leader of this experimental newgrass group, writes unusual music and develops a new banjo-playing style. Along with the traditional instrumentation, different selections feature bass clarinet, soprano saxophone, bells, wind chimes, and drums. There are no vocals.

For recent writings on bluegrass, see: Bob Artis, Bluegrass, Hawthorn Books, New York,1975. Also, the following journals: Bluegrass Unlimited, Box III, Broad Run, VA 22014; Muleskinner News, P.O. Box 22975, Nashville, Tenn. 37202; Pickin', No. American Blvd., 401 No. Broad St., Philadelphia, PA 19108.

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On Oscar Sonneck
An Essay by Irving Lowens

Oscar Sonneck was a towering figure in American music. He was more than merely a great librarian who transferred the Library's miscellaneous music collection into one of the largest and most important music research centers in the world during the course of his 15-year regime in the music division. More important still was his work as the musical archaeologist who uncovered the rich musical life of 18th-century America. Sonneck was a pioneer, one of the fathers of musicology—the man who, exhibiting profound and accurate scholarship and embodying the results of original research, laid the foundation for the scientific study of music in the U.S. is the way Nicolas Slonimsky puts it in Baker's Biographical Dictionary of Musicians.

Born in Jersey City, young Oscar was taken to Germany before he reached his teens and received all his education there, ultimately attending Munich University and the Sondershausen Conservatory in Frankfort. Starting out as a poet and composer, the young man found himself drawn to scholarly research and spent the greater part of 1899 in Italy frequenting the libraries. In 1900, he returned to the States, and devoted the next several years to an investigation of the library of American music. Then, one day early in 1902, this virtually unknown 28-year-old researcher walked unheralded into the office of Herbert Putnam, of the Library of Congress, and tried to persuade him that the U.S. government should publish a comprehensive bibliography of American music, the manuscript of which he held in his hand.

This was a pretty fantastic idea in the days just after Theodore Roosevelt had succeeded to the presidency, and Sonneck did not succeed in accomplishing the impossible. But he had a bigger success than he had bargained for—he impressed Putnam with his vision, intelligence, background, and ability. Putnam had been looking for somebody to make order out of the chaos which was then music in the national library (some 250,000 compositions, all there as copyright deposits, with a meagre smattering of musical literature), and he thought he had found the right man. "I talked to him of the task with us, asked him if he would consider it," Putnam reminisced at Sonneck's funeral services in 1928. "He thought it might interest him. There were some adjustments—and our role—involved for which I had to look to the Appropriation Committees in Congress. I sought them, describing the opportunity, and, very frankly, the man himself. They were granted; and he came."

Then followed great years. Sonneck's pathbreaking bibliography ultimately did appear—in 1905 in an edition of 200 copies, neatly turned out for the author (who footed the bill himself) by the Washington printer H.L. McQueen. Two years later, his Early Concert-life in America came from the presses—of Breitkopf & Haertel in Leipzig, since no American publisher had evinced any interest in the manuscript. And then, miracle of miracles, Sonneck actually got the U.S. government to start printing music bibliographies. In 1908, his catalogue of full scores of operas appeared, followed in 1912 by his catalogue of orchestral music, in 1914 by his twelv-volume catalogue of opera librettos, in 1915 by his catalogue of Stephen Foster first editions, and in 1917 by his catalogue of MacDowell first editions. It is testimony to the excellence of his work that none of these bibliographies has yet been completely superseded.

[This essay will be continued in the next issue of the Sonneck-Society Newsletter. It has been reprinted from an article Irving Lowens, our President, published in the Washington Star-News, 21 October 1973.]