The Sonneck Society Newsletter is published in the spring, summer, and fall by the Sonneck Society, College of Music, Box 301, University of Colorado, Boulder, CO 80309. Deadlines for submitting materials are Feb. 1, June 1, and Oct. 1. A subscription is included with membership in the Society. For further information about the Society and membership, write to J. Runkel Clark, Secretary, 701 W 27th Terrace, Lawrence, KS 66044.

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FROM THE PRESIDENT

Philadelphia in April was just beginning to look like Spring, which made our visit there all the more enjoyable. For those of you who weren't able to share the experience, I hope you will note the abstracts, official announcements, comments, and letters elsewhere in this NEWSLETTER. Our sincerest thanks, once again, to all those who made our visit so successful and memorable!

But 1983 is an unusual year in that we have a special meeting as well. When we were invited back in 1979 to participate officially in the Third British-American Music Conference at the University of Keele, we were quite concerned. With a membership of less than 300, and a treasury that had to nourish its resources in order to give birth to a new journal and the first volume in what we hoped would be a series, we feared that we were not quite ready to take such a giant step into international affairs. I am delighted to say that as of the last count we have more than doubled the number of participants that we had guaranteed, and, from what I hear from the program committee, it will be an exciting time for all. There is still time for you to join us, if you haven't already, so come on along! (If you misplaced the flyers that were sent to you, contact our Treasurer, PO Box 304, Douglassville, PA 19518, or at 215-385-6436.)

Before leaving the topic of meetings, I am sorry to report that I received a call from Frank Hoogerwerf, who had invited us to Atlanta for 1985. He was quite upset, but it seems that the campus people had informed him that the building he wanted to use for the meeting would be undergoing renovations at that time. There being no other suitable building available, he had no choice but to withdraw his invitation, with the hope that another year would be more propitious. As a result, we are now seeking an alternate site for 1985, and need your advice. At the end of this column you will find a brief questionnaire; may I ask you to respond directly to our secretary so that the Board may discuss the results at the Fall meeting? The background to the questions includes the facts that we have received invitations from Vermillion, South Dakota for 1986, Boulder, Colorado, for 1985, and Hamilton, Ontario, for any convenient time, and the consideration that these are all quite distant sites from the majority of the membership. Please do respond on this important question.

Have you seen University Microfils International's new catalog Recent Studies in Music? No, this is not a commercial, but if you did, I am sure that you were as impressed as I with the great number of American dissertations that were included. Perhaps we can quibble whether a study such as "Maurice Ravel in America--1928" could really be counted as American, but there are many important studies that clearly indicate the tide is turning. While this is very exciting, it is also a little depressing: in the past, when there were so few studies of interest, one could afford a microfilm once in a while, or get the library to include it in their budget. But what to do now? I am left with a dozen dissertations that I would love to see, but neither I, nor my library, can afford to purchase that many. Dissertations are no longer available through inter-library loan (isn't that really a form of monopoly on UMI's part, and somewhat illegal?). I am sure that the writers would be happy to have their findings made available; isn't that the point of research? H. Earle Johnson has been working on this problem for a number of years with his Bibliography Committee, but publishing is so expensive these days, and the market so unsure, that nothing has as yet come of their work. What do we do in the meantime? May I suggest that perhaps we could consider a professional lending library which could be one more benefit of membership? There are many problems involved in this suggestion, such as where would the money come from, and who would administer such a library. Suppose that the Society were to purchase a dozen microfiche (which could easily fit into an envelope and save mailing costs), and impose upon someone to handle the transactions of lending and insuring return, would you be willing to pay a nominal fee ($2.50?) for each dissertation borrowed? The fee would not only cover the postage and envelope costs, but provide revenue for the purchase of other dissertations. Or should we try to
convince a specific major library to undertake this project? Or should we simply forget about it altogether? While you are responding to the questionnaire, how about some opinions on this question as well?

Many thanks for listening! See you in Keele?

Raoul Camus

QUESTIONNAIRE

We are anxious to gather opinions regarding future meeting sites. Please indicate "YES" or "NO" on a postcard or notepaper whether you would be in favor of meeting at

1. Boulder, Colorado, April 1985?
   (University of Colorado, host, with possible participation of AMS or MLA chapters)

2. Vermillion, South Dakota, May 1986?
   (Shrine to Music Museum, University of South Dakota, host; joint meeting with the American Musicological Society)

3. Hamilton, Ontario, June 1985?
   1986 or later? (McMaster University, host)

Please send your responses to the Secretary: J. Bunker Clark, 701 W. 27th Terrace, Lawrence, KS 66044.

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THE PHILADELPHIA MEETING

March 4-6, 1983

Pleasant weather which turned out to be but a short break in the never-ending winter of 1983 and the convenience of convention location were two amenities of the ninth annual meeting in Philadelphia. For some members a return to single sessions was also a boon. The Hilton Hotel headquarters at Civic Center Boulevard may have been out of walking distance from Philadelphia's historic shrines; however, the Hilton was but a couple of short blocks from Drexel University, where most of the paper sessions and Saturday evening's concert were held. The spacious, well-equipped Mandalay Theater at Drexel University and the constant attention to details given by Drexel Music Department Head and Conference Coordinator Alfred Blatter were gratifying. By contrast, the single joint session with the Music Library Association in the Hilton Hotel lacked both suitability of environment and sufficient equipment for effective presentations.

Three factors mark our meetings: the presentation of papers and our business meeting, the opportunity to converse with one another, and the extras (concerts, banquets, tours). Most of us noted that the diversity and quality of the papers sustained the high level reached at previous meetings. Summaries will appear in the NEWSLETTER in this and the fall issue. The authors and the program committee chaired by Tom Warner and consisting of Al Blatter, Sam Dennis, Eve R. Meyer, Sterling Murray, Ida Reed, and Leonard Rivenburg should be thanked for the thought and planning that went into this program. The time to visit informally with one another, while not large (Is it ever?), was certainly adequate. The extras like Philadelphia, however, were very special.

The City Tavern, scene of Friday night's banquet, is a replica of the original tavern which served the Continental Congress, and dining in the Long Room in which Congress celebrated the first anniversary of Declaration of Independence was a thrilling experience. Veteran Sonneckers Art Schrader and Gordon Myers regaled the audience with their considerable skills as entertainers, and it was a delight to hear music from the 18th century performed by Georgia Marsden and the Pilsner Theater Collection. A highpoint of comedy was reached with Gordon Myers' rendition of his "Suite and Sour Suite," assisted by cellist Douglas Moore, taken from "The Art of Belly Canto" (more about this elsewhere in this issue).

The Tour of Old Philadelphia on Saturday afternoon turned out to be more than even our considerable expectations. Lunch in the famous Bourse, a restored late-Victorian building consisting of several stories of shops and restaurants with balconies surrounding a central open space, was a matter of choosing among several gourmet and ethnic cafeterias. Members of Hospitality Philadelphia Style assisted us in our visit to the historic buildings that figured so prominently in the birth of our country.

As promised, music was strung along the way, with a demonstration of the large organ at Christ Church by resident organist John Binsfeld. Who can forget the effect of his marvelous improvisation while the sun streamed through the windows and fell on the walls and pews of that 18th-century structure? Moving on, Carpenter's Hall was graced by snappy Revolutionary and Federal period marches performed by Drexel's costumed Colonial Ensemble directed by Clyde Shive, Jr., with narration by historian Walter High. As a conclusion to the tour Philadelphia's own William Fry was recognized with a performance of his String Quartet No. 11 by the Temple University String Quartet at the Pennsylvania Historical Society which displayed manuscripts by Fry and other Philadelphia composers. John Graziano edited this quartet and supervised the performance.

Two excellent programs of American music were given. The first (preceding the second session) was a short but well-performed concert by the Temple University Woodwind Quintet consisting of two standard pieces from the repertory, Vincent Persichetti's PASTORAL (1945) and Henry Cowell's BALLAD (1956) and a new, exciting work WINDS OF CHANGE (1983) by Temple University composer Maurice Wright.

The second program (Saturday evening) was the combined effort of several institutions in the Philadelphia area--Drexel, Temple University, Bucknell University, Haverford College, the local A. F. of M., and the Performance Trust Fund. Haverford's Sylvia Glickman, who has recently completed an article on Bell's KANON (Orion 82437) performed the C Major Sonata. The Temple Trio (Alexander Florillo, piano; Helen Kwalwasser, violin; Hirofumi Kanno, cello) played trios by David Brown (1973) and Walter Piston (1935). Bucknell's Barry Hannigan played JACOB WAGNER: SUPER FLUMINA BABYLONIS (1976, Opus One Records) and also gave a premiere performance of Stephen Block's SONATA No. 1.
The concert concluded with 19th-century American brass band music played by the Chestnut Brass Company Brass Band. This newly composed band consisted of members of the Chestnut Brass Company Quintet, the Drexel Resident Ensemble, and several professional musicians in the Philadelphia area. The music of Francis Johnson, A. J. R. Conner, E. R. Batch, Allen Dodworth, and other pieces from 19th-century band books, was performed on instruments of the period.

The Sonneck Society is grateful for the large amount of work that went into planning and preparation of this concert, the high caliber of all these performances, and the variety of music we were privileged to hear. Indeed, the cooperation of so many Philadelphia area organizations that made our meeting possible was so well exemplified in this concert.

In conclusion, the local arrangements committee consisting of Al Blatter, Sam Dennison, Georgia Marshall, Eve R. Meyer, and Thomas Warner must be warmly thanked for planning and executing a meeting worthy of the city in which it was held.

W. K.

HIGHLIGHTS: BOARD MEETING
Philadelphia, March 3, 1983

(These highlights include only items of information not mentioned in the Business Meeting, the minutes of which follow this section.)

ARCHIVES. A written report, dated March 1, 1983, was submitted by Bill Lichtenwanger. It stated that the Sonneck Society archives were transferred to the Madison Building at the time the Music Division moved to its new quarters.

JOURNAL. Britton recommended that scheduled meetings of the editorial board of AMERICAN MUSIC be held routinely at future Sonneck conferences and reminded the Board of the continuing need for contributions. McCullough commented that appropriate pictorial material will be required for covers of future issues.

NEWSLETTER. Kearns enumerated new features and received several suggestions that the booklists will be published in the newsletter rather than the journal, that some book reviews (e.g., of reprints) could be published in the newsletter rather than the journal; that lists of recordings and other audiovisual media might be considered.

BIBLIOGRAPHY. Donald Krummel sent a memorandum to the effect that he would write "a position paper addressing the problems involved in defining a program for preparing a bibliography of music published in 19th-century America."

NOMINATING. John Graziano gave his final report to the Board.

SOCIETY'S "STORE". Kitty Keller has assumed this responsibility.

AMS COMMITTEE ON THE PUBLICATION OF AMERICAN MUSIC. Crawford was asked to convey to the AMS the enthusiastic support of the Sonneck Society for this project (see elsewhere in this issue).

PUBLICITY COMMITTEE. Pres. Camus noted that such has been established and is functioning.

ORCHESTRAL COMMITTEE. The matter of whether such a "watchdog" committee on the performance of American music by our orchestras should be established was discussed at length. The consensus was negative.

OTHER:
A motion that 150 pounds be donated to the Keene University Library for the purchase of American music materials and in appreciation for hosting the summer special conference was approved. The "Early Concert Life" file of that disbanded committee was passed on to Irving Lowens.

The issue of regional chapters was tabled until the fall board meeting.

The next board meeting was scheduled in Louisville, Sunday, Oct. 30, 1983, 10 A.M.

MINUTES OF THE MEETING OF THE
SONNECK SOCIETY
Philadelphia, March 5, 1983

President Camus called the meeting to order at 6:15 PM. Approximately 60 Sonneck Society members were present.

Nicholas Tawa moved that the minutes of the 1982 business meeting be approved as published in the summer, 1982 NEWSLETTER. The motion was seconded by Irving Lowens and was approved unanimously.

After approval of the minutes, and adding further comments at the end of the meeting, treasurer Kate Van Winkle Keller summarized the following financial report for 1982:

CURRENT OPERATIONS

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EXPENDITURES

Membership services (including outreach) 2,378.08
Publications 2,435.12
Board expenses 1,372.98
Conference expenses 416.99
Miscellaneous expenses 14.28
Refunds 96.00

BALANCE, General Fund 6,713.45

PUBLICATIONS

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EXPENDITURES
Purchases for resale 865.45
Subvention paid out to U of I Press 2,000.00 2,865.45
BALANCE, Publication Fund 1,464.80
Value of stock in hand, not including newsletters 431.00

Keller noted that membership is expected to hit the 640 mark soon.

While displaying a copy of AMERICAN MUSIC, Allen Britton expressed his appreciation to the University of Illinois Press and to Judy McCulloh in particular for their meticulous efforts in producing such a handsome initial issue. Copies of volume I, number 1 will be forwarded to all members soon. A motion of appreciation to Britton was interrupted by spontaneous and enthusiastic applause.

Bill Kearns noted that the spring issue of the NEWSLETTER was in the mail. Judy McCulloh announced that OSCAR SONNECK AND AMERICAN MUSIC would be published within a few months. Bill Lichtenwanger noted that the Society archives had been moved by the Library of Congress to the new Madison Building.

Doris Dyer announced that the official position of Grants Advisor had been eliminated by the board, because a clear need for it no longer appeared to exist. However, members were urged to continue submitting to the board any requests involving potential endorsement or support of research projects.

Deane Root introduced the individuals who are serving on his membership committee. Over the past year a new membership invitation flyer was designed and distributed in a University of Illinois Press mailing. In addition, a systematic program has been initiated to contact individuals who are interested in American music but who are not currently members of the Sonneck Society. The 1981-1982 membership directory will be distributed in the late spring. In regard to the activities of the Membership Committee, Nicholas Tawa suggested that a brief history of the society be prepared for distribution to members, and that a questionnaire be distributed along with renewal notices to solicit members' views and suggestions.

H. Earle Johnson reviewed a proposal that a series of volumes be published reprinting worthy articles which had appeared originally in somewhat obscure (mainly non-music) journals. As Publications chair, he would welcome additional suggestions.

Jean Geil announced election results, as follows:

President: Raoul Camus
1st Vice President: Margery M. Lowens
2nd Vice President: H. Earle Johnson
Secretary: J. Bunker Clark
Treasurer: Kate Van Winkle Keller
Members at Large: Doris Dyer, Richard Jackson, Donald L. Leavitt

Camus announced that Nicholas Tawa will chair a new committee to explore the question of whether the Sonneck Society should encourage the formation of regional chapters. Interested individuals were urged to contact Tawa.

Karl Kroeger announced that a new flyer is in the mail concerning the conference at Reele, with preliminary program and information on facilities, accommodations and costs. Members were urged to confirm travel arrangements through the official AAA representative whenever possible.

In respect to the 1984 meeting in Boston, members of Steve Ledbetter's Program Committee and Mary Davidson's Local Arrangements committee were introduced. Emphasis will be placed upon the theme of music in Boston at around the turn of the century, but proposals for presentations on other topics are also welcome. The deadline for submitting proposals is September 1, 1983. Members were urged to contact committee members with ideas and suggestions, particularly in respect to the matter of concurrent sessions.

It was announced that the sites of the 1985 and 1986 meetings will be Atlanta, Georgia and Vermillion, South Dakota, respectively.

In conferring honorary membership upon Otto Albrecht, Irving Lowens read the following citation:

If any one figure in the American musical cosmos has faithfully followed the trail blazed by Oscar Sonneck, it is surely Otto Albrecht, whom the Sonneck Society is electing to honorary membership today. Oscar Sonneck, whose name our society commemorates, cultivated many interests—he was bibliographer, librarian, historian, and editor all in one, and central to his life was a consuming interest in music in America and American music. Exactly the same can be said about Otto Albrecht, whose distinguished career in scholarship and academic service, extending over more than half a century, has been a continuing inspiration, especially to those of us who have been privileged to know him as a friend and a colleague. Countless younger men and women are indebted to him for assistance in their work, among them, many members of this society, myself included. Generations to come will continue to find his work invaluable. It gives me the keenest personal pleasure to present this certificate to Otto—and in honoring Otto Albrecht, the Sonneck Society honors its ideals.

Under New Business, H. Earle Johnson reminded the assembly of the many accomplishments of Philadelphia resident and Sonneck Society member Jeanne Behrend, who has long promoted the cause of American music through her activities as teacher and performer. Jean Geil received a round of applause upon retiring from the post of Secretary. Nicholas Tawa thanked the sponsors of the 1983 conference (noting in particular Alfred Blatter of Drexel University, Sam Brenison of the Free Library of Philadelphia, and Helen Laird of Temple University) and the members of the Program and Local Arrangements committees for their efforts.
THE KEELE CONFERENCE—1983
"British-American Musical Interactions"
University of Keele, 2 to 5 July 1983
Presented by
The Sonneck Society and The Keele Centre
for American Music
Peter Dickinson (UK) & Karl Kroeger (USA)
Program Co-chairs

PROGRAM
Saturday afternoon, 2 July 1983: SESSION I:
18TH CENTURY MUSIC. Chair: Allen Britton (USA)
Welcome—Officials of University of Keele
Richard Crawford (USA): "Rhythm in
18th-Century Anglo-American Psalmody"
John Moon (USA): "The Military
Connection"
Percy Young (UK): "The Influence of
1784 in the New World"
Ann McClernen Krueger (USA): "Alexander
Reinagle brings Scottish Concert and
Teaching Traditions to 18th-Century
America"

Evening Activities: Dinner at Keele. 
Recital by Henry Hereford, Baritone—
British Winner of the 1982 Inter-
national American Music Competition.

Sunday morning, 3 July 1983: SESSION II:
19TH- AND EARLY 20TH-CENTURY ART MUSIC.
Chair: Margery Lowens (USA)
J. Bunker Clark (USA): "The Piano
Works of P. Antony Corri and Arthur
Clifton—British-American Composer"
William Kearns (USA): "An American
Composer in England: Horatio Parker
and the English Oratorio Societies,
1899-1902"
Philip Jones (UK): "Delius in
America"
David Josephson (UK): "Grainger in
America"

Afternoon: SESSION III: 19TH-CENTURY
POPULAR MUSIC AND MUSICAL THEATRE.
Chair: Norman Josephs (UK)
Susan Porter (USA): "English-American
Interaction in Musical Theatre at the
Turn of the 19th Century"
John Graziano (USA): "Cinderella,
or the Fairy Queen and the Little Glass
Slipper: Covent Garden's adaptation of
LA CENERENTOLA"
Steven Ledbetter (USA): "The
Influences of the Savoy Operas on the
American Musical Theatre, ca. 1875-1910"
June L. Goldenberg (USA): "British
Influences on 19th-Century American
Popular Song"
Dale Cockrell (USA): "The Hutchinson
Family in London, 1846"
Robert B. Winans (USA): "Minstrel
and Classic Banjo: English and American
Connections"

Evening Activities: Dinner at Jodrell
Bank Radio Observatory, hosted by
Sir Bernard Lovell, who will talk
after dinner about Sir William Her-
schel (1738-1822), astronomer and
composer. Tour of Jodrell Bank
facility.
Monday morning, 4 July 1983: SESSION IV: 20TH-CENTURY ART MUSIC. Chair: Irving Lowens (USA)
Ruth Wilson (USA): "20th-Century American Poets set by British Composers--and Vice Versa"
Michael Meckna (USA): "News from London: Great Britain in the American Periodical, MODERN MUSIC, 1924-1946"
Stephen Banfield (UK): "Bridge, Bliss, and Mrs. Coolidge"
Recital of Music by Contemporary British and American Composers
Afternoon: SESSION V: COMPOSER'S EXCHANGE. Chair: (UK)
Statements from critics Bayan Northcott and Paul Griffiths
Discussions with composers Jonathan Harvey, Elliott Schwartz, Stephen Montague, Roger Marsh, Wilfrid Mellers, Peter Dickinson, and others to be announced.

Evening Activities: Dinner at Keefe's. Program of 4th of July festivities featuring the Drexel University Colonial Ensemble.

Tuesday morning, 5 July 1983: SESSION VI: 20TH-CENTURY POPULAR MUSIC. Chair: Charles Fox (UK)
Val Hicks (USA): "The Origins of Barbershop Singing"
Thomas Riis (USA): "Will Marion Cook and Others Abroad: The Experience and Impact of Black American Vaudevillians in England, 1895-1920"
Andrew Lamb (UK): "American-British Interactions in Musical Theatre, ca. 1900"
Tony Russell (UK): "Country Artists in the UK, 1930s and 1940s"
Peter Winkler (USA): "The Harmonic Language of Rock"

Afternoon: SESSION VII: MUSICOLOGICAL COOPERATION--NOW AND IN THE FUTURE. Chair: Peter Dickinson (UK)
Nicholas Temperley (USA): "The Harmonic Index"
Kate Keller and Anthony Barrand (USA): "The National Tune Index Tackles English-Language Folksongs"
Stanley Sadie (UK): "The New Grove and After"
H. Wiley Hitchcock (USA): "The American Grove"

Evening Activities: Visit to a stately home. Dinner arrangements to be announced.

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BOSTON CONFERENCE
March 22-25, 1984

The committee for our meeting next spring, co-chaired by Mary Davidson and Steve Ledbetter, has already done some extensive planning. Possible site is the Copley Plaza Hotel and tentative plans for several attractive "extras" include a concert at the Gardner Museum, a visit to the Boston Museum musical instrument collection, the performance of a ballad opera by The Friends of Dr. Burney, a concert by the John Oliver Chorale, a tour of Boston organs led by Barbara Owen, and some 19th-century dancing. The paper 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 Sec. 1, 1983 to the Program Chair, Steven Ledbetter, 65 Stearns St., Newton Center, MA 02159.

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ABSTRACTS OF PAPERS
PHILADELPHIA MEETING, 1983

SAMUEL BARBER: THE FORMATIVE YEARS
Brent Pegley
West Chester State College

Samuel Barber's childhood experiences had a significant influence on his development as a musician. His immediate family and relations, all financially and socially interdependent, were the initial influences in his life. The most important of these were Dr. S. Le Roy and Marguerite Barber (his parents), Madame Louise and Sidney Homer (his aunt and uncle), Anne Sullivan (the family housekeeper), Samuel O. Barber (his grandfather), and William Hatton Green (his piano teacher).

The period of Barber's life from birth in 1910 to his graduation from high school in 1926 witnessed his growing interest in music as a profession and the intimations of a distinct musical style. Original research and the results of a unique series of interviews with Barber's close friends, relatives, and associates provided a fascinating glimpse into this often neglected stage of the composer's development. Evidence suggests that Barber's Three Sketches for piano (copyrighted 1924) may have been the first set of his compositions to appear in print. Moreover, various autograph copies of the concluding minuet, predating the printed collection, reveal notable differences in Barber's conception of form and linearity. The contrasts parallel decisive changes in his musical education at that time.

His poetry, however, provides more concise information on the nature of his thoughts and experiences. Like much of the verse he would later set, it is both esoteric and introspective, yet deals with recognizable elements in his own life. To this end, Barber's early musical and literary works consolidate important aspects of his childhood and foreshadow his future musical achievements.

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WELSH MUSICAL TRADITIONS OF NORtheASTERN PenNSYLVANIA
Mary Ellen Tartre
Peabody Conservatory

It is a truism that the Welsh love to sing, but few attempts have been made to study the musical activities of Welsh
immigrants and their descendants who settled in the Lackawanna and Wyoming valleys of northeastern Pennsylvania after the discovery of anthracite coal in various locations within the area during the 1830s and 1840s. Since the Welsh had pioneered in anthracite mining, it was only natural that they would seize the opportunity to better their lives in this region.

By the end of the Civil War, Scranton had more Welsh immigrants than any other city or town in the country, and by 1900, the two valleys contained 39,000 Welsh immigrants. That figure has never been exceeded, nor has the location ever been supplanted as the major Welsh enclave in America.

One of these immigrants, David E. Jones, born in Wales in 1867, emigrated to Taylor, Pa., while in his teens. Because he had studied and taught music in the old country, he attempted to supplement his income (as private secretary to the most important man in Scranton, Joseph A. Scranton, head of the Lackawanna Iron and Steel Co.) by writing music reviews for the SCRANTON REPUBLICAN beginning in 1891; in 1894 he began a weekly music column for the paper. Later, he also wrote for the SUNDAy ScHOLAR and the POTTSVILLE EVENING REPUBLICAN. This man singlehandedly attempted to keep the Welsh interested in their own musical traditions by constantly covering, throughout the two valleys, each musical event in which his Welsh countrymen participated.

Jones’s literary Nachlass, now in the Lackawanna Historical Society in Scranton, consists of 104 items, including 52 scrapbooks of newspaper clippings dating from 1867 to 1948 (the year of his death), 10 notebooks (6 of which contain his unpublished biographical dictionary of Welsh musicians in America), and 42 file boxes of clippings, programs, and photos, all arranged by category. From this collection, it was possible to put together a brief history of Welsh musical activities during those inclusive years.

The clannish Welsh lost no time in founding Welsh churches throughout the area. The first Eisteddfodau, gatherings where Welshmen compete for honors in singing, literature, and allied fields, were held within their Baptist, Congregational, and Calvinistic-Methodist (now Presbyterian) churches, the first one taking place on Christmas Day, 1850. (Carbondale and Pittston, however, are still competing over rival claims since Eisteddfods were held in both places that day.) For many years, some churches held competitions on that holiday, but other churches whose other holidays, especially New Year’s Day and the Fourth of July. By the 1860s even the largest public meeting halls had grown too small, so the Welsh solved that problem by holding the five-session Eisteddfods outdoors in large tents, the ones in September, 1875, and June, 1880, being the most notable.

During the 1880s and ’90s, the competitions became so popular that almost every Welsh church put on its own Eisteddfod, and choirs were often formed to participate. The most noteworthy of all American Eisteddfods involving northeastern Pennsylvanians took place in Chicago at the World’s Columbian Exposition in August, 1893.

The Scranton Choral Union won over the (Scranton) Cygmodorons, the Mormon Tabernacle Choir, and the New England Choral Union. In July of 1904, the Scranton Oratorio Society won the choral competition at the St. Louis Exposition.

In all, Welsh choral groups from northeastern Pennsylvania participated in sixteen more competitions held in large American cities between 1908 and 1940. By the early 1950s, however, the Eisteddfod was no longer a thriving institution in northeastern Pennsylvania. The Gynanfa Ganu or sacred song festival, which had come into existence in 1859 in Wales, had supplanted it. Each year in the twentieth century, local churches started holding these song fests. By the 1920s, they had outgrown the churches and had to be held in large concert halls or armories; sometimes they drew crowds of 7,000 people.

Today, Gynanfa Ganu occasionally held in Welsh churches in the region, but now they are primarily only congregational hymn singing; the interspersal of different choirs between the hymn singing has died out. In 1929, an American National Gynanfa Ganu association was formed, and each year since then, except for the Second World War, these national song fests have been held over Labor Day weekend. Last year’s festival drew more than 1,500 people to Toronto. This year’s National Gynanfa will be held in Wilkes-Barre.

FRANCES MCCOLLIN: UNSUNG HEROINE OF PHILADELPHIA
Annette DiMedio
Philadelphia College of the Performing Arts

Frances McCollin was born in Philadelphia at 927 Clinton Street on October 24, 1892, and died February 25, 1980. Her father Edward Garrette McCollin, a Philadelphia lawyer, was also a violist and one of the founders of the Philadelphia Orchestra and President of the Musical Fund Society. Her mother was an editor of LADIES HOME JOURNAL under Mr. Bok and one of the organizers of the first women’s committee of the Philadelphia Orchestra. Frances suffered from opthalmia neonatorum, inflammation of the eyes of a newborn and by the age of five was totally blind. Because of her blindness she needed to use transcribers like Dr. Timmings, Roma Angel, Vincent Persichetti, Jeanne Behrand, and Leslie Marles to write down her compositions. Her mother, godmother Edith Foster and younger sister, Katherine, kept meticulous account of Frances’s work, achievements, and correspondences in several scrapbooks. The family also collected the published scores and manuscript copies of all her musical compositions. Everything has been donated to and is housed by the Fleisher Collection and Music Department of the Free Library of Philadelphia.

It was her father Edward Garrette McCollin who took notice of her musical talent at an early age and was her first teacher. She was educated at the Pennsylvania Institute for the Instruction of the Blind and Miss Wright’s School in Bryn Mawr, Pennsylvania. During that time Frances studied piano and organ with Miss Small and David Wood at the
Pennsylvania Institute for the Instruction of the Blind. Her compositional studies were done under the guidance of Dr. W. W. Gilchrist and Dr. H. Alexander Matthews. She wrote three hundred fifty-two compositions of which ninety-nine were published during her lifetime. Her compositions include works for symphony orchestra, chorus, chamber ensembles as well as solo works for organ, violin, and piano and one opera. Her orchestral works have been performed by the Philadelphia Orchestra, Indianapolis Symphony, the Warsaw (Poland) Philharmonic, the Robin Hood Dell Orchestra of Philadelphia, the People's Symphony of Boston, and others. Choral groups and various church groups especially in the Philadelphia area have performed her works. Miss McCollin's compositions have been aired on various radio programs and even used in one film done by the Philadelphia Board of Education in 1949. Several recordings have been made of her works. She also won twenty-one national awards for twenty-one different vocal works which were sponsored and performed by organizations such as the National Federation of Music Clubs, Chicago Madrigal Club, American Guild of Organists and Matinee Music Club of Philadelphia. Frances McCollin had over five hundred performances of her works done during her lifetime.

The biggest champion of Miss McCollin's music was Fabian Svetitsky, a Russian double bass player who played in the Philadelphia Orchestra from 1923-1930 and the nephew of Koussevitzky. He adopted the McCollins as his American family. Later when he pursued conducting as a career, which was helped by Mrs. McCollin, he encouraged Frances to make transcriptions of her works for orchestra. Fabian, in turn, programmed many performances of them.

Another important influence in Frances McCollin's life was Leopold Stokowski. It was he who allowed Frances to hear the rehearsals of the Philadelphia Orchestra before she lectured on the Philadelphia Orchestra weekly programs for the public which she did from 1924 to 1944. In her lectures Frances was a staunch advocate of new music and continually pleaded for an unbiased attitude toward modern music. For one season she hosted a weekly children's radio program, called the "Aunt Frances Music Hour." She was the conductor of a girls' chorus at the Burd School in West Philadelphia for eleven years and also conducted the Girls' Glee Club at Swarthmore College in 1923. Miss McCollin was a member of several music clubs like the National Federation of Music Clubs, ASCAP, American Composers Alliance, and the National Association of American Composer and Conductor. She was given the Distinguished Daughter of Pennsylvania award in 1951. Along with her support of musical clubs, she was also very involved in the pacifist movement and active in the Central Committee for Conscientious Objectors and the Woman's International League for Peace and Freedom.

What was Frances' big ambition for music? She wanted to see American musical talent recognized for what she believed it to be—the greatest in the world. She also wanted to see Philadelphia become the world's acknowledged music center, not as an autocrat but as the servant of music. Her entire life was an embodiment of music which gave her purpose to serve her God and her fellowman. Frances McCollin need not be an "unsung heroine" but a "now-sung heroine." As the PUBLIC LEDGER put it so well in 1918, "With Frances McCollin, a light shines to the womanhood of America."

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GEORGE ANTHEIL AND MRS. MARY LOUISE CURTIS BOK: THE PATRONAGE OF AMERICA'S "BAD BOY OF MUSIC"

Linda Whitesitt
Radford University

George Antheil (1900-1959) was one of the most notorious and promising American composers of the 1920s. He was labeled a genius by the Parisian literary community in the early twenties and became their musical spokesman. In the late 1920s, he took part in the operatic renaissance in Germany, and, after his return to the United States in 1933, he sought to synthesize an American musical idiom in his neo-romantic film, symphonic, chamber, and operatic scores.

The course of Antheil's career was determined by the relationships he cultivated as a young man in Philadelphia. At sixteen he began to travel regularly from his home in Trenton, New Jersey, to Philadelphia where he studied theory and composition with Constantin von Sternberg, a pupil of Franz Liszt. Five years later, in 1921, Sternberg presented Antheil to a woman who would have a lasting influence on his life—Mrs. Mary Louise Curtis Bok, supporter of the arts, who in 1924 would found Curtis Institute. At their first meeting, Antheil received $10 from Mrs. Bok and her promise for $150 a month for the next year in return for his help at the Philadelphia Academy of Music School. The relationship of artist-patron persisted for the next nineteen years, during which time Antheil inundated Mrs. Bok with letters discussing his works, his compositional aesthetics, and his requests for further financial assistance. Practically all of the Antheil-Bok correspondence (hundreds of typescript and manuscript pages) is preserved in the Music Division of the Library of Congress. The scope and duration of Mrs. Bok's substantial support of Antheil is not mentioned in her obituaries nor in Antheil's autobiography. This paper outlines the history of Mrs. Bok's patronage, details the effect of such a lengthy and extensive support on Antheil's career, and highlights what the correspondence reveals about Antheil's changing musical philosophies.

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EARLY BLACKFACE MINSTRELSY: AN INTERDISCIPLINARY INQUIRY

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This paper addressed four problems in the historiography of minstrelsy and suggested new approaches to the interpretation of blackface comedy.
Minstrel show dialect was not the original creation of the burnt cork comedians. While that dialect may show some relationships to the conventions of the English stage, dialectologists and comparative linguists have demonstrated that it was also dependent on the phonetic, lexical, and syntactical characteristics of Black English. Although some of the early minstrels were probably inept recorders of dialect, they nevertheless recognized that the verbal inventiveness and creative wit of Blacks could be used to enrich the comic vocabulary and grammar of American humor.

The theory that the plantation stereotype had a Southern origin has been accepted by scholars since the mid-nineteenth century. Despite the early minstrels' claims that they gave authentic impersonations of Blacks, many of the basic types used in early blackface comedy were already stock characters in the Yankee plays of the 1820s and 1830s. Most of the other Black characters can be found in the popular fiction of the period. Examples were cited from the novels of Paulding, Kennedy, Simms, Tucker, and Carruthers. The first use of the plantation setting in drama was George Hill's THE YANKEE PEDDLAR; OR, OLD TIMES IN VIRGINIA (Phila., 1835; London, 1836). The number of precedents suggests that the claims made by performers or their agents were false. Even the Southern origins of minstrelsy are suspect for the following reasons: (1) a significant amount of information and misinformation was available to northern-born performers, (2) few examples of Black music have been found in the minstrel repertory, (3) the evidence concerning the alleged authenticity of the dances introduced by the minstrels is inconclusive, and (5) the notion that the stage stereotypes must have some secure basis in fact has not been demonstrated by social scientists. Finally, there is evidence that the interaction between the Black and white populations of the North was greater than has been acknowledged in most studies on minstrelsy.

The Northern contexts have been ignored because the antebellum Black population of the North was small. In Philadelphia, however, 50% (about 6,000) of the Black community in 1838 had been born outside of Pennsylvania and 9% (about 1,200) were ex-slaves. The distribution of the Black population in the business, commercial, and tenderloin sections of the cities presented numerous opportunities for whites to observe Black customs, clothing styles and patterns of speech. Although the patterns of segregation were beginning in 1830, Blacks and whites, especially the lower classes shared the same neighborhoods, sometimes the same dwelling places. There are many examples of whites donning blackface and other costumes during the popular holidays and seasonal celebrations in the 1830s. Many of the burlesques and skits of the 1830s assume both a northern and an urban context, especially T. D. Rice's most popular works. The occupations attributed to Black characters in those examples can be correlated with the employment statistics for Black males in most northern cities.

The conclusions drawn from an interdisciplinary review of the contexts suggest that early blackface comedians: (1) borrowed from Black English, (2) were aware of the class distinctions among the urban Black population, (3) adapted the plantation myth as a setting for variety entertainment, (4) exploited the negative images of Blacks and the racist beliefs of the period, and (5) knew enough about the social conditions of northern cities to develop effective and comic routines about courtship, temperance, education, religion, and work. The result was not an authentic portrayal of Blacks. That is not the central issue in interpreting minstrelsy. The issue is how the stereotypes were used to convey meanings and values shared by the white patrons of the form.

No investigation of blackface comedy can ignore the racism of the period, but racism cannot be the only context in which minstrelsy is viewed. Aside from the sheer novelty of the dancing, the topicality of the material, and the excitement of the performances, blackface comics used the inferior status of their stage personae to criticize whites as well as Blacks. The burlesques of opera, topical events, stagers, and current stage plays involved little to do with Blacks. Neither did the farcical impersonations of Ole Bull, Fanny Elssler, Jenny Lind, or Sir John Herschel, the British astronomer. Studies of the attitudes and behavior of the white working classes show that insolence, drunkenness, vandalism, and absenteeism were typical of the supposedly industrious white population. While working classes could laugh at the "inferior" plantation slave, they also realized that the slave's lassitude was similar to their own disregard for their employer's expectations of loyal service. Several examples of white work attitudes and habits were cited from the literature to illustrate this point. The middle and upper classes were constantly exposed to self-improvement lectures and solicitations on the scientific discoveries or health fads of the day. Blackface comedians parodied all those things, while hiding behind the burnt cork mask. For the middle class individuals who were unsure of how the wealth of European culture could enrich American life, the Ethiopian operas of Rice preserved some of the gems of French and Italian melody in the rude setting of northern urban popular culture.

If the minstrel shows are viewed only as a mirror of white attitudes toward Blacks, much of the comedy and excitement associated with the shows will be overlooked. If the burnt cork mask is accepted as the means by which whites perceived minstrelsy as a satire of their own values, the door may be opened for an exploration of what whites enjoyed in early blackface performances.

NOTES
A BOY'S BEST FRIEND IS HIS MOTHER:
MOTHER SONGS OF THE LATER NINETEENTH CENTURY
Caroline Moseley
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This paper concerns images of Mother in American popular songs, 1860-1885. In some ways, Mother remains the same throughout the century, in some ways she changes with changes in American society.

Mother, in later nineteenth-century song, represents social stability and enduring moral values in a rapidly changing America. She epitomizes the pre-industrial "good old days" which became more and more a cherished part of the American mythos, as they became less and less a part of the American experience.

Mother, in nineteenth-century songs, is seated, perhaps in "The Old Arm Chair" or "The Old Easy Chair By the Fire." She is aged, or visibly aging, "My Dear Old Mother." She often sings religious and morally uplifting songs to her children, such as "The Song My Mother Used to Sing," or in prayer and study of the Bible, so that the concepts of "Mother, Home and Heaven" are closely intertwined. Mother is usually just a beautiful memory, she is dead, so that songs concern objects associated with Mother: "A Lock of My Mother's Hair," or "A Flower From Mother's Grave." These things are true of Mother songs through the century.

Modifications in the presentation of Mother are significant. Mother-child relations become a little more physical. It is possible that Victorian men and women who feared sexual involvement might sing, with some relief, "A Mother's Love is Good Enough For Me." As child-rearing practices moved toward internalization of constraints, Mother songs invoke more guilt, as in "Tear Drops Falling on the Strings."

Civil War songs are notably different in that Mother is alive in these songs. Mother, in all songs, represents the America worth fighting for, so perhaps Mother regained her vitality with a wartime resurgence of national purpose.

New songs after the Civil War show a rhetorical pattern different from earlier songs (which still remained popular). Mother becomes more secular as America became more secular, and may be "A Boy's Best Friend" as well as a "saint" or an "angel mother." If Mother is alive, there is a new sense that she will not be alive for long. Americans of the 1870's and 1880's were "Far From Our Old Home" where "sweetly the smile of a mother/Welcom'd her darling each day!" There are newly fearful plaints related to fear of post-industrial change, such as "Always Take Mother's Advice," "Come Home to Your Mother Darling Boy," and stout rejoinders such as "I'm a Friend to the Boy Who Will Stick to His Mother."
Whatever confusion and loss of sense of direction in nineteenth-century society, there is a central certainty in Mother's love: "I'm unhappy, all is changed/Yet there's no change in you." Robert Frost said that poetry provides us with "a momentary stay against confusion," an artistic organization of otherwise inchoate experience. These musical representations of Mother, evoking the security of the fireside, the tranquillity of an idealized past, when mothers stayed in their armchairs and did not go home--these songs allowed nineteenth-century Americans a "momentary stay against confusion."

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HOW CHARLES IVES PUT DOWN THE CONCORD BARDS
Betty Chinaj
California State University

This is not so much an abstract of the demonstration I gave at Philadelphia as some Ivesian fragments from it, extensions of my longer monograph on Ives (available in reprint from the Cal State Hornet Bookstore, Sacramento 95819).

I argued, among other things, that the Concord band of Ives's CONCORD SONATA--Amerson, Hawthorne, the Alcotts, and Thoreau--not only provide the four subjects for the four movements of the sonata; they also provide four approaches to the same subject--call it Transcendentalism in America, 1840-1860--which means that the four movements end up illustrating four different ways to do music modernly. Literary parallels to such a work would include Faulkner's THE SOUND AND THE FURY, which also has four approaches to the same story in four narrative styles, Joyce's ULYSSES, Woolf's THE WAVES, Eliot's THE WASTELAND, or, say, Picasso's GIRL BEFORE A MIRROR--works whose several approaches to the same subject illuminate content better than a single approach, and in which the subjectivity of the narrator has everything to do with the way information is received. We can enter such a work as if it were something solid like a city, approaching from any direction. To test that thesis, I considered the four movements not in the order Ives arranged them but in ascending order of complexity, from easy to difficult.

"The Alcotts" movement is simple, tonal, sentimental, nostalgic, full of piety and bombast in praise of simple virtues. That is one way to see Transcendentalism, and Ives knew it. His gentle put-down of the Alcotts, however, gives way to a larger purpose (in the passage when Beth playing "at" Beethoven's FIFTH SYMPHONY becomes the Concord band pounding away at the immensities), as the "human-faith-melody" that emerges combines the sentimentality of hymn-tunes with Beethoven-like sublimity. The "Thoreau" movement is easy to follow because of the program Ives provided, inviting us to follow Thoreau's thoughts--enter his stream of consciousness--for a single day at Walden. Thoreau's mind is a mirror of Nature, in Transcendentalist fashion, and the drama of his movement is drawn from his effort to submit to Nature completely when the tendency of his "active speculations" is to go their own way, illustrating a central dilemma of the Transcendentalist "double consciousness." The flute is of crucial importance, for it resolves the dilemma in a way consistent with Thoreau's own theories of music.

The "Hawthorne" movement is difficult and different, for Ives could be both Hawthorne the way he could be Emerson (and for a day, Thoreau); he saw Hawthorne "painting rather than explaining," so this movement is crammed full of images which, in turn, end up presenting a "generalized American consciousness" through fantasy. The way the Hawthorne "ghost," playing its hymn-tune alone in the churchyard, is interrupted by the secular "reality" of a circus band may be compared to the way the violin in the second movement of Ives's momentous FOURTH SYMPHONY is interrupted by the same music, now orchestrated; in the light of Ives's reference to Hawthorne's "Celestial Railroad" as providing program for both works, the comparison illustrates the unexpected importance of Hawthorne and his quixotic short story in Ives's perception of the meaning of the American experience of history.

"Emerson" meant so much to Ives that it is often difficult to tell where in Ives's writing the one leaves off and the other begins (I doubt that Ives himself always knew). The "Emerson" movement is the most challenging and exciting of the four movements, requiring us to enter a stream of consciousness once again but in a much more complex way than in "Thoreau" or "Hawthorne." The contrast between the epic and verse sections, reflecting Emerson's prose as opposed to his poetry, is central to the movement and the sonata as a whole. Emerson's radicalism, his vagueness, his relation to Beethoven, and his Double Consciousness are all represented stunningly in the movement.

Thus these four approaches to Transcendentalist thought become four interpretations of American experience bequeathed to the twentieth century, revealing Ives's larger mission--comparable to Whitman's--to create through his art a kind of consciousness from American materials, "transcendent and sentimental enough for enthusiast or cynic."

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HOPKINSON, CARR, AND TAYLOR: PHILADELPHIA'S TRANSCIGURAL TRIMVIRATE
AND AMERICAN CHURCH MUSIC
Ruth Wilson
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Francis Hopkinson, Rayner Taylor, and Benjamin Carr were associated with one or both of Philadelphia's historic Episcopal churches, Christ Church and St. Peter's, in the years during which the city was the political and cultural capital of the new United States. Hopkinson's active involvement in church music dated from the 1760s. He taught psalmody, served as temporary organist, and edited a collection of psalms, hymns and anthems for the use of the united churches of Christ Church and St. Peter's (1763). In the 1780s, Hopkinson was musical advisor to Bishop William White, while the new Protestant Episcopal Church was forming from the remnants of
Anglican ecclesiastical societies. Rayner Taylor and Benjamin Carr, belong to the era of the professional, as Oscar Sonneck called it. They settled in Philadelphia about 1793, bringing with them their knowledge of and skills in English church music. Taylor carried the credentials of Chapel Royal training and ten years as organist-choirmaster at St. Mary's Church, in Chelseaford, a large market town northeast of London. It may be of interest to note that Taylor was an unsuccessful candidate for an organist's post at two London churches--St. Giles Crisplegate in Juhe, 1785, and St. Andrew's, October, 1786. His could have influenced his decision to emigrate in 1792; a church position may have been as important a part of his creative life as his theater work. After a brief period at St. Anne's Church in Annapolis, Taylor was organist at St. Peter's Church from 1792 to about 1820. Benjamin Carr's known church positions were in Philadelphia--organist at St. Augustine's Catholic Church (1801-1831), St. Mary's Catholic Church (1807-11), and St. Peter's Church, for an undetermined tenure, but starting before 1816.

All three musicians were concerned with improving the religious appropriateness of the music which they composed, arranged, edited, and played for the Episcopal service. I have called them "transfigurational" because their collective involvement in church music in a transitional period fits the meaning of the term--to transform or to change the outward form of, or to change so as to elevate. Taylor, and especially Carr, developed a repertory of functional service music, out of the demands of the weekly routine as organist and choirmaster, that provided models widely emulated by Protestant church musicians of other denominations throughout the nineteenth century.

Francis Hopkinson was responsible for the musical supplement to the trial liturgy of 1786, the Proposed Service, as it was known. Besides psalms and hymn tunes, there were four familiar English chant tunes, possibly written from memory. He had ample opportunity to attend both cathedral and parish services during his visit to England in 1766-67. The chant tunes were preceded in print by only one other such selection, Andrew Law's eight single tunes in RUDIMENTS OF MUSIC (1783 and -85 only), probably published as a result of Law's stay in Philadelphia. Hopkinson's letter to his rector, the Rev. William White, on proper organ service recommends that at least half a dozen voices be in the organ gallery "to fill the harmony with bass and treble parts," else the "chanting, with all the voices in unison, is too light and thin for the solemnity of the occasion."

Rayner Taylor's church compositions cannot be counted with certainty because his reportedly large library of music manuscripts has disappeared. Some of his organ pieces, anthems, chant tunes, hymns, and other choral works are found in publications and manuscripts of others. Taylor's arrangement of a triple chant tune from Part II of Robert Bremer's RUDIMENTS OF MUSIC (1763, also the source of Law's chant tunes), used by the Rev. William Smith for Gloria in excelsis in A CHURCHMAN'S CHORAL COMPANION (1809), became a "liturgical hit tune." It is known as the Old Scottish Chant and can still be found in modern hymnals.

Benjamin Carr has left a substantial repertory of over eighty pieces, including masses, chants, psalms and anthems, organ works, anthems, and liturgical service pieces. The last category I have devised to distinguish them from either formulaic chants or anthems, which they sometimes resemble in structure. They are through-composed settings of varying length and complexity, to liturgical texts for liturgical use. For example, there is Taylor's three-measure Gloria tibi to follow the announcement of the gospel reading, to his twenty-eight-measure Trisagion, Sanctus and Gloria patri, for solo voice and chorus. The standard-term musical service, meaning a unified setting of two or more texts, usually paired canticles, is not appropriate here, since separate settings of various parts of the liturgy, performed in combination or singly, were the usual fare in the Federal era.

Much of Taylor's and Carr's functional music for psalms, canticles, doxologies, and other texts is eminently suitable for present-day use. Most of this music is written for three parts, arranged with the highest on the middle staff, above the bass, and the transposing inner part on the top staff. The lower two staves are frequently bracketed together, with small notes for the inner parts, making a short score for the keyboard player. The problem of assigning voice parts in a modern choir must be worked out according to the forces available, yet preserving the original texture. Most of the musical examples accompanying this paper were prepared from the New York Public Library's manuscript organbook used at St. Peter's Church, Drexel 5843. They were recorded during morning service by the Adult Choir of St. John's Episcopal Church, West Hartford, Connecticut, directed by organist-choirmaster Dr. Ralph Valentine. The pieces heard were:

(1) Carr's short setting of opening sentence, "The Lord is in his holy temple;"
(2) Taylor's arrangement of an English chant, for Venite, with verse 9 in the enharmonic minor--published in Carr, A COLLECTION OF CHANTS AND TUNES, 1816;
(3) Taylor's double chant Te deum, with introductory shakes, interludes, and organ part written out, entitled "Organ copy of the Te deum as chanted at St. Peter's Church in Philadelphia";
(4) Carr's setting of Jubilate deo, autograph dated 1824, with typical formal structure of chorus, trio, duetto affettuoso, and chorus.

JESSE B. AIKIN AND THE CHRISTIAN MINSTREL
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Jesse B. Aikin, the inventor of the most widely used seven-shape notation, deserves to be better known. Despite the
continued publication of music in his system, biographical information about Aikin has been sorely lacking. Certain facts have recently come to light, however. Jesse B. Aikin was born in 1808 in Chester County, Pennsylvania. He was a member of the Brethren Church. His marriage to Eleanor produced one child, Mary, who married a neighbor, Issac R. Hunsberger. In partnership with Jacob C. Allebach, Hunsberger owned an organ manufacturing shop, and it appears that Jesse worked for them. The farm on which the Aikins lived was sold in 1872, and subsequently, Jesse and Eleanor moved in with the Hunsbergers. Sometime before 1893, the entire family moved to Philadelphia. Jesse B. Aikin died in 1900 and is buried in the Hatfield Brethren Cemetery. His grave was unmarked until 1959, giving rise to the belief that he died a poor man.

The book which bore his shape-note system was first published in 1861 and has been reprinted 171 times until at least 1877. Extant copies reveal that only one revision took place during that time. An eighth edition (1848) of 416 pages and the first edition of 352 pages indicate that the expansion took place quite early in the printing history. The Christian Minstrel was strongly influenced by the books of Lowell Mason. Forty percent of the tunes and anthems in the larger edition can be traced to the collections of Mason. The musical style and the notation system were in odds with the larger evangelical movement, the Second Great Awakening, which dominated American culture during the nineteenth century.

One report states that THE CHRISTIAN MINSTREL sold over 180,000 copies. This widespread circulation, plus the adoption of Aikin’s shapes by THE MUSICAL MILLION, were responsible for disseminating seven-shape notation. This system continues to serve the needs of shape-note singers. For this reason alone, Jesse B. Aikin deserves a fuller biography.

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A DUTY OF PRESERVATION AND CONTINUITY: THE ERIC MANDELL JEWISH MUSIC COLLECTION AT GRATZ COLLEGE IN PHILADELPHIA

Irene Heskes
Forest Hills, NY

There is a creative partnership of music collecting and historic continuity which merits our attention and gratitude. By highlighting one significant music collection in the Philadelphia area, we may underscore the importance of such dedicated music collectors in the preservation and the continuity of our musical heritage.

In this presentation, I outlined the background—origins, summarized the shape of contents, and indicated the current status of a privately assembled collection of approximately 15,000 literature and score items—the Eric Mandell Collection of Jewish Music—which is housed since 1970 as part of the Schreiber Music Library at the Gratz College for Jewish Studies in Philadelphia. This collection is now available for study and performance uses.

Eric Mandell, a musician specializing in synagogue liturgy, escaped in 1939 from the Holocaust in Austria and came to this country in 1941. He soon settled in Philadelphia as the music director of Har Zion Temple. His earlier European collection was never recovered, and he began here to assemble another collection, first concentrating upon American Jewish materials. For more than two decades, Mandell energetically built up his holdings, especially in two distinct ways: (1) Incorporating American Jewish music literature and scores of earlier eras, notably acquiring numerous hymnals of 19th century origin, and also securing American items of more recent times and of a wide variety of forms and styles; (2) Seeking out many unique materials which survived the European destruction, and also assembling a compendium of music which is representative of the leading Jewish liturgical musicians of the last 150 years. Mandell was especially fortunate in locating and acquiring the fine private collection or Arno Nadel, a noted musician and scholar who perished at Auschwitz.

As Mandell’s collection grew over the years, it filled his brownstone house. In 1965, I first visited him to consult his collection and was fascinated by the range of the materials and impressed with the devotion of this collector to his "labor of love." In 1970, the entire collection was acquired by the Schreiber Music Library of Gratz College, largely through the skillful efforts of its music director-educator, Professor Shalom Altman. Over the years, I have consulted this collection at Gratz, and I hope that many other scholars and performers will become aware of its value.

Eric Mandell, though now profoundly invalided by Parkinson’s Disease, still keeps in contact with the collection at the library. In an issue of FONTIS ARTIS MUSICAe (vols. 1/2, 1963, pp. 34-42), Mandell contributed a brief article entitled "A Collector’s Ramblings on the Bibliography of Jewish Music," in which he remarked: "The true collector is an eternal student." To some extent, all of us are music collectors, assembling over the years a respectable amount of materials in our own special areas of interest. We may even have acquired some unique things. By this very act of collection and preservation, we keep a continuity for the art of music.

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TWO 18TH-CENTURY MORAVIAN CANTATAS: THE PENNSYLVANIA SCENE

June Ottenberg
Temple University

Jeremiah Dencks composed six solo cantatas at Bethlehem, PA between 1765 and 1768. The musical quality and sophistication of the works places them in the unique position of a "first" in American music. Written for various Moravian "choirs," the solo aspect of these cantatas is striking because the predominant music of Moravian collections is choral. This paper investigates two of the cantatas and will focus on their particular Moravian aspects,
their typical 18th century features, and their relationship to the American setting.

Dencke was born in Langenbilau, Silesia, in 1725, and by the age of 23 was organist at Herrnhut, Saxony. He came to Pennsylvania in 1761 where he remained in various pastoral positions until his death at Bethlehem in 1795. In 1776 J. F. Peter, Dencke's future brother-in-law and also a musician/clergyman, made copies of the cantatas. In addition, copies of several exist in Herrnhut, but in another handwriting. Some of the works contain duets and interjected chorales, and all are accompanied by strings and continuo.

The texts of the two works under consideration consist, in the earlier (BSco 35), of a mixture of newly written poetry and biblical quotation, and, in the latter (BSco 37), of only biblical passages. Moravian musicians viewed music as a means of heightening a text and emphasizing religious ideas, rather than as an end in itself. The mixture of newly created verse and quotation in the text mirrors a musical practice which made frequent use of borrowed material intermingled with original.

The first of the four songs of #35 illustrates this in its use of a chorale tune for the opening vocal lines. Dencke borrowed from his own works, as well as others, as seen in the second song where the melodic idea will appear in two other compositions. The middle movements, 3-6, of this are missing, but listed on the front piece. They are also missing in the Herrnhut copy as is the first song. Numbers 7 and 8 are longer, more complex, and written respectively in a binary form and chorale style. BSco 37, written for Christmas night of 1768, consists of six movements, which have an underlying triple division in text and music. The first two movements are linked by text, key relationship, and a consistency of cadential pattern in voice and accompaniment. The third and fourth movements share a similar spirit in their markings and are related by key. A brief chorale quotation separates them and becomes their central focus. Number five is borrowed totally from a cantata Dencke had written the year before. The final movement resembles a chorale in style.

Both cantatas reflect Moravian practice in their mixture of biblical and newly composed texts and the use of contrafacta. The mid-18th century musical style appears in the balanced phrase structure of the galant style which is intermixed with the soon to be obsolete figured bass, and remnants of the concerto technique.

The high level of Moravian musical culture was recognized and appreciated by those in close proximity to it, as well as by foreign travelers and some major figures of the time. Dencke's cantatas were probably used on various occasions at his pastoral posts: Bethlehem, Lititz, and Nazareth. In addition J. F. Peter, the copyist and equally busy as musician and pastor, doubtless used them in his positions at Salem, North Carolina, Gratzian, Maryland, Hope, New Jersey, and Montjoy, Pennsylvania. Although confined to the Moravian community it seems probable that these cantatas were disseminated over this wide geographical area. That the works fell into disuse and were forgotten was because of the musical restriction of the community and changing musical styles.

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MUSIC FOR CAPTAIN G. V. FOX AND THE GRAND DUKE ALEXIS: A RUSSIAN-AMERICAN CULTURAL ALLIANCE

Elsie K. Kirk
Southern Methodist University

Within the short span of five years, 1866-1871, an extraordinary goodwill exchange took place, scarcely equalled before or since. Czar Alexander of Russia entertained Assistant Secretary of the Navy Gustavus Fox and his American entourage with a staggering wealth of parades, banquets, concerts and balls in Russia. President Grant, in turn, invited Grand Duke Alexis, son of the Czar, to visit the United States as an expression of gratitude for the Czar's support of the Union during the Civil War. The Grand Duke's grand tour ranged from dining with Longfellow and Oliver Wendell Holmes to hunting with Curtis and Buffalo Bill—and attending operas by Verdi, Gounod, Meyerbeer, Boieldieu and Rossini, in several American cities.

This study is a comparison of the ceremonial traditions and state entertainments of two major world powers in the 1860s and early '70s, specifically, the role that music played during these two unique good-will missions. Because both countries were under the cultural influence of Europe at this time, their musical customs, styles and protocol were more closely allied than dissimilar. While Russia had a richer musical heritage to show the Americans, its untutored Republic, nevertheless, displayed every possible aspect of its culture, setting standards of welcome which are unparalleled even today.

The research for this paper is based upon an extensive collection of materials which include logs and diaries of the two tours, as well as four musical scores published in Moscow and St. Petersburg and presented as a gift to the United States in 1866. Beautifully bound in russet Russian leather with gold lettering and ornamentation, the scores are representative of Russian popular and art music of the period. My thanks to Mr. Herbert Collins, Division of Political History, National Museum of American History, Smithsonian, for drawing my attention to the Fox Collection in his division's possession.

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COMMITTEE ON CONFERENCE EVALUATION

Nick Tawa writes: "How's that for a resounding title?"; however he is very serious about gathering as much information as possible so that we can plan our future conferences in accordance with our members' needs. Nick has some questions for which he would like your response.

Write to Nick at 69 Undine Road, Brighton, MA 02135.
I. The location of conferences.
A. Do we hold the annual conference where most of our membership is clustered and encourage regional or local conferences elsewhere?
B. Or do we, as do other societies, plan a three-year cycle of annual meetings in the West, Mid-Country, and the East?
C. If we decide on the latter, what can we realistically predict in attendance in the West and Mid-Country? Will we attract new membership? If we will, what is an honest figure to hope for?

II. Do we aim to meet by ourselves or in conjunction with other societies? Arguments have been raised for each side of the issue.
A. Those favoring meeting alone say that the social aspects of the society are enhanced, a spirit of camaraderie encouraged, and a stronger sense of identity is encouraged.
B. Those favoring meeting with other societies point to the increased richness and depth of the sessions, to the exposure to new and different ideas, and to the increased attendance.

III. The nature of conferences.
A. Do we suggest a national committee on conferences that will keep statistics on attendance, expenses, etc. and that will have input in the form of recommendations to future conference-planners?
B. Are we satisfied with the stress on read papers, or would we like to see a few sessions, if not an entire conference, stress other formats—such as a structured show-and-tell session, or a performances-plus-commentary session, or a problems-oriented session, or a number of workshop sessions centered on specific interests of different members?

IV. A final but pertinent question for consideration is why we belong to the Sonneck Society and why we go to conferences—for our conclusions here must certainly guide our responses to the previous three questions.

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SOME RECENT BOOKS
Dealing with Music and Musicians of the United States
Richard Jackson


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REVIEWS

This reprint edition, like the original one, is edited and illustrated with home-spun drawings by the author. The original foreword by Charles Seeger is retained; in addition, there is a new Preface (mistakenly listed as a Foreword on the front cover) by Don Yoder.

It is crucially important that all five of Jackson's books be kept in print, since they constitute the foundation for the study of American folk hymnody. Folklorica is to be commended, and doubly so; as this, the last of Jackson's works (he died in 1953) contains the cumulative index to the contents of the five books. ANOTHER SHEAF adds 363 items to the 550 in his four earlier books, an increase of almost 40 percent, bringing the combined total to 913, an impressive collection.
Those desiring a description of Jackson's scholarly writings are referred to Don Yoder's Introduction to the reprint edition of Jackson's first book, WHITE SPIRITUALS IN THE SOUTHERN UPLANDS (Hatboro, Pennsylvania: Folklore Associates, 1964), for Jackson's own statement of the historical development of folk hymnody in America, the reader is referred to his WHITE AND NEGRO SPIRITUALS (Locust Valley, NY: J. J. Augustin, Inc., 1943). Yoder mentions in his Preface to the book that Jackson's work has been subject to constant revaluation. "Other scholars have both deepened and widened the field of American folk hymnody." He goes on to mention the scholars and their works, then offers suggestions for further research. Perhaps limitations of space prevented Yoder from including the following in his list of names and works; yet it would be difficult to deny their importance in expanding and deepening Jackson's work.

Nicholas Temperley, in his THE MUSIC OF THE ENGLISH PARISH CHURCH (London: Cambridge University Press, 1979), has uncovered the bedrock upon which Jackson's foundation rests. James Downey's unpublished Ph.D. dissertation, "The Music of American Revivalism" (Tulane University, 1968), treats the denominational folk hymnody of the eighteenth century, an area only lightly touched by Jackson. Since Yoder observes in the Preface that "in the study of the hymnody of the Upland South, Jackson's successor appears to be Richard H. Hulan," it was necessary to cite Hulan's unpublished Ph.D. dissertation, "Camp-Meeting Spiritual Folk-songs: Legacy of the 'Great Revival in the West'" (The University of Texas at Austin, 1978). Dorothy Horn has done spadework in England checking out Jackson's sources. For that reason (and for others) her book SING TO ME OF HEAVEN (Gainesville, Florida: University of Florida Press, 1970), belongs on Yoder's list.

Alan C. Buechner had expanded the "Down-East" material to a considerable extent. His unpublished paper, "The Down-East Spiritual Reconsidered," mentioned by Yoder with other that were presented at a Symposium on Rural Hymnody held at Berea, Kentucky, in 1979, deserves special emphasis. The performance by Negroes of shape-note Sacred Harp material was only mentioned in passing by Jackson; consequently, Doris Jane Dyen's unpublished Ph.D. dissertation, "The Role of Shape-Note Singing in the Musical Culture of Black Communities in Southeast Alabama" (University of Illinois at Urbana-Champaign, 1977), also belongs on the list.

In suggesting directions for further research, Yoder noted that, "the major need is fieldwork to record examples of every genre of rural Harp." As is an answer to his recommendation, two recent recording projects have been completed, and the materials are available. These are: PRIMITIVE BAPTIST HYMNS OF THE BLUE RIDGE, recorded by Brett Sutton and Pete Hartman. American Folklife Center Recordings (0-8071-01063-1). The University of North Carolina Press (1982); and CHILDREN OF THE HEAV'NLY KING: RELIGIOUS EXPRESSION IN THE CENTRAL BLUE RIDGE, ed., Charles K. Wolfe (AFPC L 69-L 70), Library of Congress (1981). Both contain informative and sizable brochures.

William H. Tallmadge
Berea College

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JEW'S HARP PERIODICAL

Frederick Crane has codified over 24 years of research on this ancient and ubiquitous instrument with the publication of volume 1, VIERUNZWANZIGSTELJAHRSCHRIFT DER INTERNATIONALEN MAULTROMMELVIRTUOSEN-GENOSSENSCHAFT. This mouthfilling title does shake down to the much more manageable acronym VIM. VIM contains a number of interesting articles by Crane and fellow enthusiasts, Rudolf Henning of Ludwigsburg, Germany, Brian Mihura of Oklahoma State University, and Daniel Patterson of the University of North Carolina. Very impressive is Crane's listing of some 150 recordings in which the Jew's Harp is featured or at least heard, which encompass music of all types and ages from all over the world. If you missed your first issue (it's free), write to VIM, 930 Talwern Ct., Iowa City, IA 52240. Vols. 2 and 3 require a subscription of $12. Priced at $3 each, ordering for contributors to VIM. VIM T-shirts are available for $7.50, and tentative plans are underway for an International Jew's Harp Congress in Iowa City, Sept. 1984.

W. K.

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MUSIC IN COLONIAL MASSACHUSETTS

This publication, volume 53 in The Colonial Society of Massachusetts series, is an outgrowth of a conference on colonial music sponsored by the Society and held in 1973. It is the first to two to be published as proceedings from that conference and subtitled Music in Public Places. The second volume will feature music in the homes and churches. In the forward, Barbara Lambert, who supervised the conference and edited this volume, explains the circumstances of the conference and the conditioning of scholarship it represents. The book if fascinating; at first we have substantial articles by such scholars as Joy Van Cleef and Kate Van Winkle Keller, "Selected American Country Dances and their English Sources"; Raoul Camus, "Military Music of Colonial Boston"; Arthur Schrader, "Songs to Cultivate the Sensations of Freedom"; and Carleton Sprague Smith, "Broadsides and Their Music in Colonial America." Second, we have 236 figures [], most of them complete musical pieces either in reproductions of their original printing or in illustrations. Each song or instrumental piece has a thorough historical and analytical discussion. The Society is to be congratulated on the publication of this volume. It certainly will find its way into most libraries and onto most of our bookshelves. The book is distributed by the University of Virginia Press.

W. K.
The extent of West Virginia University's fine sound archive of folk music is evident in WEST VIRGINIA FOLK MUSIC: A DESCRIPTIVE GUIDE TO FIELD RECORDINGS IN THE WEST VIRGINIA AND REGIONAL HISTORY COLLECTION, edited by John A. Cuthbert, Assistant Curator ( Morgantown: West Virginia University Press, 1982). The catalog and research guide lists approximately 4,000 items of music recorded between 1937 and 1972. The nucleus of the collection is the Louis Watson Chappell Archive containing 647 aluminum discs recorded from 1937-47. Chappell, one of the most respected folklorists of his day, was Professor of English at West Virginia University from 1922 to 1953. Three other collections of the Cortex R. Reec Archive of Afro-American music from southern West Virginia recorded during the early 1950s, the Kenneth Carvell Archive of sacred music from the state's northern rural churches recorded during the mid 1950s, and the Thomas S. Brown Archive comprising recent field research. Information about each of the recordings is very complete, and variant titles, subject, bibliographic references, performance media, and basic analytical information for each piece is given. The publication includes informative essays by Cuthbert on the history of each of the archives as well as several photographs of informants.

DANCE TO THE FIDDLE AND MARCH TO THE PIPE: INSTRUMENTAL TUNES IN PENNSYLVANIA (University Park: Pennsylvania State University Press, 1982) is a long-awaited publication of one of the United States' most respected folk collectors and scholars, Samuel Bayard. Bayard's earlier HILL COUNTRY TUNES (1944) is a classic collection of some 100 fiddle tunes from Pennsylvania. The new collection consists of 651 tunes from southwest Pennsylvania and northern West Virginia. Many of the tunes are followed by informative notes which reveal the depth of Bayard's scholarship and his particular interest in relating the melodic formulas found in these tunes to prototypes. The collection covers the period 1928-63 and includes the field work of Phil R. Jack, Thomas J. Hoge, and Jacob A. Evanson in addition to that of Bayard. Notable in Bayard's introductory essay are his comments on the "recomposition" of folk tunes and the thoughtfulness with which he surveys today's homogenization and popularizing of folk music. He concludes that melodic art has suffered severe erosions for the sake of "over-accelerated pace, and over-stressed rhythm," and "oversimplified melodic line." Nevertheless, Bayard's collection shows that, in his own words: "our American fifers and fiddlers have bequeathed to us an array of basically worthwhile melodies—shapely, animated, vigorous, and graceful."

W. K.

Louis Nicholas. THOR JOHNSON, AMERICAN CONDUCTOR. Published by the Music Festival Committee of the Peninsula Arts Festival, 1982.

To have known Thor Johnson was to have liked and admired him. He was a genuinely warm, responsive, and likeable person, and I can think of no other musician of his eminence and ability who could match him in these qualities. On top of this, he was a conductor of grace and style, with an incredibly large repertory, a raconteur of rare charm and wit; and a man who seems to have enjoyed immensely the company of all sorts of people.

I was privileged to have worked closely with Thor Johnson during the last three years of his life on several projects close to his heart—the Moravian Music Foundation and the recording of J. F. Peter's PSALM OF JOY. Previously I had had some professional contacts with him, but it was during the 1972-1975 period that I worked with him closely; observed him as he worked with musicians, both professional and amateur; and came to know him both as a musician and as a person. I came to realize the immense breadth and scope of the man, his remarkable ability to whip a chorus or ensemble into shape in a short time, his insights into musical interpretation, and his ability to organize time and detail. I also observed his humanity, his patience with amateur singers in the choir, his consideration of the feelings of others, and the love he inspired in all who came in contact with him.

Louis Nicholas brings out all of these points in his biography of Johnson. Many people who may have known and admired Johnson are likely to miss this book because it was privately printed by the Peninsula Arts Association of Fish Creek, Wl, and available only from them for a donation. It is unfortunate that the book was not released through commercial channels, not only because it would have been more widely available, but also because it probably would have benefitted from a tighter editorial hand. Louis Nicholas, music critic for the NASHVILLE TENNESSEAN, has written a sympathetic, insightful, and thoroughly readable biography of Johnson. He had access to Johnson's letters, clippings, programs, and other documents, now housed at the Moravian Music Foundation in Winston-Salem, NC, and benefitted from numerous interviews with family members, friends, and musicians who had known and worked with Johnson throughout his long career.

Nicholas's book is distinctly "pro-Johnson" in its point of view. It records the significant events of Johnson's active career and the opinions of others about him and his work; but little attempt has been made to delve deeply into Johnson's personality, to analyze his interpretative style, or to assign his influence to his contribution to music. This is a major weakness in the book. However, it does present a considerable amount of personal data and many reflections by acquaintances which, in a few years, will probably be available from no other source. Thor Johnson was undoubtedly a more complex person than Nicholas's biography makes him appear to be, and there are many questions about him
that the book does not answer. Nonetheless, the work is well worth reading, and future scholars and students will profit from it.

Thor Johnson's contribution to American music was substantial. In an appendix, Nicholas gives a list of world and American premieres conducted by Johnson. Among these are a large number of works which he commissioned. The names of many American composers appear on the list, some well-known, others obscure. His encouragement was a major impetus to many composers. At the other end of the spectrum, Johnson was the guiding force behind the rediscovery of early American Moravian music in the 1950s.

As music director of eleven Moravian Music Festivals between 1950 and 1974, Johnson was responsible for the revival of many of the most significant works of this repertory. Through his recordings of this music he encouraged its wider performance and study.

Those wishing to obtain a copy of Louis Nicholas's biography of Thor Johnson should contact the Music Festival Committee of the Peninsula Arts Association, Pioneer School House, Ephraim, WI 54211. Karl Kroeger, University of Colorado

UNEXPLORED MINES

H. Earle Johnson

The near-dizzying tempo of research in American music causes problems for any earnest student aspiring to added depth in his work. A vast mine of supportive information hidden in doctoral dissertations, for instance, poses a challenge to any scholar's competency. More the pity that dissertations habitually languish, except for the fortunate few, in three quiet resting places: (1) on the shelf at home, (2) in the university archive, and (3) on microfilm at the Library of Congress. Rare, indeed, is the regional librarian with need of or awareness to these fact-ridden, often poorly-written, but nonetheless invaluable contributions to a nation's cultural heritage.

I read books and articles and listen to scholarly papers from two standpoints: (1) awareness to dissertations on which the author has drawn, and (2) periodical literature serving to throw light on the speaker's exegesis. I find almost no recent work, excellent as are most of them, taking bibliographical advantage of the thousand-plus available dissertations of the vast American musicological network.

It is time for us earnest toilers to plough more deeply into the soil of our colleague's original research, in addition to our own, and to make use of knowledge from the highways and byways of related disciplines, wherever existing. Advances in research—in breadth of subject matter, in range of time, and in quality of perception—would seem to overwhelm us with waves of fresh evidence quite beyond that given in existing dictionaries and encyclopedias.

In 1950, according to hasty accounting, there were not more than fifteen dissertations on the American musical subject written under the aegis of Music Departments. Ms. Rita Mead, in her authoritative

"Doctoral Dissertations in American Music" (1974) itemizes about seventy-five from all sources before 1950, and there were a few others. Her total through 1973 (including an overabundance of D.Ed. and studies in theory) is 1,226. I have a further index, observant of nearly six hundred, not including those in progress, but usually excluding those in Education and Theory. The total in all categories leaps forward year by year. There need be no cessation if diversity, quality, and the avoidance of duplication are maintained.

Perhaps our first idea of coping with this situation is by publication of dissertations. So it may be. But the fact is that many of these tortured probings into obscure corners of esoteric knowledge are inappropriate for books, while the threat of 2,000 little volumes (or big ones at $69.50) is daunting and unrealistic. The message is clear for the present and foreseeable future. Wise scholars will consistently inform themselves as to what is being accomplished and seek out nuggets of gold (or perhaps, a grain of sand). I draw from a vast body of dissertational research such information as will strengthen their own books, articles and speeches, while gratefully acknowledging (in a footnote!) the greasy grind who devoted a year of struggle to his Ph.D.

LETTERS TO THE EDITOR

Prof. V. W. Sponly writes: "In reading Volume IX, Spring 1983, of The SONNECK SOCIETY NEWSLETTER, I came across a statement that I think is wrong. It appeared on page 11 and is as follows: New Harmony, Indiana, founded by Robert Owen, followed his theories in teaching children to sing and dance. . . .


Robert Owen visited (New Harmony) in January 1825, and after going over the property with Frederick Rapp, agreed to pay $150,000 for the land and $40,000 for certain manufactured products and livestock. The bargain for the sale was concluded at the home of George Flower, in Albion, Illinois, at Christmas time (page 57).

"I think the Harmonists should get credit for founding New Harmony and be recognized for its music. Music played a prominent role in their lives, not always as a part of religious observances. Some instances of music at New Harmony are cited as follows:

Now and then someone would strike up a song, or the community band would gather on the hillside to cheer the workers and escort them home from labor at the end of the day (page 45)."
The Harmonists were interested in music, in the true German fashion, and it was probably their chief form of pleasure. Instead of the alarm clock, mellow French horns awakened the people and on every possible occasion the community band was put to use... Every festive occasion was a signal for the band to function and it was with regularity that it played on summer Sunday evenings in the public garden.

In the shops when work was slack or slow, the workers sang in harmony. The younger people were trained to sing the favorite songs of the old world, and some of the American tunes. In church... their singing had a wonderfully uplifting effect. Many of their hymns were indeed compositions of the members themselves. Gertrude Rapp... performed brilliantly on the piano and organ. They all had music and harmony in their hearts (page 52-53)."

California State College
California, PA 15419

George Brandon writes: "I think that some time back you asked me whether having Sonneck Society meetings nearer the West Coast would make it more likely that I might attend. And recently I had a phone call from Sister Mary D. Ray inquiring about the value of possible regional meetings."

"This has set me to thinking about my relationship to the Sonneck Society (and to several other organizations). My situation is such that going to meetings is generally out of the question—even if the meeting were right here in Davis. But I like to keep up with at least some of what is going on. And I am an avid reader of such periodicals as the newsletter that you edit."

"I assume that the membership of organizations like the Sonneck Society must include a large proportion of busy, active people who are loaded down with things to do and places to go and people to see, etc. And such organizations must in addition include a good many people (like me) who must remain pretty much on the sidelines and participate mainly by reading the printed material that is sent out, and once in a while by contributing an article or whatever."

What I have been wondering is whether among this latter group there are others (like me) who think they would like to take part in some sort of give-and-take of ideas by mail. One possibility, I suppose, might be to list those members who indicate a willingness to correspond with other members on subjects of mutual interest. Or perhaps some round-robin letters might be started, to which various people in turn could add their responses, questions, feelings, etc. about some topic. I know that I would enjoy exchanging viewpoints with anyone (or any group of someones) who may share an interest in some of my particular areas of concern."

"The problem, I suspect, is that most of the people who are interested and who have the self-confidence that this sort of exchange seems to require are the same people who are already so busy that they cannot find time for any additional extended correspondence. But it might be worth looking into." 1010 E. 8th St. Davis, CA 95616

J. Bunker Clark writes: "Sonneck member Charles Wilhite, of Midland College, Fremont, Nebraska, has been at the University of Kansas during the spring semester of 1983 as a Visiting Fellow of the 1983 Mellon Faculty Development Seminar, KU's Center for Humanistic Studies. He joins five others, plus six KU faculty members who prepare papers and meet in weekly seminars."

"Dr. Wilhite's paper, given March 23rd, was entitled "Four Hands in the Parlor: Being a Statement of Support for the Creative Efforts of Musicians in the United States of America in the 19th Century, with Musical Examples Emphasizing the Great and Varied Effects to be Found in the Repertoire for One Piano, Four Hands." With his wife Anne, they provided a half-hour sampler consisting of: Benjamin Carr's 'Duetto II,' op. 3; Stefano Cristiani's 'Sonata for Two Performers,' Rondo movement; Gottschalk's 'La Gallina'; William Mason's 'Badinage,' op. 27; MacDowell's 'Ballade from Drei Poesien,' op. 20; Foote's 'Air from Drei Clavierstücke zu vier Händen,' op. 21; Harvey Worthington Loomis's 'After the Lesson,' op. 75; Charles Grobe's 'Dixie's Land Variations,' op. 1250; Gustave Eckardt's 'Grande Marche'; and, as an encore, Stephen Foster's 'Soirée Polka.'"

Lawrence, KS

NOTES ABOUT MEMBERS

Larry Brasher is bringing out a facsimile edition of Warren's minstrel (1857) with Ohio University Press this fall. WARREN'S MINSTREL is a rare, newly discovered, rural, shape-note hymnal originally published in Ohio. Larry's introduction treats the musical, religious, familial, and social context of the book.

That Gordon Myers, our irreplaceable, irresistible baritone is irrepressibly funny is something that Sonneck Society members have known for a long time. Gordon can have his serious moments too. Who can forget his beautiful performance of the Oscar Sonneck songs at Baltimore? Gordon has put together a program, The Art of Belly Canto, which, I understand, challenges P. D. Q. Bach in its audacity. Dauntless Gordon doesn't put this program on just for friends or other people who don't know any better. No, he presents this program to his colleagues and potential critics, The National Association of Teachers of Singing (Louisville, 1981), and the Southern Region of the same society (Hammond, LA, 1982). Reports are that his Belly Canto reduces them to belly laughs and rolling on the floor. If you want to know more, I'm sure Gordon will oblige you with a flyer and possibly a program for two. Write to 31 Bayberry Road, Trenton, NJ 08618.
Nick Tawa's A SOUND OF STRANGERS has been chosen as one of the Outstanding Academic Books of 1982-83. Nick's study of the post-Civil War musical culture and acculturation of numerous ethnic groups is published by Scarecrow Press (1982).

John Edward Hasse and Frank J. Gillis have been given an ASCAP Deems Taylor Award for INDIANA RAGTIME: A DOCUMENTARY ALBUM published by the Indiana Historical Society.

Raoul Camus and Cynthia Hoover are lecturers for the sixth Aston Magna Academy on Music, the other Arts and Society to be held June 26-July 16 at Great Barrington, MA. This year's subject is "European and American Arts in the Age of Revolution." The Aston Magna Foundation for Music was founded in 1972 for the purpose of studying music of the 17th and 18th centuries. The 1977 Festival gave a presentation of the complete Brandenburg concerti on original instruments, now available in the Smithsonian Collection of Recordings series. Other music scholars at this year's Academy are Edward Downes, Owen Jander, Lawrence Libin, Sally Sanford, Thomas Wolf, and Neal Zaslaw.

Karl Kroeger's composition TRES PSALMI DAVIDIS was recently recorded on Crystal Records 5388 by trombonist Ronald Boror and soprano Lucy Shelton. The two voices of this composition reflect in a succinct manner both the dramatic and lyrical qualities of these Psalms. Other trombone music on the record is by Halsey Stevens, Henry Cowell, Leonard Bernstein, Otto Leuning, and Arthur Pryor, making the selections all-American.


An American Music Center Letter of Distinction for 1982 was awarded to The Institute for Studies in American Music and its director, Wiley Hitchcock. The citation praised ISAM for its "in depth research on the broadest range of American music."

Douglas B. Moore, whose fine edition of Arthur Foote's MUSIC FOR CELLO AND PIANO has just been published by A-R Editions, will be playing Foote's CELLO CONCERTO at the second All-American Festival sponsored by the William Billings Institute on Aug. 13 in New London, CT. Doug expects to have further performances of the CONCERTO, which has not been played since its premiere in 1894, at Rochester, MN, Salem, MA, and Arlington, VA during the next year or so.

In July 1982 Mason Martin was asked to edit a large chant service book for the Episcopal Church, and in January he was appointed Music Consultant to the Standing Liturgical Commission. For the past twelve years, he has published a "Music for Liturgy" series. A catalog of these publications is available from Mason Martin, 175 W. 72nd St., New York, NY 10023.

Soprano Constance Jessup presented a recital "Music from the Pen of Charles Gilbert Spross" at the Vassar Brothers Institute Theatre in Poughkeepsie, NY, on April 17. Spross, one of the most famous accompanists of his day, was also a composer, and Ms. Jessup is responsible for reviving interest in his music.

The American Antiquarian Society has awarded Dale Cockrell a fellowship (July- Dec 1983) to prepare an annotated edition of the Journals of the Hutchinson Family Singers, 1842-1846. The grant is sponsored by the National Endowment for the Humanities.

Steven Ledbetter has received a summer NEH grant to do research in England on Gilbert and Sullivan's THE MIKADO.

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QUERY

Reynold Weidenaar is doing a research project on Thaddeus Cahill (1867-1934) and his Telharmonium, the first electronic music synthesizer. Any letters, papers, reminiscences, photography, recordings, or other documentary materials will be appreciated. Write to RW, 5 Great Jones St., Apt. 4, New York, NY 10014.

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SHRINE TO MUSIC MUSEUM
Vermillion, SD

Containing over 3,000 musical instruments, the Shrine to Music Museum is one of the largest collections in the mid-West. It is associated with the University of South Dakota in Vermillion and was established in 1973. Its nucleus is the collection of Arne B. Larson, which contains some 2,500 instruments. The director is Andre P. Larson, who is currently serving a term as President of the American Musical Instrument Society. Also on the staff are Margaret Downie, Associate Curator, and Gary M. Stewart, Conservator. Professor Emeritus Arne Larson continues to serve as Research Consultant. The Shrine to Music has widespread support in the community and state. It was recently recognized by the Institute of Museum Services as one of ten arts-related museums which qualify for their support.

The Museum is very active in making acquisitions throughout the country. Two permanent galleries are devoted to American instruments. It's handsome NEWSLETTER, which is published three times a year, contains numerous photographs of instruments in the collection and information about its numerous cultural and educational programs and concerts. Membership ($15 per year) may be obtained by writing to the Shrine to Music Museum Foundation, USD Box 194, Vermillion, SD 57069.

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PUBLICATIONS COMMITTEE

The Publications Committee is now looking into a new project, the assembling of worthwhile articles that have been neglected for 10 years back and obscure periodicals, for possible republication in a series
of anthologies. Chair H. Earle Johnson writes: "The revolutionary period seems
most likely for a start, and we solicit
ideas from members of the Society."
Other members of the committee are Bonnie
Hedges, Karen Pamer, Sterling Murray,
Delmar Rogers, and Thomas Warner.

PERFORMANCES OF AMERICAN MUSIC

SONGS OF AMERICA was the title of a
May 9 presentation in the Newberry Library
Reading Room by Yienna James, assisted by
Donald and Katherine Kasch, singers from
Northwestern University. Mrs. James spent
several years of volunteer work in the
Driscoll Collection of American sheet music.
The program was described as "a panorama of
American history as seen by our song mas-
ters from the Revolution to the present."

APRIL IN KANSAS CITY: A SHOWER OF
AMERICAN MUSIC is the encompassing title
for a series of presentations sponsored by
the Institute for Studies in American Music
of the University of Missouri at Kansas
City Conservatory of Music. The Vancouver,
Canada, Chamber Choir presented a program
featuring music of both North and South
American composers. A confederation of
regional choirs presented the "Oratorio from
the Book of Mormon." University of Illinois
composer Herbert Brun gave a recital/
demonstration of his music. The Kansas City
Civic Orchestra performed Copland's "Appa-
lachian Spring" and Herbert Brun's "Mobile
for Orchestra." The resident KS Volker
String Quartet performed Copland's "Sextet,"
and Dvorak's "American Quartet" as well as
works by Piston and Foss. On the lighter
side was a concert of regional barbershop
quartets, a jazz concert featuring Con-
servatory trumpeter Terry Sawchuk, and an
evening of musical comedy.

THE OLD STOUTHAMPTON MUSICAL SOCIETY
presented an all-American program for its
spring concert, Apr. 10, under the direction of
Earl Eyrich. The music of William
Billings dominated the Yankee tunesmith
segment; however, pieces by Oliver Shaw
and Daniel Bickman were also heard. The
Parlor Song portion was given over entirely
to the music of Stephen Foster. Two other
parts were selections from the Sacred Harp
and The Sacred Solo Song, featuring those
of Charles Ives. The final portion, The
Festival Cantata, was given over to Dudley
Huck-Sidney Lanier "The Centennial Medita-
tion of Columbia."

Two music programs of interest to
American music specialists have been given
at the MUSEUM OF ART this past season.
The first is a concert of music
(16 Nov 1982) given on a recently restored
organ built by Thomas Appleton in 1830 and
which has been mounted on the north balcony
of the Equestrian Court. Appleton is one
of the most important 19th century American
organ builders. So taken was critic Allen
Hughes with the lovely tone of the instru-
ment that he commented in the NEW YORK

TIMES: "The instrument serves as a kind
of reproof to those who have assumed that
musical sophistication was in almost hope-
lessly short supply in the United States
in the 19th century. The program chosen
by organist Daniel Chorzempa, however,
included only one American composer,
William Selby.

The second program, "Christmas in the
New Republic," (21 Dec.) was much more
generous in its use of American music with
carols, choral pieces, and instrumental
compositions drawn from a wide range of
New World composers, 1760-1850. This
program was presented by The American
Music/Theatre Group under the direction of
Neely Bruce. Organist Ronald Ebrecht also
performed several American selections on
the Appleton organ.

The CHARLES IVES CENTER FOR AMERICAN
MUSIC will hold its fourth summer session
Aug. 15-20, 1983 at Canterbury School in
New Milford, CT. This year's program will
focus on American music for percussion.
The resident performers will be the Univer-
sity of Buffalo Percussion Ensemble and
the Maelstrom Percussion Quartet. For
more information write to the Charles Ives
Center, SUNY Buffalo, Music Dept.,
Buffalo, NY 14260.

FLORA OR HOB IN THE WELL is having an
excellent run this season in a production
by Colonial Williamsburg under the musical
direction of Thomas Marshall. It follows
THOMAS AND SALLY of last year, and the
company is anticipating another next year.
Looks like a tradition in the making!

The ninth annual AMERICAN MUSIC FESTIVAL
at the University of South Dakota, Vermi-
ilion, featured a concert by The Golden Age
of Bands (1860-1915). The Band was con-
ducted by Prof. Courtland Swenson and con-
ductor emeritus Arne B. Larson, its founder.
Since its inception in 1967, the Band
has become widely known for its authentic
recreations of America's popular "turn of the
century" concerts in the park. It has
performed extensively throughout the mid-
west including the national meeting of the
American Bandmasters Assoc. in Chicago in
1978.

American music is prominently featured
in the tenth summer season of cultural/
educational events at Fort Worden State
Park at Port Townsend on Puget Sound,
Washington. The Centrum Foundation is the
guiding force behind the several festivals
which run from June 15 through Sept. 3.
The jazz festival (June 15-18) includes
performers such as Marian McPartland,
Shorty Rogers, and Herb Ellis. The Festival
of American Fiddle Tunes has many fine
performer teachers from all over the
country including Mike Seeger, as well as
old-time fiddlers such as Bob Simmons (The
Renfro Valley Barn Dance, 1940s) and even
Lowe Stokes (Skillet Lickers, 1920s). The
International Dance and Music Festival
(Aug. 29-Sept. 3) has New England contra-
dancing as a mainstay of the week and
features caller Cambell Kaynor and the
Northfield, MA, Country Dance Orchestra.
The Centrum Foundation programs combine
concerts and workshops in an informal and
educational setting. For more information,
write to Centrum, PO Box 1158, Port Town-
send, WA 98368.

The 1983 ADIRONDACK FESTIVAL OF AMERI-
CAN MUSIC (July 4-Aug 13), at Saranac
Lake and Lake Placid, NY includes music by
both American and European composers.
Gregg Smith is the Festival's Artistic
Director.

William Schuman will be honored and
will be present at concerts of his music
(July 13 and 16), including a performance
"Cantata: A Free Song," the first Pulitzer
Prize-winning composition in music.

In scanning the some 18 orchestra,
choral, and chamber concerts over the six-
week span, I noted that approximately half
are American compositions, contemporary
and earlier, and a few programs such as a
Victor Herbert evening and "An American
Cabaret" are exclusively American.

For further information and a 1983
Festival Calendar write Post Office Box 562,
Saranac Lake, NY 12983.

The Houston Grand Opera, under the
general direction of David Gockley, will
present the world premiere of Leonard Bern-
estein's A QUIET PLACE, June 17-28. The
opera is the result of a triple commis-
ion: the other parties are the Kennedy Center,
where performances will be presented for
a two-week run in October, 1983; and La
Scala, where it will receive its European
premiere in June, 1984. A QUIET PLACE will
be presented with Mr. Bernstein's TROUBLE
IN TAHITI.

NEW PUBLICATIONS

The Canadian Musical Heritage Society
has announced an ambitious undertaking for
the publication of some 25 volumes of early
Canadian music. Each volume will contain
250 pages and be devoted to a specific
genre of music. Most selections will be
facsimile reproductions. Historical notes
on this extensive repertoire will be
included. The editors comment: "Some
music will astonish and delight, some will
bring a smile but all will give the public
a glimpse into the fabric of Canadian
society from the Ancien Regime to the 20th
century." The first three volumes (piano
music, sacred choral music, and English
songs) are now available at $25 apiece.
Subscribers to the series will receive two
volumes per year thereafter. Write to
Canadian Musical Heritage Society, 36 Elgin
Street, Ottawa, Ontario, Canada K1P 5K5.

John G. Doyle, of Mansfield State Col-
lege, Pennsylvania, is the author of the
most recent number in the series BIBLIO-
GRAPHIES IN AMERICAN MUSIC, published for
the College Music Society by Information
Coordinators, Detroit. LOUIS MOREAU
GOTTCHALK, 1829-1869: A BIBLIOGRAPHICAL
STUDY AND CATALOG OF WORKS, BAM no. 7,
has just come off the press and is available
at $25 (924 to CMS members).

This 396-page work includes: a general
bibliography of 742 items, arranged by
author or title; a listing of newspapers
and periodicals of the 19th century that
include Gottschalk articles; citations of
libraries and private collections with
Gottschalk materials; locations of manu-
scripts; and a new catalog of his works.
Additional sections are citations of modern
editions and a discography.

The editors of the series are J. Bunker
Clark and Marilyn S. Clark, University of
Kansas. Orders for this volume, or for
the series, should be made directly to
Information Coordinators, 1435-37 Randolph
St., Detroit, Michigan 48226.

The next in the series will be James R.
Heintze (American University), AMERICAN MUSIC
STUDIES: A CLASSIFIED BIBLIOGRAPHY OF
MASTER'S THESIS, and William Schuman
(Wheaton College), THE AMERICAN PIANO
CONCERTO: A BIBLIOGRAPHY OF PUBLISHED
AND UNPUBLISHED COMPOSITIONS FOR PIANO AND
ORCHESTRA BY AMERICAN COMPOSERS.

UMI RESEARCH PRESS has announced its
most recent publication in American music,
Donna K. Anderson's THE WORKS OF CHARLES T.
GRIFFES: A DESCRIPTIVE CATALOG. Anderson
has provided a comprehensive list of all
Griffes' known works including dates of
publication and performance, locations of
manuscripts, texts, and other information.
Quotations from Griffes' diaries and
letters are also included.

Paul Maybery, of the twin city area
in Minnesota, is a versatile young musician
who has a passion for mid-19th century band
music. Tubist, conductor, arranger, and
historian are among his various activities.
He conducts the Great Western Band of St.
Paul and is a contributing author to New
World Records' "Yankee Brass Band." He
has recently published a catalog of his
arrangements which includes about 80
individual items ( marches, waltzes, opera
arias, polkas, popular songs, etc.) as well
as THE BRASS BAND JOURNAL (1853-55),
Eaton's NATIONAL AND POPULAR SONGS (1853)
and TWELVE PIECES OF HARMONY FOR MILITARY
BRASS BANDS (1846), Dowdworth's THE BRASS
BAND SCHOOL (1853), and Patton's A PRACTICAL
GUIDE TO THE ARRANGEMENT OF BAND MUSIC
(1875). All editions come with a full score
and a set of individual parts. The indi-
vidual items are priced from $3 to $15.

To obtain the catalog, write to PAUL MAYBERY
EDITIONS, 360 Emma St., St. Paul, MN 55102.

Recently, Bill Loring has called my
attention to the new entries for American
composers in MARGIN MUSIC Catalogue No. 2
(March 1982). General Manager Bruce M.
Creditor sent along the catalog, which is
abundantly supplied with excellent musical
illustrations. President Gunther Schuler
commented in the Forward that the catalog will reflect "the full pluralistic panoply of music, rather than any particular segment of it." Among the commitments of the house are to make available the music of contemporary American composers, jazz and related forms and works by late 19th- and early 20th-century American composers. Among the last-named, this catalog lists eight pieces by Arthur Bird, as well as pieces by Howard Brockway, Frederick Converse, Scott Joplin, and John Knowles Paine. The catalogue can be obtained by writing Margun Music, Inc., 167 Dudley Rd., Newton Centre, MA 02159.

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Until now, there never has been true bibliographic control or access to the hymnals of the Americas and their texts. Beginning in 1956, the Hymn Society of America undertook a major effort to fill this long felt need. The results of this massive labor are two eminent publications: THE BIBLIOGRAPHY OF AMERICAN HYMNOLOGY and THE DICKINSON BIBLIOGRAPHY: FIRST-LINE INDEX. Both will be published within the next few months by University Music Editions of New York, specialists in the publication of large collections of music and music literature in microform (microfiche and rollfilm). As reported in the last issue of this NEWSLETTER the BIBLIOGRAPHY is to be issued on microfiche (4" x 6" film cards) and lists 7,500 entries, a comprehensive listing which includes hymnal title, imprint, year of publication, compiler (individual or organization), number of pages, location of copy indexed, the denomination for which the hymnal is intended, and the name of the indexer. The BIBLIOGRAPHY includes the hymnals of North, South, and Central America published in all languages using the Roman alphabet and of any denomination. One of the advantages of this publication is that it represents the hymnody of some 140 religious bodies culled from the hymnal collections of 82 libraries and private owners from Nova Scotia to Los Angeles. The microfiche publication is equal to a 1,500-page book.

The DICKINSON BIBLIOGRAPHY: FIRST-LINE INDEX is a much larger work produced in tandem with the Bibliography. It is a compilation of one million first-line citations covering 192,000 separate hymns. It will be published in about 120 microfilm reels and will provide such information as first lines of hymns, refrains, titles, original first lines of translated hymns, authors, and translators--in effect, giving details to the contents of the hymnals cited in the Bibliography. An explanatory text is included which describes the elements of the Index, a guide to its use, as well as an extensive series of brief essays on hymns with confused authorship. These two works will provide critical resource information to a range of users, among them: hymn researchers and compilers, publishers, seminarians, church musicians and school teachers, and writers and researchers in folklore and Americana. The more naming of some of the lesser known denominations represented in these two works evokes the remarkable variety of American hymnody: the Cumberland Presbyterians, the Defenseless Mennonites, the General Six-Principle Baptists, such cults as Amana, the Separatists of Zorar, and the Shakers. Also listed are the Sunday school collections and temperance hymnody of the late 19th century, the gospel songbooks of the great and lesser known evangelists, the prairie hymnals of the German and Scandinavian immigrants, the songsters from the early camp-meeting days--all this without mention of the hymnals of the well-known and widely established Protestant, Catholic, and Jewish denominations in the Americas.

Through the 25 years of supporting this giant project, officially referred to as THE DICTIONARY OF AMERICAN HYMNOLOGY, a parent project yielding the two publications mentioned here and others for possible future publication, the Hymn Society of America (f. 1922, 3,000 members in the U.S., Canada, and 27 other countries) was able to have the help of some 50 contributors who volunteered thousands of hours for research, indexing, and the writing of essays. These included clergymen, experts in the hymnody of their denominations, scholars, and others. Among them were the late Dr. Henry Wilder Foote II (Harvard Divinity School), the project's first director, Charles Atkins, William Soule, Theodore DeLaney, Hedda Durnbaugh, and Harry Eskew, to name but a few.

The DICTIONARY was aided greatly by the bibliographic expertise of its present Project Director and Editor, Dr. Leonard Ellinwood and Assistant Editor, Mrs. Elizabeth Lockwood, both of whom had extensive careers with the Library of Congress. Dr. Ellinwood, a well-known musicologist, hymnologist, Episcopal clergyman, and church music scholar was with the library for 35 years and was Head of the Humanities Section. Mrs. Lockwood, who handled every one of the million IBM cards on which the first-line Index was typed, had 48 years of service with the library including nearly 30 years as Assistant Head of the important Shelf-Listing Section. By last count (1979), Mrs. Lockwood had volunteered a total of over 40,000 work hours on the hymn project—an indication of the kind of remarkable dedication given by many to this impressive undertaking.

For more information write to UNIVERSITY MUSIC EDITIONS, PO Box 192, Fort George Station, New York, NY 10040.

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"JOYFUL SOUNDS" AT TEN

Arthur Schrader sent along a reminder that this past spring marked the 10th anniversary of "Joyful Sounds: Early American Music in its Social Setting," the meeting at Old Sturbridge Village on May 5-6, 1973, a part of the AARONSONEED and the present Sonneck Society and its annual meetings. Joyful Sounds was planned by a three-person committee consisting of Arthur, Alan Ruechner, and Nicholas Tawa. That meeting drew approximately 150 people to the Village meeting house to hear keynote addresses by Trung Lowens, "Early American Music: What's Left to be Done?" a panel discussion "Historical Music in Museums" with

HYMN SOCIETY NEWS

The Hymn Society of America is co-sponsoring with Experience '83 a conference, "The Arts in Worship/Liturgy and Music" and "The 1983 Convocation on Hymnody" at Whittier College, Whittier, CA, July 10-15. The conference will include three Hymn Festivals, choral reading sessions, workshop in psalm-singing and hymnal collecting and have special emphases on children in worship and church architecture. For more information write to The Hymn Society of America, Inc., National Headquarters, Wittenberg University, Springfield, OH 45501.

The long awaited HISTORY OF AMERICAN CATHOLIC HYMNALS--SURVEY AND BACKGROUND, by J. Vincent Higginson is now available for the special introductory price of $13.95. For $21 the author's HANDBOOK FOR AMERICAN CATHOLIC HYMNALS (1976) is also included in the offer. The HISTORY supplies many less known and interesting facts concerning the development of American Catholic vernacular hymnody from 1787 to 1970. The compilers, the contents of some eighty-one collections and references to many others, the influence of English, German, and French hymnody, the Solitude movement, and the liturgical music societies are discussed. The books are available from the National Headquarters (address above).

Professor E. Bruce Kirkham of Ball State is the author of a complete concordance to THE OLNEY HYMNS (348 hymns and three poems of the 1779 edition) consisting of 188 pp., six 42x diazo microfiche, for $19.95 (Indiana residents please add 5% sales tax). Order from Heather Press, Dept. of English, Ball State University, Muncie, IN 47306.

From THE HYMN (Jan 83) comes the following item. The Historical Commission of Metropolitan Nashville and the National Music Publisher's Association recently erected a marker at the Tennessee city commemorating the beginning of music publishing there in 1824 with Allen D. Carden's and Samuel J. Rogers shape-note tunebook, THE WESTERN HARMONY.