



THE

# SONNECK SOCIETY NEWSLETTER

Vol. IV, Number 3.

Fall, 1978

Editor: Nicholas Tawa

Copyright © 1978, by the Sonneck Society

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

1. Financial Report: Treasurer Raoul Camus 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, which 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 decide 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. Lowens 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.

Conference Headquarters: St. Charles Hotel, 2203 St. Charles Ave., New Orleans, Louisiana 70115. Telephone (504) 529-4261.

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.

Saturday, Feb. 10: 9-12 a.m. Archives of New Orleans Music. Joint Session with MLA, at Fountain Bay Tennis Club.  
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.  
3:00 19th-Century New Orleans Music. Third Sonneck-Society Session, at Louisiana State Museum.  
5:30 End of Conference.

---

Some Recent Books, Articles, and Reviews

- Balliett, Whitney. New York Notes: A Journal of Jazz, 1972-1975. 1976. Reprint, New York: Da Capo, 1977.
- Balliett, Whitney. The Sound of Surprise: 46 Pieces on Jazz. 1959. Reprint, New York: Da Capo, 1978.
- Bauer, Barbara. Bing Crosby. New York: Pyramid, 1977.
- Bethell, Tom. George Lewis: A Jazzman from New Orleans. Berkeley: U. of Cal. Press, c1977.
- The Black Composer Speaks, eds. David N. Baker, Lida M. Belt, and Herman C. Hudson. Metuchen, NJ: Scarecrow, 1978.
- Blackstone, Orin. Index to Jazz: Jazz Recordings, 1917-1944. 1945-1948. Reprint, Westport, Conn.: Greenwood, 1978.
- Brunn, Harry O. The Story of the Original Dixieland Jazz Band. 1960. Reprint, New York: Da Capo, 1977.
- Case, Brian, and Stan Britt. The Illustrated Encyclopedia of Jazz. New York: Harmony, c1978.
- Charters, Samuel. The Legacy of the Blues. New York: Da Capo, 1977.
- Chapple, Steve, and Reebee Garofalo. Rock 'n' Roll Is Here to Pay: The History and Politics of the Music Industry. Chicago: Nelson-Hall, 1977.
- Clooney, Rosemary, with Raymond Strait. This for Remembrance: The Autobiography of . . . an Irish-American Singer. New York: Playboy, c1977.
- Country Music: The Poetry, compiled Carol Offen. New York: Ballantine, 1977.
- Cohn, Nik. Rock. New York: Stein and Day, 1977.
- Collier, James Lincoln. The Making of Jazz: A Comprehensive History. Boston: Houghton Mifflin, 1978.
- Crawford, David. "Gospel Songs in Court: From Rural Music to Urban Industry in the 1950s." Journal of Popular Culture, 11 (Winter, 1977), 551-67.
- Croce, Arlene. The Fred Astair & Ginger Rogers Book. 1972. Reprint, New York: Vintage, 1977.
- Dapogny, James. Review of Jazz, by Frank Tiro. The Musical Quarterly, 64 (July, 1978), 407-12.
- Dexter, Dave. Jazz Cavalcade: The Inside Story of Jazz. 1946. Reprint, New York: Da Capo, 1977.
- Dichter, Harry, and Elliot Shapiro. Handbook of Early American Sheet Music, 1768-1889. 1941. Reprint, New York: Dover, 1977.
- Donakowski, Conrad L. A Muse for the Masses: Ritual and Music in an Age of Democratic Revolution, 1770-1870. Chicago: U. of Chicago Press, 1977.
- Drone, Jeanette Marie. Index to Opera, Operetta, and Musical Comedy Synopses in Collections and Periodicals. Metuchen, NJ: Scarecrow, 1978.
- Ellington, Mercer, with Stanley Dance. Duke Ellington in Person. Boston: Houghton Mifflin, 1978.
- Ewen, David. Songs of America: A Cavalcade of Popular Songs. 1947. Reprint, Westport, Conn.: Greenwood, 1978.
- Feather, Leonard G. Inside Jazz. 1949. Reprint, New York: Da Capo, 1977.
- Ferris, William R. Blues from the Delta. Garden City, NY: Anchor, 1978.
- Frisbie, Charlotte Johnson. Music and Dance Research of Southwestern United States Indians. Detroit: Information Coordinators, 1977.
- Goldblatt, Burt. Newport Jazz Festival: One Illustrated History. New York: Dial, 1977.
- Gruen, John. Menotti. New York: Macmillan, 1978.
- Hamlin, Anna M. Father Was a Tenor. Hicksville, NY: Exposition, c1978.
- Havlice, Patricia Pate. Popular Song Index: First Supplement. Metuchen, NJ: Scarecrow, 1978.
- Hipsher, Edward Ellsworth. American Opera and Its Composers. 1927. Reprint, New York: Da Capo, 1978.
- Howe, Mark. The Boston Symphony Orchestra, 1881-1931, rev. in collaboration with John N. Burk. 1931. Reprint, New York: Da Capo, 1978.
- Ives, Edward D. Larry Gorman: The Man Who Made the Songs. 1964. Reprint, New York: Arno, 1977.
- Jackson, Arthur. The Best Musicals from Show Boat to A Chorus Line. New York: Crown, c1977.
- Jasen, David A., and Trebor Jay Tichenor. Rag and Ragtime. New York: Seabury, 1978.
- Kellogg, Clara. Memoirs of an American Prima Donna. 1913. Reprint, New York: Da Capo, 1978.
- Laubin, Reginald. IndianANCES of North America. Norman: U. of Okla. Press, c1977.
- Laufe, Abe. Broadway's Greatest Musicals, rev. ed. New York: Funk & Wagnalls, 1977.

- Lee, Edward. Jazz: An Introduction. New York: Crescendo, 1977.
- Meeker, David. Jazz in the Movies: A Guide to Jazz Musicians, 1917-1977. London: Talisman, 1977.
- Merman, Ethel, and George Eells. Merman. New York: Simon & Schuster, c1978.
- Murray, Sterling E. "Weeping and Mourning: Funeral Dirges in Honor of General Washington." Journal of the American Musicological Society, 31 (Summer, 1978), 282-308.
- Music in Canada, ed. Ernest Macmillan. St. Clair, Michigan: Scholarly Press, 1978.
- New York Street Cries in Rhyme, compiled by Mahlon Day. 1825. Reprint, New York: Dover, c1977.
- Oakley, Giles. The Devil's Music: A History of the Blues. New York: Taplinger, 1977.
- Ogasapian, John. Organ Building in New York City, 1700-1900. Braintree, MA: Organ Literature foundation, c1977.
- Osgood, Henry Osborne. So This Is Jazz. 1926. Reprint, New York: Da Capo, 1978.
- The Performing Arts and American Society, ed. W. M. Lowry. Englewood Cliffs: Prentice-Hall, c1978.
- Pitts, Michael R., and Louis H. Harrison. Hollywood on Record: The Film Stars' Discography. Metuchen, NJ: Scarecrow, 1978.
- Porter, Andrew. Music of Three Seasons, 1974-1977. New York: Farrar Straus Giroux, 1978.
- Prendergast, Roy M. Film Music, A Neglected Art. New York: Norton, 1977.
- Reid, Jan. The Improbable Rise of Redneck Rock. 1974. Reprint, New York: Da Capo, 1977.
- Reis, Claire. Composers in America. 1974. Reprint, New York: Da Capo, 1977.
- Reynolds, Nancy. Repertory in Review: 40 Years of the New York City Ballet. New York: Dial, 1977.
- Rhea, Claude H. With My Song I Will Praise Him. Nashville: Broadman, c1977.
- Rose, Al. New Orleans Jazz: A Family Album. Baton Rouge: Louisiana State U. Press, 1977.
- Schafer, William John. The Art of Ragtime. 1973. Reprint, New York: Da Capo, 1977.
- Schwartz, Charles. Cole Porter. New York: Dial, 1977.
- Seeger, Charles Louis. Studies in Musicology, 1935-1975. Berkeley: U. of Cal. Press, c1977.
- Shaw, Arnold. Honkers & Shouters: The Rhythm and Blues Years. New York: Macmillan, c1977.
- Skowronski, Jo Ann. Women in American Music, a Bibliography. Metuchen, NJ: Scarecrow, 1978.
- Spaeth, Sigmund. Fifty Years with Music. Westport, Conn.: Greenwood, 1977.
- Spitz, Robert Stephen. The Making of Superstars: The Artists and Executives of the Rock Music World. Garden City: Anchor, 1978.
- Stern, Lee Edward. Jeanette MacDonald. New York: Jove, 1977.
- Stevens, Franklin. Dance of Life: A Season with American Ballet Theatre. New York: Avon, 1977.
- The Story of Jazz, ed. Joachim-Ernst Berendt. Englewood Cliffs: Prentice-Hall, 1978.
- Tawa, Nicholas E. "Musical Criticism and the Terrible Mr. Buckingham." The New-England Galaxy, 20 (Summer, 1978), 3-11.
- Theater and Song. Teaneck, NJ: Somerset House, c1978.
- Thomson, Virgil. Virgil Thomson. 1966. Reprint, New York: Da Capo, 1977.
- This Grotesque Essence: Plays from the American Minstrel Stage, ed. Gary D. Egnle. Baton Rouge: Louisiana State U. Press, 1978.
- Turner, Patricia. Afro-American Singers: An Index and Preliminary Discography. Minneapolis: Challenge Productions, 1977.
- Western Reserve Historical Society. The Shaker Collection of the Western Reserve Historical Society. A Reel List of the Manuscripts and a Short Title List of the Printed Materials contained in the Microfilm Collection. Glen Rock, NJ: Microfilming Corp. of America, 1977.
- Wilmeth, Don B. The American Stage to World War I; A Guide to Information Sources. Detroit: Gale Research [1978].

---

Priest, Daniel B. American Sheet Music with Prices. Des Moines, Iowa: Wallace-Homestead, c1978. 82 pp. \$7.95.

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 publications 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 an 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

sums 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.

---

Wetzel, Richard D. Frontier Musicians on the Connoguennesing, Wabash, and Ohio. Athens: Ohio University Press, c1976. 294 pp. \$16.00.

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 practicing 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.

---

Nevell, Richard. A Time to Dance, American Country Dancing from Hornpipe to Hot Hash. New York: St. Martin's Press, 1977. 272 pp. \$10.

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 Jynket, 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, Fithian, 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 set 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

1. Saloman, Ora Frishberg. "Victor Pelissier, Composer in Federal New York and Philadelphia." The Pennsylvania Magazine of History and Biography, 102 (1978), 93-102.
2. Rothel, David. The Singing Cowboys. Cranbury, NJ: Barnes, 1978. A book devoted to the musical Western films of the thirties, forties, and fifties.
3. Cipolla, Frank J. "David Blakely, Manager of the Gilmore and Sousa Bands," Journal of Band Research, 13 (Spring 1978), 2-7.
- \_\_\_\_\_ . "The Music of Patrick Gilmore," The Instrumentalist, 32 (April 1978), 64-65.

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.

4. Lowens, Irving. Music in America and American Music. I.S.A.M. Monograph No. 8. Brooklyn: I.S.A.M., Brooklyn College, 1978.
- 

#### 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.

---

#### Ry 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