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FROM THE PRESIDENT

GYNEPHOBIA AND COLUMBOPHOBIA: there are some striking similarities in today's musical scene.

In a recent issue of the NEW YORK TIMES, senior music critic Donald Henahan attacked that "dread disease that once was rampant in the world’s symphony orchestras," though "no longer common among the educated classes of this country." He stated that "fear of women still is endemic in many of the great European orchestras, including those in such relatively enlightened places as Vienna and London." Henahan lays the blame for the small percentage of women in the major orchestras squarely at the feet of the European conductors who direct these orchestras, and "who are generally opposed to having women under their batons." One music director of a major American orchestra who objected to the influx of females was heard to remark that "all these women on stage makes it look like a kitchen"!

Are these not the same European conductors, in charge of the major American orchestras, who avoid scheduling any American works, whether contemporary or of the past? The last issue of this NEWSLETTER contained a brief announcement calling attention to the Cleveland Orchestra's scheduling of Ives's The Unanswered Question as the only American work in a full season! Skimming through past issues of the NEWSLETTER, I came across Nick Tawa's editorial "Whither the American Conductor?" in the Spring 1980 issue. Seems that nothing has changed, and Columbophobia is still rampant.

But are the conductors the only ones to blame? A major artist privately mentioned recently that she was forbidden by her concert management even to list the Beach piano concerto on her repertory list--gynephobia and Columbophobia combined! A survey of concert offerings in the papers reveals a depressing lack of American works, and as for radio . . . see Tim Lenk's comments on page 57 of the last NEWSLETTER!

What can we do about it? Any suggestions you may have would be most welcome, and we are discussing some ideas already. We can't change the world overnight, but we can all keep trying. One of the ways, naturally, is to talk over ideas and make plans for actions. What better place than at the meetings of the Society? Elsewhere in this NEWSLETTER you will find details on the Keele meeting, with its theme of "British-American Interactions in Music."
The stress here is that it was and is a two-way street. The gathering of interested and educated people discussing the many facets of the topic is a most important way of spreading information, and, through this dissemination, counteracting some of the many prejudices against American music (can it have been so bad, so primitive, so worthless, if it influenced other musics?).

If this first international meeting is successful, perhaps we can consider other influences in future gatherings, such as African, Indian, German, French, Czech, and even Scandinavian? It all depends, however, on you, and your support of this daring venture.

Thanks for listening!
Raoul P. Camus

P. S. Remember that back issues of the NEWSLETTER are still available for sale, and are a storehouse of valuable information. See elsewhere in this issue for the "Store" announcement.

THE KEELE—SONNECK CONFERENCE
BRITISH-AMERICAN INTERACTIONS IN MUSIC

The Sonneck Society is going to the British Isles for an international conference at Keele University July 2-5, 1983, followed by two weeks of touring, visiting people and places of music interest, and finishing with a celebration in London. The Local Arrangements committee, working with the American Automobile Association World Wide Group Travel Division, has developed two unusual and interesting post-conference tours, using the suggestions and personal contacts of our members, the skill of professional travel advisors, and special knowledge of the British Travel Authority.

The first tour is an unique opportunity. SS member, Anne Dhu Shapiro, a specialist
in Scottish-American vernacular music, has developed an itinerary through Scotland, including an extended stay in the Hebrides, which focused on her knowledge in this field. She will give us orientation as we travel and will arrange for us to meet and hear the finest and most interesting traditional musicians in Scotland today. This trip will be used by some members as part of an academic summer session, and will concentrate on learning about the music while traveling through some of the most beautiful parts of Great Britain.

The second trip, which runs concurrently, has a wider focus and will allow more time for exploration and research on our own, while still being part of a group and having physical arrangements all taken care of. We will pre-arrange special exhibits and events at points along our itinerary, depending on the interests of the group. Curators and librarians will be expecting us. We will have the chance to meet colleagues and see treasures we might miss otherwise.

The London celebration will be very special—because we are members of the Sonneck Society. In fact, the entire trip will be unlike most visits to the UK because we will be traveling together, as a recognized and respected group. Judging by Sonneck Society events of the past, every part of this expedition should be great fun as well as professionally rewarding.

We have just learned that the Cambridge Festival is scheduled for 15-31 July. The Sonneck post-conference tours will participate in the opening events.

Reservations are still being accepted for the tours. Prices and more detailed information can be found in the brochure, **KEELE CONFERENCE 1983**, which you should have received in January.

The conference fee itself is $295 if paid before May 10 and $315 after that date. This fee includes room, board, participation in all conference events, and transportation to and from off-campus events for the duration of the conference.

A flyer providing details about the conference including the full program will be mailed to you shortly.

Kate Keller, Chair, Local Arrangements Committee

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The American section of the Keele University-Sonneck Society Conference Program Committee considered a total of 40 paper abstracts for proposals during October and November, 1982. The following is a list of persons, affiliations, and paper topics chosen for the American participation in the conference:


**Dale Cockrell. Middlebury College.** "The Hutchison Family in London, 1846."

**Richard Crawford. Univ. of Michigan.** "Rhythm in 18th-Century Anglo-American Salomety."

**June L. Goldenberg. New York City.** "British Influences on 19th-Century American Popular Song."

**John Graziano. City Univ. of New York.** "Cinderella, or the Fairy Queen and the Little Glass Slipper."

**Val Hicks. Santa Rosa, CA.** "The Origins of Barbershop Singing."


**Kate Keller and Anthony Barrand. Washington, DC.** "The National Tune Index Tackles English-Language Folk-songs."

**Anne McClenney Krauss. Blacksburg, VA.** "Alexander Reinagle brings Scottish Concert and Teaching Traditions to 18th-Century America."

**Steven Ledbetter. Boston Symphony Orchestra.** "The Influence of the Savoy Operas on the American Musical Theatre, ca. 1875-1910."

**Michael Meckna. Univ. of California-Santa Barbara.** "News from London: Great Britain in the American Periodical, MODERN MUSIC, 1924-1946."

**John Moon. Colonial Williamsburg.** "The British Military Connection."

**Susan L. Porter. Ohio State Univ.-Lima.** "English-American Interaction in Musical Theatre at the Turn of the 19th Century."

**Thomas L. Rils. Univ. of Georgia.** "Will Marion Cook and Others Abroad: The Experience and Impact of American Vaudeville in England, 1895-1920."

**Nicholas Temperley. Univ. of Illinois.** "The Hymn-tune Index."

**Ruth Wilson. Hartford, CT.** "20th-Century American Poets set by British Composers and Vice Versa."


**Peter Winkler. State Univ. of New York-Stony Brook.** "The Harmonic Language of Rock."

Because American participation was limited to a total of 18 paper presentations a number of worthy papers could not be scheduled. The American section of the program committee attempted to choose topics which presented variety as well as readers whose abstracts suggested a presentation of high quality. The program committee hopes that those whose topics were not selected will have the opportunity to present them at a future meeting of the Sonneck Society.

A tentative schedule of paper sessions has been presented to Prof. Dickinson, the British co-chair of the Program Committee, whose responsibility it is to fill in the British participation in the conference. Since this schedule has not been agreed upon by him, it would be premature to give details of it. It is hoped that a schedule showing both British and American participants will be ready for distribution to the membership in the near future.

I wish to thank publicly the other members of the American section of the program committee—Charles Hamm, William Brooks, and Peter Winkler—for reading the abstracts and proposals and responding with their recommendation on time! I believe we
have chosen an interesting group of papers which should offer something for everyone.
Karl Kroeger
Co-Chair, Program Committee

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**BOSTON MEETING 1984**

Tentative dates for the Sonneck Society annual meeting in Boston have been set for March 22-25, 1984. The sessions will emphasize music in and around Boston during the late 19th and early 20th centuries. The Program Committee particularly invites papers related to these topics, but the program will certainly not be restricted to them. The Committee will look with special favor upon papers which could not make their impact in a journal, but rather need to be heard and/or seen.

Send abstracts, proposals or papers by September 1, 1983 to the Program Chairman, Steven Ledbetter, 65 Stearns Street, Newton Center, MA 02159.

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**WILLIAM PRIEST IN AMERICA**

**Glimpses of Eighteenth-Century Music-Making**
by Georgia Peoples

Many a sophisticated nineteenth-century European was eager for information about American manners, morals, and taste. During the century this audience's curiosity was met by several published descriptions, the most famous of which was Alexis de Tocqueville's account of American society. Although these descriptions often encompassed a wide range of vivid subject material, calculated to entertain jaded Europeans, very few offered specific information on American musical practices. Among the few accounts which mention American music and music-making, albeit limited in its discussion, was a travelogue by William Priest.

William Priest, English bassoonist, trumpeter, and conductor, made two American tours in the 1790's. Priest's performances in American concerts were noted by Oscar Sonneck, who mentions Priest's participation as a bassoonist and trumpeter in a Philadelphia benefit for Raynor Taylor in 1794 and as "leader of the band" in a performance in Hartford. However, Priest, who advertised himself as a "musician late of the theatres of Philadelphia, Baltimore and Boston," was also active as a musician in several other eastern cities during this decade, and traveled extensively throughout the region, recording his observations of the country.

In 1802, after his return to England, Priest published these observations, entitling them *Travels in the United States of America; Commencing in the Year 1793 and Ending in 1797* (London: J. Johnson, 1802). Presented as a series of letters, these observations deal primarily with Priest's reflections upon the manners and customs of the American people, but also provide some glimpses of music in eighteenth-century American life.

Although urban Americans were enthusiastic about concerts and theatre-going, these entertainments were subject to the spread of contagion. In the summer of 1793 "yellow fever" gripped Philadelphia, and, according to Priest, nearly 10% of the population had died. A Quaker from Woodbury informed Priest that the fever was directly related to the Philadelphians' love of entertainment, describing it as a judgment on the inhabitants for their sins, insomuch that they sent to England for a number of play-actors, singers, and musicians, who were actually arrived; and as a just judgment on the Philadelphians for encouraging these children of iniquity, they were now afflicted with the yellow fever.

A fine greeting for an English musician! The following summer (1794) the yellow fever raged through Baltimore, so that the theatre was closed at the request of the committee of health, and the citizens left town as quickly as possible.

Despite the dangers of contagion and risks of divine reprobation, theatres and concert series were popular entertainment in American cities. Priest especially noted the enthusiasm of audiences in Anapolis, Philadelphia, and Boston. Philadelphia and Boston were the sites of new theatres in the 1790's, and in Boston a vigorous rivalry between the factions of the old and new theatres ensued. Priest reported that:

One third of the public papers are crammed with what is called Theatrical Critique; but is in fact either the basefaced puff direct in favor of one theatre, or a string of abusive epithets against the other, equally void of truth and decency.

When not engaged in concert series in the cities, Priest and his fellow musicians were free to travel into the smaller towns. During August of 1794 Priest and his companions agreed to give three concerts in Lancaster, a town about seventy miles west of Philadelphia. Priest reported that the "band was small but select," including the singers Darley and Miss Broadhurst. Here Priest encountered the rustic American audience:

At our first concert, three clownish-looking fellows came into the room, and after sitting for a few minutes (the weather being warm, not to say hot) very composedly took off their coats: they were in the usual summer dress of farmers' servants in this part of the country... As we fixed our admission at a dollar apiece, we expected this circumstance would be sufficient to exclude such characters: but on inquiry I found... our three... were German gentlemen of considerable property in the neighborhood.

However, in nearby Hanover the dress had been regulated:

At Hanover one of their articles in their dancing assembly is... "No gentleman to enter the ballroom without breeches, or to be allowed to dance without his coat." Music was also a part of everyday life in those areas which could not support
concert series. Priest records two instances of music making in connection with recreation:

In large towns, in order to have a sleighing frolic in style, it is necessary to provide a fiddler who is placed at the head of the sleigh, and plays on the way. At every inn they meet with on the road, the company alight and have a dance. 11

At the end of a fishing party, the ladies arrive, and the company amuse themselves in catching fish for supper, walking in the woods, swinging, singing, playing on some musical instrument. 12

Priest knew his European audience would be curious about the cultures of American Indians and Blacks, and thus he recorded his impressions extensively. Although Priest's attitudes towards these peoples reflected nineteenth-century racial prejudices, he did highly regard the musical abilities of Blacks:

In music they are generally more gifted than the whites, with accurate ears for tune, and time, and they have been found capable of imagining a small catch... The instrument proper to them is the banjo, which they brought here from Africa, and which is the origin of the guitar. 13

Unfortunately, although Priest professed horror at the slave trade, he did not hold a positive opinion of Blacks' other abilities outside of music.

As a man of the late eighteenth and early nineteenth century, Priest was not only limited by the biases of the time, but encouraged by the era's eagerness to explore and understand the world. Through his eyes one glimpses a vital young America in which music and music-making of all types was widespread. Although American audiences were not yet sophisticated, they were enthusiastic in their acceptance of imported music and musicians. Priest saw the foundations laid for the burgeoning music market of the nineteenth century.


4. Ibid., p. 13.

5. Ibid., p. 13.

6. Ibid., p. 77.

7. Ibid., p. 166.

8. Ibid., p. 52.

9. Ibid., p. 61.


11. Ibid., p. 190.

12. Pennsylvania State University Park, PA


The Rockefeller Foundation has awarded a grant of $20,000 to Oral History, American Music, directed by Vivian Perlis at the Yale School of Music. The grant will be used to complete the Duke Ellington Project, an extensive oral history documentary on this major American composer and performer. The Rockefeller Foundation inaugurated this project with an initial grant in 1979 enabling Oral History, American Music to conduct and acquire nearly 70 interviews with Ellington family members, friends, and colleagues. These tape recordings and transcripts are available for use by music scholars and historians, students, and others interested in the life and music of Duke Ellington.

Roger Hall has sent along the program for the 196th annual concert of the OLD SToughtON MUSICAL SOCIETY which was held at Trinity Episcopal Church in Canton, MA, on 21 Nov 1982. Much of the program was given over to the secular music of Washington's time with songs, patriotic tunes, choral music choruses and chamber music by Arnold, Billings, Hopkinson, Handel, Haydn, William Shield and others. Roger included a very informative brochure giving an outline of the history of the Society as well as descriptions of recent concerts and festivals. Both this year's program and the brochure are available by writing to the Society, P. O. Box 794, Stoughton, MA 02072.

The Washington, DC, Performing Arts Society celebrated John Cage's 70th birthday with a 5-hour gala at the Pension Building on 19 Nov 1982. The program was advertised as a "spree of chamber music, readings, solo performances and unexpected happenings." It included both readings and compositions by Cage and Earl Brown's "Calder Piece," in which a free-standing mobile conducted four percussionists moving among 100 percussion instruments and attacking the sculpture with mallets. The concert was divided into three parts with the audience moving successively to three different parts of the building.

Gillian B. Anderson's FREEDOM'S VOICE IN POETRY AND SONG, which was named an outstanding book by CHOICE magazine in 1979, includes: Part I is an inventory of 1,445 political lyrics gleaned from nearly 20,000 issues of colonial newspapers (1773-83); Part II contains 92 songs matched with tunes. This indispensable book is available from SR Scholarly Resources, Inc., 104 Greenhill Ave., Wilmington, DE 19805.

In a review for THE HYMN (Oct. 1982), Gilliam B. Anderson has described THE COMPLETE WORKS OF WILLIAM BILLINGS, Vol. 1; THE NEW ENGLAND PSALM SINGERS (1770), ed. Karl Kroeger, as "a joy to look at, to

NOTES ABOUT MEMBERS

William A. Smith, Professor of History, California State Polytechnic Univ., Pomona, CA 91768 is working on a Stokowski monograph and wants to communicate with anyone having Stokowski material. His article "Stokowski at One Hundred" appeared in the summer, 1982, issue of SOUTH ATLANTIC QUARTERLY, and a forthcoming article,
touch, to read and to perform from." Karl Kroeger's 52-page introduction is called "thorough, learned, insightful, and lucid." In addition to Kroeger's introduction, the volume contains a reprint of Hans Nathan's four-page introduction to Vol. II, which was published earlier. Billings' own 36-page introduction to the NE PSALM SINGER, the music in modern edition, 119 facsimiles, and scholarly apparatus. Anderson finds that the NE PSALM SINGER contains "some of Billings' most profound music."

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John Graziano's work on the William Fry quartets continues. See abstract of paper which he read at the AMS Ann Arbor meeting this past fall. He is hoping to get both a publication and a recording of the quartets in the near future.

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Dennis Martin reports that his edition of George Root's THE HAYMAKERS, together with a preface, will be released by A-R sometime this year. See the abstract of the paper he read at the Ann Arbor AMS meeting this past fall elsewhere in this issue.

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Theodore Albrecht has sent programs of recent concerts he has conducted with the Northland Symphony Orchestra at Parkville, Missouri. Several pieces by American composers are included in these programs such as Virgil Thomson's suite from PLOW THAT BROKE THE PLAINS, Sousa marches, selections from Bernstein's WEST SIDE STORY and songs of Stephen Foster.

SEM MEETING 1983

The 1983 Annual Meeting of the Society will be hosted by Florida State University in Tallahassee, Florida, 20-23 October. The program will include papers, panels, workshops, audiovisual presentations, performances, and other activities. The Program Committee is also soliciting suggestions for pre-Conference Symposia to be held on Wednesday afternoon, 19 October, and Thursday morning, 20 October, before the regular program begins.

For the regular program, proposals on the following topics are encouraged:
(1) Inter-ethnic contact; (2) the etic/emic dilemma; (3) Contemporary musical revivalism; (4) Music in the context of performance; and (5) Ethnomusicology in the public sector.

The Program Committee also anticipates the following regional emphases: Africa, the Caribbean, Latin America, and Southeastern United States. Papers concerning other topics and regions are invited, and pre-Conference Symposia may be proposed in any area of ethnomusicological inquiry.

Further information about the program and abstract forms are available from Professor Ray K. Shlemyer, SEM Program Chair, Department of Music, New York University, 268 Waverly Building, New York, New York 10003. (Tel: 212-498-3433) Deadline for submission of abstracts is March 31, 1983.

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MUSIC IN THE NEW WORLD

With the publication by Norton of Hamm's MUSIC IN THE NEW WORLD, we have arrived at another milestone in the historiography of music in the United States. Just released at the end of 1982, the book will undoubtedly be reviewed carefully by the major periodicals such as AMERICAN MUSIC in the near future. MUSIC IN THE NEW WORLD offers the obvious advantage of being up-to-date in its reference material and, along with Daniel Kingman's AMERICAN MUSIC: A PANORAMA, takes full advantage of New World Recordings and Folk Music in America, in addition to older sound anthologies. The book is profusely illustrated both in musical examples and pictures. But, most important of all, it brings to us the thoughts of an author who has worked long and significantly in the field of American music.

In the Introduction, Professor Hamm takes a position that has grown steadily with regard to the scope of American music history during the past generation; namely, that "a historical study of American music must be concerned with both written and unwritten music, that popular and vernacular genres must be considered as carefully as the various forms of classical music." In the epilogue, the author states "the most characteristic and dynamic music to emerge from American culture over the past two centuries invariably resulted from interaction among musicians of several different cultural, racial, national, and ethnic backgrounds," and concludes that "the history of music in our country [has retained] a high level of energy and innovation over such a sustained period of time precisely because new vitality has been brought to it periodically by the introduction and integration of music from a succession of different cultures."

Even with the exclusion of music that were not integrated into American life--Moravian music, the music of Slavic, Mediterranean, and Asian ethnic communities, Spanish mission music, and Catholic and Jewish liturgical music--MUSIC IN THE NEW WORLD presents us with a panoply of music, a heritage of which we can be proud. Professor Hamm offers us many insightful perspectives as he reviews our musical types and styles. His treatment is generally sympathetic and may gain for us new enthusiasts for American music among cultural historians, Americanists in other branches of American culture, and the music lover in general, all for whom the book is also intended.

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THE STEPHEN COLLINS FOSTER MEMORIAL AND FOSTER HALL COLLECTION, AT THE UNIVERSITY OF PITTSBURGH

by Dr. Deane L. Bogart, Curator

Stephen Collins Foster was the first American who earned his living as a professional songwriter, and, by the consensus of writers and historians over one and a quarter centuries, he remains the best songwriter we have ever had. Even more telling, much of his music quickly entered the oral traditions of nearly all societies, ethnic groups and races in our country, where his themes and melodies—if not always his name—have stayed and are still intimately familiar.

Foster was also the object of the first library, archive, and memorial building devoted to an American musician. In 1931, Josiah Kirby Lilly, head of Eli Lilly and Company, a pharmaceutical manufacturer in Indianapolis, engaged a young Harvard English-major graduate as the "curator" of his incipient collection of Fosteriana, setting him up in a small stone building which he called Foster Hall in the midst of an orchard several miles north of town.

What was to be a three-month summer job turned into fifty-one years of dedicated work by the Curator, Fletcher Hodges, Jr. In a recent interview, Mr. Hodges recalled the story of the collection's inspiration.

When the Civil War was going on, Mr. Lilly, as a small boy, was living in the home of his grandparents in Greensdale, Indiana... while his father was in the Union army. When he was lying in his trundle bed at night he'd hear the students from old Asbury College, which is now DePauw University, who were coming over to serenade his aunts, and they used such songs as "The Old Folks at Home," "My Old Kentucky Home," and "Jeanie with the Light Brown Hair," and "Beautiful Dreamer," and Mr. Lilly felt it was the loveliest music he had ever heard. So, throughout his long and active business life, Mr. Lilly maintained an interest in Stephen Foster's music, and at the age of 70 when he was about to retire from his business he thought that he would continue his early interest in Foster's music. Josiah Kirby Lilly's interest in Foster gave rise to an astoundingly thorough collecting and cataloging effort over the next six years, involving Hodges and staff of up to six. Walter Whittlesey, who with Oscar Sonneck had compiled the Catalogue of First Editions of Stephen C. Foster (Washington: Library of Congress) in 1915, and his daughter, Catherine Copley, helped in the early going. Hodges undertook the primary research into early Foster editions, manuscripts, and writings, preparing an occasional Foster Hall Bulletin issue crammed with want lists and reports on the collection's progress, and developing a mailing list of thousands of dealers, historians, and other interested persons throughout the country. Two assistants prepared the catalog, adapting Library of Congress rules and creating a file of complete title-page transcriptions, notations of factual error, and cross references in a card file of several sections in about 150 drawers. The catalog stands as a remarkable reflection of the infusion of one man, his music, and his image into all areas of American society.

The early result of this effort was the first "opera omnia" or set of complete works issued for an American composer. Mr. Lilly had published the first or earliest-known edition of every Foster published composition, and in 1933 together with an "index" (really a catalogue raisonné) distributed one thousand sets of the Foster Hall Reproductions: Songs, Compositions, and Arrangements by Stephen Collins Foster on high-quality paper, to public libraries and educational institutions throughout North America and Great Britain. The quality of the facsimiles was so good that Foster Hall later issued a warning that they were being peddled as original Foster editions by unscrupulous dealers.

Mr. Lilly, keenly aware of the need for scholarly attention to Foster's life and works, had already opened his collection to the foremost American-music historian of his day, John Howard, for his definitive biography, Stephen Foster, America's Troubadour (New York: Thomas Y. Crowell Company, 1934). As Howard himself pointed out, "Through fair dealing and frankness, [Mr. Lilly] won the confidence of the relatives and descendants of Stephen Foster." The family actively helped assemble the archive and document the family history. Foster's niece, Evelyn Foster Morneweck, spent a decade authoring the venerable two-volume Chronicles of Stephen Foster's Family (Pittsburgh: University of Pittsburgh Press, 1944).

As Hodges has written in "A Pittsburgh Composer and His Memorial," The Western Pennsylvania Historical Magazine, XXI/2 (1938), page 8, "Stephen was born in what is now the Lawrenceville section of Pittsburgh, on July 4, 1928; his youth was molded by Pittsburgh people and experiences; he lived here the greater part of his maturity; his best work was accomplished here." Appropriately, then, the Stephen Collins Foster Memorial was constructed on the University of Pittsburgh's Cathedral of Learning quadrangle within a few miles of the birthsite, with the combined efforts
of the Tuesday Musical Club of Pittsburgh, Chancellor John G. Bowman of the university, and the Stephen Foster Memorial Committee. The building, dedicated June 2, 1937, contains a 600-seat auditorium (currently the main stage for the university's Department of Theatre Arts) and dressing rooms; a large multi-purpose social room and kitchen; offices of the Tuesday Musical Club; a shrine room housing a museum display of Foster's piano, harmonium, sheet music and other items; and the library, office, and archive rooms of the Foster Hall Collection.

The building is an architectural treasure. Gray Indiana limestone walls provide a flat, neutral background for the rich, hand-carved oak of the auditorium and library, and for the warm reds and oranges of the Tennessee "Crab-Orchard" stone of the floor. Carved stonework graces the doors lintels and windows, and elaborate gothic arches of the shrine room. And the themes and characters of Foster's songs shine brilliantly in the stained glass windows.

Fletcher Hodges' retirement last June marks the end of an era in Foster studies. He is frequently consulted by the new Curator for his encyclopedic knowledge of the subject, and assists in the archival processing of materials gathered over 45 years of work at the Memorial.

The University of Pittsburgh has set ambitious goals for the future of the Foster Hall Collection, encouraging its development as a major center for the study of music in American life with the primary emphasis on Foster and popular music. The Curator, heretofore unallied with any other university department, has been made an adjunct member of the Department of Music, augmenting its teaching faculty and research programs.

Several objectives have emerged for the near future. The holdings are substantial and unique, but they are little known and less used by Americanists. Possible projects include the publication of the card catalog, creation of a published guide to the holdings, and the preparation of data for computer-based reference services.

Along with the reorganizing and accessing of archival and library items collected over the years, the Curator is surveying the physical conditions of the materials and planning for the preservation and restoration of much of the collection. A major effort to clean and rearrange the library and archives areas of the building is already underway.

The Foster Hall Collection stands in the heart of the cultural complex of Pittsburgh, within walking distance of Carnegie Public Library and Museum, the Theodore Finney Library of the Department of Music, the university's Hillman Library and archives, the collections of Carnegie-Mellon University, and the Western Pennsylvania Historical Society. Within a few minutes' drive are numerous other notable collections of American music (see the entries in Resources of American Music History), among them the portion of the Warrington Collection of American hymnody at Pittsburgh Theological Seminary and the archives of Old Economy Village at Ambridge. With the help of students, a project has begun to identify and describe all the area repositories and their collections relating to music and musicians in the United States.

For the first time, the Department of Music is offering a course using the Foster Hall Collection. The seminar this Winter term is introducing graduate students to American music history before the Civil War. The students will produce the collection's description mentioned above; a biographical index to area musicians, dealers, and patrons; and state-of-research studies on various subjects within western Pennsylvania music history.

The Foster Hall Collection is also open to anyone outside the university. Researchers and writers in American culture and music history of the nineteenth century are encouraged to contact the Curator. Events are being planned to coincide with the Pittsburgh Symphony Orchestra's American Festival in May of '84. And the Curator is preparing proposals for other special projects involving the collection.

In the continuing effort to promote the use and enjoyment of the Foster Hall Collection in the community, the Curator greets hundreds of visitors to the museum each year, attends the annual program for the January 13th anniversary of Foster's death, and contributes to public programs and scholarly meetings. Two special programs of Foster's music have been arranged this year—one for the Chancellor's reception honoring Fletcher Hodges—and American music performances in the Foster Memorial will increase in years to come. There could be no more fitting way to honor the memory of "America's Troubadour."

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**LETTERS TO THE EDITOR**

Sister Mary Dominic Ray writes: "I wish that everyone in Western hemisphere could have heard the Fall performance (New York City) of "Overture to Tales of Hoffman"—first published in 1775, London. Sir John Sonneck tells us that it was elaborately performed (Persian carpets, colonnades, triumphal arch, etc.) for George Washington during his 1789 inaugural tour in Boston, and that it was probably the first complete oratorio Americans had ever heard. Historically it is significant; musically it can easily hold its own on any professional program. It was revived in a performance at the Union Theological Seminary (Sun. 31. Oct. '82) in the James Chapel, and was under the management of the Alliance for American Song (Peter Perrin, Director), and was handsomely sung by the newly formed CATSKILL CHORAL SOCIETY with Thurston Dax (Music Director) conducting. The last performance in New York City that we know of—thanks to Vera Brodsky Lawrence—was in 1802, the year of the composer's death."

"As to Felsted, little is known about him; however, the title-page of the score says that he was organist of St. Anthony's Parish in Kingston, Jamaica. Sung by tenor soloists Constantine Cassolas (Jonah) and Michael Brown (God), the captivating eloquence of the airs and recitatives still
rings in my memory. Both artists projected admirable musicianship and reverence, not to mention the beautiful warmth and flexibility of their voices.

"A very conspicuous highlight was William Whitehead's performance as organist. He carried the most essential and extended parts of the score, including the complete overture and demanding interludes. Mr. Whitehead is organist and choir director at the Presbyterian Church on Fifth Avenue. As always he displayed impeccable musicianship and ample virtuosity.

Another interesting highlight was the sensitive artistry of oboist Pamela Eggple whose part (and that of the fine cellist Evalyn Steinbock) disclosed the tastefulness of Thurston Doox's expansion of a number of sections of the original score.

"A wonderfully consistent quality of lucid purity prevailed throughout the performance and was capped and sealed first by the tender CHORUS OF NINEVITES (d min.): 'Have mercy, Lord and hear our ... cries'; and after a brief recitative, came the concluding GRAND CHORUS in the major key: 'Tune your harps, your voices raise, change your sighs for songs of praise ... ending with a brilliant resounding series of ecstatic HALLELUJAHs!"

"Needless to say, a burst of genuine exuberance reigned throughout the entire Chapel (filled almost to capacity); the applause seemed never to end and was greatly deserved.

"Thurston Doox's conducting revealed a keen perceptiveness and subtle command which enabled Felsted's long flowing lines to unfold without effort. One was also impressed with the continuous beauty of tone and excellence of diction. Entirely free of mannerisms, Dr. Doox's conducting left nothing to be desired.

"Although time does not allow for much further recounting of the whole program, let it be said that the C. C. S.'s performance of the challenging THANKSGIVING ANTHEM of William Billings still haunts at least one listener. It was filled with freshness, vitality, and spontaneity."

American Music Research Center
Dominican College, San Rafael, CA

Sister Mary Dominic also writes: "Our fellow member Dr. Thurston Doox, Research Associate of the American Music Research Center (San Rafael, CA) is presently involved in Felstede research and has already come up with a number of interesting findings. Too, thanks to a providential encounter with the Martin Airports, the AMRC is also blessed in having British researcher Judith Barton now assisting us in our Felstede hunting, but in London at the British Library."

Please see "Six Tales that Wagged a Seventh" elsewhere in this issue for a full account of JONAH.

Frank Mannheim writes: "I should like to draw members' attention to some unusual pieces of American musical heritage, that had special impact in a recent concert: "300 Years of Music of Cape Cod and the Islands," sponsored by the Falmouth Music Association. Material for this concert was drawn from research of local musicians and musicologists, and archives ranging from the Lincoln Center Library to a bank vault in Kansas City, Missouri.

"From Colonial times in the Cape to the antholgy 'Apollo Harmony' (1807) by Jonathan Huntington yielded works by better known Revolutionary War era composers, but also moving psalms and hymns by such composers as Timothy Olmstead (1756-1848) and the haunting "Newmarket" by William Bull (? - ?). Recently performed, the simple 4 part works are exceptionally effective in modern church settings.

"Crowd-pleasing whaling songs were performed and have been recently recorded on the Folkways label by Thomas Goux and Jacek Sulawski of Falmouth. Much of this music is recorded in the book, 'Songs the Whalmen Sang' (Gale Huntington, 1964, Barre Press). The 81-year-old Huntington, from the unique Vineyard Haven, Martha's Vineyard Island and has nearly completed a new volume on whalers' music. Noteworthy is also authentic fiddle music from the William Litten collection of 1800-1802. It includes an ancestor of 'Devil's Dream', 'The Devil among the Tailors'."

"A female composer of the turn of the Century, Caroline Huntington Gale (1870-1924) ranks in my opinion with Grieg in the evocative power of her song 'Span o', Life' (1898). The woman is a forerunner of musicologist Huntington. From the unique Forbes Family Songbook (Naushon Island) comes another moving song by a female composer: 'Lullaby' by Mary Emerson ('Maria') Forbes and Edward W. Forbes. Words for a number of the Songbook's works are by Oliver Wendell Holmes, a friend of the family and frequent visitor to the Island.

"The hit of the concert was two folk-inspired trios for the unusual combination of flute, harmonica, and harpsichord: Chilmark Suite and Gay Head Dances. The works were dedicated to the American regionalist painter, Thomas Benton, who maintained a summer residence on Martha's Vineyard for much of his life. Benton himself was a virtuoso harmonica player and originator of a known harmonica notation system, and performed with his son, T. P. (later a concert flutist) and composer Edward Robinson in a rare 1942 Decca record of these and other pieces ('Saturday Night at Tom Benton's'). The trios had been lost until found, or recreated for this concert. Robinson, virtually ignored as a composer, seemed to have a Gershwin-like talent for transforming American folk musical idiom into an unforced and appealing classically (or partially so) instrumental style."

Nym Cooke writes: 'Is there an 'American opera, as Dennis Martin termed it in an enjoyable paper given at the recent AMS meeting in Ann Arbor? [See abstract elsewhere in this issue.] Root substituted the work 'an Operatic Cantata,' and stated in the score's
prefatory 'Explanations and Directions' that it 'may be given with or without character-
istic costume, action, scenery, etc., at
the convenience or pleasure of the per-
formers.' Even when staged, its music 'com-
mitted to memory,' the piece was still a
'cantata' in its composer's eyes.

"The typological question, it seems to
this writer, is more than semantic. Accu-
ately identifying THE HAYMAKERS' genre
serves to remind us, as all such classi-
fications, of the traditions from which the
piece arose. And while THE HAYMAKERS
not convincingly be shown to have ante-
cedents in the world of grand, or even
light, opera, it is clearly part of several
other traditions: that of oratorios such as
Haydn's CREATION and SEASONS, that of
teaching and recreational pieces for
American school choruses, and that of
American parlor songs. Careful research
into THE HAYMAKERS' performance history-
the kinds of halls in which it was sung,
the ages and backgrounds of the sing-
ers, the occasions for its performance, how often
it was staged, how frequently it was per-
formed with anything more than piano
accompaniment—would surely clarify its
function and genre. But even without these
cues, the work's highly moralizing text,
its relatively simple vocal lines, and its
absence of much real dramatic action,
characterization, or plot all point directly
to its origins in the concert oratorio,
parlor song, and school cantata. The com-
poser's modest aspirations for his work are
perhaps the most succinct statement of its
function and its location outside the world
of opera:

... the author hopes the HAYMAKERS will
be found useful and pleasant for musical
practice, and innocent and healthful as
a means of recreation and enjoyment."

509 Howard St.
Northborough, MA 01532

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NOTES

The musical treasure hunt of the year
resulted in the discovery of some 70 crates
of Gershwin, Porter, Rodgers and other
American musical theater composers' manu-
scripts and orchestrations in a Secaucus,
NJ, warehouse. As reported in the NEW YORK
TIMES (Nov. 20, 1982), Warner Brothers,
curator of these crates of manuscripts which
they had acquired through the purchase of
other publishing houses years ago, had
little idea of the value or extent of these
holdings. Robert Kimball is now at work
cataloging the contents. Miles Kreuger,
president of the Institute of the American
Musical, has called the find "one of the
monumental discoveries in the history of the
American theater." We look forward to this
music finding its way back into the musical
mainstream and the manuscripts to supplement
our knowledge of the American musical
theater.

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In the fall, 1982 issue of the AMERICAN
MUSIC CENTER NEWSLETTER, President Donald
Erb reported on an informal survey which
he had taken of the repertories of twenty-
two major American orchestras. He found
approximately 5% of pieces programmed
were by American composers, and .007% by
American composers under 50 years of age.

Perhaps our opera companies are more
sympathetic to the American composer. A
NEWSWEEK article (Nov. 29, 1982) com-
mented that American companies now "take
impressive risks," and cited a Central
Opera Service report listing the pro-
duction in the United States of 242 con-
temporary American operas as opposed to
only 54 foreign works last season. The
operas discussed in the article were the Ann
Arbor production of THE RAKE'S
PROGRESS and the Portland performance of
Bernard Herrmann's WUTHERING HEIGHTS,
hardly contemporary by Erb's standards.

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The October 1982 NEWSLETTER of the
American Musical Instrument Society has
as its lead article a description of the
recently opened Trumpet Museum near
Pottstown, PA just west of Philadelphia.
Based on the collection of Franz Striet-
weiser, the Museum contains some 350
instruments and rare copies of music.
Many of the items were manufactured by
19th-century American brass instrument
makers. Those wishing to visit the
museum should call the Strietwieser
family 215-327-1351.

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Would you like to see a cumulative
listing of books in or out of print
authored by members of the Sonneck
Society in a future issue of this NEWS-
LETTER? Please respond and send along
a list of your own publications if you
consider this an idea worth doing.

Editor

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In a recent article "Pac-Man Over-
ture in G-Whiz" (WASHINGTON POST, 7 Jan
1983, D1) writer Joseph McLellan sur-
veyed the music of the video game arcades
and found them to be "a dissonant chorus
of Space Invaders, Pac-Man, Berzerk and
Tron: theme music, action music, the
music of victory or defeat." McLellan
concluded that music is now an important
element of the video game industry--just
as important as a movie soundtrack. He
predicted: "If it is discussed in music
histories of the future, it will probably
be described as the final breakthrough in
popularization of electronic music--which
was, until quite recently, considered by only
a small, hardy band of wild-eyed enthu-
siasts." Perhaps we will be soon treated
to a lively discussion of this music at one of
our annual meetings.

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THE LAWRENCE CONFERENCE PAPERS

This issue concludes papers from our
annual meeting last spring. Dena Epstein's
paper was given at a joint session of
Sonneck and the Midwest American Studies
Association and is printed here in its
entirety. The other papers are presented
here in abbreviated or abstract form.
This broad conception of the aims of musicology is still far from being realized, as the very existence of the Sonneck Society attests. While interest in American music is widespread, both here and abroad, active research seems to proceed by fits and starts. Perhaps part of the problem lies in the inappropriateness of traditional musicological method for much of the work to be done.

Some types of American music are susceptible to these traditional approaches—music that is written and intended for performance in traditional ways. But folk music or music derived even from non-European traditions do not lend themselves as well to these methods. The notational system developed for European music makes no provision for transcribing certain characteristic elements of Afro-American music, for example, such as variations in pitch from the diatonic scale, rhythmic complexities, or tone quality. Usually when such music is transcribed, these essential elements are omitted, and the resulting transcription looks like European music. The assumptions that transcriptions were the equivalent of the music as it was performed led to distorted and invalid conclusions. In studying Afro-American music, a scholar must be sensitive to the musical elements lacking in the transcriptions and must supplement them with recordings or other versions that preserve or exemplify the performance style.

Another problem for musicologists approaching studies in American music is their lack of familiarity with the sources needed. They are not part of traditional music bibliography. Monuments of music, scholarly music journals, and the literature of Western art music are not always relevant. Courses in music bibliography usually give little attention to multi- or interdisciplinary scholarship. Alexander Kern's statement on literature could apply equally as well to music:

"Mistaken... is the claim sometimes made... that literature is substantially independent and follows its own laws. Literature is not autonomous from the past. It is written by members of society, authors who undergo the standard types of group influence: family, school... region, country, religion... progression.

Happily the traditional tools of music bibliography are sometimes helpful. Pazdirek's monumental listing of music in print about 1904 included the issues of American publishers along with the rest. An edition of the works of William Billings edited in the best traditions of German scholarship is being prepared by the American Musicological Society."

But many of the tools scholars depend on simply do not yet exist for American music. Bibliographical control is available only to 1825. Since music is usually published as separate sheets, the total of published items is enormous. Donald Krummel has estimated that 182,000 items were published by 1870, and 1,652,000 before 1951. This sheer volume has
discouraged precise bibliographical surveys
or studies of individual publishers.
Lacking such sources, scholars must resort
to whatever sources of information can be
found: newspapers, diaries, state his-
torical journals, publishers' catalogs, city
directories, and the music itself. Such
research materials are closer to those used
in American Studies than in traditional
musicology. The location of fugitive raw
material can be a problem in itself.
In certain areas of American Studies
music can be an essential element. Take,
for example, utopian communities in the
United States. Arthur F. Bertrand has esti-
Figure 1 - American Musicological Society Committee on Curriculum and Accreditation, "Guide-lines for the Doctor of Philosophy Degree in Musicology," December, 1969.


6. Oscar Sonneck, A BIBLIOGRAPHY OF EARLY SECULAR AMERICAN MUSIC, 18TH CENTURY, Rev.
Nolle, SECULAR MUSIC IN AMERICA, 1801-1825; A BIBLIOGRAPHY. New York: The New York
Public Library, 1964.


11. Oscar Sonneck, A BIBLIOGRAPHY OF EARLY SECULAR AMERICAN MUSIC, 18TH CENTURY, Rev.
Nolle, SECULAR MUSIC IN AMERICA, 1801-1825; A BIBLIOGRAPHY. New York: The New York
Public Library, 1964.


MUSIC IN KANSAS, 1820 BEFORE THE CIVIL WAR
Theodore Altmaß
Park College, Parkville, MO

It is disconcerting to discover that most of our standard surveys of music in America come to a screeching halt when they reach the Mississippi River. One widely used text maintains that "frontier settlements had virtually no contact with the developing cultivated tradition of the eastern urban centers," and further minimizes in a somewhat disparaging fashion the musical significance of European immigrants who "diluted the traditional mainstream of Anglo-American culture." Music in Kansas City, quite the contrary, was developed by a wide variety of participants, and during a period astonishingly close to the date of initial settlement.

Lewis and Clark recorded the site of Kansas City, Missouri, in 1804. Frenchmen from St. Louis established a trade center there in 1821, with incorporation as "City of Kansas" in 1853. A piano was brought to nearby Fort Osage in the 1820s, and violinists Joseph and Peter Rivard played for the traders' dances. Artist George Caleb Bingham portrayed fiddle and skillet music on the Missouri River as a folk curiosity in 1846. The Kansas City settlement itself (pop. ca. 800) received a piano by 1850, and a half dozen by 1855. By mid-decade the town was on the itinerary of such groups as the Alleghenians and Christie's Minstrels.

Organized musical activity among the residents began in 1858 when the German element founded the Kansas City Männerchor, which regularly performed European repertoire on the bluffs overlooking the Missouri. That same year Daniel W. Banta came from New York state and formed the seven-member Kansas City Brass Band, which included several men also involved with the Orpheus. Long's Hall, on the corner of Main and 5th Streets, was the site of rehearsals and many performances for both these organizations. No uncultured man, Banta named his son Verdi for the composer he honored most.

Kansas City had well over a half dozen music teachers by 1861. The Young Ladies' Seminary engaged Eliza Thomas Bingham, wife of the artist, to teach piano and melodeon. Sarah A. Finch organized a guitar class, while singer and violinist C. M. Root taught music and conducted the Presbyterian Church choir. Mr. Levy instructed piano students using the progressive Méthode by Henri Bertini.

Kansas City's musicians, amateur and professional, had the opportunity of dealing by mail or river trade with large music stores in St. Louis, but young guitarist and singer Callie Coleman frequented the Kansas City establishment of Balis & Hicks so regularly that she married co-owner John Balis. Their store dealt in music and instruments, and seems to have had a direct supply line from two publishers in New York. Vocal music in French, German, Italian, and English passed over their counter before the Civil War. Kansas City's oldest and largest music store, however, was Robert T. Wilson's Piano Forte and Music Room, located near Long's Hall as a testament by early 1859. He sold all manner of instruments, including pianos, melodeons, guitars and violins; accessories; and a large supply of sheet music. He even employed Catherine G. Brown to teach in his studio.

Music as a whole was thriving in Kansas City (pop. over 4,000 in 1860). If, heaven forbid, it had died before the Civil War, its grave would have been well marked--R. T. Wilson also operated a marble yard which sold tombstones!

CARL BUSCH: TEACHER, CONDUCTOR, AND COMPOSER
Donald R. Lowe
University of Georgia

Carl Reinholdt Busch was born March 1862, in Bjerre, Denmark, and educated in Copenhagen at the Royal Conservatory of Music, principally under the tutelage of J. F. E. Hartmann and Niels Gade. Following additional studies at the Brussels Conservatory and in Paris with Benjamin Goddard, Busch immigrated to the United States in 1887 where he resided in Kansas City until his death, December 19, 1943. During his fifty-six years residency, he maintained an active career as a teacher, conductor, and composer, and was recognized both nationally and internationally for his work. The purpose of this study was to write a descriptive account of these career activities and accomplishments as documented in several primary sources, the majority of which are located in the Royal Library, Copenhagen, and the University of Missouri-Kansas City Library.

From 1887 until 1924, Busch's teaching role was that of a private instructor of violin, viola, and theoretical subjects; additionally, during the 1900's, he organized student ensembles and orchestras.
thus providing musical experiences not readily available in the public schools. One of Busch’s students during this period was Robert Russell Bennett. Between 1924 and 1938 Busch taught theoretical subjects at several universities, namely The Chicago Musical College, Brigham Young University, Notre Dame University, Kansas City-Horner Conservatory, and the University of Kansas City. Among his composition students at these schools were William Dawson, Leith Stevens, and Leroy Robertson.

As a conductor, Busch was quite active from 1887 to 1918, when he directed several Kansas City choral and orchestral organizations and appeared as guest conductor throughout the United States and Europe. From 1918 to 1935, his conducting activities were limited to guest conducting appearances, many of which were with student organizations from the public schools and the National Music Camp at Interlochen.

Busch's work as a composer may be divided into three periods distinguished not so much by stylistic differences as by the types of compositions written within each period. His greatest distinction was gained for his compositions based on American subjects, particularly those relating to the American Indian, and for several award-winning compositions written between 1900 and 1920. Busch’s ability as a composer was recognized through the performance of his compositions by such leading musical organizations as the Theodore Thomas Orchestra, the Anton Seidl Orchestra, the Chicago Symphony, the Minneapolis Symphony, and the Leipzig Philharmonic.

Historically, Busch’s influence is most evident in Kansas City. The Kansas City Philharmonic Orchestra, which represents the culmination of Busch's work as an organizer and conductor of Kansas City orchestras, is but one example of his lasting imprint on the city. His presence on the faculties of several leading universities, his frequent appearances as guest conductor of major orchestras, and the many performances of his compositions throughout the United States and Europe, allowed his influence to extend beyond Kansas City.

**CIRCUS MUSIC**

Thomas M. Parkinson
University of Illinois

The circus is filled with music. Certainly the band is an integral part, and there are many other ways in which music adds to the circus show. In particular, the spine-tingling element comes as much from the band, its fanfares, and drum rolls, as from the thrilling acts themselves. Obviously the band adds much to the effect of the acts.

There are fifes and drums and fiddles with the very first circuses of the 1700s but the Kent bugle, or keyed bugle, changed all that about 1815. Ned Kendall, famous for his keyed bugle, led brass bands with the Purdy & Welsh Circus in 1837, then Nixon & Kemp, Spalding & Rogers and the John Robinson Circus. By the 1880s, William Merrick, Carl Clair and William Weldon were prominent directors of bands on big shows. They developed styles of playing but used music from elsewhere, by about 1900 the great composers of circus music appeared. Principal among these was Karl King. Others included J. R. Richards, Fred Jewall, Walter P. English, H. A. Vandemark, all of whom were circus bandleaders as well; and Russell Alexander, Charles Duble and Henry Fillmore, all of whom were circus band members as well as composers.

They were thinking of circus uses when they composed the music. Some pieces were for Grand Entries and Spectacles, some for specified kinds of acts. "The Royal Decree" often is played for elephant acts, "The Big Cage" for wild animal acts, "Memphis the Majestic" for liberty horses, "Walking Frog" for clown acts and "Crimson Petal Waltz" for flying trapeze. Many compositions included the names of circuses: "Pluto's Grand Pageant", "Gollmar's Grand Entry", "Gentry's Triumph", "Robinson's Grand Entry", and the famous "Barnum & Bailey's Favorite".

A high mark came in 1897 when Ringling Bros. Circus featured the band of Alessandro Liberati not for accomplishment of the regular circus but for a classical band concert on its own. At least from that point onward it was traditional for circus bands to gather in the center ring and play a concert of largely classical music as the audience was arriving for the circus performance. This was continued by the Ringling show until about 1941.

During the circus performance the band adapts music to the pace and featured portions of each act. They learn the performers' routines and tailor the music to fit. For a dancing horse that means the band keeps time to the animal, not vice versa.

Circus bands might vary from five to 50 pieces, but more typically they were 12 to 24. Circus band instrumentation might typically include a solo cornet plus first, second and third B-flat cornets. The music was written so that they spell each other off, recognizing the tremendous demands made of cornetists in particular and musicians in general by circus music. Instrumentation might also include clarinets, alto horns, sousaphone or tuba, a baritone, saxophone, piccolo, snare drums and bass drums. Saxophones date back to 1895 on circuses, baritone players are important but hard to find.

In a circus the bass drum and snare drum must be played by separate people. Most famous of all circus bandleaders is Merle Evans, who came to the Ringling Circus in 1919 after being with other shows, and continued until the late 1960s. Evans "leads with his left" while playing his cornet with his right hand. His back is to his band so he can see the acts he accompanies. Most circus bandleaders play the cornet but there have been several exceptions. In 1942 a strike forced the Ringling Circus to substitute records, a situation other shows also have used, but only as a last resort. Since the 1942 season has an air calliope been used with the Ringling band.
In the days of one-ring shows there were singing clowns who presented the popular music of the day. Song pluggers induced clowns to take their compositions. Singers were printed and clowns sold them at circus performances. Any favorite from the 1860s or 1870s can be found in clown singers.

While there were no strings in bands of circuses proper, circus musicians might double in strings to play the aftershow, or concert, when an orchestra accompanied the vaudeville style of performance.

There were novelty musical features in the sideshow. For the Egyptian dancers there was a flagolet. Sideshow shows often included a family of bagpipers and sometimes there were Swiss bellringers. The sideshow band was made up of black musicians who presented a minstrel feature with Dixieland music. The principal sideshow bandleaders were Arthur Wright and P. G. Lowery. In addition to their inside minstrel presentation, sideshow bands appeared outside as part of the bally to attract a crowd.

For street parade purposes, the main band was split into at least two parts, each riding a different band wagon. There also would be a clown band, the sideshow band, the pipers and maybe a band made up of circus women, children, ushers and others.

The technique for playing aboard a bandwagon was quite different from anything else the musicians did. Generally they played once in each block of the downtown streets. They played fast excerpts from each composition, no introduction and no repeats, no second endings, probably just the trio. Here they were playing not for a march or a performer but to rouse the crowd which watched the parade. They might play any composition but always at the tempo of a galop.

Bringing up the rear of the parade was the steam calliope. It was not chromatic and therefore was never played with other instruments. Steam calliope players prided themselves on playing such compositions as the "Poet and Peasant Overture" with as few as 32 keys and whistles. To sound a note they had to press the key hard enough to overcome the steam pressure in the manifold.

Even today the distinctive compositions of the great circus composers survive in the work of school bands. Hardly a high school gymnascum concert passes but what some number is credited to Russell Alexander or Karl King. The school pep bands play in a fashion reminiscent of bandwagon bands. And such number as "Barnum & Bailey's Favorite" and "The Billboard March" still reign as signatures of show business. -

JAZZ: WHAT HAPPENED IN KANSAS CITY

Martin Williams
Smithsonian Institution

The paper offers an interpretation of the history of Kansas City jazz, drawing chiefly on the historical essay of Frank Driggs (in the Hentoff-McCarthy Jazz) and the musical study of Gunther Schuller (in Early Jazz). K. C.'s music had a major effect in the mid-1930's, after the arrival of the Count Basie orchestra and its innovative tenor saxophonist, Lester Young. And again in the 1940's through the influence of alto saxophonist Charlie Parker. But the city had been a center of musical activity from the early 1920's, with the Bennie Moten orchestra setting its standards. When the Eightman remnants of that disbanded ensemble in the Reno Club in 1935-6, he brought (in the absence of any written music) the fabled Kansas City jam session directly before the public, and he retained that informality when he expanded the group to 15 players. It was on Basie's innovation that Parker's were built. Illustrated by recordings by these and other area musicians.

THE PIANO STYLE OF COUNT BASIE

Mark Tucker
University of Michigan

The Count Basie Orchestra is the most celebrated and longest-lived jazz ensemble to emerge from Kansas City. Since it was formed in 1935 from the remnants of Bennie Moten's orchestra, the Basie band has been acclaimed for its great rhythmic drive, unity of ensemble, and unfailing swing. A main factor in the band's success from its earliest days has been the piano playing of the group's leader, William "Count" Basie. Basie's playing not only helped create a distinctive sound for his orchestra, but also represented an important step in the development of the pianist's role within a large jazz ensemble.

Before Basie's innovative work in the 1930's, most pianists led a dual life within the jazz orchestra, alternating between their two main roles as accompanist and soloist. Basie was experienced in both roles by the time he arrived in Kansas City in 1927, having accompanied singers and dancers on vaudeville circuits and mastered the essentials of the eastern stride style while growing up in and around New York City. In his 1929 recordings with Bennie Moten's band, Basie shows himself an adept, if rhythmically bland accompanist, and a soloist heavily influenced by Earl Hines and the Harlem stride pianists.

But by 1932 Basie's exposure to Southwest territory musicians had modified his earlier eastern style to produce a new and highly effective way of playing with a jazz ensemble. In his recordings with Moten from this year, Basie began to treat the piano more as an independent section of the orchestra, playing horn-like riff figures, using the high end of the keyboard to cut through the band's texture more easily, inspiring soloists by his unexpected rhythmic punctuation, and yet immediately blending in with the rhythm section whenever the reeds and brass dropped out.

With his own orchestra in the late 1930s, Basie's playing shows further development of the techniques he was beginning to work out under Moten. His greater economy of notes and use of silence reflect both his adaptations to the methatosax style of Southwest bands and his adoption of a Kansas City aesthetic that placed a higher value on expressive rather than virtuosic playing. His experiments with piano sonority—particularly in varying the
weight and articulation of single notes and chords--increased the piano's expressive capabilities within the band. At the same time, Basie elevated the role of the rhythm section by highlighting his interplay with the reeds and brass sections--a technique that often provided dramatic, textural, and structural contrast in the band's arrangements, as in "Lady Be Good" (1939).

The style Count Basie developed in Kansas City in the 1930s proved a durable one. Its basic principles have served him well for more than fifty years as soloist, accompanist, conductor, and prime mover of one of America's great orchestras.

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MUSICAL CULTURE OF THE ASIAN INDIANS
IN CHICAGO
Allison Arnold
University of Illinois, Urbana

The Asian Indian Community in Chicago is a predominantly first generation immigrant group with an estimated population of 30,000 and consisting largely of upper middle class professionals. This community is notably heterogeneous, with numerous cultural, linguistic and religious subgroups and a wide dispersion throughout the city and suburbs. Due to a substantial lack of ethnographic information and statistical data, the present study is based almost entirely upon my own field research carried out in the summer and fall of 1979.

Both musicians and community members categorize Indian music in Chicago into three broad areas: light, popular and folk (as one category); classical; and religious. These groups reflect distinctions not only of musical type but also of performance context and/or specific social occasion. The first grouping constitutes a large proportion of the Indian music performed in Chicago: mostly Indian film music and light classical styles such as the Urdu ghazal. The classical Indian music traditions have at least played a part in the community, with few practitioners, even fewer teachers and little interest in public or private performances. The third category, religious and devotional music, encompasses musical expression of all religions followed by Indians, performed both in religious and social contexts.

Maintenance of native traditions is fundamental to all three music categories, and yet changes and adaptations to the new cultural and musical environment are taking place, particularly in religious contexts.

The untraditional use of commercially recorded songs at a Vedanta temple and the reliance upon untrained Muslim community members for the call-to-prayer and Koran chanting at the central mosque provide notable examples.

One specific and important area of Indian musical culture in Chicago is Indian music on record and cassette tape. Indians in Chicago, as in the home country, use musical recordings in virtually all spheres of life from home and social environments to religious and business contexts. Recorded music functions in a variety of ways: substitution for live performance, provision of background sound, entertainment, musical transmission. It reaches its widest

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PRELIMINARY REMARKS ON THE AMERICANIZATION OF HMONG POPULAR MUSIC
Clifford Sloane
Hmong Musician Co-op, Minneapolis

While musical acculturation is a nearly ubiquitous phenomenon, it rarely happens at as rapid a pace as is currently happening within the population of Hmong refugees to the United States. This article summarizes the principal points in the paper delivered April 4, 1982, at the joint meeting of the Sonneck Society and Midwest Chapter, American Musicalological Society in Lawrence, Kansas.

I. Who are the Hmong? The Hmong are an ethnic group from the mountainous area of northern Laos, distinct from the ethnic majority of the country, the Lao. Before the Civil War of the mid-1960's, they lived exclusively on mountain tops. By the late 1960's, over half of them had been displaced from the rural areas to urban settlements. A substantial number of Hmong villages (roughly 2/3) fought on the American side in the Indochinese War; after the American side lost, these people felt compelled to leave. There are now 80,000 Hmong in the United States, and 10,000 of them in the Twin Cities area.

II. Popular Music in Laos The Asian popular music industry had long been centered in and influenced by Hong Kong. After World War II, regional styles developed, especially in Bangkok, Vientiane and other Southeast Asian urban centers. Although the Hmong were very rural, transistor radios brought Lao urban culture to the remote villages.

III. Current Hmong Typology of Popular Song Types Three song style types have been described; all Hmong songs, it is said by some, can be seen as one or another style. LAO style is so defined because such songs utilize rhythms characteristic of the Lao national dance lam sing and saravane, CHINESE style uses moderate, duple meter tempal and "sounds Chinese", AMERICAN style is too fast to be either of the other two. There is a strong predilection for the anhemitic pentatonic scale (Do Re Mi So La), but this scale is not perceived as being the only scale to use. Melodies simply "sound better" in the pentatonic, while the styles are defined exclusively by rhythm (i.e., function).
IV. Changes There are now about five Hmong rock groups in the Twin Cities, each exhibiting different aspects of change. Some of these changes are listed.

1. Accelerating tempo. Songwriters are seeking to imitate the energy of American songs by making their songs faster.
2. Country and Western. One group definitely patterns its sound after the music of Johnny Cash and Dolly Parton.
3. Americanisms. After songs, the singers say "Thank you" in English, or shout out "All Right!", or "I love you, baby!". Yet, they never write songs in English.
4. Hmong retentions. In Laos, it was de rigueur to sing primarily Lao songs. Now, most of the songs are in Hmong.
5. Mimicry. American proficiency is such a model that a band demonstrates its skill by performing precise imitations of American hits. The closer to the original, the better the mimicry.
6. Attitudes of the older generation. In sharp contrast to Americans, Hmong elders attach no stigma to rock music.
7. Women. In stark contrast to traditional roles, young Hmong women are singing in public.

The paper presentation includes elaborations on these issues and twelve musical examples, recorded by the author at Hmong dances. For further information, write to: Clifford Sloane, Hmong Musicians Co-op, 2817 Harriet Ave. S., Minneapolis, MN 55408.

THE BEN GRAY LUMPKIN COLLECTION OF COLORADO FOLKSONGS
William Kearns
University of Colorado, Boulder

The bulk of this collection is housed in the Music Library at the University of Colorado, Boulder and consists of nearly 700 English-language songs in approximately 1,600 variants. Additional songs in foreign languages (German, Italian, Welsh, Russian, and Swedish), some instrumental music, and since the English-language title catalog was made in 1976 bring the collection to nearly 2,000 items.

Professor Ben Lumpkin and his students assembled much of this collection from 1947, the year he began teaching folksong classes for the English Department at the University of Colorado, until his retirement in 1970. The material was collected from nearly 200 informants. Since that time, additions to the collection have been made by Professor William Kearns and his American music classes.

The collection consists of approximately 150 tapes and informant files containing letters, manuscripts, memorabilia, and transcriptions of songs. Most of the recordings were made by Dr. Lumpkin himself and are of good quality. Their documentation is reasonably complete. Those recordings made by his students and other collectors are of varying quality and documentation.

At the time of Professor Lumpkin's retirement, less than half of his collection had been catalogued, and a considerable portion of the collection was compiled after his reports in the COLORADO FOLKSONG BULLETIN during the early 1960s. During the 1970s, William Kearns of the College of Music at the University of Colorado and his student, Gene Culwell, completed the cataloging of English-language songs in the collection through 1976 and resumed the transcription of songs, an activity that stopped when the COLORADO FOLKSONG BULLETIN ceased publication.

A distinctive feature of the collection is its relatively late compilation (following World War II) compared to other regional collections, most of which were assembled around the time of and following World War I. Although the birthdates are known for only 30 of 192 informants, over half of these 30 were born between 1879 and 1899. Among the fifty informants who made the largest contributions to the collection, only 10 were reared in Colorado. Twelve came from the south and southwest regions; sixteen, from the Great Plains eastward through Iowa and Missouri; eight, from the region northeast of the Mississippi River; and four, from other places.

Secondly a large number of songs (approximately 175) come from popular music at the turn of the century. In his inclusiveness, Professor Lumpkin recorded all music then in oral circulation. Variants of these songs range from fairly literal renditions of the original songs to radical changes as a result of the oral process.

The presentation included examples drawn from the collection which illustrate remnants of Child and other earlier ballads found in Colorado, "original" Colorado folk songs, parodies of well-known folk songs, Colorado parodies of well-known folk songs, turn-of-the-century dance tunes, minstrel and vaudeville survivals in Colorado, and Country and Western music.

ABSTRACTS OF PAPERS
AMERICAN MUSIC
ANNARBOR AMS MEETING
NOV. 1982

THE STRING QUARTETS OF WILLIAM HENRY FRY
John M. Graziano
City College, CUNY

Though William Henry Fry (1813-64) is known as a critic and as a composer of several operas and symphonic tone poems, little attention has been paid to his unpublished string quartets. The holograph of his extant quartets includes two complete four-movement works and several others in various states of completion. Fry's music exhibits an original technique which draws on both Italianate and Germanic traits; these are combined in a manner that clearly allows Fry's music to stand apart from the works of his American contemporaries. This paper discusses the string quartets in the context of Fry's compositional practices, compares those practices with European models, and explores the role and place of chamber music in mid-nineteenth century American culture. Musical examples are drawn from the first modern performances of the two complete quartets.
PAINE'S VIOLIN SONATA, REVISED:
AN INDICATION OF STYLISTIC GROWTH
John C. Schmidt
Southwest Texas State University

The works of John Knowles Paine, until recent years dismissed as being merely of
"historical interest," have only enjoyed a number of excellent performances and
recordings, demonstrating the attractiveness and musical value of this long
neglected repertoire. Paine, of course, was very much a conservative and was dismissed
in earlier decades as academic and hopelessly old-fashioned. His style, however,
was far from static; rather, one may note a steady, fertile growth throughout his
career. His works may be grouped according to three main periods: student works,
mainly derivative, including the organ works and the string quartet; "classical,
early mature works (to the late 1870s),
still patterned after European models, but
possessing more of an individual, distinctive style, including the Mass in D, ST.
PETER, and the First Symphony; "chromatic/
progressive, late mature works, more adventurous in his way,
including the "Spring" Symphony, OEDIPUS
TYRANNUS, the opera AZARA, and THE BIRDS.

A convenient comparison between the
latter two periods is afforded by two extant
versions of the unpublished Violin Sonata
in B Minor, Op. 24. The work was first
completed in 1875, about the time of the
First Symphony, and was Paine's only work
in this medium, although other chamber
compositions followed. The sonata received
its premiere in 1876 in a concert by Ernst
Perabo and J. C. Mullaly, and there were
other performances through 1887. Following
his retirement from Harvard in September,
1905, Paine planned to devote his entire
time to composition. His first post-
retirement project—and the only one to be
completed—was the extensive revision of
the Violin Sonata. It was performed by
Heinrich and Willy Hass on March 22,
1906, just over a month before the com-
poser's death. The revised sonata shows
much in common with other late works, such
as AZARA, THE BIRDS, and HYMN OF THE WEST.

Many of the changes in the later version
are simply modifications or improvements in
textures and sonorities, but a significant
number show a broader concept of key rela-
tionships, a substantially increased har-
monic vocabulary, and a greater control of
formal elements. By examining the portions
that Paine saw fit to rewrite, we can dis-
cover the areas of stylistic growth and
change during this portion of his career as
well as gestures in the earlier version that
later seemed to the composer outdated, less
effective, or no longer representative of his ideals. This paper examines these
points in detail and places each version in
the context of contiguous works.

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GEORGE F. ROOT AND THE HAYMAKERS (1857):
AN AMERICAN OPERA
Dennis R. Martin
Minnesota Bible College

George F. Root, best known as a writer
of Civil War songs, hymns, and educational
pieces, would seem an unlikely candidate
for fame as a composer of American musical
theater. Root, however, was largely respon-
sible for creating and popularizing the
dramatic cantata, a form that combined
elements of gentle American balladry with
the glee, oratorio, and church music tra-
ditions made popular by Lowell Mason and
his followers—followers among whom Root
himself could be numbered. Works in the
resulting operatic genre included solos,
small ensembles, and choruses, with per-
haps some speaking parts. They were
written on a variety of subjects and often
were meant to be staged, complete with
costumes, action, and scenery. Root wrote
over thirty such compositions, many of them
for Britain, where they were quite popular.

One of the finer examples of the genre
is Root's THE HAYMAKERS (1857), an all-sung
"operatic cantata" in two acts, written at
the suggestion of the Mason clan. The
work was highly acclaimed, not only in
Root's home territory of Boston and Chi-
cago, but by such unlikely sources as
Dwight's Journal (often hostile to Mason
and his followers). The acclamation was
just, for the sophisticated music of THE
HAYMAKERS demonstrates Root to have been
a gifted and thoughtful composer, with
good musical and dramatic sense accompanied
by an experienced understanding of both
his audience and performers. The frequent
and varied choruses add much to the charm
of the opera, and the solo numbers range
from ballad-like pieces and serious art
songs to an amusing patter song about wasps
that anticipates the style of Gilbert and
Sullivan. Tone painting is frequent, both in
the accompaniment and voice parts, and
another favorite technique involves the
depicting of two different dramatic actions
or situations that occur at the same time
by combining simultaneously music from two
numbers sung earlier. There is even some
evidence of large-scale tonalization,
though the practice is not applied
consistently. THE HAYMAKERS remained
popular throughout the second half of the
nineteenth century, and a revival should be
both interesting and enjoyable. A modern
edition of the opera, prepared for this
author, is soon to be available (in two
volumes) in A-R Editions' American Music
series.

[See Nym Cooke's response to this paper in
Letters to the Editor.]

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JOHN PROSPERI AND FRIENDS:
A STUDY OF PROFESSIONAL MUSICIANS
IN WASHINGTON, D.C., 1877-1900
Katherine K. Preston
City University of New York

In August of 1875 a young musician
living in Annapolis, Maryland, left his
position with the Naval Academy band and
moved to the nation's capital with his
wife and children. Although all of his
musical training and experience up to that
time had been as a military musician,
John Francis Prosperi would never again
work as a member of a military band.
Instead, at the age of thirty-five, he
commenced a long and fairly prosperous

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career as a civilian musician in his hometown, Washington, D. C. From 1877 through 1900 Prosperi kept in a ledger meticulous accounts of what he termed his "music business," recording whom, with whom, for how much, and on what occasions he performed. This ledger, now in the collection of the Division of Musical Instruments at the Smithsonian Institution, was the nucleus of this study.

Using the information it contains as a starting point, and also relying extensively on such sources as contemporary newspapers and periodicals, census and military records, and the collections of various archives and historical societies, it was possible to reconstruct, with surprising clarity, the professional lives of journeymen performing musicians in Washington during the final two decades of the nineteenth century. This paper examines the variety and numbers of performing jobs available to musicians, the role played by the Marriage and Apprenticeship program, the comparative economic standing of musicians in the community, and the repertoire performed at events ranging in diversity from theatrical performances and steamboat excursions to academic commencements, dedication ceremonies and parades, and bicycle races. In addition, and equally important, the study also reveals the vital role played by performing musicians in the myriad leisure activities of late nineteenth-century urban Americans.

The fragments can all be traced to the first and second ragtime pieces, and the fragment containing the point where Ives linked the first to the second is extant. After transcriptions of the pertinent sketches from the Ives collection have been studied, the means of completing the skit were suggested.

LOUIS ARMSTRONG AND KING OLIVER, 1923-1926
Mark Tucker
University of Michigan, Ann Arbor

In the early 1920s Louis Armstrong was an accomplished young cornetist, playing regularly with groups in New Orleans and on the Mississippi River showboat circuit. By the end of the decade, Armstrong’s recordings and his performances in Chicago and New York had established him as one of America's pre-eminent jazz musicians. Armstrong's ascendancy often seems a solo flight, a triumph of one man's innate talent and superior musicianship. But like all great innovators, Armstrong drew deeply from the sources around him: the musical vocabulary of New Orleans and Chicago jazz groups, and especially the personal styles of trumpeters playing in these ensembles. Of the musicians who shaped Armstrong's development during the 1920s, the cornetist Joe "King" Oliver is the most important.

In New Orleans Armstrong listened regularly to Oliver's band and took trumpet lessons from the older man. Later Armstrong joined Oliver's Creole Jazz Band in Chicago and played second cornet with the group from 1922 to 1924. Oliver's influence on Armstrong can be heard in recordings the latter made with the Creole Jazz Band (1923), with Fletcher Henderson's Orchestra (1924-25), and with various blues singers in New York, including Ma Rainey, Clara Smith, Maggie Jones, and Eva Taylor (1925-26). This influence is most apparent in Armstrong's use of cornet techniques, in certain characteristic melodic phrases and articulations he used, and in his approach to the blues, both as soloist and accompanist.

MUSICAL AMERICANISM REVISITED:
THE SOCIETY OF NATIVE AMERICAN COMPOSERS, 1939-1959
Catherine P. Smith
University of Nevada, Reno

Patriotism as an aesthetic principle for American music has often provoked controversy. The short but colorful history of the Society of Native American Composers (SNAC) with its mix of conflicting musical ideals, regional prejudices, assertive personalities, and political attitudes, illustrates this axiom well.

SNAC was centered in Los Angeles, but its membership was nationwide. Ives was Honorary National President; Hanson, Cadman, and some seventy others were members. In all, SNAC secured performances of well over a hundred works by 67 composers, a third of them non-members, at some 35 concerts. This included sixteen weekly
concerts in 1940-41 by the WPA-sponsored Southern California Symphony, all of whose programs in that season carried the rubric: "The Society of Native American Composers."

"Native American" here meant that U. S. birth was a criterion for membership in the society. Ives, who first wrote an inspirational piece for SNAC's newsletter, later attempted to resign his office, quoting charges that SNAC was fascist and anti-Semitic. Adolph Weiss and other West Coast members denied these charges and wrote of their desire "to balance the international orientation of our musical establishment, from our symphony orchestras to the League of Composers."

It is no accident that so aggressively nationalistic a society appeared just at the moment when the growing community of enigmatical composers had turned Los Angeles into a world music center. This study of SNAC deals directly with the problematic career of nationalism in American music, and attempts to come to grips with the issues raised.

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ONCE: COMMUNITY-BASED AVANT-GARDE ARTS ACTIVITY IN ANN ARBOR IN THE 1960s

Richard James
Bowling Green State University

In the late 1950s a group of Ann Arbor based composers, artists, architects and writers began a series of collaborative ventures. During their ten year association, they were responsible for six "ONCE Festivals," a Cooperative Studio for Electronic Music, a touring New Music for Piano Series, the Ann Arbor 16mm Film Festival, broadcasts of Festival concerts as far away as London, a multi-media Space Theater, a Performance Arts Research Laboratory Conference, and a collaborative performance arts ensemble known as the ONCE Group. ONCE composers Ashley, Ashby Kenyon, Momma, George Cacioppo, Roger Reynolds and Donald Scavaria among the future leaders of "experimental music."-made highly original contributions in electronic music, multi-media art and film music. In addition to performing their own works, they presented Lucas Foss, Luciano Berio, Cathy Berberian, Monte Young and the Judson Dance Theater.

The importance of the ONCE Group, however, exceeds the sum of these specific artistic achievements. They pioneered a significant alternative to the largely unsatisfactory relationship between modern composers and their audience. The ONCE composers felt that both university teaching positions and foundation support isolated the composer from the public and discouraged experimentation, while pursuit of a public audience usually lead to competing in the highly commercialized New York modern music scene, or to Europe. Their solution was to seek community support for establishing a local creative environment within which composers might experiment, develop, and communicate both with each other and with a broad, dependable audience. The success of this idea eventually inspired similar experiments in Tucson, Seattle, Toronto and elsewhere.

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Based on archival and oral history research, the author will outline the ONCE members' contributions to avant-garde arts activity in the 1960s and present an assessment of their environment in decentralized support of the arts.

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COPLAND, SESSIONS, AND MODERN MUSIC: THE RISE OF THE COMPOSER-CRITIC IN AMERICA

Michael Markowski
University of California, Santa Barbara

Reacting in 1935 to the dominance of European writers in the newly-established American periodical MODERN MUSIC, Aaron Copland argued that the journal should not continue to be "a local Revue Musicale": new music could be discussed just as well if not better from an American vantage point. Copland was confident and evidently convincing, because his subsequent writings, augmented by those of Roger Sessions, initiated in that journal a flowering of composers who developed strong identities as music critics. The development was vital for the future of American music.

An analysis of the Copland/Sessions contribution to MODERN MUSIC reveals its seminal importance to the rise of the composer-critic in America. Differing in background, training and emphasis in composition, Copland and Sessions presented a balanced view of the contemporary scene: for every specialized analysis by the former there appeared a philosophical discussion by the latter. Thus complementing each other, their influences resonated throughout the American as well as the international music community. An examination of their critical approach and aesthetic principles shows the fundamental importance to music criticism of the Copland/Sessions writings in MODERN MUSIC.

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EVOLVING TASTES IN HYMN TUNES OF THE METHODIST EPISCOPAL CHURCH IN THE NINETEENTH CENTURY

Terry L. Baldridge
Ph.D. in Music (Musicology)
University of Kansas, 1982

The Methodist Episcopal Church in the nineteenth century was one of the most active denominations in the publication of materials for its members. Beginning in 1808, several tunebooks were issued for members of the Methodist Episcopal Church. After mid-century, the design of the tunebooks was combined with that of the hymnals, and hymns with tunes were published. The hymnal with tunebook of 1878 was the last book of its kind issued by the denomination in the nineteenth century.

This study examines the various publications for evolving tastes. A very important influence of the first half of the nineteenth century was the "better-music" movement, which had great effect on the music of American churches of the period. Because of this, several reforms took place within the Methodist Episcopal Church. Denominational periodicals are examined for writings on music and musical publications.
Through study of both the writings and the music itself, definite trends are evident. One important facet in the study of evolving tastes is the classification of tunes into various categories. Classification of eighteenth-century tunes has been attempted in several works, but none has included the nineteenth century, a period during which many new developments in American church music were taking place.

In the study of the music itself, successive versions of tunes are examined for alterations in melody, harmony and part-writing, as well as rhythm and meter. Although changes are often slight, general trends are evident in the seventy-year period from 1808 to 1878. Alterations reflect the constant struggle of the Methodists and other denominations with the desires of their denominations.

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**SALSA ANYONE?**

William H. Tallmadge

Berea College

I have Charles Keil to thank for bringing my attention to the fact that I knew practically nothing about a basic branch of Afro-American music, namely salsa, the contemporary Latin dance music of North America. That was a year ago. Now, like the born-again Christian or the converted Quaker, I find myself resisting the impulse to buttonhole total strangers on the street in order to bring them the "good news" about this remarkable music.

Like others before me, I have discovered that, in spite of the millions of discs being sold, the millions of Americans listening to, and dancing to, the music in New York City, Miami, San Francisco, and in other cities across the country, the music remains almost totally invisible (inaudible) to non-Latinos. It is not taught in Latin American music courses; journals devoted to American music do not discuss it; it cannot be located in the Schwann catalog; your local record store doesn't stock it nor can they lose anyone that does; no discographies treat it; and no record auctions cater to it. The music, in fact, is precisely where jazz was in the 1930s before the Belgian and French writers Robert Coffin, Hugues Panassie, and Charles Delaunay began to collect and catalog the records and inspire others to do the same.

Marshall Stearns, always perceptive, pointed the way for subsequent writers to follow. He devoted two chapters to the music in his THE STORY OF JAZZ (1956). But as far as jazz writings are concerned, the subject remains precisely where he left it on page 256. Aside from a few lines or pages devoted to the subject of Afro-Cuban music (After all, this was a main thrust of Gillespie, Parker, and Kenton), salsa or Latin American music is not even indexed in most jazz writings. Why not? Good question. Ask the writers.

Can John Storm Roberts really be right? He comments:

Over the past century, Latin music has been the greatest outside influence on the popular culture of the United States, and by a very wide margin indeed.

Though all this is not only true but obvious, more information is available on the music of the Matto Grosso Indians than on this major element in American popular culture.

I looked through my 24 copies of POPULAR MUSIC AND SOCIETY and must report that I only found one article devoted to the subject, and that was an article on Reggae. Perhaps one ought to ask the editor of that journal how many more millions of Latino U. S. citizens must be present in this country before PM just includes them in our society and treats their (orally) popular music? Before pointing the finger of shame at PM, however, we should ask ourselves what has Sonneck Society done to bring to light American culture's Best kept secret? Nothing comes to mind at the moment.

I wish to propose some action, but before doing so, permit me to bring forward two other witnesses to establish the point that this music has been swept under the rug and kept there. R. F. Thompson has observed: "America's capacity to conceal its vital interests, to paraphrase a leading American sociologist, rivals the legendary inscrutability of the Chinese. One of the most important dance music of this century has, since at least 1965, flourished in virtual anonymity."

But for the writings of Marshall Stearns, one might have suggested that the author delete the phrase, "at least since 1965." Joseph Blum puts the matter even more bluntly:

"More specifically, when the music now called "salsa," or more generally "Latin," has been played, listened and danced to by millions and millions of people for over 50 years, in Latin America, Europe, all over the U. S. A., and now in Africa, why is no mention made of salsa music in 99% of Spanish and American ethnomusicology? Why are there articles on how the pre-Colombian Indians carved their instruments in 15th-century Puerto Rico, but no mention of Cortijo, Celia Cruz, Tito Puente and all the other musicians who are listened to everyday all over the hemisphere?"

Many reasons for the neglect of this music have been advanced by J. S. Roberts, Joe Blum R. F. Thompson, and others. They are not listed here because one reason supercedes them all: you can't get the music. I am speaking of discs that would enable one to expand an American music course, a jazz course, a black music course, or even (more commendable) -- to document a complete course in salsa. This is where every member of the Sonneck Society is needed (plus formal action taken on the part of the Society itself). Even if one has no time for the music, it not interested in it, or whatever; certainly all members would support the efforts of those who might be desirous of acquiring recorded materials which, presently, they cannot do. Such support can be accomplished by the writing of a letter.

The only way that the history and development of salsa can be documented on discs is for some organization such as the Division of Performing Arts of the Smithsonian Institution to make available a basic library of the music. Martin Williams (and Smithsonian) has done this for jazz--
which really didn't need it—and Bill Malone (and Smithsonian) has done the same for Country Music. John Storm Roberts has documented the music in his THE LATIN TINGE (1979), but only Smithsonian has the resources to gather together and play the recordings. Hopefully, the members of the Sonneck Society, by writing letters to Smithsonian, might persuade the organization to do for Latin music in North America what they have done for jazz and country music.

The aesthetic objectives of salsa musicians are more akin to the aesthetic objectives of African musicians than they are to the practitioners of jazz. If the editor recommends it, I will write a subsequent essay on salsa aesthetics to amplify the limited, annotated discography that follows. Having made that statement, I suggest that if the reader intends to purchase any of the discs listed here, that he or she also purchase two books to go along with the listening. John Miller Chernoff's AFRICAN RHYTHM AND AFRICAN SENSIBILITY (1979) is, oddly enough, and in my opinion, directly applicable to what salsa musicians are trying to do in the performance of their music. The other book, and so far the only book to treat the music from its inception to the present, is John Storm Roberts's THE LATIN TINGE. Both books can be ordered directly from Original Music, 123 Congress Street, Brooklyn, NY 11201. Original Music is a distributing agency organized by John Storm Roberts. Because Roberts is virtually alone in his crusade for salsa, it seems only fair to throw a little business his way.

Discography

The following discs have not been chosen to illustrate the history and development of the music. Recordings that would accomplish that objective are not available; but rather the discs have been selected in order to illustrate a few of the many current styles being projected by salsa musicians. A further purpose of presenting this very limited discography is to enable readers to judge for themselves the character and quality of this music. For reasons unnecessary to disclose, I have not listed these discs alphabetically. They are listed, to a limited extent, in the order of my personal preference.

1. Understanding Latin Rhythms v. 2: Down to Basics (LPV-422). This disc includes a 35-page explanatory booklet. Be certain to ask for it or it may not be included. Though the booklet lists for $3.50, I got it for no extra charge. Typical salsa dance rhythms are explained and illustrated.

2. Live at the Montreux Jazz Festival 1980 (LPV-474). Chernoff says (and the Africans believe) that the old men are the best drummers. The same can be said for salsa drummers. Tito Puente (timbales) and Carlos "Patato" Valdés (congàs), two of the oldest and best in the business, are present on this disc. Any fault with the performance must be attributed to the engineer at the mixing board. These two should have been given more intensity.

3. Alfredo (Crillio C-473). Salsa, unlike jazz since the mid-1940s, remains firmly committed to music for dancing. Nonetheless, certain young Latins have for some time now been developing a salsa for listening. This disc is representative of the new direction. Alfredo de la Peña plays an electric violin; other "electrocuted" instruments (as Charles Keil terms them) are present.

4. My Own Image: Louis "Perico" Ortiz (T-439). Youthful salsa with each selection delightfully framed by 30 second percussion interludes. Ortiz is recognized as the leading young trumpet player playing North American Latin music.

5. Buyú José Manguard (T-433). Mangual, a bongo player, is featured on this disc. Ortiz is also present. Cool salsa is projected on both this and number 4 above. Arrangements on both albums are good. If you can only purchase one of these two, flip a coin. Note: items 1-5 above may be ordered from Latin Percussion Ventures, Inc., P. O. Box 88, Palisades Park, NJ 07650.

6. Barretto: Rican/Struction, Fania Records (JM-552). If one disc for a sample is what you want, this one is nominated.

7. Cachao y su Descarga "77" v. l, Salsoul Records (SAL-4111). So many good salsa discs provide nothing by way of notes, not even the names of the musicians. This excellent disc, however, has jacket notes by Felix Cortez that are worthy of the music. Old hands play; it is very "sweet."

8. Monsieur Chocolate: Prefiero el Son, S. A. R. Records (SLP-1009). Alfredo "Chocolate" Armenteros, an old hand at the trumpet and still perhaps the best, directs and plays. Alfredo Valdez, Jr., projects an excellent Latin piano style. The music has plenty of space (silence) to permit the rhythms to shine through. Excellent.

9. Eddie Palmieri: The Music Man (JMMS-1420). Undiluted, hard core salsa. Fun if rhythm is your thing. Good to listen while reading Chernoff's book, but you have to imagine the dancers, who really objectify the music.


12. Orquesta Broadway, Coco Records (CLP-140X). Brings out clearly the different approaches towards instrumentation taken by jazz and salsa.


14. Fania All Stars: Latin Connection (JM-595). A typical big Latin group—not one sax in the crowd; however, a batch of violins would not have been out of place. Music is comparable to Creed Taylor's (CTI Records) slick productions of pop-jazz in which excellent jazz musicians are employed, but creative innovations are taboo.
THE JEWISH CONTRIBUTION TO POPULAR MUSIC, p. 7; Sandra Lieb's MOTHER OF THE BLUES; A STUDY OF MA RAINNEY, p. 7; Al Rose's and Edmond Souchon's NEW ORLEANS JAZZ; A FAMILY ALBUM, p. 9.


THE MUSICAL TIMES (Jan. 1982) has a review of D. W. Krummel et al., RESOURCES OF AMERICAN MUSIC HISTORY by Susan Federix, p. 33; (May 1982) FOR THE BIRD CAGE IN CONVERSATION WITH DANIEL CHARLES and Paul Griffiths' CAGE by Peter Dickinson, p. 333.


POPULAR MUSIC AND SOCIETY 8/2 (1982) has a review of the first International
Conference on Popular Music Research held in Amsterdam on June 22-26, 1981.

STEREO REVIEW 47/4 (Apr. 1982) carries a review of LOVE CAN BE STILL, music by D. Pinkham and Leo Snyder of poetry by Norma Farber (Northeastern Records NR 201), by Paul Kohn, pp. 52-53; 7/7 (May 1982) A PORTRAIT ALBUM, music of V. Thomson (Nonesuch D-79024), by Richard Freid, p. 56; 47/6 (June 1982) and CHARLES GRIFFITHS' COLLECTED WORKS FOR PIANO (New World Recordings 310/311) by David Hall, p. 70. TEMPO 140 (March 1982) has reviews of EMPTY WORDS BY CAGE, and FOR THE BIRDS as well as Paul Griffiths' CAGE, all by Paul Rapoport, pp. 36-38; 141 (June 1982) Peter Fletcher's ROLL OVER ROCK, by Douglas Young, pp. 35-37.


THE PERSONAL COMPUTER, AMERICAN MUSIC, ME--AND YOU?
by Dale Cockrell

Some months ago I took a leap, with all blind faith, into the heart of the 1980s--I bought my very own personal computer. The reasoning was the same as the majority of those who make this purchase: I felt that I needed a word processor to expedite the seemingly endless writing of my current novel. At the time and writing--seated before my video monitor--I report that I could not be happier. Not a cent of the expenditure is begrudged. And the word processor has indeed turned out to be all I had hoped for, an important part of my personal computer success story. I, who claim that the word processor is to the typewriter as the typewriter was to the quill are guilty of only the slightest exaggeration. To correct at the touch of a key, to erase a word without a trace, to re-format so that a paragraph is now single-spaced, now double, now fifty-two text characters wide, now sixty-five, to center a line effortlessly, to move this paragraph from here to there, to print out the perfect copy at the stroke of a key...is all merely magic. And surprisingly, I find that I have a new attitude towards what was to me a fundamental problem of writing--call it writer's block, Gutenberg's neurosis, or simple naked fear of sullying the pure white blank page. Of course with a word processor, in the beginning there is no paper, only ephemeral, almost capricious characters on a screen that I know in my mind of minds are only electronic binary digits--not words at all. And since they aren't words, they hold no fear for me. At least now I feel that I bully them around rather than the opposite, which was before definitely not the case.

Getting the words in place is only the warm-up exercise for the computer. It goes on from there. By checking my script for misspellings, and when I'm really on a roll, checking it for sentence length, position of words, punctuation, and once sure that I always capitalize "I," and that the comma appears within the quotation marks. If I ask, the machine will automatically number and position my footnotes; and it can also prepare for me a table of contents and a complete index with page numbers. When I purchased my computer I also dug down for another $195 and bought an information retrieval program named SUPERFILE (sold by FYI, Inc. of Austin, Texas). This program enables one to create virtually any body of information (a "database") in almost endlessly complex ways. (Other programs that can be made to do similar work include DBASE II, Profile, Visidex, 25:02, DRMS, Information Master, and DD Master.) My hope was that SUPERFILE would prove an aid in organizing bibliographies of American music put together the past ten years and give me ready and sophisticated access to any parts of this information. In the time since, I have often been at this keyboard making entries for articles, papers, books, publication news, tidbits gathered here, bibliographic gossip, ideas, quotations, even extended paragraphs, pages, maybe someday full articles. Even now I look down and a reference to Leslie Gourse's article "Jay McShann: Piano King of Kansas City Swing," CONTEMPORARY KEYBOARD 7 (June 1981): 24-29 waits its turn. Using SUPERFILE's formatting rules I will shortly use my word processing program, head the entry with an "*C", hit return, enter the citation to Gourse's article, hit return, type "K", assign and type in any keywords that I think might someday lead me back to this article, and end the entry with "*E". The entry will look like this:

*C
*K
Gourse, L. / McShann, J. / piano / swing / Kansas City / Jazz / Afro-Am / 20th c
E

This gets poured in with all the other entries in absolutely no order at all.

Someday, ten years from now when I am interested in finding out what has been done on Kansas City (keyword) music in the twentieth century, (keyword) will be flipped up on my video, very likely also with Virgil Thomson's autobiography, among others; if I refine my search through my data base to only those items that deal with Kansas City (keyword) piano (keyword) music in the twentieth century (keyword), Gourse's article will still be on my computer video, but Thomson's Virgil Thomson will not. As you may gather, the ways of searching a data base are fascinatingly complex and rewarding, uniquely tailored to specific needs and drawing on pertinent information. And SUPERFILE will do other tasks equally well, like organizing

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libraries (ever wanted a cross-indexed list of articles in the festschrift you own?), printing out an effortlessly alphabetized list of all your sheet music, or organizing your correspondence. It seems a happy day to me when such technology exists to aid in gaining control over our ever-burgeoning mounds of information on American Music (or anything else).

I have even come to see some unexpected teaching benefits of this program. Let's say a student in my course in American Music comes by to confer on a paper topic. We discuss the student's interests in conjunction with course aims, and learn that an appropriate topic might deal with developments in jazz piano technique in the 1930s. At the computer, SUPERFILE pulls up all the references to or information on this subject that I have in my files (which includes Gourse's article); instead of directing this information only to the video monitor, I ask SUPERFILE to send it to the printer as well. At the end of the conference, the student leaves the office with a bibliography tailored to the specific concerns of his or her topic! Mind-boggling!

If you've followed me thus far, you might well be asking what these latter-day miracles will cost you. The answer is not an easy one, because of the variations one can choose to play on the theme. In addition to the computer itself (which will include a keyboard and internal memory of at least 48 kilobytes), you will also need a video monitor (sometimes packaged with the computer), software (the programs) to run in the thing (no small matter: typical retail prices for word-processing programs are in the range of $400 to $600), storage facilities (disk drives that take "floppy disks" are so superior to the cassette storage units that you should not even consider the latter; and two disk drives are much better than just one), and some kind of printer (the "daisy wheel" variety gives you a typewriter-quality printout but costs you more than the dot-matrix printer with its computer-printout look). The Apples, IBM's, Xeros, Radio Shack TRS 80s, etc., hooked-up with disk drives, printer, video, and software will run from $4000 to $7000. I looked at these figures, admired these machines from a distance, and went the low-budget route. I bought an Osborne I which includes in a portable twenty-three pound package (with handle for carrying into libraries!) a keyboard, dual disk drives, a small but entirely usable video monitor, and software for word processing, programming in BASIC, and business applications. And all this sells at a bargain basement $1795. At the same time I bought an Olivetti Praxis 30 Daisy Wheel typewriter modified to serve as a printer while retaining its considerable usefulness as a high quality typewriter. The bundle with SUPERFILE, a batch of floppy disks, and cables to connect cost me less than $3000 (tax-deductible). So, now, would anyone be interested in joining a Floppy-Disk American Music-Bibliographies-Exchange-of-the-Month Club?

SONNEX Society
9th Annual Meeting: Philadelphia
March 4-6, 1983

Program

Thursday, March 3: 3:00-6:00 p.m.--Meeting of Sonneck Society Board Members (Hilton Hotel)

Friday, March 4: 10:00 noon--SESSION I (Drexel University. Mandell Theater)

MUSIC IN PENNSYLVANIA. Alfred Blatter (Drexel University), Chair
Brent Pegley (West Chester State College): "Samuel Barber: The Formative Years"
Margery Lowens (Peabody Conservatory): "Welsh Musical Traditions in Northeastern Pennsylvania"
Annette DiMedio (Philadelphia College of Performing Arts): "Frances McCollin: Unsung heroine of Philadelphia"
Linda Whitesitt (Radford University): "George Anthel and Mrs. Mary Louise Curtis Bok: The Patronage of America's 'Bad Boy of Music'"

Afternoon

CONCERT OF AMERICAN MUSIC (Drexel University. Mandell Theater) 1:00-1:30 p.m.

TEMPLE UNIVERSITY WOODWIND QUINTET: Kimberly Reighley (flute), Cynthia Koledo (oboe), Sherry Evere (clarinet), Juan deGomar (bassoon), Susan Carroll (French horn)

SESSION II (Drexel University. Mandell Theater) 1:30-2:50 p.m.

Thomas E. Warner (Bucknell University), Chair
William Mahar (Pennsylvania State University): "Early Black Minstrelsy in an Interdisciplinary Context"
J. Bunker Clark (University of Kansas): "An American Original: Anthony Philip Heinrich's Piano Sonata LA BUONA MATTINA"
Caroline Moseley (Princeton): "A Boy's Best Friend is His Mother: Mother Songs of the Later 19th Century"

Coffee Break (Living Arts Lounge)

SESSION III (Drexel University. Mandell Theater) 3:10-4:30 p.m.

Leonard L. Rivenburg (Ohio State University), Chair
Nicholas Temperley (University of Illinois): "The Life History of 'Newbury' Tune"
John Gillespie (University of California, Santa Barbara): "Nineteenth-Century American Piano Music"
Betty Chmaj (California State University, Sacramento): "How Charles Ives Put Down the Concord Band"

Reception, City Tavern, featuring Ben Franklin Punch (cash bar) 5:30-7:00 p.m.

Banquet and Entertainment, City Tavern 7:00-10:00 p.m.

Saturday, March 5: SESSION IV Joint Session with MLA (Hilton Hotel) 9:30-12:45 a.m.

MUSIC IN PHILADELPHIA, Sam Dennison (Free Library of Philadelphia), Chair
Ruth Wilson (West Hartford): "Hopkinson, Carr, and Taylor: Philadelphia's Transfigurational Triumvirate and American Church Music"
The first tale began wagging when I first stumbled onto a footnote on page 284 of Oscar Sonneck's *EARTLY CONCERT LIFE IN AMERICA* (DaCapo, 1969) which lured my curiosity to the top of the page. Of course I soon discovered that there was an oratorio titled *JONAH* by an obscure composer (Samuel Feldsted), and that a copy lay in the British Library (Museum). Like a bolt out of the blue I told myself "Send for that for the American Music Research Center (AMRC) AS FAST AS YOU CAN!" And so it was that in a few weeks' time a microfilm copy arrived and I saw the music for the first time. A conscientious perusal of it assured me that this was nothing mediocre; rather it certainly appeared to be something very interesting, even enticing. With that observation I put it "on ice" in one of the locked cabinets, there to reside till I might get it performed—but just how, when or where, I knew not.

Our second tale takes us directly to the 1979 Sonneck Society meeting in New Orleans. It was there that the space really began to fly. Standing in a large hallway, a crowd of us was waiting to get into the room where the next session was to take place, when my attention was attracted by a very nice gentleman who was inquiring of a woman standing near me, if she could suggest some interesting (unusual?) oratorio that might be good to perform. But evidently reaping little harvest from that brief encounter, the gentleman was about to move on, when all the smothered excitement that had been welling up within me got the better of me, and I found myself gingerly butting in: "Pardon me, but have you ever heard of—Samuel Feldsted?" Had the atom bomb chosen to explode at that very instant, it couldn't have produced more downward astonishment (and in this case, exuberance) than did the mention of that name. Immediately he lighted up and exclaimed "SAMUEL FELSTED?!! .. In six years I have never run across anyone who ever even HEARD of Feldsted! How did you ever hear of him?!!"

Feeling exactly like the lucky cat that had just swallowed the best canary, I confessed that I had Feldsted's oratorio *JONAH* in our American Music Research Center back home at Dominican College (California). It goes without saying, that that memorable day has gone down in our memories as one never to be forgotten! The gentleman told me that his name was Thurston Dox. Needless to say, much correspondence has taken place between us since then. To make a long tale short (longer), eventually it was decided that Dr. Dox would premiere the work with his Community Chorale in the Fall of 1967 in Oneonta, NY—it is there that he is permanently located. Very soon after the Oneonta premiere took place, this same group of excellent singers became known as The Catskill Choral Society of which we will hear later on.

This third tale takes us back to California where we must imagine ourselves as being in the American Music Research Center. A thoughtful gentleman, Dr. Wilbur Russell (fellow Sonneck Society member) had been spending considerable time in...
among the stacks. Soon he turned to leave, when a sudden mental picture of the Falsed score darted into my mind. Knowing that Wilbur is a well-known choral conductor, I quickly asked him if he might be interested in having a glimpse of the first oratorio Americans are thought to have heard, and that it was actually performed for President George Washington in Boston, 1789. Of course the answer came in the affirmative and I showed him the score. After looking at some of it, it was apparent that he had become more than a little interested; he asked if he might take it to one of the tables to study it further--well, then came the fun! (I) Growing genuinely excited over it, he finally exclaimed "Why, this is VERY FINE!--I THINK WE SHOULD PREMIERE IT!"

Unfortunately I had to tell him that I had already given that permission to a choral conductor back in New York. When I told him it was a gentleman named Dr. Thurston Dox, he practically burst asunder saying: "THURSTON DOX?!!--why, he and I used to perform together years ago when we were students at Princeton College (Princeton, N. J.) We belonged to a small performing group that used to go around giving little concerts in that general area, but since graduation we somehow drifted apart and the years just passed." From this moment on, need we say that the U. S. Postal Service was soon delivering lively correspondence between Wilbur and Thurston, and between Thurston and me. Result?? A simultaneous EAST AND WEST COAST premiere was scheduled to take place on October 26th, 1980. From this double-header idea a whole series of surprising triumphs ensued.

Tale #4: It should be mentioned that there were a couple of Dr. Russell's Taiwanese musician friends present at the West Coast performance; it was through these friends that a rather momentous milestone was rose. Within the next few months Wilbur received word from Taiwan that his two friends there would like a copy of the JONAH score, in order that they might translate it into--(hold your breath)--into Chinese (!) and get it performed in nine Taiwan cities before the Fall of 1981. (Bear in mind: this is the biblical story of Jonah and the whale.) They also wanted to know if Dr. Russell would be willing to come to Taiwan at their expense to conduct it. Needless to say, Wilbur graciously accepted. Thus it was that our obscure little Jonah and Little Lost were then and there booked for a real, live 2-month EAST-ASIAN TOUR to take place in August and September, 1981!!

To make things even more colorful, the 80-member Taiwanese choral group and its American conductor nearly met fatal disaster when typhoon "Agnes" caught up with them on part of their tour, causing not only the loss of a night's sleep, but forcing them to wade from a watery bus, up to their knees in order to get to the entrance of the hotel where they were to stay.

But now to our fifth tale which takes us back to the East Coast: to Dr. Dox and the 75-member COMMUNITY CHORALE in Oneonta, N. Y. Although not quite reaching the proportions of a global or inter-planetary tour, the Community Chorale's premiere proved to be far more than just a usual success: the very large audience responded with enthusiastic approval--all the way through. This performance also attained three very significant results.

First, Dr. Dox had succeeded in engaging the distinguished tenor, George Livings (currently with the Metropolitan Opera Company) to sing the title role. Dr. Dox had also been successful in engaging the distinguished organist of the Fifth Avenue Presbyterian Church, William Whitehead. Needless to say, the whole performance took on extra sheen, thanks to the eloquent artistry of these two revered soloists; it would be superfluous to attempt a description of this particular premiere. Incidentally, in Dr. Dox's very tasteful augmentation of the Falsed score, the major part of the accompaniment lies in the organ; it also utilized the cello and gave ample opportunity for the oboe to bring out many interesting moments very effectively. The other significant results were that (2) a cassette tape was made of the entire concert, and (3) that this cassette prompted the occasion of the New York City Official Premiere ("Official" because this premiere took place in a major city).

Before terminating our Jonistic tales, it should be said that our sixth tale brings us to the one stage in all these sundry developments in which we found ourselves literally on the very brink of total disaster. It was this: since the Oneonta presentation had been received with so much enthusiasm, Dr. Dox and the American Music Research Center were convinced that a professionally engineered taping of JONAH should be made as soon as possible (while the iron is hot), IN THE HOPE THAT EVENTUALLY a professional recording might be issued. Getting our heads together, we estimated that such an undertaking would entail between five and seven thousand dollars. Alright, we would approach some foundations and try to raise some money ourselves. Thus it was that the taping date was set for June 1st ('82).

By the time we were within some 3 weeks of that date however, I received a long distance call from Dr. Dox, saying that up to this point only $2,000 had been pledged and that things were looking extremely bleak (!). This was certainly so, as Thurston had again succeeded in engaging the same two artist soloists (Mr. Livings and Mr. Whitehead), and he had already hired the proper hall and even one of the best conductors in New York City. To make matters still more complicated--certainly heartening last-minute enthusiasm for the 75-member chorus had been working themselves up to a very high pitch of enthusiastic anticipation. WHAT TO DO?! Reprimanding myself for not yet having come up with much of anything beyond some fifteen hundred dollars or so, and beginning to feel a strong sense of urgency, I told Thurston over the phone: "Nevermind, we will get the amount SOMEHOW." Of course at that time I had no (even remote) idea
how we would get it, BUT what I did know, was that I was getting into very HIGH GEAR now, and THAT should surely carry us through SOMETHING. I felt my adrenaline supply soaring to Alpine heights, and so after some hasty urgent pleas to all the souls upstairs: God, the Blessed Virgin, the Holy Spirit, St. Dominic, etc., I found myself doing some jet-propelled emergency flying. It felt good, what seemed to me to be a great idea, was that I should get right on the phone and call various friends throughout the whole USA who would surely recognize the significance of our efforts, and who just might be both willing and able to come to our rescue. It took just about every living hour of those famous 3 weeks, but it was more than worth it, for WONDER OF WONDERS IT WORKED!

A number of our JONAH Rescuers were Somnack Society members. Among them, our revered new octogenarian Honorary Member, Virgil Thomason who gave very generously, and sent warm words of encouragement as well (and as did a number of others).

Other exceedingly generous donations came from AMOC benefactors: Mr. & Mrs. R. D. Levin--of the N. Y. designer firm of Leon Levin--and from Louise M. Davies for whom San Francisco's new Symphony Hall has been named. Hence, the $5,000-$7,000 Matterhorn had been conquered and we could get on with the June 1st professional taping session which we did; it came out beautifully. Sooooooo, TO THE WHOLE BATTALION OF "JONAH'S RESCUERS" and to the (Oneonta) Chorale and its Music Director, we wish to express our heartfelt gratitude for all the wonderful encouragement and dedication you have given!

This concludes the last (at least) of the six tales that wagged the SEVENTH which (now we can tell you) is not only FELSTED's and JONAH'S OFFICIAL PREMIERE IN NEW YORK CITY but is also the DEBUT OF THE CATSKILL CHORAL SOCIETY--both under the able direction of DR. THURSTON DOX. (For an account of the official premiere and debut, see our letter to the Editor in this issue.

As a little postscript, the following plays an important part among these seven tales. In order that the Dominican damsel way out in left field (California) might share in the big double-header NYC event, the members of the Catskill Choral Society collected enough money from among themselves, to buy her a round trip ticket to New York on United Airlines--and this, even before either had ever seen the whites of the other's eyes. Was ever a more endearing gesture proffered?

American Music Research Center
Dominican College, San Rafael, CA

Ed. note: There is yet an eighth tale to add to Sister Mary Dominic's engaging saga. The Musical Heritage Society has accepted JONAH for release in the near future.

and 12, 1983. The day before the first performance the cast appeared on WGBH FM National Public Radio, Morning Pro Musica, for a two-hour program hosted by Robert J. Lurtsma, with special guests Kate Keller and Tony Barrand.

The first hour was a discussion with musical examples on "How to produce a ballad opera." Kate Keller covered research techniques; Tony Barrand provided examples of "original" tunes; and Charlotte Kaufman spoke about aspects of production. The Friends of Dr. Burney singers supplied illustrative songs from past and present productions and then, during the second hour, presented one act-plus of FLORA complete with old-time radio sound effects.

The response to the program was evident at the Museum of Fine Arts where over two hundred phone calls for tickets were logged during air time. There seems to be an audience "out there" interested in their American heritage.

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AWARD TO KS LYRIC OPERA DIRECTOR

At the opening concert by the newly formed Kansas City Symphony Orchestra, on 22 October 1982, Russell Patterson, artistic director of the concert, received the 1982 Ditson Conductor's Award, given by Columbia University. It was presented by Jack Beeson, the composer and the MacDowell Professor of Music at Columbia. The citation reads, in part, Your interest in American composers and librettists, demonstrated by numerous performances of their operas after their often glorious premieres elsewhere, has brought distinction to you, to the Lyric Opera and its Board, and to your audiences. In his remarks, Mr. Beezon stated that Mr. Patterson's Kansas City Symphony has the distinction of having recorded, on commercial releases, more American operas than any other company.

He is the 38th recipient of the award, which was established in 1945, sponsored by the Alice M. Ditson Fund. Other winners have included Leopold Stokowski, Leonard Bernstein, Julius Rudel, Lukas Foss, and Eugene Ormandy.

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THE HYMN SOCIETY OF AMERICA

Two important announcements come from the HYMN SOCIETY. First, Deborah Loftis' INDEX TO THE HYMN (Vol. 1-1949 to Vol. 32-1981) is now available for $6.00. Second, spaces are still available for the Society's "Hymnological Tour to East Germany and Hungary which will include hymn festivals in Herrnhut, Erfurt, and Leipzig; guided tours to various historic musical, hynmlic, and architectural sites; and attendance at the Budapest Hymnology Conference. The tour (Aug. 1-13) priced at $1599 from NY. For more information on both items, write National Headquarters, Hymn Society of America, Wittenberg University, Springfield, OH 45501.
that she was about to begin a newsletter, "The Sheet Music Exchange" (SMX), and thought that some Sonneck Society members might be interested. The first issue was this past September, seventeen pages of inquiries, sale offers, auction items, a few advertisements, and, sprinkled liberally throughout, illustrations taken from the covers of sheet music of old. In effect, a trade journal for "buyers and sellers, dealers, collectors, musicians and those interested in the development of American culture." On the cover was a reproduction of a handsome 1865 sheet music cover.

I was surprised to find the second issue (Dec. 1982) greatly expanded both in size and diversity of content. Of the 24 pages, only 5 consist of the classified wanted-and-for-sale section. The remaining pages are for "those interested in American culture," with short but substantial articles on Ada Jones, the early 20th century recording artist, harmonicaist Borrah Minevitch, the Bing Crosby sheet music, sheet music mending, and various news items from the rapidly growing number of SMX subscribers.

The third issue (Feb. 1983) is somewhat smaller (20 pages) but no less interesting than the Dec. issue. Pat Cleveland shows herself to be a lively and knowledgeable editor with considerable graphic skills. SMX has 6 issues/year @ $12 or a trial subscription of $6/6 months. Pat, who has recently joined the Sonneck Society, offers its members a complimentary copy if they mention that they are members of the Sonneck Society. Write to SMX, PO Box 2136, Winchester, VA 22601.

THE SHEET MUSIC EXCHANGE

Last summer I received a letter from Pat Cleveland of Winchester, VA, who indicated

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