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 yearbook (which in time might develop into a journal) and a number of 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 flyer 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 Reiger'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 sug-
gestion 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

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Oscar's Ghost

see that form that faintly gleams! Tis Os-car come to cheer my dreams; Oh

wings of wind he flies away: Oh stay, my love-ly Os-car, stay.

2. As here assembled in thy name,
   We struggle to uphold thy fame,
   Your ghostly form, your ghostly groans
   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, Treman State College, at the Sonneck-Society banquet held on Saturday, 8 April, at the Heritage Hall Restaurant of the Henry Ford Museum. Mr. Myers 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

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 issues 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.]

Folk Music in the United States; an Introduction, 3rd ed. rev. and expanded Helen Myers.
"Preliminary Remarks on Urban Folk Music in Detroit." Western Folklore, 16 (1957), 37-42.

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 Buenos 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.

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### Publishing Books on Music in America

Statistics on American Music—Book Title Output, taken from Publisher’s Weekly.

<table>
<thead>
<tr>
<th>Year</th>
<th>Preliminary (12 months)</th>
<th>Final (18 months)</th>
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<tbody>
<tr>
<td></td>
<td>New bks.</td>
<td>New editions</td>
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<tr>
<td>1976</td>
<td>188</td>
<td>114</td>
</tr>
<tr>
<td>1977</td>
<td>172</td>
<td>137</td>
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</tbody>
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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.

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### 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.


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### 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.

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### 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. Dremsticks alone accompany "The New Massachusetts Liberty Song" with startling effect."

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### 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 Nov 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.

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**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.

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**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.

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**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.

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**Recordings of Sousa's Music**


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**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 Burkharter, 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.

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**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.
Certainly this is an album to acquire for one's own pleasure and for use in courses on early American music. Martha Hill's voice is heard on the songs; Darina Tuby and Dorothy Wilson are the keyboard performers; and the Collegium Musicum under Thomas Warner's direction does Psalm 8 and the Christmas music.

If you would like to purchase the album, write to Dept. of Music, Bucknell Univ., Lewisburg, Pennsylvania 17837.

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**Sonneck-Society 1979 Conference**

A telephone call has just been received from John Graziano. He informs us that the Sonneck Society Conference for 1979 will be held in New Orleans, now with the dates fixed on February 9-12. Our host will be Tulane University in cooperation with the Louisiana State Museum. For those desiring to speak, five copies of an abstract of the proposed paper should be sent by 1 September 1978 to Prof. John J. Joyce, Cochairman of the Program Committee, Dept. of Music, Newcomb College, Tulane Univ., New Orleans, LA 70118.

Proposed papers which do not relate to the stated theme, Music in New Orleans, are welcome! If you have something to contribute, whatever the subject, come forward. In addition, papers need not be limited to those based on completed research. Ideas as well as facts are welcome. Members who do not wish to give full length papers but would like to present progress reports on an idea, or topic currently being researched, should submit a brief statement to the Committee, describing the topic and amount of time needed to give the report.

In addition to John Joyce, the Program Committee includes the other Cochairman John Graziano, H. Earle Johnson, Eve Meyer, Vaughn Glasgow, and John Baron.

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**Journal of Band Research**

Raoul Camus has called our attention to the *Journal of Band Research*, which has been coming out for about 13 years, published twice a year for the American Bandmasters Assoc. by the Troy State Univ. Press, Troy, Alabama 36081. The subscription rate is $5.00 for one year. We note that Paul Bierley is one of the ABA Research Center Advisors. After examining the Fall 1977 issue, we concluded that the Journal's scope is international. We noted, however, that important articles and other information on music in America are also to be found; for example, an essential "History of the Band in the United States/A Bibliography," on pages 47-49, and an informative "The American Band of Providence, by Francis M. Marciniak, on pages 7-8.

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**Grants**

Whatever news we receive about grants we diligently publish in the Newsletter. Before us now is a communication telling of a two-day seminar entitled "Understanding and Obtaining Federal Grants," conducted by Arnold E. Falleder, who for 12 years has specialized in the mechanics of obtaining Federal grants. A June 26-27 seminar will be held in Denver, a July 17-18 seminar in Cleveland, and an August 7-8 seminar in Washington, D.C. How effective the seminars are the Editor does not know. Inquiries should be sent to New York Management Center, 360 Lexington Ave., New York, N.Y. 10017.

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**Organ Historical Society**

The Organ Historical Society will hold its 1978 annual convention Tuesday, Wednesday, and Thursday, June 27-29, with a pre-convention recital Monday night, June 26, in Lowell, Mass. Headquarters will be Durgin Hall of the Univ. of Lowell. Nineteenth- and twentieth-century organs by American builders will be visited. Recitalists will include Jack Fisher, Charles Krigbaum, Rosalind Mohrson, Donald Paterson, John Skelton, and Samuel Waiter. Details may be had from Prof. John Ogasapian, College of Music, Univ. of Lowell, Lowell, MA 01854.

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**Two Special Museums**

The Songwriters' Hall of Fame Museum, located at 1 Times Square, New York, N.Y. 10036, was established in 1968 by publisher Howard Richmond and Abe Olman ("Oh! Johnny Oh! Johnny Oh!) joined by Johnny Mercer ("That Old Black Magic"). Sammy Cahn is President; Oscar Brand is Curator; and Abe Olman is Managing Director. Hours are 11 to 3, Monday through Friday.

The Museum of Broadcasting, located at 1 E. 53rd St., New York, N.Y. 10022, is dedicated to the study and preservation of the more than 50-year history of radio and television broadcasting. Its holdings include music of every variety that was heard over the air during these years. Hours are 12 to 5, Tuesday through Saturday.
Resources of American Music History

The project to gather the Resources of American Music History continues. Desired are materials concerning musicians born and active in the U.S.A., also musical performances and all other kinds of musical activity that took place in America. The terminal date, with some exceptions, is 1940. American music, in any case, is defined as broadly as possible. Sought after is information on sheet music, songbooks, printed music of every sort, music in manuscript, programs of musical performances of every kind, music catalogues, organizations' papers, personal papers, pictures, and sound recordings, anything that will help illuminate the American musical experience. Anyone reporting should indicate the quantity, scope, and location of the materials. Helpful would be remarks on special access to the materials, whether through card files, inventory lists, or indexes; also on the general significance of the materials for scholarly use and on serious research in progress.

Please cooperate by writing to Resources of American Music History, Music Building, Univ. of Illinois, Urbana, IL 61801, or phone 217/333-0183.

Two Early American Operas

We note with interest and some regret over not attending that two early American operas were performed by the Federal Music Society in New York's Town Hall on 18 May. They were Raynor Taylor’s Ethiop and John Bray’s Indian Princess. The unhappiness over not being there was somewhat alleviated by an announcement that these operas are to be issued by New World Records as a portion of The American Recorded Anthology of Music, which is being sent to schools with funds of the Rockefeller Foundation. The Federal Music Society’s President, Erick Selch, and Executive Director, Alan Moore, are also part of the Sonneck Society.

Ethiopian Minstrels

Neely Bruce informs us that on 11 May Wesleyan University in Middletown, Conn., was treated to a Gala Concert of the Mattabassett Ethiopian Melodists, a careful reconstruction of a mid-nineteenth century minstrel show. This was a joint project of three courses, in American Studies, History, and Music. If only New World Records would make a production of this sort available!

A Change of Tears

A radio special, "A Change of Tears: Social Reform and Sentimental Song in Jacksonian America," has been produced by the Yankee Doodle Society of Palisades, California, helped by a grant from the National Endowment for the Humanities. We hope that by this writing it is ready to go on the air.

Featured is a critical compendium of dramatized letters, diaries, and other documents of the middle-class Americans of the day, interspersed with some 40 songs from the popular composers of that period--attempting to show how the sentimental song performed in the genteel parlors of America provided a soothing barrier against the turmoil of a rapidly changing industrialized society--setting a moral and cultural tone that exists to this day. Joseph Byrd and Clare Spark have been the guiding lights of the project.

In a letter to the editor, Clare writes: "I was visited the other night by a New York artist (a Hungarian refugee), who asked to listen to our record of sentimental songs. He listened to one side, showing no feelings, and then asked: 'Why are you promoting this junk when you could be recording Mahler?"' The Editor will not comment!

Auctions

Bill Tallmadge, 111 Phillips St., Berea, KY 40403, writes: "Here is an idea that might be worth while in gathering contributions for the publications fund. This would be in the nature of a contribution-auction. For example, members put up items which they will contribute and mail to the winners of the contribution-auction (which will be listed in the Newsletter). To start with, I am offering a copy of The Traditional Tunes of the Child Ballads, Vol. IV (new condition), listed at $40.00 in 1972." Later, he says, the winners would be listed in the Newsletter.

Bill is willing to receive bids on his offering. He also desires to buy a copy of Pennsylvania Spirituals, by Don Yoder ("would like to bid on it or buy"). Well, members?

Eve Meyer Recommends

[Here follows a portion of a letter from Eve Meyer, Prof. of Music History, Temple Univ., Philadelphia, Pennsylvania'19122.]

Eve Meyer writes: "With the demise of Gilbert Chase's Anuario, there are few avenues for the publication of articles on American music. If a suitable outlet were available, I am certain that more research would be done and that articles of quality would be submitted.

"Instead of calling it the Sonneck Society Journal, I would suggest a title such as Journal of American Music or Studies in American Music. It would have wider appeal to scholars in other fields who might be unaware of the Sonneck Society, and it might attract new members; the broader title would also encourage purchase by libraries, which are now severely limiting the number of journals ordered--there is little likelihood that budget-conscious libraries would order the yearbook of a small society. At Temple, for example, for every new journal, a current subscription must be cancelled.

"Congratulations on the Newsletter--every issue gets better and better. I find it useful and informative."

Barbara Owen Writes

[The following communication is from Barbara Owen, 46A Curtis St., Rockport, MA 01966. Please bear with the lauditory comments on the Newsletter made here and elsewhere. The Editor often is a lonely, tired person wondering who reads and cares about what he prints. Criticism quickly dashes up to scratch at his door; praise bashfully hang back.]

"The S.S. Newsletter has got to be one of the nicest and newsiest of all the newsletters that come to this address. And it probably keeps you hopping with correspondence, too.

"Firstly, you may put me down as one who favors a journal, despite the fact that my bookshelves are already groaning with journals. I anticipate this one will be more thoroughly read in this house than some!

"In answer to David Sears and anyone else who may be interested in 19th century keyboard and choral works, I have a large collection of the same (fondly known to some of my colleagues as the 'Buck Gesellschaft' collection), as do my good friends and fellow S.S. members Ed Boardway, Tom Murray, and George Bozeman. Anyone who wishes is welcome to use this material, which has been the source of some small amount of my editions (Vol. I & II of A Century of American Organ Music, 1776-1876, 10 Early American Hymn Tune Preludes, etc.) and continues to provide publishable oddments (The Victorian Collection, soon to be issued by McAfee, which includes, besides European items of the Victorian period, works by Bird, Chadwick, and Whiting. I hope to get much more of it into print eventually (am presently collaborating with Wayne Leupold on an edition of the complete organ works of Dudley Buck) because, like David, I think it deserves to be more widely known.

"By the way, David, if you think the Boston Public Library is tight, just try to get something out of New York! Even if they let you copy something, their xerox prices are enough to cause heart failure--at least the BPL still has a 10¢ copy machine, which can be used on some things. A hint to library users: I've found that the smaller libraries, while not containing as much, are much freer in letting you copy it. The Hartford Public Library is very pleasant, and the Brooklyn Public Library has a nickel copy machine.

"For Solomon Goodman, who is concerned about verifying birth and death dates, I can suggest two additional sources: Cemetery records (assuming you know where your subject is buried) and Probate Court records (assuming the subject left a will--and the wills often provide information available nowhere else). Also, the New York Times is indexed for obituaries, as are a few other metropolitan papers. These sources don't cover everyone, of course, but I've found them to be a lot of help.

"Finally, I'm weeding my personal library, and have made up a list of redundant and duplicate books (many concerned with Americana) which I am selling. Anyone interested can send me a long SASE for a copy of the list."

From Nicholas Temperley

"Congratulations on the latest Newsletter [The Editor's appetite is unsatiably!]. What a lively publication it has become... I, personally, would warmly support a Sonneck Society Yearbook, and I think there is a fair chance that it would succeed...

"Here is a brief reply to John Gaspasian's query about Edward Hodges (p. 11). I have taken a mild interest in Hodges for some time and have a few notes about the earlier part of his career in England. There is an interesting series of letters on church music in the Quarterly Musical Magazine and Review, IV (1822), pp. 33-44, 172-88, reprinted from the Bristol Mirror, signed 'Minimus'; J. S. Bumpus identified Hodges as the author. I have also seen some letters of Hodges at the Fitzwilliam Museum, Cambridge, including one in which he protested to the university authorities for declining to give him a degree... The Library of Congress has a remarkable volume of songs by John Clarke-Whitfield, professor of music at Cambridge, which had belonged to Hodges, and is the largest collection of songs by that composer to be found anywhere."
A Pleased Lisa Compton

Lisa Compton, 10 Chapman Ave., Easthampton, MA 01027, writes: "I recently received a flood of helpful responses to queries I sent in to the Sonneck Society Newsletter. Our members are most helpful!"

A Reply to a Comment on the New Grove's

Dr. Charles H. Kaufman, The Mannes College of Music, 157 E. 74th St., N.Y.C. 10021, writes: "I recently noted (in SSN III,3) the request for illustrative material from Elisabeth Agate of Grove's 5. Your accompanying comment--'It is incredible that the authors of the articles concerned could not provide all the illustrative material'-- requires an answer. I wrote 12 or 13 articles for Grove's 6--all on American subjects--among them the Gilmore article--and the reason I provided no art work was simple: THEY DID NOT REQUEST IT!"

The Decorative Arts Trust

Margery Lowens has sent us information on the newly founded Decorative Arts Trust, whose address is New Hope, Pennsylvania 18936. The Trust's purpose is "to harness the tremendous energies, talents, knowledge, and expertise of the many Americans who share a deep interest in the decorative arts . . . [and who desire to] preserve our precious arts heritage."

Conferences and seminars are planned. Among other activities, a Speaker's Registry has been launched to offer up-to-date information on decorative arts specialists who might be available to speak at seminars and club meetings.

John Ogasapian, A Profile

[John Ogasapian and the Editor have never met, though they do live fairly near each other. Made curious about him, especially after receiving his valuable letter on a possible S.S. Journal—which is printed in the last Newsletter—the Editor decided to publish the Profile that follows. We thank John for his willingness to write it.]

"My book, Organ Building in New York City, 1700-1900, was published on schedule last December by the Organ Literature Foundation, The Tracker (the journal of the Organ Historical Society) is running my five part series of articles, "Toward a Biography of Henry Erben." Part I appeared in the Summer 1977 (XXII:4) issue, and the series will conclude in the Summer 1978 (XXII:4) issue with the last installment including a complete opus list of Henry Erben's work as an organ builder in New York City.

"My current project is a biographical study of Edward Hodges (1796-1867), organist and choirmaster of Trinity Church in New York from 1839 (or 1846, when he moved there from St. John's Chapel, Trinity's new building having been completed) to 1858 (or again, 1863, when he officially resigned the position from which he had been on leave). I am also in the advanced-research stages of a full-length biographical study of Henry Erben (1800-1884), New York's foremost organ builder for sixty years of the nineteenth century.

"In real life, I am associate professor of music and chairman of the Department of Academic Studies at the University of Lowell's College of Music, and organist and choirmaster of St. Anne's Church, Lowell."

"I am (or will be by the time you read this) Chairman of the Research and Publications Committee of the Organ Historical Society. The Society is planning a series of book- and monograph-length publications in the field of American organ building. I will send along more details as they are available. By the way, the National Convention of the OHS is being held June 27-29, with pre-convention recital the evening of the 26th and a post-convention organ tour the 30th, in the greater Lowell area. Headquarters will be Durgin Hall in the Univ. of Lowell's South Campus." [See Organ Historical Society, p. 8]

[Prof. Ogasapian ends his letter by urging a Sonneck Society chapter meeting at ULowell. A strong desire for such a meeting has been expressed by several other New England residents. We hope that John can seriously contemplate such a meeting and activate a group to plan it, wherever it may be held. Would the others interested in initiating such a get-together please drop a note to John.]

Donald McCorkle Dies

Donald McCorkle, former professor of musicology at the Univ. of Maryland, a specialist in the work of Brahms, and an outstanding authority on early American music, died last February in Vancouver, B.C. Born in Cleveland in 1929, McCorkle took his doctorate at Indiana Univ. In 1958. He arrived in the Washington area in 1964, after laboring for eight years as director of the Moravian Music Foundation in Winston-Salem, N.C., an organization
he helped found in 1956. During his sojourn in Washington, McCorkle contributed musical criticism to both the Washington Star and the Washington Post. Additionally, during 1968-69, he was a consultant to the Peabody Conservatory of Music in Baltimore, helping to construct a curriculum related to the Doctor of Musical Arts degree.

Irving Lowens, who has felt McCorkle's death keenly, writes: "Donald McCorkle's death was a deep loss for me, but it was far more than that. The life of one of the country's most brilliant young music scholars was snuffed out much too early, long before he had been able to complete his labors. His death was a catastrophic loss to American musical scholarship."

AN EDITORIAL

Whether the Sonneck Society?

I have the strong impression that the Sonneck Society has arrived at an important crossroads in its existence. Up until now, it has conscientiously tried to accommodate a diversity of interests, some of them conflicting. Room has been found for amateurs, for scholars, for the mildly curious, and for those whose very life is American music. Some love psalmody and scorn sentimental popular songs; some are jazz fans with no interest in fuging tunes. One voice demands that we remain only an informal social club; another voice accuses us of deviating from the ways of strict scholarship—an unforgivable sin. What one member fervently wants to include, another as fervently desires to exclude.

It is a first order of business for every young organization to articulate, however painfully, the personality it must or, one hopes, chooses to assume. No less is this true for the Sonneck Society. We have started with our dreams. Eventually we must reconcile our dreams with reality. It is a truism that the most active members and those willing to give clear and effective utterance to their wishes tend to become the guides of an organization. It is equally a truism that the more passive members either vote their approval by renewing their membership, or demonstrate their disapproval by opting out.

Sometimes, I must admit, I hear so many Indian Chiefs, I wonder if we have any Indians. And we desperately need Indians! That is to say, the workers who serve on committees, who help get conferences off the ground, who actively support the Society by attending its meetings, discovering its new members, and suggesting sensible solutions to its myriad problems. In this fashion do we strengthen ourselves.

The Newsletter is meant to mirror all the interests of the membership. In order to give expression to divergent opinions, it has at times foregone a strict decorousness of language. All members have a right to space on its pages. No, it was never intended to be rigidly formal and learned in its tone. It has simply wanted to be useful and human. Has it succeeded?

The contemplated journal, if and when it comes out (and we need an increase in membership to make it feasible), will give us standing in the academic world. God knows, no publication today serves as a significant outlet for research in American musical culture in all its variety. Error, prejudice, and disvaluation of our musical culture reign so long as no trustworthy and consistent voice speaks to us with authority. Yes, we need a journal. I feel so, as do most people who have written and spoken to me on the subject. I am fearful, however, that it may be a cure that will kill the patient. A journal could attract additional members. But if these members fail to materialize, the expenses may beggar the Society. Are all of us willing to work for its success?

I confess the Sonneck Society means a great deal to me personally. For years I endured buffetings from academic colleagues for my American interests. Now I find others, and not a few, who share my concerns for our musical culture. Warm friends have been made who otherwise I would never have known. Yes, I owe a lot to the Sonneck Society. Yes, I do. Has the Sonneck Society done you any service great or small?

To some of those already entrenched in other societies, interest in our organization is secondary. To the superficially committed, any effort for our cause is unthinkable. To the self-important pedant, the tolerant posture of the Society is an affront, and always will be. Are we one of these?

On the other hand, if your officers err, correct them. If they struggle up blind alleys, show them the true way. State not just what is wrong but how to set it right. If they continue wrongheaded, vote them out of office. The new election reforms, instituting a choice of candidates for every office and a mailed ballot, insure the franchise of every member.

The Board of Trustees meets in September. Is there anything constructive you wish them to act upon? Do let me know. Nothing will be ignored. My hope and expectation for a year from now is a larger and stronger Society whose public posture reveals the firm purpose of its membership. Help us toward this accomplishment.

Nicholas Tawa, Editor
On Oscar Sonneck, Part II

Completion of an Essay by Irving Lowens

In 1917, Sonneck left the Library of Congress to become director of the publication department of G. Schirmer, Inc. Ironically, he appears to have been forced out of Washington because of the bias against his Teutonic background—he went to Schirmer's at the behest of Rudolph Schirmer, for whom he had been editing what was to become the outstanding American musicological journal, "The Musical Quarterly," ever since its inception in 1915. Ultimately, he became vice-president of the firm.

After moving to New York, Sonneck became active in the campaign for a national conservatory in Washington and took a leading part in the formation and activity of the Society for the Publication of American Music and the Beethoven Society. He must have been a formidable person, it is true, but according to those who knew him, "there was nothing sacrosanct about Sonneck himself—he was intensely human and could say caustically human things," as William Treat Upton has testified.

Oscar Sonneck is a man eminently worth celebrating.

(Irving Lowens is senior music critic on the Washington Star, and Sonneck-Society president.)

"Yankee Doodle" in Connecticut: A Musical Controversy Ends as Macaroni

An Essay by Irving Lowens

[The Editor need find no excuse for printing this second, and excellent, piece of Irving, especially since it involves Kate Keller, our vice-president.]

"Yankee Doodle" has been having some interesting adventures in the state of Connecticut. On Nov. 10, Connecticut House majority leader William A. O'Neill, a Democrat from East Hampton who is also the state chairman of the Democratic Party, proposed that "Yankee Doodle" be adopted as the official state song, arguing fervently that the tune has deep historical roots in the state.

The text proposed by O'Neill was as follows:

Yankee Doodle went to town,
Riding on a pony,
Stuck a feather in his hat,
And called it macaroni.

CHORUS
Yankee Doodle keep it up,
Yankee Doodle dandy,
Mind the music and the step,
And with the folks be handy.

The perceptive reader doubtless will notice one change in the familiar jingle: The last line of the traditional version reads "And with the girls be handy." O'Neill proposed "folks" as an apparent sop to whatever eagle-eyed feminists might happen to be looking.

No difficulty in passing the bill was anticipated, but its proponents underestimated the eloquence of an aroused scholar, Kate Van Winkle Keller of Coventry. Just how "Yankee Doodle" originated happens to be an unsolved musicological problem—one which Sonneck attacked way back in 1909, and without success. Keller has been studying the text and tune for some five years with no better luck, but she knew a lot more about it than did O'Neill.

When public hearings on the bill were held, she went into action. "We're headed for problems with 'Yankee Doodle'," she told the Connecticut State Government Administration and Policy Committee. "It is neither appropriate nor authentic for Connecticut to claim such a song as its own."

She pointed out that: After about 1760, it was no compliment to be called a Yankee. Throughout the 18th century in England, and probably in America, to call someone a "doodle" was just as bad as calling him (or her) a Yankee, and probably worse; both words had "insulting, vulgar, and bawdy references." The early texts which may have developed into the later composite song have not yet been found.

The most popular version of the text sung to the music we recognize as "Yankee Doodle" first appeared in America around 1775 and was called "The Farmer and His Son's Return from a Visit to the Camp" and went this way:

Father and I went down to camp,
Along with Captain Gooding,
And there we see the men and boys
As thick as hasty pudding.
CHORUS
Yankee doodle keep it up,
Yankee doodle dandy.
Mind the music and the step,
And with the girls be handy.

Sonneck was asked by Congress to search for a national song, and among the leading contenders for that honor was "Yankee Doodle." In 1909, he published the results of his work. Here's what he then said about it: "'Yankee Doodle' is sometimes called a national song--incorrectly so, because with now practically obsolete texts, it is hardly ever sung, but merely played as an instrumental piece. The origin remains as mysterious as ever, unless it be deemed a positive result to have eliminated definitely almost every theory thus far advanced."

Nobody has yet penetrated its mysteries. As to the tune, Sonneck established that there were at least five different versions of it in print around 1775. The bill making "Yankee Doodle" the Connecticut state song, Keller pointed out, failed to specify which version of the tune was to be used. Furthermore, the earliest known printing of the text utilizing the words "pony," "feather," and "macaroni" appeared in "The Nursery Rhymes of England," a collection from the oral tradition edited by James O. Halliwell and printed in England in 1842. Here's the way Halliwell's version went:

Yankee Doodle came to town,
Upon a Kentish pony;
He stuck a feather in his hat,
And called him macaroni.

Obviously, the O'Neill text must have appeared later than the Halliwell, or at very best, around the same time. "The fact is," said Keller, "that we do not even know where the pony/macaroni words were first sung. There is no sure evidence which places it in Connecticut. In fact, Connecticut does not figure in the complex history of the tune--the melody--to which these words are now sung. If we do accept the words as our own, we must be prepared to accept the consequences of the innuendos. Frequently, 18th and early 19th century folk songs had bawdy, vulgar, and obscene references--and 'Yankee Doodle' is no slouch in this respect."

Keller must have been very persuasive. An unsigned article published in the Hartford Courant of Feb. 15 read as follows: "'Yankee Doodle,' thought to have had the political edge in the contest for a state song because it was the personal entry of the Democratic state chairman, was cast aside Tuesday by a legislative panel. The Government Administration and Policy Committee voted 9-7 against sending a bill to the full General Assembly to declare 'Yankee Doodle' the official state song.

"I don't know what happened," said a surprised Sen. Wayne A. Baker, D-Danbury, committee co-chairman who favored 'Yankee Doodle.' Although chagrined, partly because he wanted the matter closed, Baker said he will not be the one to seek reconsideration of the measure, which could occur any time before the committee's bill deadline March 29."

That should have finished the bill. The end should have been a happy one--thanks to Kate Van Winkle Keller, a true Connecticut Yankee. A scholar should have won a deserved victory over a politician. But it didn't turn out that way. As a politician, O'Neill wasn't pleased with the idea that his bill could be defeated that easily. A fortnight ago, he succeeded in getting the bill called up for reconsideration, arguing that since nobody else claimed "Yankee Doodle," why shouldn't Connecticut? Keller's testimony was disregarded. Gov. Ella Grosso signed the bill into law with much hoopla.

At the song's first performance--as Connecticut's official state song, nobody sang the words. How about an amendment making "Yankee Doodle" the official state march? Any version of the tune is great for marching.

[Reprinted and adapted from an article that appeared in the Washington Star, 26 March 1978.]

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The Life and Works of William Mason (1829-1908)

By Kenneth Gene Graber

(Abstract of Ph.D. Dissertation, Univ. of Iowa, 1976)

This study is an examination of the life and works of William Mason, a leading figure in the field of piano and piano pedagogy in 19th-century American musical life.

A brief introduction outlines the scope of the thesis, defines some of the procedures used, and lists the general contents of three special collections of Mason memorabilia: The William Mason Papers, The William Mason Collection of Autograph Letters, and The William
Chapter one consists of a biographical sketch which describes Mason's early training and experiences in Boston, Mass., and Newport, R.I.; his study in Europe with Ignaz Moscheles, Moritz Hauptmann, Ernst Richter, Alexander Dreyschock, and Franz Liszt; and his later professional career in the United States as composer, performer, and teacher. Mason's efforts to raise musical standards in America as an enthusiastic participant in the activities of organizations such as the American College of Musicians, the Music Extension Society, the Normal Musical Institute, the National Musical Congress, and the Music Teachers' National Association are also discussed.

Chapter two deals with Mason's work as a composer. Of the sixty-four compositions to which he assigned opus numbers, all but two—a character piece for cello and piano (Serenata, Opus 39) and a pedagogical treatise (Touch and Technic . . . . . . . Opus 44)—are for solo piano or piano duet. The works published without opus numbers consist primarily of additional piano solos and duets and some vocal music, including approximately sixty-five harmonizations of hymn tunes, ten anthems (a cappella), twenty-four-part secular songs (a cappella), and several solo songs with piano accompaniment. Mason's compositional techniques in these works are shown to be relatively conservative in melodic, harmonic, and rhythmic procedures. Although Mason's compositions do not constitute a major addition to serious piano literature, it is demonstrated that they are indeed of a high quality and well-suited for their function if viewed in light of their intended use—utilitarian music directed principally toward the amateur musician.

Chapter three is concerned with Mason's career as a performer in solo recitals, concerto appearances, and chamber music programs. Mason's contributions to the development of the solo recital per se, his initiation of the Mason-Thomas chamber music series, and his uncompromising maintenance of high standards in recital programming are discussed. The chapter concludes with an analysis of a number of critical reviews of Mason's playing.

Chapter four is devoted to Mason's contributions to piano pedagogy. The major portion of this chapter is concerned with an examination of Mason's system of piano technique, which has its clearest definition in his four-volume Touch and Technic . . . . . . Opus 44 (Philadelphia: Theodore Presser, 1890-92). Mason's methods of teaching are also analyzed and an attempt is made to measure the extent of his influence on 19th-century American piano pedagogy. The conclusion drawn is that the reputation enjoyed during his lifetime as "the dean of American piano teachers" was richly deserved.

The thesis has six appendices. Appendix A contains the programs for the entire series of Mason-Thomas New York chamber music concerts. Appendix B is an annotated catalogue of Mason's keyboard works. A catalogue of Mason's vocal works and a listing of works edited by Mason make up Appendices C and D. Appendix E is a bibliographic compilation of the manuscript letters and musical autographs contained principally in the Mason collections mentioned above. Eight piano works representative of Mason's total output are reproduced in their entirety in Appendix F.

[The dissertation abstract contained here is published with permission of Univ. Microfilms International. Copy of the dissertation (Order No. 76-26,286, 374 pages) may be obtained from U.M.I., 300 No. Zeeb Rd., Ann Arbor, Mich. 48106.]

A History and Analysis of Jazz Drumming to 1942

By Theodore Dennis Brown


Jazz, like other styles of American music, is a melding of various ethnic musical traditions. As a product of both Black and White Americans, jazz exemplifies its lineage in a variety of ways. Many are recognizable to the most casual listener while others come to light only after considerable study. The thesis examines the origins of jazz drumming and presents an analysis of the various jazz drumming styles that emerged from 1900 to 1942.

Three broad areas are examined in this work: African musical influences on jazz drumming; American and European military and dance drumming in the United States prior to 1900; and twentieth-century jazz drumming, including the major stylistic changes that have occurred since the beginning of jazz and the drummers responsible for them. Most of the thesis is devoted to the latter.

Jazz drumming owes much to its African roots. This work traces several parallelisms between African drumming traditions, African instruments and playing techniques, and those of American jazz drummers. It also examines how Black Americans absorbed the musical customs of the dominant White culture, and found ingenious ways to retain the essence
of their original musical heritage. Underlining this idea, this project demonstrates that the suppression of African drumming techniques and musical practices in general in the New World during the seventeenth, eighteenth, and nineteenth centuries had a substantial effect upon the eventual evolution of jazz.

The American military band movement, the fife and drum corps, and dance drumming of the last three centuries established traditions within which European and American percussion instruments and playing techniques were used and developed by both Black and White musicians in this country. Observing and comparing these traditions offers substantial bases for the subsequent discussion of similar developments that took place in jazz drumming during the early twentieth century.

Because the early development of jazz coincides roughly with the beginning of recorded sound, much of early jazz history can be traced directly. This fortunate occurrence enables the researcher to document specific changes that have taken place as jazz evolved. This thesis relies heavily upon jazz recordings to provide examples of how jazz drumming developed during the first forty years of this century. In each case, specific recorded examples are transcribed and analyzed with special attention to stylistic differences among them, and innovative techniques and jazz drumming practices in general. Examples studied are from the recorded works of prominent and influential jazz drummers including, from the Ragtime period, William Reitz, James Lent and Tony Sbarbaro; from the 1920s, Warren "Baby" Dodds, Arthur "Zutty" Singleton, Ben Pollack and Vic Berzon; from the Swing Era, Gene Krupa, Chick Webb and Jo Jones; and from the Bop Era, Kenny Clarke.

The study, through an examination of jazz drumming, also considers style, evolution of jazz rhythm-meter, phrasing and ensemble practice.

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