



THE

SONNECK SOCIETY NEWSLETTER

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Editor: Nicholas Tawa

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Minutes of the Business Meeting, Ann Arbor, Michigan, 9 April 1978

Irving Lowens called the meeting to order. Carolyn Rabson proposed that the minutes of the 16 April 1977 meeting be approved as published in the Newsletter. The motion passed.

Raoul Camus presented the Treasurer's Report. Assets were reported of \$2815.69 as of 4 April. At present the Society consists of 218 paid-up members; 54 have not yet renewed from last year. It was announced that cassettes of Williamsburg and Queensborough musical highlights are available to members for a donation of \$10 or more; Oscar Sonneck's photo will be sent for a \$1 contribution. The report was unanimously approved. Leonard Rivenburg expressed appreciation to the officers, and to Raoul Camus in particular, for their hard work during the past year.

Alan Buechner reported for the Publications Committee, on behalf of Gilbert Chase, that the Society's interest in publishing a volume of Sonneck's writings continues strong. Publication subvention contributions are still actively sought. Preliminary negotiations with several publishers are underway. Buechner then acknowledged a groundswell of interest in the development of a more ambitious publications program, including the issuance of a year-book (which in time might develop into a journal) and a numbered series of occasional publications. The development of the publications program is seen as contingent upon the establishment of a sound financial base for the Society. Members with ideas or suggestions are urged to communicate with Gilbert Chase or Nicholas Tawa, who will be responsible for sending on such comments to appropriate members of the Board of Trustees.

For the Membership Committee, Alan Buechner reported that Sonneck-Society flyers were being sent out to persons on the mailing list of the Institute for Studies in American Music at Brooklyn College. Our members are urged to become personally involved with the membership drive, by distributing copies of the flier to interested friends and associates.

Nicholas Tawa commented upon the expansion of the Newsletter, and stated he would welcome comments, viewpoints, news, short essays, and information from members. He requested in particular bibliographic information on periodical articles in the field of American music published in non-musical and less universally available journals. Alan Buechner proposed a special vote of thanks to Nicholas Tawa for his efforts in making the Newsletter a lively, interesting, and useful publication, which serves admirably to hold the Society together and to articulate its concerns. The motion was carried by acclamation.

On behalf of the Grants Committee, Carolyn Rabson reported that a proposal by Jean Bonin for a study on the publisher A. E. Blackmar is under consideration. She then reported that the first Sonneck Society-sponsored research proposal, to establish a computerized data bank of 18th-century secular music in America (under her and Kate Keller's direction) has been awarded a grant by the National Endowment for the Humanities. The report was approved.

Under new business, John Graziano detailed the changes in the bylaws proposed by his committee and the Board of Trustees. Deane Root, Karl Kroeger, and others suggested some corrections in the recommendations. The revised bylaws as amended were passed unanimously. A vote of thanks was extended to John Graziano and his committee.

For the site committee, Raoul Camus announced that the 1979 meeting would be held in New Orleans, hosted by Tulane University. John Baron is in charge of local arrangements. The theme of the meeting will be "Music in New Orleans." It was then announced that the 1981 meeting, on the theme "Musical Theater in America," is tentatively planned for the New York City area, to be held in conjunction with the American Society for Theater Research. Dates and location are to be announced later. Irving Lowens urged members to forward any suggestions for other conference themes and sites to the new Site Committee, chaired by Alan Buechner. Several members expressed concern about the Sonneck Society and the Music

Library Association holding meetings in New Orleans in the same year; it was suggested that meetings for these groups might be scheduled adjacent to one another, so that members of both groups would not have to make two trips. Irving Lowens replied that this suggestion would be forwarded to John Baron, and that members would learn in the Newsletter of the date. [The Site Committee with the concurrence of the Board of Trustees has acted upon this suggestion and set the date for the New Orleans Conference for Saturday through Monday, February 10-12, 1979 (Lincoln's Birthday Weekend).] Further discussion ensued concerning congruent or joint meetings with other organizations. Nicholas Tawa moved that this matter be tabled until the meeting of the Board of Trustees in September. The motion carried.

Irving Lowens appointed H. Earle Johnson to chair the Nominating Committee. Johnson selected Richard Crawford and Doris Dyen to serve as members with him. Lowens also appointed John Graziano to chair the reorganized Membership Committee and to select other members to serve with him. Lowens announced that Jean Geil will chair a committee to investigate the possibility of preparing a supplement to the Bio-Bibliographical Index of Musicians in the United States since Colonial Times. Her committee will prepare a list of books recommended for indexing as a common effort by any members of the Society who might wish to participate.

Under Announcements and Comments from the Floor, Leonard Rivenburg expressed concern that somewhat rigid themes might exclude the possibility of many worthwhile papers being presented. Irving Lowens explained that the intent of a meeting theme was not necessarily to confine all sessions to papers related to that topic. He also stated that program committees would include individuals not resident at the convention site.

Katherine Mahon issued an invitation for the Society to meet sometime at Columbus College in Columbus, Georgia.

At the end of the business meeting, Cynthia Hoover offered a formal vote of thanks to those individuals at and around Ann Arbor who were responsible for organizing a highly successful meeting. Allen Britton, Robert Eliason, and David Crawford each received a formal vote of thanks.

Submitted by: Jean Geil, Secretary



Oscar's Ghost

Handwritten musical score for "Oscar's Ghost". The score is written on two systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo marking "Slow" is written below the first staff. The lyrics are: "see that form that faintly gleams! 'Tis Os-car come to cheer my dreams; On wings of wind he flies a-way: Oh stay, my love-ly Os - car, stay." The second system continues the melody and includes a trill (tr) above the final note of the first staff. The lyrics "Oh stay, my love-ly Os - car, stay." are written below the second staff. The score ends with a double bar line and repeat dots.

2. As here assembled in thy name,
We struggle to uphold thy fame,
Your ghostly form, your ghostly gro-ans
Inspire and guide our leader Lowens.

3. Bestow the wisdom of thy pate
Upon the work of Nick and Kate;
Oh, may the shadow of thy smile
Raoul console, and Jean be-Geil.
4. Oh, spectre mighty, send thy charge
To members near, and those at large.
As we go forth from out this room,
The world will know a Sonneck boom.
5. [Repeat 1st verse of original]

CLM

The Editor observes that an extraordinary rendition of the above was given by Gordon Myers, Trenton State College, at the Sonneck-Society banquet held on Saturday, 8 April, at the Heritage Hall Restaurant of the Henry Ford Museum. Mr. Myer is famous for his "educational" concerts on The Art of Belly Canto. Oscar's Ghost, in its updated version, is the brainchild of Carolyn Rabson, of National-Tune-Index fame. Carolyn gives the complete citation on the source as: The Scots Musical Museum, James Johnson, Compiler and Publisher (Edinburgh, 1787), p. 71. She adds: "The original has three verses. The Sonneck-Society version completely incorporates the first original verse, substitutes three new verses for original verses 2 and 3, and repeats original verse 1 at the end. The copy reproduced in the Newsletter was sent by Gordon, who comments that the full copy here presented comes "with extra verses composed by Carolyn Rabson and myself during the Friday night blackout [the electricity went for a long while at the Michigan Union]! My fifteen-year old son, Christopher, printed Carolyn's verses for us." The angel's head and urn-and-willow motives are by Carolyn and are adaptations of designs in Early New England Gravestone Rubbings, by E. V. Gillon, Jr.

The Editor adds that the redesigned logo, on page 1 of this Newsletter, is also the creation of Carolyn Rabson. Many thanks, Carolyn.

Some Recent Books, Articles, and Reviews

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- Barton, Andrew, pseud. The Disappointment: or, The Force of Credulity, ed. David Mays. Gainesville: Univ. Presses of Florida, 1976.
- Bookbinder, Robert. The Films of Bing Crosby. Secaucus, N.J.: Citadel, 1977.
- Broven, John. Walking in New Orleans: The Story of New Orleans Rhythm & Blues. Gretna, La.: Pelican, 1978.
- Buechner, Alan C. "William Sidney Mount's 'Cradle of Harmony,' A Unique 19th Century American Violin." Journal of the Violin Society of America, 3 (1977), 35-71.
- Bull, Sara Chapman Thorp. Ole Bull: A Memoir. 1883. Reprint, Boston: Longwood, 1977.
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- Dance, Stanley. The World of Earl Hines. New York: Scribner, 1977.

- Dew, Joan. Singers & Sweethearts: The Women of Country Music. Garden City: Dolphin, 1977.
- Drake, James A. "Rosa Ponselle Reminisces." High Fidelity and Musical America (April, 1977), pp. 75-78.
- Epstein, Dena J. Sinful Tunes and Spirituals: Black Folk Music to the Civil War. Urbana: Univ. of Illinois, 1977.
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- Feist, Leonard. "The New Copyright Law in Outline." High Fidelity (June, 1977), pp. 63-66.
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- Hammond, John, with Irving Townsend. John Hammond on Record: An Autobiography. New York: Summit Books, 1977.
- Hasbany, Richard. "The Music Goes Ironic: The Evolution of [Musical Theater] Genres." Journal of American Culture, 1 (1978), 120-36.
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Vance, Joel. Fats Waller, His Life and Times. Chicago: Contemporary Books, 1977.
Waller, Maurice, and Anthony Callabrese. Fats Waller. New York: Schirmer, 1977.
Wolfe, Charles K. Tennessee Strings: The Story of Country Music in Tennessee. Knoxville: Univ. of Tenn. Press, 1977.
Wyatt, Lucius R. "Ulysses Kay's Fantasy Variations: An Analysis." The Black Perspective in Music, 5 (1977), 75-89.
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Directory for the Performing Arts

The National Directory for the Performing Arts and Civic Centers; and a companion Directory for the Performing Arts/Educational, ed. Beatrice Handel, have been published by Wiley-Interscience, of New York. The volumes contain current, in-depth information on performing arts organizations, facilities, and educational centers throughout the United States, including size and type of physical facilities, Broadway producers, workshops and festivals, and names, addresses, and telephone numbers of key figures.

Lutheran Hymnody

Sonneck-Society members curious about American church music and tunebooks may be interested in the following article which has just been published: Edward C. Wolf, "Lutheran Hymnody and Music Published in America 1700-1850: A Descriptive Bibliography," Concordia Historical Institute Quarterly, 50 (1977), 164-85. Edward Wolf, on the faculty of West Liberty State College, West Liberty, West Virginia, is a Sonneck-Society member. Single issued of the Quarterly may be had for \$2, from Concordia Historical Institute, 801 De Mun Avenue, St. Louis, MO 63105.

History of the Guitar

Roger Hall has informed us that Dr. Peter Danner, 604 Tennyson St., Palo Alto, CA 94301, has completed a preliminary History of the Guitar in Early America, which will be issued by the Guitar Foundation of America.

Political and Patriotic Songs

Scholarly Resources, 1508 Pennsylvania Ave., Wilmington, Delaware 19806, announces the publication of Freedom's Voice in Poetry and Song, compiled and edited by Gillian B. Anderson. Part 1 is an inventory of political and patriotic lyrics in colonial American newspapers, 1773-1783. Part 2 is in the form of a songbook. The price for the 828 pages is \$49.50.

A Bruno Nettl Bibliography

[The editor asked Bruno Nettl to supply information on his American-music writings. Here follows a list of some of his contributions.]

North American Indian Musical Styles. Philadelphia: Am. Folklore Society, 1954.
Folk Music in the United States: an Introduction, 3rd ed. rev. and expanded Helen Myers. Detroit: Wayne State Univ. Press, 1976.
"Observations on Meaningless Peyote Song Texts." Journal of American Folklore, 66 (1953), 161-64.
"The Shawnee Musical Style." Southwestern Journal of Anthropology, 9 (1953), 277-84.
"Stylistic Variety in North American Indian Music." Journal of the American Musicological Society, 6 (1953), 160-68.
"Text-Music Relations in Arapaho Songs." Southwestern Journal of Anthropology, 10 (1954), 192-99.
"Czech and Slovak Songs Collected in Detroit." Midwest Folklore, 5 (1955), 37-49.
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"The Musical Style of English Ballads Collected in Indiana." Acta Musicologica, 27 (1955), 77-84.
"Preliminary Remarks on Urban Folk Music in Detroit." Western Folklore, 16 (1957), 37-42.
"The Hymns of the Amish, An Example of Marginal Survival." Journal of American Folklore, 70 (1957), 323-38.
"Polyphony in North American Indian Music." Musical Quarterly, 47 (1961), 354-62.
"Studies in Blackfoot Musical Culture." Ethnomusicology, 11 (1966), 141-60, 293-309; 12 (1967-68), 11-48, 192-207.

Book Awards for 1977

The following books have been given awards in 1977: Terry Waldo, This Is Ragtime (Hawthorn), The Ohioana Book Award; Nancy Reynolds, Repertory in Review: 40 Years of

the New York City Ballet (Wesleyan Univ. Press), The De La Torre Bueno Prize; and three books: Dan Morgenstern, Jazz People (Abrams); Albert Murray, Stomping the Blues (McGraw-Hill); and Larry Sandberg and Dick Weissman, The Folk Music Sourcebook (Knopf)--all received ASCAP-Deems Taylor Awards.

Publishing Books on Music in America

Statistics on American Music-Book Title Output, taken from Publisher's Weekly.

1976 Weekly-Record Titles:	Preliminary (12 months)			Final (18 months)		
	New bks.	New editions	Total	New bks.	New editions	Total
	188	114	302	213	148	366
1977 Weekly-Record Titles:	172	137	309	[incomplete]		

The lowest output of published books in any category was in Music. The books on Art, for example, in 1977 were 1,453 compared to Music's 309.

Briefly Noted

1. Arnold Shaw, Honkers and Shouters: The Rhythm and Blues Years (Macmillan). Shaw has had vast experience in popular music, as composer, producer of recordings, critic, and writer. He examines R&B as a black musical form and style separate from Rock and Soul. Discussed are performers, music, recordings, and record companies. Included are 25 interviews with R&B musicians.
2. Donald Marquis, In Search of Buddy Bolden: First Man of Jazz (Louisiana State Univ. Press). A try at delineating the life, musical activities, and influence of an early New Orleans musician about whom little is known that is not conjectural. Many old legends are found to be false; new and more accurate information is offered as a replacement.
3. James Haskins with Kathleen Benson (Doubleday). A biography of this giant of ragtime which utilizes a great deal of hitherto unpublished material. The man, the musician, and the era he lived in are scrutinized.
4. James Lincoln Collier, The Making of Jazz: A Comprehensive History (Houghton Mifflin). The reviewer in Publisher's Weekly is enthusiastic about this book, calling it an "outstanding and perceptive survey by a performer, theorist, teacher and Newbery Prize winner." The writer concludes: "Beyond doubt, this is now the finest book of its kind."
5. Tony Palmer. All You Need Is Love (Penguin). One-hundred years of American popular music from the special point-of-view of a British music critic. Taken up are show tunes, rag, blues, popular ballads, bluegrass, etc.
6. Elizabeth Schlappi, Roy Acuff: The Smoky Mountain Boy (Pelican). Country music seen through the eyes of one of its leading exponents, and written by a close friend of Acuff.

A Warning

John M. Forbes, of Lexington, Kentucky, writes of a book mentioned in the last issue of the Newsletter: "The Nevell book (Spring, 1978: p. 8), A Time to Dance, contains a variety of embarrassing errors and examples of curious scholarly lapses." Mr. Forbes has been asked to amplify his remarks.

A Correction

Carolyn Rabson has pointed out that a change in the wording of paragraph 5 of her Schrader review (Spring, 1978: p. 9) has altered her meaning. She says the following should replace what was printed: "Here we find no twentieth-century guitars, nor military ensembles. Accompaniment is sparse or non-existent. A harpsichord is used when appropriate, while "Yankee Doodles Intrenchments" furnishes a fine example of drumstick and fife accompaniment--a good 18th-century practice which is carefully documented, like everything else on the record, with a reference to a period source. Drumsticks alone accompany "The New Massachusetts Liberty Song" with startling effect."

Tom Davenport Films

Tom Davenport Films, Delaplane, Virginia 22025, has available for purchase or rental several films on American music. Among them are:

1. Born for Hard Luck: Peg Leg Sam Jackson, 29 minutes, b&w. Featured are Mr. Jackson's performances at a No. Carolina fair in 1972--comic routines, buck dances, and singing in the black community of the rural south.

2. It Ain't City Music, 14 minutes, color. Filmed at the National Music Contest in Warrenton, Virginia--the oldest country music contest in the nation. Included are several interviews with country performers about their rural origins, lives, and song themes.

3. The Shakers, 30 minutes, color. A CINE Golden Eagle Award winner. The film traces the growth and decline of the Shakers through the memories and songs of the surviving Shakers themselves.

Fiddler's Grove

The Center for Southern Folklore, P.O. Box 4081, 1216 Peabody Ave., Memphis, Tenn. 38104, has available for rental the film Fiddler's Grove, 25 minutes, and in color. This is a documentary record of the performers and participants in the Old Time Fiddlers' and Bluegrass Convention held in Union Grove, North Carolina in the spring of 1973.

Also offered is the publication American Folklore Films & Videotapes: An Index, which gives a comprehensive listing of over 1800 films and videotapes on American folk traditions, many of them centered on music.

Musical Americana on Microfilm

The Library of Congress, Photoduplication Service, Washington, D.C. 20540, has issued a 16-page checklist of those pieces of musical Americana in the collections of the Music Division for which master negative microfilms have been made. Inquiries should be sent to the Photoduplication Service, Department C, on 10 First Street, S.E.

Chatfield Brass Band Lending Library

The Chatfield Brass Band, a non-profit organization formed in 1969, has established a Free Music Lending Library of band music. Its holdings comprise over 7,500 individual selections or sets of parts (as of August 1976), mainly the donations of band directors throughout the country. Donations of music no longer required or having incomplete parts are constantly welcome. James A. Perkins, President, informs us that the music in their inventory is lent out free of charge, the only cost to the borrower is the postage when the music is returned to the library. When music is requested, as much information as possible about the work should be included; for example: composer, arranger, copyright date, publisher, and parts needed. If the desired music is absent from the collection, the work is placed on a "music requested list" and actively sought for acquisition by donation. If the library acquires the music within the next few months after receipt of the request, it sends the music out automatically to the one requesting it. Write to the Band Music Lending Library, Thurber Community Center, Chatfield, Minn. 55923.

Recordings of Sousa's Music

The Detroit Concert Band has just issued Volume VI of its Sousa recordings, entitled The Sousa American Bicentennial Collection. Volume I contains "Marches performed for the BBC;" Volume II, "Exposition Marches;" Volume III, "Classic Marches;" Volume IV, "Fraternal Marches;" Volume V, "Marches for his Friends;" and Volume VI, "A Sousa Potpourri." Each album is \$7.50. Write to Detroit Concert Band, P.O. Box 36163, Grosse Pointe Branch, MI 48236.

Gordon Myers as Soloist

The Editor received a stereo recording from Gordon Myers which contains eight songs by Francis Hopkinson and Four Songs from Shakespeare by Benjamin Carr. The recording is of a performance held in the Hopkinson House, Bordentown, N.J., on 11 June 1976. Mr. Myers, baritone, was assisted by John Burkhalter, recorder; William Darst, viola da gamba; and Edward Parmientier, harpsichord.

We are grateful for the Hopkinson compositions and absolutely delighted to make our acquaintance with the Carr works. Not enough of this fine composer's music is recorded and all four songs here are lovely. Thank you, Gordon.

Members desiring copies of the album should write to Eastlane, 31 Bayberry Road, Trenton, N.J. 08618, and send \$6.95 plus 50¢ postage. Full program notes are included.

18th-Century Pennsylvania

From Bucknell University, Department of Music, comes the recording Music from 18th-Century Pennsylvania. The research for, and artistic direction of the performers in, the recording have been the responsibility of Prof. Thomas Warner of Bucknell. The album contains three songs of Francis Hopkinson, two keyboard rondos by William Brown, Sonata in D major by Alexander Reinagle, Psalm 8 from Urania by James Lyon, and Music for Christmas Eve, 1767, by the Moravian musician Jeremias Dencke.

The music's execution is extremely well done; the notes by Warner are highly informative.