Minutes of the Meeting of the Board of Trustees, Whitestone, NY, 9 September 1978

1. Financial Report: Treasurer Raoul Canus presented a financial report for the period ending 2 Sept. 1978. The current exchange rate between the U.S. and Canadian dollar results in the Society losing money when dues are paid in Canadian dollars. John Graziano moved that, as of next year, Society members outside the U.S. be required to pay dues in U.S. currency. The motion was carried.

The budget for 1979 includes:

- Newsletter printing $1200
- Directory 200
- Postage and Telephone 1000
- Secretarial Services 400
- Bank Fees 10
- Reference Materials 100
- Mailing-list Maintenance 100
- Fliers 150
- Conference-exhibit Fees 100
- Board Expenses for Interim Meetings 500
- Miscellaneous 250

Total $4010

Mead moved that when future proposed budgets are discussed, information should be made available to the Board as to amounts budgeted and expended the previous year for each line item. Carried.

2. Future Meetings: Graziano reported on the proposed program for the New Orleans meeting, and said that plans were well underway. Excerpts from a letter sent by John Baron were read and discussed. The attention of the Board was drawn to a second letter, one written by David Crawford assessing various problems related to the Ann Arbor meeting last spring. Tawa made a motion, carried, that it is usually assumed by the Board that all conference attendees (including speakers and other contributors to the program) register for the conference; the program committee may, however, make exceptions to this principle.

Graziano suggested that dues statements, ballots, and conference pre-registration forms be sent to members in a single mailing early in December. It was agreed by the Board to maintain the principle that annual conferences should try to be self-supporting; registration fees should be set to meet anticipated expenses based on projected enrollment. The treasurer was authorized to advance up to $250, on a loan basis, to the local arrangements chairman, to be repaid later, from registration fees.

Buechner, the site-committee chairman, reported that a firm invitation had been received from Peabody Conservatory for a Society meeting in Baltimore in 1980, possibly in conjunction with the Maryland Historical Society. The invitation was accepted. The Board, at its February meeting, will establish the local arrangements and program committees.

3. Membership: Keller gave a progress report on the preparation of the new edition of the directory, which will list all who belonged to the Society as of 1 October 1978. Also to be included in the directory are the revised bylaws. The directory's mailing will be in November.

It was agreed that, although the Society might agree to exchange newsletters with other organizations, no constitutional provision for an "institutional exchange membership" exists. No discounts, the Board concurred, would be offered to agencies handling subscriptions for
institutional members. The Board debated whether institutional membership might increase greatly upon issuance of a yearbook.

The Board decided, and members please note, that the $5.00 offer for all back issues of vols. 1-3 of the Newsletter should hold only through 1978; thereafter, back issues may be purchased at the rate of $3.00 per year.

4. National Tune Index: Rabson reported that at its present level of funding, the Index will include about 35,000 entries. The completed data bank will eventually be made commercially available; negotiations for publication are in progress. Rabson also related that several individuals had inquired about how Index methods might be applied to other bibliographical projects.

5. Nomination Committee: Schrader submitted an interim report. H. Earle Johnson, the committee chairman, will submit a complete report shortly. The Board will then act, via a conference telephone call, upon the committee's recommendations.

6. The Board asked the Editor to decided on the length of future editions of the Newsletter. The Board approved unanimously the Editor's present policy, which does not exclude controversial material.

7. Publications: Graziano was appointed to head a committee to investigate the availability of an editor and place of publication for the proposed yearbook. A recommendation will be submitted at the Board's New Orleans meeting.

The publication subsidy of $2000 for the Sonneck volume, originally requested by the Univ. of Illinois Press, still holds. No negotiations with other publishers have succeeded. Lowen is attempting to secure additional donations from various sources and hopes to insure an issuance of the book in the near future.

Concerning the Bio-Bibliographical Index's proposed supplement, Geil said that she and Richard Jackson, a member of her committee, are attempting to reach some conclusions on its scope, organization, and method, and also what specific titles should be indexed.

8. Grants: The Board reconfirmed its policy that, as a general rule, grant proposals should be submitted first to a member's own university or other affiliated institution, if any, before requesting sponsorship by the Sonneck Society.

Submitted: Jean Geil, Secretary.

SONNECK SOCIETY
FIFTH ANNUAL CONFERENCE, 1979
NEW ORLEANS

The fifth annual conference of the Sonneck Society will take place in New Orleans, at Tulane University, in cooperation with the Louisiana State Museum, from 9 February through 11 February 1979. Though the program is not yet set in its entirety, we can announce that there will be two joint sessions with the Music Library Association on various aspects of New Orleans music; a concert of 19th-century New Orleans religious music (Sunday morning) at Trinity Church; a tour of the Louisiana State museum, including its special exhibition on a century of New Orleans music; a concert of local music, one participant being the New Orleans Ragtime Orchestra; and a banquet at Commander's Palace Restaurant.

Full details on the conference will be mailed during the first week of December. If you have not received your brochure by the end of December, please write to Raoul Camus.


Thursday, Feb. 8: Board meeting. Registration for all members at the hotel, 7-9 p.m.

Friday, Feb. 9: 8-11 a.m. Registration for arriving members, at the hotel.
9-12 New Orleans Music. Joint session with MLA, at the Fountain Bay Tennis Club.
2-5 p.m. New Orleans Jazz. First Sonneck-Society session, at Tulane's Chapel.
5-7 No-host cocktails. Sonneck Society only, at Tulane's Alumni House.
8:30 Concert of New Orleans Music, featuring the New Orleans Ragtime Orchestra, Creole singers, and performers on piano.
1:30 p.m.  Various Facets of American Music.  Second Sonneck-Society Session, at Tulane's Chapel.
4:30  Sonneck-Society Business Meeting, Tulane's Choral Room, Dixon Hall.
6:30  Sonneck-Society Banquet.  Commander's Palace Restaurant.

Sunday, Feb. 11:  11 a.m.  Concert of 19th-century New Orleans religious music, Trinity Church.
1:30 p.m.  Tour of Louisiana State Museum exhibits.
5:30  End of Conference.

Some Recent Books, Articles, and Reviews


We have received a copy of the book in soft cover. The volume contains a brief chronology of popular music, comments on song pluggers, blacks in popular music, and the "business side of the music." A sample list of mostly 20th-century sheet-music publicatons and current purchase prices takes up one-half the volume.

Priest's writing style is informal; documentation of sources, negligible. The book is not, as the subtitle claims, "a guide to collecting sheet music from 1775 to 1975," since only the last 75 years are focused on. Regrettably, the information on American popular music is scant, somewhat misleading, and occasionally inaccurate. I continually have the uncomfortable feeling that everything Priest writes has come second- and third-hand.

As good as any example as any of the volume's limitations is seen in the opening of the "Chronology." Priest writes: "Music reflects a culture, and the music from the colonial period was like other aspects of the American culture, imported from England. It had its roots in the church with a little martial spirit thrown in for seasoning. Music was, the early and proper colonists felt, for the soul and for the flag."

A specialist in early popular music, I must wince at the above. You just can't let a statement like this lie there without an attempt at clarification. My first reaction is church and martial spirit indeed! I can see now William Byrd's "proper" Virginians building their tavern and singing their church-derived songs! Priest speaks of music for dancing and drink that went "a bit faster of pace." Nothing, unfortunately, is linked up.

How he arrives at the prices in his list, Priest does not really reveal. We wonder about the list's usefulness since price is not discussed in relation to cover-illustration, edition, paper-quality, rarity, and other essential components of value. In one sentence, the author
surns up the significance of his list: "Suffice it to say that if the music is in good condition, is pre-World War II, and it's selling for under two dollars, you can't go too wrong in buying it." Newcomers to collecting may find the advice useful.


The book is subtitled: "A history of the music and musicians of George Rapp's Harmony Society, 1805-1906." George Rapp, a Separatist minister from Germany, and several hundred followers established the religious communal organization known as the Harmony Society, in 1805. Wetzel's volume is a study of the musical activities of these people in the three towns they inhabited—Harmony and Economy, Pennsylvania; and Harmony, Indiana. The music heard in these communities ranged from simple hymns and from marches and dances for a few musicians to ambitious compositions for full orchestra.

The history is well documented and includes a bibliography and index. Appendices A, B, and C contain examples of the music composed and performed by the Harmonists. Appendix D is a fascinating catalog of the music to be found in the Economy archives.

Accurate information on the musical culture of the Mid-West is difficult to come by. This volume is, therefore, doubly welcome. We learn that new Americans determined to have music were deterred neither by the exactions of the wilderness, nor by internal disagreements, nor by lack of means from practising an art dear to them. My major regret is that, amidst the welter of details, there are not more summarizing paragraphs in which the author contemplates his material, synthesizes it, and tells us why it is important.

Let me hasten to add, however, that Wetzel's contribution to American musical knowledge is valuable; the 19th-century personalities discussed are striking. A 100-year panorama of musical events important to the Harmonists and to American culture is spread out before us.


A Review by John M. Forbes

American country dancing has been subject to careful scrutiny for about the last thirty years. The field, alas, has no comprehensive works comparable to those in American music by Chase, Howard, Hitchcock, and others. There are no supporting indexes such as Sonneck-Upton, and Wolfe. Except for Morrison's Twenty Four Early American Country Dances... for the year 1976, available studies, dance collections, and editions do not match the quality Scholarship expected in American musicology.

A work dealing with American country dancing from hornpipes (here, solo dances from early America exhibiting great skill) to hot-hash (a current term referring to the patter of a modern western square dance caller) is bound to arouse both anticipation and skepticism. A ringing endorsement of this work by Ralph Page, dean of New England contra dance callers (Northern Juket, V. 5, No. 1, p. 37) whets the appetite even more.

Representatives of St. Martin's Press, consulted at the June-1978 ALA Chicago conference, labeled this book "popular" in nature. There is nothing to suggest otherwise. The volume divides naturally into two parts. The first third is labeled "History" as Nevell sees it; the remainder explores figures, dances, and memoirs of people and occasions. A bibliography follows, but no index.

An assessment of the historical section is necessary for Sonneck Society members, especially those who teach American music courses or who direct study in the field. The history portion is not scholarly. It repeats many incorrect myths of past writings, and reinforces the popular character of the total work. Mistakes tumble from every page. There are errors of fact, context, concept, and omission. One is tempted to correct the text as if grading an undergraduate term paper. The reader finally wonders how this came to pass.

Part of the answer is that Nevell uses secondary sources for his information and mistakenly believes these sources are correct. There is only one contemporary English source cited during the early American discussion. The many Sonneck-Upton, Wolfe, Evans, and Shaw-Shoemaker sources pertaining to early American dance before 1830 are ignored as are the many manuscript sources now known. The diaries and memoirs of the period, Pichon, Chastellux, Durang, and others, are conspicuous by their absence. Footnote entries often lack complete bibliographical data. Said data is then not given in the bibliography.

Often the problems are simply irritating. Two engraving reproductions are labeled 'photos' (pp. 48 and 52). There is much unnecessary confusion between the quadrille and the cotillion. During the 19th century the former came to be a multi-sectional affair with different meters. There is no mention of the common practice of two or more couples forming one of the four sides in the quadrille formation.
Many larger concerns are also present. On page 139: "This particular dance is called 'Durang's Hornpipe,' named after John Durang, a famous dancer of the 19th century who wrote the tune called by the same name." The tune follows. In Durang's own memoir (Alan S. Downer, ed., Univ. of Pittsburgh, 1966), he gives his birthdate as 1768. He was dancing professionally by 1783, therefore working in both centuries. According to Durang, the hornpipe tune under consideration was composed in 1785 by a Mr. Hoffmaster, a friend, a fellow performer and, incidentally, a dwarf. Nevell's version differs markedly in nine of the sixteen measures (Durang, p. 22). Nevell lists no source for his information, nor for the tune.

No mention is made of assemblies and their posted rules (easily available) that had such an impact on public social dancing and that detail many of the customs and attitudes regarding these occasions. There is virtually no discussion of the important transition period of 1800-1850, when many collections of cotillions were issued, most of them with the music in a rather awkward keyboard style. Nevell calls the cotillion, "a spontaneous dance consisting of figures made up on the spot." (p. 50); a concept without foundation borrowed from S. Foster Damon's work of 1949, with no credit given to Damon.

The trustworthy history of American folk and country dancing has yet to be written. The disciplines involved are considerable, requiring expertise in dance figures and their evolution, musicological techniques, and a knowledge of social history. Nevell's volume, a sincere but misguided effort, does little to advance the cause of dance.

[Mr. Forbes teaches at Morehead State Univ., Morehead, Kentucky 40351]

Publications Cited by Members


Mr. Cipolla has also completed "An Annotated Bibliography for the Study of 19th-century Band Music in the U.S.," which will appear in vol. 14, nos. 1 and 2, of the Journal of Band Research.


Holdings of Northeastern Illinois University

Among the holdings of the Institute for Popular Culture Studies, Northeastern Illinois University, are a) a large collection of 20th-century popular music on disk and tape; b) more than 8000 hours of radio broadcasts of the past, on tape; and c) recordings of TV soundtracks, from the 1950's to today.

The Western Wind

Larry Bennett, member of The Western Wind, has alerted us to The Western Wind American Tune-Book (Broude Brothers, 1976), edited by him and with introductory notes by Steven Urkowitz and himself. It contains 51 vocal pieces from the Revolutionary and Federalist era.

By Cooder Jazz

Joseph Byrd appears as arranger and conductor in this recording. Ry Cooder is heard as guitarist and vocalist. Essentially, the music is an updated and persuasively smooth reinterpretation of old standards like Beiderbecke's In a Mist and Davenport Blues performed by Cooder alone, or assisted by up to eight other performers.

Come-All-Ye

Richard K. Burns, the editor, has asked that we mention Come-All Ye, a review journal for publications in folklore, American studies, and popular culture, published by Legacy Books, Box 494, Hatboro, PA. 19040. Just published by Legacy Books is Leslie Shepard, The Broadside Ballad: The Development of the Street Ballad from Traditional Song to Popular
Newspaper. The cost in hardcover is $9.95; softcover, $4.95.

Twayne Musical Arts Series

Twayne Publishers, 1822 Beacon St., Brookline, MA 02146, a division of G. K. Hall & Co., is now developing a series of books in music, under the editorship of Chris D. Frigon and Camille Roman. We are told that this will be a new music series of critical studies of the significant figures and movements in 20th-century music, with primary emphasis on outstanding American contributions. The editors will welcome any suggestions that Americanists would like to make on what should be included in the series.

Church Music

We have been sent a copy of the Church Music magazine, which George Brandon tells us "is the most scholarly periodical in its field." If you are interested, or wish to make inquiries, write to the editor, Carl Schalk, at Concordia Teachers College, River Forest, IL 60305.

Correction

In the last issue of the Newsletter (p. 6) mention is made of a book by Haskins and Benson. The book's title was omitted. It is Scott Joplin.

Copyright

If you share with me a considerable confusion about the new copyright law, then you will find useful a 26-page booklet, Reproduction of Copyrighted Works by Educators and Librarians, Circular No. R21, recently issued by the federal copyright office. It brings together the fair use and photocopying provisions of the new U.S. copyright law, and other documents dealing with reproduction by educators and librarians. Copies are available free from the Copyright Office, Library of Congress, Washington, D.C. 20539.

Books on Music

Publisher's Weekly provides the following statistics on music-book publication:

1. Average price per volume for all hard-cover books: $12.50 soft-cover books: $6.00 up 10.5% in 1977.


The steep rise in hard-cover music books, as compared with the national average, is especially upsetting. I do not know, but can not help wondering, to what extent high flyers like Da Capo are reflected in that 20% jump.

American Antiquarian Society

The American Antiquarian Society announces a conference to be held in the autumn of 1980 on "Printing and Society in Early America, 1640-1860." The purpose of this conference is to encourage and give focus to interdisciplinary scholarship on the history of printing from 1640 to 1860, and its relationship to social and cultural patterns. The steering committee for this conference is eager to recruit participants from a variety of academic disciplines, and seeks to encourage fresh approaches and new thinking about the history of printing in its broader context. Some possible themes are:

The Structure of the Book Trades
The Distribution of Printed Materials
Literacy and the Diffusion of Knowledge
Professional Training and the Expansion of Printed Communication
The Impact of Printing on Elite and Popular Culture
The Relationship of Printed to Symbolic, Ceremonial, and Oral Communication
Bibliography as a Tool in Cultural and Social History

Invited are inquiries and expressions of interest from scholars in American music. Those interested in participating are invited to draft a brief prospectus of their presentation and submit it as soon as convenient, but no later than March 1, 1979, to William L. Joyce, Education Officer, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609.

Buchanan Collection

Margaret F. LoSpinuso, music librarian at the Univ. of North Carolina, writes that the University has a $15,020 grant from NEH to organize, analyze, and index the folklore collection of Annabel Morris Buchanan, and to index the UNC Music Library collection of 19th- and 20th-century shape-note hymnals and convention books.

The Buchanan holdings include 44 rare 19th-century American religious tunebooks and unpublished transcriptions of folksongs. Buchanan was founder and director of the White Top Folk Festival, and a compiler of Folk Hymns of Early America.

Work projected under the grant embraces an index to the manuscripts, an annotated bibliography of the shape-note tunebooks, and an author/tune name/first-line index of some 500 hymnals in the UNC collection.

A Request for Help

Steven Laposa, library assistant, Conservatory of Music, Univ. of Missouri; Kansas City 64111, writes: "I am trying to locate a James Heywood Alexander. According to the 1977 International Index of Diss. and Musicological Works in Progress, he is compiling an 'American Strunk'--Source Readings in American Music. I have found two addresses for him, one listed in the Index, the other in the latest AMS directory. Both are wrong. If anyone knows where he can be reached, or has any information on the project, could they let me know." Mr. Laposa is investigating "American Musical Thought, 1800-1818."

The Hymn Society of America

Harry Eskew writes that as editor of The Hymn, quarterly of the Hymn Society, he could not help but notice that none of the articles cited in the bibliography were from his publication. He states the Hymn Society is trying to give more or less equal emphasis to words and music of hymns and is publishing quite a bit of material of interest to the student of American music. This year's January issue included Robert Stevenson's "Jeremiah Clarke Hymn Tunes in Colonial America," Paul Hammond's "The Hymnody of the Second Great Awakening," and Henry L. Williams's "Bibliography of Hymnals in Use in American Churches--II." The April issue included Milburn Price's "Miss Elizabeth Adams' Music Book: A Manuscript Predecessor of William Walker's SOUTHERN HARMONY," David W. Music's "A New Source for the Tune 'All Is Well,'" and Peter C. Finn's "Bibliography of Hymnals in Use in American and Canadian Roman Catholic Churches." The July issue included Robert Stevenson's "Bradbury in Europe," and "Bibliography of Hymnals in Use in American Churches--IV." In addition to articles on American music, The Hymn contains a section of hymnic news and new-book reviews. Further information may be obtained by writing Harry Eskew, at 10003 Sinnott Court, Bethesda, MD 20034.

Music in Old New England

Roger Hall is the chairman and originator of the first fall music festival sponsored by the Old Stoughton Musical Society (a going concern since 1786 and an offspring of William Billings), to be held 14-15 October. Lectures on Stoughton's musical history (Roger Hall), The Singing Master's Assistant (David McKay), colonial musical instruments and musicians (Barbara Lambert), the early organ and its music (Barbara Owen), and early New England choral music in modern editions (Mason Martin), plus concerts by the Old Stoughton Musical Society Chorus are highlights of the festival.

From Katherine Mahan

Katherine Mahan writes from Columbus, Georgia: "I am continuing my research on 'Ancient Origins of Western Music.' I am taping and filming music, musicians, dances of ancient cultures on the border of Pakistan and the other countries which come together in the northwest corner, right up in the edge of the Himalayan mountains. My conclusions are that our own modal systems and the concept of melody evolved in Asia long before the Greeks and Western civilization got around to it. I have found many similarities in melodies of these peoples and those of certain American tribes. Another interesting facet is that of cultural similarities between these peoples and the customs of the people mentioned in the Old Testament, which is the basis for many rural American customs and also the basis for protestant Christianity in
Dr. Mahan adds that her summer's trip to Asia was accompanied by a promotion to full professor. Congratulations!

Research Fellowship Program

The American Antiquarian Society, in order to make more readily available for research its resources in early American history and culture, will award to qualified scholars a number of Visiting Fellowships during the year June 1979-May 1980. Awards will be made in two categories. At least two NEH Fellowships will be awarded, with a negotiable limit of up to $1,666 per month for six to twelve months' residence at the Society. Also to be awarded are several short-term Fred Harris Daniels Visiting Fellowships, with a stipend of $1,800, depending upon the Fellow's needs.

The deadline for applications is 1 February 1979. Announcement of the awards will be made 15 March 1979. If interested, write to John B. Hench, A.A.S., 185 Salisbury St., Worcester, MA 01609. Tel. 617-755-5221.

From James Willey

James Willey, S.U.N.Y., Geneseo 14454, writes: "I am writing at the suggestion of H. Earle Johnson, a suggestion made over four months ago [received in July]. Some time ago, he mentioned during the course of a paper he was delivering to the AMS, the inherent interest of the Charles Callahan Perkins string quartets, the first published string quartets by an American composer. My curiosity was aroused, and with his help and that of Barbara Winchester at the Harvard Musical Association, parts were copied and eventually a public performance of one of the quartets was arranged. The performance took place at State University of New York, Geneseo, on Wednesday evening, 15 March 1978, as part of a program devoted to American music. The performance was by the Tremont String Quartet, quartet-in-residence at the college. Of the three quartets by Perkins that I looked at, the String Quartet in A Major, Opus 8, seemed the best proportioned and musically substantial of the lot. This was the quartet performed. While the work has its clumsy moments formally and an occasional stylistic lapse (many of these curiously touching), it is well written for the instruments and deserves hearing. The hearing on 15 March seems to have been the first in over 100 years. The quartet was written around 1849. A second performance was given at the State University of New York, Brockport, on 27 April, again in conjunction with works by American composers.

Landmark Plaques

"Landmark of American Music" plaques honoring two distinguished Columbia University faculty members were presented to the University by the National Music Council in a ceremony on 22 June. The plaques recognize the contributions to music of Lorenzo Da Ponte, librettist of three Mozart operas and first professor of Italian literature at Columbia, and Douglas Stuart Moore, American opera composer and Columbia professor from 1926 to 1962. Presiding at the ceremony was Howard Shanet, Chairman of the Columbia Univ. Music Department.

The Federal Music Society

Frederick R. Selch writes that his group has been busy presenting instrumental-music concerts of the Federal period, performed on antique instruments. New World Records has been busy issuing music performed by these musicians, including the operas mentioned as performed at Town Hall in the last Newsletter. Fred Selch adds: "As a professional group, we are looking for new performance possibilities, and, as a scholarly group, we are looking for new works to perform. We would be interested in suggestions from the Sonneck Society membership on these matters." Write him at 132 E.71st St., N.Y.C. 10021.

Music in the United States Before the Civil War

J. Bunker Clark, professor of music history at the Univ. of Kansas, Lawrence, was again the director of a summer seminar funded by NEH, this past summer. The first occurred in 1976. The subject again was on music before the Civil War. Harold Gleason spoke on 19th-century organs and on the preparation with Thomas Marocco of Music in America. Five faculty members in English, American Studies, and History gave guest lectures. Robert Copeland, of Mid America Nazarene College, did a presentation on Isaac Baker Woodbury. Papers read were:

3. Linda Frickey (Music, McCoog Community College, McCook, Nebraska, 69001). "The life and
12. Dr. Charles Wilhite (Music, Midland College, Fremont, Nebraska 68025). "Great and varied effects on the popular and much-admired pianoforte . . . for one piano, four hands, to the time of the Civil War." 100 pp.

Papers written by the twelve participants listed above are available at cost from the authors, or by interlibrary loan through the Univ. of Kansas Library (call number ML 200.1 M87 1978 nos. 1-12). Papers from the 1976 seminar, listed in the Newsletter of June 1977, are also available by interlibrary loan (call number ML 200.1 M87 1976 nos. 1-12).

Archival Records of American Music History

(A communication from D. W. Krummel)

Through the generosity of the Martha Baird Rockefeller Fund for Music, the Resources of American Music History project will now be able to work on the next objective in its program for documenting the sources of our country's music. The original plan, supported by a Research Materials Program grant from NEH, involved a directory of repositories. This work is proceeding on schedule, and delivery to the publisher is scheduled for August 1979. Through the supplemental matching Rockefeller grant, we can now attempt to approach several areas where our coverage has so far been less auspicious than we had hoped: music in the established metropolitan music centers for one, the archives of musical organizations, commercial and non-commercial for another. In addition, we will be working on several other problems, which will be of interest to Sonneck Society members and on which we will appreciate your comments and advice:

1. The encouragement of musical organizations to develop an archival program for retiring their obsolete working records and files.
2. The consideration of a national plan for the documentation of American musical activity, from the past and also from the present, which tomorrow will be the past.
3. Growing out of the above, some approach to the larger question of the nature of musical information in American musical life, and the prospects for improving its effectiveness.

By way of background, it is useful to begin with the last of these, and consider the totality of musical knowledge, which may be subdivided in two ways. First, some knowledge is publicized—that is, it is constructed into formal statements which are circulated in a planned way to a particular general audience—while other knowledge is merely available, either generally or to a specific restricted audience. Second, the knowledge may be seen as either current or historical, insofar as it may or may not describe present conditions, on which practical and political decisions are made. The model for such a scheme looks like this:

A. Historical, Publicized (Books, journals, etc., i.e. library materials).
B. Current, Publicized (Newspapers, press releases, journals).

From this, certain problems come into focus:

1. The passing and unsettling thought which occurs to music administrators of all kinds: Of the vast number of documents passing across desks—ephemeral announcements, reports, personal letters, memoranda, and other messages and papers—what of it ought to be preserved for the future? How can the documents be collected; sorted with minimal effort; selected so as to be of maximum significance and usefulness to future readers (a big question, insofar as it is essentially a moral one); organized for use; and preserved with a minimum of redundancy but with an appropriate hedge against disaster? In terms of the above model, when today becomes yesterday, how can current publicized information in area 2, and an appropriated portion of the available information in area 4 find their way into the archives in area 3?
2. The problem of the music press: How can we improve our distribution channels for current
musical information in areas 2 and 4? How can we, in our public relations effort, better "pin-point" our audiences; and how can we, as potential recipients of current information, make sure that the right literature—in the right language, at the right time, and in the right form for maximum effectiveness; however, defined—will pass across our desks?

3. The problem of the music library information desk: A large portion of our inquiries involve questions relating to areas 2 and 4. For these, however, our resources consist of our catalogued collections (generally well-conceived holdings in area 1) and our "vertical file" (a random assemblage of holdings in areas 2 and 4).

[A page seems missing from the communication. We ask Donald Krummel to complete it for the next Newsletter. Certainly he would welcome and desire help in resolving some of the problems outlined above.]

A Communication from Arlan Coolidge

As time moves on I sense the need to unload some of my holdings, especially the bulk of my hymn and tune books (99% American) and my large collection of American popular songs (generally 1835-1940). I have never fully catalogued the songs, even though the majority of them are in boxes according to the letter of the composer. There must be a thousand or more.

There seems to be some doubt as to the practicality of advertising this material with a view to sales by mail. Unless an item has considerable value, the cost of packing and mailing might be out of proportion to the acceptable price. I guess what I am saying is that a sale of the entirety to one person or institution would be desirable. Or at least in large segments at a time. It seems as though the interest in American music has grown to a point where one might expect the presence of some prospective purchaser.

The hymn and tune books number over 500 items: many of the typical oblong format used by Mason, Bradbury, Root, Emerson, Palmer, Woodbury, and so on, to name only a few of the names on hand (A.N. Johnson is well represented, also; and collections (for example, Gospel and Heart songs). I also have violin and flute instructors with dance tunes (among others, Elias Howe's). I plan to get out a mimeo listing fairly soon which could be circulated.

[Anyone interested should write to Arlan, at 88 Meeting St., Providence, RI 02906. Arlan continues his letter:]

I am sure you recall Osian E. Dodge who has a line in the history books as the winner at auction of the first ticket for the Boston Concert of Jenny Lind. My interest has been stimulated by the fact, recently discovered by my wife, that he is one of her ancestors. Her mother was a Dodge. Osian seems to have been quite a guy, a successful popular singer coveted in Boston (although he was born in upstate N.Y.) who traveled widely in Europe and appears in connection with Henry Clay in his 1844 campaign. As Dodge accompanied himself on the guitar, he qualifies as a predecessor of some, at least, of our better pop singers! If I were a bit younger, my curiosity would lead me to journey to N.Y. State to look up his data and any information about his early years. I do know that he was apprenticed at 13 to a woodworker.

This does not mean that I have forgotten my Harrison Millard material, which sits unused at the moment because I can see no prospect of publication. Personally, I am well and had a fine summer up to Aug. 14, when a bad accident ruined my car, although neither my wife, nor I, suffered a bump or scratch!

From Phyllis Bruce

Phyllis writes that she and Neely have had a busy summer concertizing. Their Wesleyan Folksong Festival of August was a great success. Phyllis has already done research on American women songwriters of the 19th and early-20th centuries and on the Continental Vocalists, a Middletown-based 19th-century male quartet. Currently she is completing her M.A. thesis in American studies; her subject, the life and work of Carrie Jacobs-Bond, "really the first commercially successful 20th-century songwriter/publisher."

She asks for information on Jacobs-Bond's music and life: "I am trying to locate relatives still living, friends, lesser-known articles, etc." She already has the composer's autobiography, her "End of the Road," and much of her music, though not all, in xerox. Can any member help? Write Phyllis, at 343 Washington Terr., Middletown, CT 06457.

A New Dean at Peabody Conservatory

Irving Lowens, our president, has left the Star. He and Margery now inhabit Baltimore, at 5511 North Charles St.—Maryland 21210. We congratulate him on his translation from newspapermania to academia. His life of hurry-scurry to countless performances a week in order to conjure up midnight epistles for the Star is over. Offended virtuosi no longer will disdain him; anxious musical debutantes no longer will court him; and the several editors and publishers
awaiting his long-delayed essays and books no longer will wonder where he hides himself.

Gone are those days. He goes to a better world, I know. The strident hurly-burly of Washington, we pray, will be replaced by the cooing of doves, the soothing chink of alumni’s gifts, and the consolations afforded by meeting selfless teachers and impetuous youth zealously for music. Myth, you say. Perhaps. But, then, I am a devotee of midnight TV and old Hollywood college-musicals.

What is true is that Irving’s knowledge and warmth will instruct and encourage the young men and women of Peabody, as they have the musicians of Washington. The Lowens voice at the Star is silent. It sounds with renewed forthrightness in Baltimore. People continue to listen.

GILBERT CHASE WRITES

First, Gilbert says he is delighted about the New Orleans meeting of the Society, and he and Kathleen "wouldn't miss it for the world!"

Second, he comments on the contemplated journal for the Society: "You are absolutely right in saying that 'we need an increase in membership to make it feasible.' Virtually all learned journals are supported by membership dues--and even then they may require additional funding. I would say that we'd need a membership of at least 1000 in order to support a journal or yearbook . . . I do believe we need a subsidy or a well-heeled sponsor for such a publication."

Gilbert wrote that the last issue of the Yearbook for Inter-American Musical Research cost some $6000 just for printing and not including secretarial and other office expenses. I queried him on his statement as applied to the proposed journal. He responded: "Regarding . . . a possible Sonneck-Society periodical, if one issue of the YB with 200 pp. cost $4000 to print (which is actually low), then that comes to $20 per page, or $1280 for 64 pp. We found that costs vary considerably depending on the printer."

WILLIAM C. LORING WRITES

"In response to your editorial in the summer '78 Newsletter, here are some random thoughts. First, the logic you present in that editorial about the eventual need for a journal devoted to research on and espousal of hearings of the American musical culture in all its variety and your comments about when it would be timely and financially plausible to start it are sound. But, if we need more members to assure paying readership, the question for present action is how do we expand interest in the music of Americans from periods other than the ever-moving present?"

"The answer may lie partly in ourselves as an association of varied insights and talents, and partly in the good sense and good will of the National Endowment for the Humanities. The American music we are interested in could be related interestingly to other cultural aspects of America's past that present-day consumers can have access to in places other than recital and concert halls. The example of the radio special described in your last issue, "A Change of Tears," will reach Jacksonian-era history buffs and link the letters and diaries of the day with contrasting sentimental songs then current; but it will run the risk of reaching chance audiences who can flip a radio switch before they become aware and interested enough to spend the time to hear it through. Another example of a self-selected audience that we now ignore, but which is committed to some time exposure in enjoying and perhaps understanding another medium of access to our cultural past, is to be found in the museum goers interested in various periods of Americana. Their positive interest in the what, why, and how that motivated the creators and consumers of one American art form should easily arouse interest in the work of others responding to the same or similar cultural ideas but using an audial medium."

"Could we conceive, and the National Endowment be induced to underwrite, and various talents among our members promote and produce a series of musical tapes for renting while wandering through American exhibits? The museums tend to hang the visual art by periods, sometimes segregating the landscapes from the genre scenes and both from the portraits--but sometimes interspersing them. Our tapes could deal with the musical expression of such emotions and happenings and contemplations, either separately or alternatively. To be sure, the literary, visual, and audial arts do not synchronize their devotion to interpretation of cultural changes and emphases--one or another of the arts taking the lead and others following. The folk artists and professionally trained artists and the avant-garde workers in the several arts medias present other differences. Possibly these variants in interpretation of a cultural period are to be found represented in similar 'schools' of expression in the graphic arts."

"It could be a fun thing, perhaps a means of stimulating new memberships, to encourage present members and their local counterparts from the other arts to study what music and what art could go together. Then if such materials could be taped, either by themselves or in appropriate intervals between comments by museum staff about the items on display, the resulting tapes might induce the viewer to give more considered attention to the visual art hanging in the museum's permanent collection."

"Perhaps more fundable as a starter, the Sonneck Society might consider providing such
musical service tailored to the pictures assembled for touring as an exhibit around some region or to selected museums across the country.

"Incidentally, such an enterprise on behalf of the Society would at least give those of us who cannot get to meetings a chance to feel involved and to hear some of the Americana that we miss by not finding the time or the funds for attending the annual get-togethers. Also, some of those members located near each other might be able to pool resources and talents, or suggest excerpts from existing recordings (that would gain promotion by the interest aroused) and make such tapes without need of funding and red tape. After experience and testing of both market and cultural aspects of such an approach for broadening awareness and interest in American music and its cultural linkages, the National Endowment would be more interested in making such funds available to both musical organizations and museums."

Doris Dyen and Deane Root Write

"We share the enthusiasm for a Sonneck Society journal or yearbook, and want to help bring about its realization. As an addendum to the numerous comments on this subject recently appearing in the Newsletter, we would like to relate our experience in trying to start an American music journal. Four years ago, we and Jean Geil drew up a proposal for a tentatively-titled "Journal of Historical Studies in American Music," which we discussed in meetings with Univ. of Illinois musicologists and representatives of the Univ. of Illinois Press. This was before the bicentennial, just as many publishers and scholars were directing their attention to American studies. Our response was very favorable. At that time, Gilbert Chase indicated some interest in editing the journal, and the UI Press expressed a desire to publish it.

"We envisioned the publication of scholarly studies in the history of music and its relation to social and cultural currents within what is now the USA, with the aim of serving scholars, performers, and students of musicology, ethnomusicology, American studies, and related fields. Rather than continuing or complicating the efforts of existing periodicals . . . ., our purpose would have been to provide a focus and stimulus for further research into music in American life, embracing art, popular, folk, and tribal music as seen in their historical contexts. We foresaw as possible contents such materials as scholarly articles, reviews, bibliographical and discographical studies, interviews and oral-history transcriptions, inventories of music resources, current bibliography and discography, American-music events calendars, pictorial features, reprints of music, notes and queries, and letters. Clearly, since 1974, when our proposal was made, many of these functions have been taken on by the Sonneck Society Newsletter, Wiley Hitchcock's ISAM Newsletter, and the Resources of American Music History project, among others.

"Our proposal was never realized. After exploratory talks, we tried contacting financial sponsors. Also, in August 1974 we (Doris and Deane) left to take up editing positions in London with the New Grove Dictionary. During the two years we were there it was hard to seek backers and by the time we returned to the US the plans were dormant.

"The chief sticking point, of course, funds. By way of comparison, the annual operating costs for the Ethnomusicology journal, as reprinted in the SEM winter 1973 newsletter, were $7,758.65, not including updating/mailing, reprints, office staff, and fees. Their annual estimate for the 1974 budget was 20% higher. Our estimate for a semi-annual American music journal of 1,500 copies, to run two years (1975-76) was about $25,000, to cover the printer ($8,000), mailing ($2,200), office staff ($10,000), and editor's salary ($6,000). The subscription cost would have been over $4 per copy, or about $9 per year for only two issues. (With a print run of only 300 copies for Sonneck Society members plus a few libraries, the total costs for a Society journal at that time would have been only slightly less; but the per-copy charge would have been as high as about $17, or $35 per year for two issues.)

"We haven't done any figuring lately, but the costs in 1979 would probably be at least 20% higher than those of four years ago. Members and potential library subscribers surely could not be persuaded to part with such a large sum of money each year. The costs could be brought down by using volunteer labor and cheaper printing processes (offset, perhaps). But with our small membership, a reasonable subscription rate could not be achieved. Without outside financial support, a journal could not survive. We could apply for a grant from one of the numerous foundations and government organizations which support the arts, recognizing that most of these shy away from granting publication funds to open-ended projects, especially journals. We could seek the backing of a university or a private benefactor. There are many approaches that haven't been tried yet.

"We share the feeling that a suitable publishing outlet might spur our colleagues to write more articles in American musical studies. We are interested in the Society's efforts to investigate the possibilities of publishing a yearbook or journal, and would love to offer any help we can."

Two Comments on the Newsletter

I was feeling exhausted and alone when my querulous voice asked in a previous Newsletter if anyone out there was listening. (By the way, note that I've thrown out the
editorial "We" with this issue. It seemed stuffy and made no sense to me.) To my amazement twenty-one letters came at me. Even more amazing, none were critical. Obviously, I cannot print all the replies, so must let two suffice.

James Willey writes: "I like its direct, no-nonsense format, and frankly would prefer that it remain unlike [other publications] . . . " He likes "the kind of broad and lively concern for all American music so much in evidence now in the work of the society."

Gilbert Chase writes: "You have found the right 'mix' to meet the needs of the Society. Above all, it is essentially informative, tells us what we need to know to keep up with the activities and achievements of the Society, as well as its problems and unfinished business, future plans, options, possibilities, alternatives, etcetera. I personally found the bibliography very useful and hope you will keep it up and expand it--within reason of course! More information on important recordings, especially those on lesser-known labels, would be welcome."

On Rita E. Mead

"As associate in the Institute for Studies in American Music at Brooklyn College," she says, "I serve in a variety of roles under Director H. Wiley Hitchcock--administrative and creative. These include production chief of the I.S.A.M. Newsletter, head librarian, personnel director, budget consultant, and advertising manager. In my spare time I enjoy researching the many requests for information which come into the Institute and cataloging the rapidly growing library of books, records, music, and special collections. Last year I co-directed (with Professor Hitchcock) I.S.A.M.'s highly successful conference--The Phonograph and Our Musical Life."


"In June I received my Ph.D. from the City University of New York. (My A.B. was from Connecticut College.) Dmy dissertation--"Henry Cowell's New Music, 1925-1936: the Society, the Music Editions, and the Recordings"--will be available from Univ. Microfilms in the fall of 1978. My immediate post-doctoral plans (in addition to my continued work at I.S.A.M.) are to continue in detail the story of New Music from 1936 to 1959, based on the material I have already collected and to add to it several more interviews of individuals who worked with Cowell."

[Thank you Rita for coming through on the information about yourself that I requested.]

On George Brandon

George is a composer of church music and lives in Davis, CA, which is near Sacramento. He was asked to write something about himself and has graciously complied.

"I compose and arrange because I can't help myself. (I have been at it for almost as long as I can remember; some music I wrote 40 years ago I have more recently reworked and a little of it has been published, so my career extends back quite a way.) I have never been able to keep up with the time-and-energy demands of composing and arranging and those of another job at the same time. (I have tried being director of music in a good-size church and have taught in a couple of small colleges, etc., but that left neither time nor energy to get manuscripts into final shape or to make the necessary contacts with publishers.) So finally I just gave up trying to do anything other than composing and arranging, and my wife became the real source of financial support. This is a good example of the truth in the old saying that an amateur artist is one with a job on the side, while a professional artist is one with a working wife."

"My first piece to be accepted for publication was an anthem written about 1952 and published almost immediately. However, I have been concentrating on composing/arranging only since about 1962. In the time since, I have had more than 200 short choral items accepted for publication, as well as more than 50 organ pieces and a few piano pieces. (Most, but not all, of this is church music of one sort or another.) Depending on how you count them, this has involved some 40 to 50 different publishers."

"My method has simply been to keep writing without much concern about what will sell or which publisher will be likely to want what I am writing, and then systematically to send my manuscripts around to the various publishers in hope that some one will eventually find an empty slot that needs to be filled by a manuscript like mine. As a result, I have had a substantial number of works published, but even more that have never found a publisher. I tend to write faster than I can make good ink copies, and I do that faster than publishers can find places for me in their catalogs. The only solution seems to be abstention.
"In spite of my having a master's degree in sacred music (from Union Seminary, N.Y.), my family background and my experience and general inclination all push me in the direction of practical, grass-roots church music. My major in college was history, and my minor was English. Supposedly I was professionally trained to be a high-school teacher. When I went to graduate school I went basically as a self-taught church organist, and much of what I know even now of church music I have learned in the hard way, by playing and directing in various churches where the instrument and/or the singers were likely to have obvious limitations. Therefore I am extremely aware of the 'human frailty' side of church music. Whatever I write I write with the thought in mind that the organ probably will be a blab-bounding one with mechanical problems, and that the one man in the tenor section probably is a baritone who had to miss supper in order to get to the rehearsal on time. In spite of the down-to-earth approach, I try to write stuff that will be worth whatever effort is required for learning and performing it adequately and will be at least as durable as the paper it is printed on."

Henry Cowell's New Music, 1925-1936

By Rita H. Mead

(Abstract of Ph.D. Dissertation, City Univ. of New York, 1978)

The New Music enterprises founded by the American composer Henry Cowell in the 1920s and 1930s held a unique place in the history of American music. Established at a time when American music was still under the shadow of Western European tradition, when little American music was being performed, and when almost no contemporary American music was being published and recorded, Cowell's New Music Society through its activities spurred American music's independence and contributed toward its rising prominence in the world.

Cowell's daring efforts to perform and publish music no established and commercial enterprise would accept resulted in the exposure of experimental works that can be considered the roots of today's avant-garde. As directed by Cowell, the New Music organizations imparted a spirit of newness, enthusiasm, and freedom, which attracted many musicians looking for new creative techniques. Ives, Rudhyar, Ruggles, Crawford, Becker, Rieger, and Varese are a few of the composers whose music Cowell admired and promoted. His open-minded attitude toward all kinds of music, European and South American as well as American, and his associations with composers of widely divergent interests (e.g. Schoenberg, Copland, Piston, Chavez) produced in New Music a true reflection of contemporary trends.

The dissertation covers the years from 1925 to 1936, when Cowell, as founder, director, and editor of New Music, took personal charge of all the Society's activities, aided by a close-knit group of professional performers and composers who, inspired by Cowell's example, gave freely of their time and effort.

An introductory chapter contains a brief exposition of the cultural milieu in the United States preceding the establishment of the New Music Society in 1925. Chapter 2 provides a summary of Cowell's early years, his first performances in California, his initial tour of Europe in 1923, and his return to found New Music. Chapters 3-13 present a year by year history of the New Music enterprises: the Society, the New Music Quarterly, the Orchestra Series, the New Music Workshop, and the New Music Quarterly Recordings. The dissertation draws from a variety of sources: papers and correspondence of the Society now at the New York Public Library; correspondence now at Yale University (between Cowell and Ives, who provided the main financial support for the projects); letters, newspaper clippings, and programs in California libraries; and interviews with individuals who worked with Cowell or whose music was performed, published, or recorded by New Music.

Contemporary reviews and personal reminiscences of participants chronicle the twenty-eight concerts given by the Society in Los Angeles and San Francisco, from 1925 to 1936. The discussion is supplemented with facsimiles of brochures and concert programs. Brief analyses, with examples, are included for the fifty-eight works published in the New Music Quarterly (1927-36), the additional twenty-two works issued in the Orchestra Series (1932-36), and the twelve releases of the New Music Quarterly Recordings (1934-36). A concluding chapter outlines the history of the projects after Cowell withdrew from active leadership in 1936, and, in particular, carries the story of the New Music Edition forward until its transfer to the Theodore Presser Company, in 1959. Appendices include a facsimile of a letter by Cowell written in 1961, "About New Music," and a series of tables giving complete lists of concerts presented by the Society and editions and recordings issued by New Music between 1925 and 1936.

[Published with permission of Univ. Microfilms International. Copy of the dissertation (Order No. 76-16,694) may be obtained from U.M.I., 300 No. Zeeb Rd., Ann Arbor, Mich. 48106.]
The String Quartets of George Rochberg

By Joan Templar Smith

(Abstract of Ph.D. Dissertation, Univ. of Rochester, Eastman School of Music, 1976)

During the years 1952 through 1972, Rochberg's output included three string quartets, each of which represents an important contribution to that medium's repertory. The First Quartet (1952), a four-movement work, comes from a period in which Rochberg was influenced by Bartok and in which his serial techniques were embryonic. The Second Quartet (1959-61) represents a period in which he was creating a "spatial" kind of music and in which his serial techniques were highly developed. This quartet is performed without interruption, but consists of two large, well-defined divisions which, in relation to the overall structure, have the status of movements. The Third Quartet (1972), a long five-movement work, represents a period in which the composer turned from dodecaphonic writing to a multi-dimensional style that included traditional tonality.

Chapter One contains definitions and illustrations of the analytical procedures and terminology used in the study of the quartets. Each of the second, third, and fourth chapters is devoted to an analysis of one of the quartets. These analyses take into account pitch material (such as twelve-note sets, scales, projections of intervals), form, thematic and/or motivic structure, tonal centers, vertical sonorities, distribution of set-forms, texture, dynamics, and rhythm.

Except for those areas of the Third Quartet which are written in the style of the late nineteenth century, the three quartets are largely linear in construction with vertical sonorities as such emerging only occasionally. Nevertheless, a few prominent vertical sonorities at critical positions in the formal structures serve as important determinants of basic tonal centers.

Serial procedures in the parameter of pitch are employed in Quartets No. 1 and No. 2. (Detailed diagrams of these procedures appear in the appendices.) One twelve-note set is used in the First Quartet and three twelve-note sets are used in the Second Quartet. A thorough study is made of the manner in which the composer utilized these sets.

In Chapter Five (Summary), each quartet is examined in terms of the composer's aesthetic posture at the time it was written, and the three quartets are compared with each other.

[Published with permission (Order No. 76-21,657, 341 pages).]

________________________

IMPRESSIONS: Writing Music for American Churches, 1978

By George Brandon

The observations that follow are those of a participant in one corner of the "sacred music" field. Let me say at the beginning that my experience involves music composed mostly for use in actual services of certain Christian churches.

I suppose that in all periods great variety characterizes American sacred music. Consider the contrasts between the Moravians, the Spanish-mission composers of early California, the shape-noteers, Lowell Mason, the singers of spirituals and gospel song, and so on. Some of the differences withing present-day church-music practice may be illustrated by looking at what several different church-music composers might consider to be "success". For one composer, to "arrive" is to have a piece made a required item for a public-school music choral-singing contest; for another, to have a piece sung at a large denominational assembly or at the installation service for a high ecclesiastical dignitary; or to have the piece included on a well-publicized record by a famous pop group and then taken up by hordes of young people as a current "folk song"; or to have a best-selling anthem consistently bringing in substantial royalty payments decade after decade.

Great differences in publishers exist, also. A few are big all-purpose music publishers who include a certain amount of church music in their annual output. Others are official (or semi-official) denominational publishing houses that issue some music with their annual output of books, pamphlets, tracts, audio-visual educational materials, etc. Still others are firms that, while primarily music suppliers, publish a little new music each year; some of it church-oriented. Some small publishing houses are primarily outlets for the composer-editor-owner, or for a small group banded together to get its works into print. Finally, there are a few commercial firms whose established specialty is publishing church music. New publishers seem to emerge monthly, while existing ones just as rapidly fade away, undergo radical reorganization, or suffer financial crises.

Clearly, even if our interest is restricted to the music intended for use in public worship in American Christian churches, we find all kinds of composer-arrangers and all kinds of
establishments marketing what these musicians produce. (Incidentally, I am unaware of any all-inclusive source of information about what is published month by month. No easy way exists to learn what people think about what is published. No periodical reviews more than a small fraction of what is produced.)

Differences obviously exist in church groups; the forms of worship, the nature of aesthetic perception, and the doctrines of various denominations are widely different. Yet, these differences are less clear-cut than they once were. A great deal of cross-pollination has occurred. A new Baptist hymnal may include several austere hymns once the pride and joy of the "high church" officials of a generation or so ago, while a new Roman Catholic or Lutheran or Anglican hymnal may introduce living composers, produce "evangelical" and popular-type hymns of the sort dropped from middle-of-the-road denominational hymnals in the 1930s and '40s. Today it is hard to know what is typical music for what kind of church.

People still seem to try to differentiate between "evangelical" music on the one hand and "catholic" (or perhaps "liturgical") music on the other; also between "traditional" (or "classical") and "contemporary" (or "folk"). Most of these distinctions seem unreal to me. What it amounts to is that some people wish to retain a part of that recent or distant past which others want to oblitera. A few want aesthetically challenging church music; others, instantly assimilable, even "disposable", church music. These conflicting desires result in odd uses of the labels "traditional", "contemporary", and the like.

At any event, a glance at recently-published anthems, organ voluntaries, and the like reveals a vast panorama of idioms and degrees of sophistication--both in newly-written music and reissues of older music. It is quite possible to find that the newly-composed music reveals some awareness of many traditions from the Middle Ages on, and many degrees of "seriousness" and competence. Some writers appear conservative or even reactionary; others are progressive at all costs. Yet, the results are sometimes confusingly similar. At times the music sounds little different from the typical 1950s informal Sunday youth-group songs or the same decade's formal Sunday-morning chancel-choir anthems--or a combination of the two (for example, a melding of Billy Graham with Ralph Vaughan Williams).

One way to demonstrate how up-to-date a writer is is to add a taped element to a work, or to have a part of the text spoken. All too often the modern aspect is limited to an obscure title, a modishly meaningful text, or a use of "you" instead of "thee" and "thou". Adults may sing compositions once considered Sunday-schoolish. Often we find the addition of an unusual instrument playing alongside (or replacing) the organ. Curiously, in some churches the use of a piano is routine; in others, the piano's introduction signifies an experimental, iconoclastic spirit. American church music is clearly all sorts of things!

How many people write music in this field? Probably a large number--although I know of no statistics to establish this definitely. However, in collating three fairly recent lists of composers/arrangers in the mainstream of American church music (between 300 and 400 names), I found negligible overlapping: approximately 90% of the names appeared on only one list, while perhaps no more than three names appeared on all three lists. If we look further afield and inspect lists of people working in more specialized areas of sacred music, we will find virtually no overlapping at all. I have seen lists of composers where not one name was familiar. For better or for worse, contributions to sacred music are made not just by avowed composers in the field (the "big name" writers of concert or popular music), but also by performers (organists, choir directors, solo singers, etc.) who write for their own use, sometimes from necessity to fill an "on the job" need, or sometimes from sheer inspiration. As a result, there is intense competition from one's contemporaries and from musicians of the past. Someone once said to me: "Oh, you write church music? Why? I thought that had already been done!"

How many of today's writers earn enough from their composing and arranging to support themselves? Probably none. Most of them must find other means of support.

One wonders how healthy the performance side of church music is at this time, for obviously the state of compositions for church use depends on the state of musical life in actual churches week by week. I hear reports of churches that once had ambitious musical setups which have recently gone down to nothing. What the overall status goal is, I cannot say. In the several congregations that I do know, musical health varies. At one extreme, I know a church that never had a strong tradition and "classical" music or widespread congregational participation. Over the past 25 years it reached its musical peak and has gone steadily down and down until now it has no choir at all, although it still manages to pay an organist a fee to play on Sundays. Another urban congregation has a stronger musical background and more money. Today it maintains an extremely progressive musical program, one of the best in its area, despite inner-city problems and a small constituency. Still another church in the same area has a more elaborate program, but emphasizes a totally different repertory--instead of works by living composers, one hears many pieces that were already old-fashioned in the 1930s. A fourth church is fairly young (about 20 years old) and still developing its musical side. Its adult choir may sing a Monteverdi mass one Sunday and its junior choir a 20th-century Sunday-school type kids' cantata the next Sunday. This church still has to endure the sound of a small electronic organ, but does have plans for a pipe organ. Its usual Sunday instrumental music os from the Baroque. However, once a year a high scholl jazz band plays for a Sunday service. A fifth church has a choral setup that focuses on special concert-like performances several times a year, with assistance from musicians from the community; Sunday music is of secondary importance. A sixth church, one of
considerable size and status, has never cultivated any music worth mentioning. So it goes.

How are music publishers faring? Some complain that choirs are disappearing from so many churches that the xerox machine provides so much of the music for the remaining choirs that only the very large firms manage to break even. At any rate, my conjecture is that most publishers spend less on royalties and outright purchases of manuscripts than they do on any other aspect of their business. The ordinary rate for the outright purchase of a manuscript is probably no more than the amount paid the engraver to prepare the music for printing; the amount of royalties generated by a composition often barely covers the postage and other expenses of the composer.

Recent investigations into the salary scale of church musicians, including full-time professional directors in large churches, show most of them woefully underpaid in comparison with other wage-earners, even those not in the professions. See Irving Lowens' article in the June 1978 issue of The Diapason (reprinted from the 25 Dec. 1977 Washington Star). I suspect that if a similar investigation were made of the pay rate for composers and arrangers of church music, one would find they earn less than the performers. If this is so, it would be following a general pattern in the arts, as shown in the Russell Lynes article, "The Artist as Uneconomic Man," in the 28 Feb. 1970 issue of Saturday Review.

[George Brandon is a professional composer of church music, living in Davis, California.]

---

The Thoreau Family's Sheet Music

By Caroline Moseley

The Concord Free Library has in its archives a collection of sheet music that once belonged to the Thoreaus that was given to the library by Henry's sister, Sophia. Some of this material is printed, some copied onto manuscript paper in what appears to be Sophia's hand. Sophia's name or initials are inscribed on several of the pieces. It is possible that she acquired some of this music after leaving Concord for Bangor, in 1873; but, judging by known publication dates, most of the music was probably present in the Thoreau household in Concord, and was played and sung during Henry Thoreau's lifetime. 1

The most striking aspect of this collection is its popular character. It contains selections such as "Comin' Thro' the Rye," "Ben Bolt," and "The Blue Juniata," which are still familiar. It contains others whose popularity has now faded but which were included in most 19th-Century songsters: "The Brave Old Oak," "The Mother's Farewell," "The Yellow Hair'd Laddie," and "Jessie, the Flow'r o' Dumbline." These songs popularized by the Rainer Family or by Jenny Lind. The only music of the thirty-nine in the group approaching what we would call cultivated music is a fragment of Mendelssohn's "I Would that My Love." 2

Typical of many songs in the collection is "As the Robin When Once Fondly Cherished," words by C. Inman, music by H.R. Bishop:

As the robin when once fondly cherished
Will oft to its shelter return,
Though the one who caressed it hath perish'd
And sleeps in the moulderimg urn,
So I love to reseek the sweet hours
Of childhood's soft silken-like sway,
When happiness strew'd with its flowers
The steep of Life's wearisome way . . . .

The picture which emerges from a perusal of this music is that of an ordinary middle-class 19th-century family—not very different, musically at least, from Mark Twain's Grangerfords.

One composition, however, is not standard parlor-song fare, a song entitled "The Captive's Lament," printed on a page torn from The Ladies' Emancipation Gazette. The burden of the lament is:

My country, my country, how I long for thee,
O'er the mountain, o'er the mountain, far over the sea!

Using language never spoken by any slave, it continues:

for the breath of our own waving palm,
Here as I languish my spirit to calm—
for a draught from our own cooling lake,
Brought by a sweet mother my spirit to wake.

The anti-slavery sentiments of the Thoreaus are well known. Henry spoke and wrote vehemently against slavery. The Thoreau women were active in the Concord Women's Anti-slavery Society. Helen Thoreau's death was noted in an abolitionist newspaper. 3 It is, therefore, particularly
interesting to find beside the abolitionist song a copy of Stephen Foster's "Nelly Bly." This copy is painstakingly written out by hand. Carl Bode has noted that Foster made "a classic contribution to the myth of the ante-bellum South. The contented darkies, the kind old massa, and the pillared plantation are standard in his songs. Whether the strain be comic or sad, the moral is that the plantation was a pastoral utopia." In the Thoreau parlor the same voices which sang "The Captive's Lament" also sang:

Nelly Bly! Nelly Bly! bring de broom along,
We'll sweep de kitchen clean, my dear, and hab a little song.
Poke de wood, my lady lub, and make de fire burn,
And while I take de banjo down, just gib de mush a turn.

No one seems to have sensed the contradiction in spirit between these two songs. Nor did they consider the implications arising from both songs being written by whites. We have here an example of the pervasive ambiguities of ante-bellum society. The Thoreaus subscribed to popular musical taste and endorsed many other mainstream cultural values as well.

The family that played "old time music" and the sisters who "made home pleasant with it" nurtured the man who, according to Ellery Channing, responded to "precisely the most tender and popular songs." Much is made of Henry Thoreau's alienation from established society. Little note is taken of those aspects of his background and character that place him in sympathy with his fellow Americans.

1 A check-list of this material is forthcoming. The only music known to have belonged to Henry Thoreau himself, two anti-slavery songsters, belongs now to the Concord Antiquarian Society.


6 William Ellery Channing, Thoreau, the Poet-Naturalist (Boston: Goodspeed, 1902), p. 41.

[Reprinted from the Thoreau Society Bulletin, 142 (Winter 1977). Carolyn Moseley, a Sonneck Society member, has written and spoken about mid-19th century vocal music before many groups. She is married and lives at 113 Linwood Circle, Princeton, NJ 08540.]

The Doctrine of Fair Use

By the Editor

Far-reaching changes in the copyright law took effect on 1 January 1978. "Fair Use" is one aspect of the new Act that will be reviewed by the courts in order to clarify its application. Fair Use has been an undefined aspect of the law saying that normally copyrighted works may not be reproduced without permission of the copyright holder. However, it has been understood that ideas expressed in published matter may often remain unprotected. Though never defined in the 1909 Copyright Act, fair use was born when it became clear that a certain amount of use of copyrighted material was necessary in critical works and scholarly publications, provided the borrowing was not excessive.

For one thing, if a reader had obtained leads to commonly-known sources from looking at a copyrighted work, and if he had then gone directly to these sources to examine them, he could reproduce materials from these sources, no matter to what extent he had been led to them through their appearance in the work copyrighted. Also, a musical historian must be allowed to employ parts of another copyrighted work (or of music) in the exact fashion they had appeared. This the Courts have recognized, provided the historian's new study needs the support of older copyrighted material. On the other hand, no one may reproduce another's text or music unless some sort of new accretion to knowledge ensues and additional research is evident. This would not be fair use.

But what about the recent developments in copying devices—xerox, electroprint, and the like; what about the new electronic means for storing and retrieving materials? What tests can the Courts apply to decide whether appropriation is fair use or not?

First, if a great deal of copyrighted material is reproduced, fair use ceases—no matter what arguments are advanced for its reemployment. If only a small portion of the original material reappears, then it must be decided whether the smaller section consists of a copyrightable entity in its own right, since it constituted a whole in its own right. The Courts also consider if
the copier's own creation is different in its thrust and means of presentation from the work quoted. If so, then permission to quote is more apt to be given, especially when scholarly intent is present. Another factor entering into decisions on fair use is competition. Does the new work encroach upon the buying and selling of the old? Furthermore, what is the motivation of the user? Is he unwilling to work independently and therefore desires to profit from the labors of another? Another aspect is citation of a previous source. Does the borrower acknowledge indebtedness to the earlier work?

The act that went into effect 10 months ago attempts some clarification of fair use as just described. Significantly, a library may now allow teachers to make copies of excerpts from certain published and copyrighted matter, provided the reproduced excerpts are for class instruction, carry an notice of copyright, and do not profit the instructor commercially. In addition, the new act permits copyrighted works not available for sale, and not about to be available, to be copied.

Unfortunately, the grey areas are many. The recent act frequently lacks specificity. Even defined areas of fair use raise more questions than they answer. Over the next few months will come a real test of fair use. All hinges on whether the Courts pursue a liberal or prescriptive interpretation of the law. We must wait and see.

In trying to make some sense of the doctrine of fair use, I quickly realized my limitations and did ask the opinion of a law professor who lectures on the subject of copyright. He smiled, shook his head, and said: "Oh, no. I have enough headaches with students. Do I look like Solomon?"