The Sonneck Society Newsletter is published in the spring, summer, and fall by the Sonneck Society, College of Music Room 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 Kate Koller, 419 Fox Chapel Lane, Radnor, PA 19087. Please notify us about your change in address.

IRVING LOWENS
1917-1983

Just as this issue of the NEWSLETTER was typed and ready for the printer, we received word of Irving Lowens' death on 14 November 1983. Irving had been ill since last spring and was able to attend neither the Keele Conference nor the fall Board meeting at Louisville. He was born in New York in 1916 and was educated at Columbia University and the University of Maryland. During his remarkable career he became distinguished in music criticism, musicology, and music librarianship. In his positions as music critic for the WASHINGTON STAR (1953-77), music reference librarian at the Library of Congress (1962-66), and as Dean at the Peabody Conservatory of Music (1977-82), he served in turn the public, the scholar, and the music student. His research and writings in American music not only form a cornerstone for American music history but also are largely responsible for making the study of American music a respected and thriving area in musicology today. As the principal founder of the Sonneck Society and its first president from 1974 to 1981, Irving has been our guiding spirit. The Spring issue of this NEWSLETTER will be dedicated to his memory. Please write if you have a reminiscence or some thoughts to share with our members about Irving, his role in our Society, and his place in the musical life of America. Plans are forthcoming to establish an award to perpetuate his memory.

FROM THE PRESIDENT

"Having wonderful time--wish you were here!" How frequently have we received post cards with that brief note, and smiled at the campy phrase and probably insincere sentiment? I doubt if any of us attending the Keele conference sent any cards like that home, but I know that for many of us the sentiment was indeed true. Our British hosts, Peter Dickinson, Stephen Banfield and their wonderful crew, spared no effort to make the experience so much more than just another conference. (See the reports elsewhere in this NEWSLETTER) A standing ovation to all, British and American, for making the meeting the rewarding experience that it was!

Tied in with this first international venture was another first for the Society: the Scottish tour. Anne Dhu Shapiro had prepared the way for us so well that it was one pleasurable moment after another. (Again, see elsewhere in this NEWSLETTER) She was ably assisted by Kitty Keller and our charming tour guide Judy Martin, and we owe a sincere vote of thanks to them all!

And since it was such a resounding success, people have been making other suggestions: how would you like a trip through the Appalachian mountains? A meeting that would engage the Delta Queen (cont. on p. 79)

The Boston Conference Program

March 22-25, 1984, Copley Plaza Hotel

All paper sessions and events will take place in the hotel unless otherwise noted. Please note double sessions for papers. A conference mailing with full information will follow shortly. It will contain information on student as well as regular accommodations.

THURSDAY, 22 MARCH

Morning: Sonneck Society Board meeting (Director's Room)

1-3 p.m.—SESSION 1b: TWENTIETH-CENTURY TOPICS: Barbara L. Tischler, "100% Americanism and Music in Boston

4 p.m.--CONCERT of Chamber Music, Northeastern University
5 p.m.--RECEPTION AND TOUR, Museum of Fine Arts, instrument collection
9 p.m.--BALLAD OPERA: The Mock Doctor (The Friends of Dr. Burney, Charlotte Kaufman, director) (Museum of Fine Arts Auditorium)

After hours: Dave McKenna, jazz pianist (Copley Bar)

FRIDAY, 23 MARCH


10:30 a.m.--MUSIC BREAK: Piano music by Amy Beach (Sylvia Glickman, piano)
11-12 a.m.--SESSION IIa (continued)


11-12 a.m.--SESSION IIb (continued)

John Chmaj and performers, "Recurring Patterns of Influence and Inspiration in Jazz from Popular Music, 1930-1980."

SPECIAL AFTERNOON OPTIONS:
A. Tour of Concord, MA, on locales associated with American transcendentalism (led by Betty Chmaj)
B. Tour (mostly on foot) of historic organs in the Boston-Cambridge area (led by Barbara Owen)
C. World premiere of Symphony No. 1 by John Harbison, one of Boston's leading composers (Boston Symphony Orchestra, Seiji Ozawa conducting) 

5 p.m.--RECEPTION AND EXHIBIT OF RARE AMERICANA (Houghton Library, Harvard)

8 p.m.--CONCERT: The John Oliver Chorale (First Church Cambridge) "Choral Music of New England Composers"—program to include Ives: Celestial Country; Loeffler: Psalm 119; Paine: Bach's Ready Reckoner; MacDowell: part songs; Chadwick: Mexican Serenade; Carter: Siege of Corinth, etc.

After hours: Dave McKenna, jazz pianist (Copley Bar)

SATURDAY, 24 MARCH

9-10:30 a.m.--SESSION IIIa: FOLK MUSIC--REVIVAL AND RE-ENERGIZED: Discussion and performances with Art Schrader, Margaret MacArthur, Wendell Cory (Bedford Whaling Museum), Dick Pleasants ("Folk Heritage" show, WGBH, Boston)


10:30 a.m.--MUSIC BREAK: Arthur Foote's Cello Concerto (Douglas Moore, cello)
11-12 a.m.--SESSION IVa: MELODrama: Anne Dhu Shapiro, "Music for the Melodrama, an American specialty."

11-12 a.m.--SESSION IVb: CULTIVATED TRADITIONS IN BOSTON: Eileen Southern, "Black Musicians in Boston During the Late Nineteenth Century"; Margery Lowens, "Boston's Musical Scene, 1880-1896, as Perceived by Edward MacDowell and Templeton Strong."

1-2:30 p.m.--SESSION Va: DIVERGENT CURRENTS: EARLY TWENTIETH CENTURY: Evelyn Davis Culbertson, "Arthur Farwell's Musical Activities in the Boston Area, 1890-1916"; Catherine P. Smith, "From Golden Gate to Griffith Park: The Operas of Mary Carr Moore"; Carol Oja, "Colin McPhee on the Road to Bali."

1-2:30 p.m.--SESSION Vb: CHARLES IYES: Betty Chmaj (with Jeanne Behrend, piano), "As I Was Saying: Charles Ives and the Concord Connection"; Keith C. Ward, "Charles Ives and Musical Transitions: The Assimilation of the Overt-Soul"; Lawrence Cave, "Ives and the Organ" (if possible this paper will be presented from the organ at Trinity Church, next to the Copley Plaza hotel)

2-3 p.m.--BREAK
3-4 p.m.--SESSION VIA: ROUNDTRIP on American Music and College Education: Edith Boroff, "American Music in General Music Courses" (to be followed by free-wheeling discussion)


4 p.m.--BUSINESS MEETING
6 p.m.--RECEPTION (Cash Bar)--Venetian Room
7 p.m.--SONNECK SOCIETY BANQUET--Oval Room with varied musical entertainment followed by contradancing

SUNDAY, 25 MARCH


10-11 a.m.--MUSIC BREAK: A. Shephard, Piano Sonata No. 1 (Don Reinhold, piano)
11-12 a.m.--SESSION VIIa (continued)

Ellen Knight, "C. M. Loeffler and Symbolism in Boston"; Ralph Locke, "Isabella Stewart Gardner: Music Patron and Music Lover."

11-12 a.m.--SESSION VII b: INSTRUMENTS AND THEIR MUSIC: Laurence Libin, "The Thomas Appleton Organ (Boston 1830) at the Metropolitan Museum of Art"; James Perla,
"Guitar Music in the Foster Hall Collection: A Reflection of an American Tradition."

After the conference: 3 p.m.--Gardner Museum Concert: Virginia Eskin, piano; Patricia McCarty, viola (program to be announced) Free of charge except for museum admission.

Highlights: Board Meeting
Louisville, 29 Oct 1983

ARCHIVES: Bill Lichtenwanger reported that with the archives safely in their new home in the Madison Building of LC, he eagerly awaits "all the grist officers and members will send me.".. JOURNAL: Allen Britton reported that the first issues of AMERICAN MUSIC have been well received. There are now sufficient articles for two years. He also mentioned the Illinois Press's concern that some 3,000 subscriptions are necessary for the financial health of the journal.

NEWSLETTER: Bill Keeler suggested to the Board that for 1984 he would prefer to keep the format approximately the same as before; however, he would like to use illustrations and change some features by 1985.

MEMBERSHIP: Linda Whitesitt has headed a letterwriting campaign to individuals with interest in American music. The results aren't known yet. Deane Root suggested more reciprocal action with other societies such as the writing of short articles to describe the Society's relevance to other organizations, the offering of programs to other societies and making specific reference to the Sonneck Society. Root recommended that the Board appoint someone to coordinate the placing of small articles about the Society in music periodicals and newsletters.

CONFERENCES: BOSTON, 1984. Steven Ledbetter reported that 42 papers have been approved. (See elsewhere in NEWSLETTER) The conference ranges from folk music to the Boston Symphony. Members will receive full information in December.

NOMINATING: Susan Porter reported for Karl Kroeger that the terms for members-at-large David Davison, Ledbetter, and Kazanci are expiring. Six candidates were approved to run for the open positions on the Board.

PUBLICATIONS: H. Earle Johnson reported that Da Capo is interested in publishing a reprint of valuable articles from obscure journals. Raoul Camus reported that the Proceedings of the Greenvale Theatre Conference will be published by Greenwood Press in late 1984.

AD HOC COMMITTEES: Bunker Clark reported for Edith Borroff about progress toward a permanent Committee for American Music in American Schools. Borroff suggested a liaison with MPNC. Providing relevant musical examples for use in the schools would be a function of the committee. Society members should be solicited for additional suggestions.

On the basis of Nick Tawa's report (to be printed in spring NEWSLETTER), chapters are inadvisable this time. Pat King suggested that someone be appointed for each region to organize local events and represent the Society at meetings of other societies.

OLD BUSINESS: President Camus was asked to appoint a committee chair to recommend activity commemorating the tenth anniversary of the Society.

Responses to the poll about a microfiche library of American dissertations were not favorable enough to continue exploring the idea.

The Sonneck-Keele Conference
One hundred, sixty-five participants--76 from the USA--this count astounded even the most optimistic planner for the third American Music Conference held at Keele University situated in the rolling Midlands of Staffordshire, England. Our meetings were held at Keele Hall, which had been an ancestral home until 1947 when the estate became the property of North Staffordshire for the purpose of founding the University. Keele Hall contained our ornate meeting room; another wing, our dining room; and the elegant Great Hall, our lounge. The dorms were within a short walking distance, so getting around was no problem. Much of this beautiful campus had been landscaped in earlier times, and there are 150 acres of large forests interspersed by several small lakes which are, in turn connected by lovely walking paths.

Not that efficient conference co-chairs gave us much time to enjoy this idyllic scenery, for days and evenings were crowded with an interesting and varied assortment of papers, discussions, concerts, receptions, and side trips to Stratford and Bath. Who among us will forget Monday evening's trip to Jodrell Bank where we toured the environs of one of the world's largest radio-telescopes and clung to every word of its maker, Sir Bernard Lovell, as he expounded on the distant galaxies. Sir Bernard seemed excited at the idea of talking about either the musical or the astronomical accomplishments of England's great 18th-century astronomer-musician, Sir William Herschel. Lady Rose Chomondeley illustrated this talk with a short piano recital of Herschel's music interspersed with that of Handel, Haydn, and Mozart. Herschel held his own. Following the banquet there, we returned to Keele retaining the image of that huge telescope-disc silhouetted against the twilight sky.

On our second side trip to Combermere Abbey, the estate of Lord and Lady Garnock, our buses rolled smoothly along the narrow road which wound through the bountiful countryside filled with stone farm houses, hedgerows, pastures, sheep and cattle, but they could not cross the even narrower gates of the estate grounds. A few private cars shuttled some of us for the remaining mile while others ambled along the driveway and enjoyed the perfect weather which accompanied all of our conference. Combermere Abbey takes its name from the original medieval buildings which were formerly used as an abbey to which has been added the late sprawling manor house. After our delicious dinner on the manor grounds, we repaired to the great hall where Lord Garnock greeted us with several amusing musical anecdotes and Susan Porter,
Penelope Price Jones, and Philip Martin provided us with musical fare. 

No trace of the atmosphere surrounding our Revolution was evident at the party which celebrated its 107th anniversary. UK and American participants joined in consuming 6 dozen bottles of sekt, 1 1/2 dozen claret, 1 dozen mosel, and 15 liter(’es) of assorted juices. Seventy-two corks were popped, the farthestmost traveling 30 meter(’es). Clyde Shive and the Drexel University Colonial Ensemble provided band music and John Stanley, violin music from Jefferson’s time, for the occasion.

At the conference dinner on Saturday evening, Wilfrid Mellers was presented an honorary membership (see citation below), and conference facilitator Mark Pargenter started off the full round of evening toasts. Thanks must go to Kelee’s Stephen Banfield, in charge of local arrangements, who, with grace and humor, kept us moving from one event to another.

Programs of music were frequent throughout the conference. The opening evening recital of British and American songs was presented by baritone Henry Herford, winner of the 1982 International American Music Competition, and pianist Robin Dowman. Sandwiched here and there were other excellent short recitals; pianist Penelope Roskell playing music by Larry Bell and Elisabeth Lutyens, cellist Timothy Hugh and pianist Iain Burns performing the sonata by Frank Bridge, a recital of music by contemporary British and American composers, and some excellent short performances (Who will forget the British Harp quartet?) which were part of the papers.

As for the sessions, many abstracts and summaries of the papers are found in this issue of the NEWSLETTER. Elliott Schwartz reviews the composers’ exchange as well as other Kelee events in the November issue of HIGH TIMES, p. 529, and Wilfrid Mellers reports on the Conference in the Sept. issue of THE MUSICAL TIMES, p. 567. The July issue of THE MUSICAL TIMES is devoted to American music and contains a thoughtful, short article by Peter Dickinson about British (even European-American) interactions.

Other evidence of the special significance of this Conference is found in the impressive number of organizations which provided support in one form or another: International American Music Competitions, the U. S. Embassy, C. T. Bowring & Co., E. M. I., ASCAP, G. Schirmer, Musical Association, and B. B. C. A special thanks, however, must go to the Kelee University and the American committees, headed by Peter Dickinson and Karl Kroeger respectively, who coordinated such a superb affair.

W. K. WILFRID MELLERS, HONORARY MEMBER, SONNECK SOCIETY, 1983

Considering his roles as composer, writer and teacher, Wilfrid Mellers is one of the most distinguished British musicians of his generation. Americans are fortunate in that—even before World War II, in the magazine SCRUTINY, edited by F. R. Leavis—Mellers was writing about our composers. After a Visiting Professorship at Pittsburgh, Mellers’ book MUSIC IN A NEW FOUND LAND appeared in 1964. It said:

The study of American music—no less than of American literature and painting—is deeply relevant to any enquiry into the nature of the world we live in, and this is true for Europeans as well as for Americans.

Mellers’ pioneering book remains important, and he went on to embody his ideas in the Music Department at York University which he set up shortly afterwards. Now a whole generation of British music students has been brought up with a positive attitude towards American music of all kinds. Thus the lively interest for American music in Britain today can be traced back to Wilfrid Mellers. (Given by President Raoul Camus at Keele, 2 July 1983)

SONNECK SOCIETY SCOTTISH TOUR, 1983

Anne Dhu Shapiro

Any memorable trip is a mixture of the well-planned and the serendipitous. The Scottish Tour was no exception—long-planned events fell through; unplanned happenings added pleasure. The biggest stroke of unplanned and unplannable good fortune was the warm, sunny weather which followed us throughout Scotland. Although a few complained of having no opportunity to don rain gear and woolens, the sight of the white beaches of Iona in the brilliant sun and the rocky Cuillen Hills of Skye without a cloud is for any habitual traveller Scotland a memory worth treasuring. The other two pieces of extraordinary fortune (and some planning) which remained with us throughout the trip were our witty, wonderful guide Judy and our patient and thoroughly competent bus-driver Dave.

After a brief tour of the Lake Country and frolicking in the bus which was to be our conveyance for the next two weeks, we set out for Scotland, passing rapidly through Ayrshire, where Robert Burns spent most of his life. We lunched on the banks of Loch Lomond, and it was here that we heard for the first time the legend of Otto Albrecht’s worn out shoes, which was to become something of a theme for the next few days. (The curious are referred to a tape, now in the Sonneck Archives and the Otto Albrecht Library at the University of Pennsylvania, on which the historical facts of the entire case are related by Otto himself.) We passed up the back of the an tour, Inverary Castle, in favor of the Open Air Museum at Auchindrain, where the curator, Bob Smith, a broad-brogued Scot despite the name, gave us a personal and passionate tour of this relic left from the 18th and 19th century Highland Clearances, which were responsible for so many Highlanders emigrating to the U. S. and Canada. Besides his detailed knowledge of the 19th century Highland crofter’s life, Mr. Smith also offered us, with a straight face, the most colorful of several theories we were to hear about the origins of the piping which is known as do the MacCrimmon family with whom the style originated in the 15th century had brought
it with them from Cremona, Italy (hence MacCrimmon)! Like Otto’s shoes, the Italian MacCrimmon legend followed us throughout Scotland.

After an overnight stop in Oban, we set out with our bus on a ferry for the Isle of Mull, a beautiful green and mountainous island which has off its Western coast the famous Island of Iona, where the Celtic form of Christianity first came to Scotland with St. Columba. For the Sonneck Society tour it will forever remain as the place where we helped Otto Albrecht, member emeritus of our organization, celebrate his 84th birthday, with a picnic, wine, and birthday cake on the beach. Part of the group also had the pleasure of being shown the restoration of the ancient nunneries there by Alisdair MacKenzie, who, after leading us through the ruins to the Abbey, also sang for us several verses of a Gaelic lament in a clear Scottish tenor.

Another sort of music was heard after dinner at Fort William that night. In honor of the birthday Nicholas had composed (on a moving bus) a three-part Scottish-pentatonic canon over “Happy Birthday,” incorporating the aforementioned legend of the shoes. This was performed amid much mirth in the public dining room of our hotel. (Again, the curious are referred to the tape mentioned above, on which a second rendition of the canon is performed.)

A short ferry ride the next morning brought us to the Isle of Skye, where after lunch at the Clan Donald Centre, we were given a tour of the new Gaelic College, Saobhail Mor Ostaig by its “chief” Norman MacDonald, who hopes through courses taught in Gaelic to give encouragement to the native culture of the Island. Our group showed its incipient propensity for buying things by virtually cleaning out his book store. After an enjoyable drive, flanked by the Cuillin Hills on one side and the sea on the other, we arrived in Portree, where we were to stay three nights. The Saturday-night “pub sing” which the hotel was to have arranged started out as a disappointingly stiff occasion in the dining room, with one lonesome accordionist and a shy girl named Lorna who was to sing three or four Gaelic songs, memorized for the “mod” contests held every year—not exactly a typical pub group! Luckily, our own inventive bunch came to the rescue by dancing to the Scottish reels and jigs played by the accordionist. Ably led by Kitty Keller, the dancing ended up being a good warm-up session for the Scottish country dancing to come.

On Sunday we drove to Staffin, a small town to the North of Portree, where we attended a Gaelic service at the Free Kirk, the Calvinist Presbyterian denomination which is known for its “old style” lined-out psalm-singing. In an austere white-washed building we sat with the congregation on hard wooden benches and heard the unforgettable harmonies of the two soloists loudly intoning each line, followed by the slow, swooping, individualistic ornamentation of the notes of the monophonic psalms by the congregation. The sermon was mercifully short, but obviously full of Calvinist

Hellfire and brimstone, and during it the people around us passed out candies, which they loudly unwrapped (an odd habit which I’ve since learned is characteristic of Free Church congregations in other countries as well.) Afterward the precentors and the preacher for the morning, Alan MacDonald (yes, nearly everybody on Skye is named MacDonald), willingly answered our dozens of questions and lent us two books on the psalms. We ate picnic lunch on the coast near the basalt cliffs at Staffin, and some took advantage of the glorious weather to swim in the river or the ocean. That evening the diehard psalm-lovers attended yet another Gaelic service, this time a Communion service at Dunvegan. We hadn’t armed ourselves with either the sermon candies or hats for the ladies, so we sweltered through an unsweetened 58-minute Gaelic sermon, some of us adorned with sweaters, handkerchiefs or towels as hats. But the psalms were wonderful!

Monday was for sight-seeing. A trip down a perilously narrow road brought us to the Piping College, a museum on the site where the MacCrimmon family for centuries taught their art to those who came. The museum was full of piping memorabilia, but was without a live piper (the curator said he’d lost his poof). It was here that we learned a second theory for the origins of Piobaireachd: there was prominently displayed a sign which read something like “It is a documented fact that the MacCrimmons learned their piping from the fairies.”

The group then visited Dunvegan Castle, home of the MacLeod of MacLeod (more details here. I was off seeing my old friend the singer Skipper Nicolson, who was too old to come out to see the group, but still had some voice left to sing a bit in his home). We left Skye Tuesday morning, singing led by Mary Templer in the bus as we went. That afternoon in Fort William we were met by Ron Gonella, a classically trained violinist who has made a specialty of Scottish dance music, especially of the famous Gow family. He gave a lively illustrated talk. The after-dinner entertainment included a contrast of traditional fiddler, Farquhar MacRae, and a melodeon-player Willie Boa, both of them there to accommodate the Scottish country dancers led by Mrs. John Taylor. She and her group illustrated some of the complex figures of the dances, then patiently led us in our attempts to learn them.

From Fort William we drove to Perth via the castle at Blair Athol, the magnificent home of the Earls of Murray. In Perth, after a short surprise talk by “the best penny-whistler in Scotland” Alec Green, substituting for Sheila Douglas who was ill, we left for nearby Scone, where we were to be entertained at a Cellidh, or musical evening, by Sheila and Andra Douglas. At their home we gathered about a dozen traditional and folk-revival singers and instrumentalists, and we heard a good sample of the more or less ballad and lyric styles, as well as virtuoso performances on bones, tin whistles, fiddle, mouth-harp, and even musical bow! Sheila’s own protest song “Men of the North Country” was performed, and Andra, a poet in the
Lowland Scots tradition of Burns, also
declines two of his own long ballads.
The next two days were packed with sight-
seeing and lectures in Edinburgh—a city
tour with a castle at each end (some of us
escaped to the quiet of the National Library
instead), an evening lecture on the pipes
by Hugh Cheape, curator of the National
Museum of Antiquities (who in a shortened
hand-out offered a third theory for the origin
of Piobaireachd); two talks on Scottish
folk-song past the present and a tour of
the School of Scottish Studies led by
Dr. Emily Lyle, editor of the Greig-Duncan
manuscripts; lunch at the Faculty Club of
the University of Texas at Austin. A RETURN OF WEATHERING] Austin,
(paperback).

Owens, William A. TELL ME A STORY, SING
ME A SONG: A TEXAS CHRONICLE. [Sequel
to A SEASON OF WEATHERING] Austin,
University of Texas Press, 1983. $25.00.
ISBN 0-292-75523-6 (cloth); $12.50.

New York Public Library, Research Library.
DICTIONARY CATALOG OF THE MUSIC COL-
LECTION. [holdings through 1971] 2nd ed. 10 vols. Boston: G. K. Hall,

Placksin, Sally. AMERICAN WOMEN IN JAZZ:
1900 TO THE PRESENT: THEIR WORDS,
LIVES, AND MUSIC. New York: Seaview
Press, 1982. $18.95. ISBN 0-87223-
756-7.

Priestley, Brian. MINGUS, A CRITICAL
BIOGRAPHY. London, New York: Quartet

Sonneck, Oscar. OSCAR SONNECK AND AMERICAN
MUSIC. Ed. by William Lichtenwanger.
Foreword by Irving Lowens. Champaign:
University of Illinois Press, 1893.

Taylor, Billy. JAZZ PIANO: A JAZZ HISTORY.

Theroux, Gary. THE TOP TEN: 1956-PRESENT.
$12.95. ISBN 0-671-43215-X.

Traubner, Richard. OPERETTA: A THEATRICAL
HISTORY. Garden City, NY: Doubleday,

Welk, Lawrence. YOU'RE NEVER TOO YOUNG.
With Bernice McGeehan. Boston:
0-8161-3390-5.

An account of the London part of the
tour will be in the next issue of the
NEWSLETTER.

Some Recent Books

Dealing With Music and Musicians
of the United States
by Richard Jackson

Bernstein, Leonard. FINDINGS. New York
Simon and Schuster, 1982. $17.95.

Butterworth, Neil. A DICTIONARY OF AMERICAN

Cranor, Rosalind. ELVIS COLLECTIBLES.

Dorman, James. RECORDED DYLAN: A CRITICAL
REVIEW AND DISCOGRAPHY. Pinealde, CA:
Soma Press of California, 1982. $5.95.
ISBN 0-943546-00-X (paperback).

Fitzgerald, f-Stop. WEIRD ANGLE: [Chiefly
pictures of the punk rock scene]
San Francisco: Post Contemporary Pro-
ductions: Last Gasp, 1982. $10.95.

Hafin, Ross. HEAVY METAL: THE POWER AGE.
[Chiefly pictures of the heavy metal
rock scene] New York: Delilah Books,

Haskins, James. DONNA SUMMER: AN UNAUTHOR-
IZED BIOGRAPHY. Written with J. M. Sti-

LaZell, Barry. THE ILLUSTRATED BOOK OF ROCK
RECORDS & A BOOK OF REFERENCE.
New York: Delilah Books, distributed by Putnam
Pub. Group, 1982. $5.95. ISBN
0-933328-27-3 (paperback).

Levey, Joseph. THE JAZZ EXPERIENCE: A
GUIDE TO APPRECIATION. Englewood Cliffs,
ISBN 0-13-510248-0 (cloth); $6.95.

Nettl, Bruno. THE STUDY OF ETHNOMUSICOLOGY:
THIRTY-ONE ISSUES AND CONCEPTS. Cham-
paign: University of Illinois Press,
(cloth); $12.50. ISBN 0-252-01039-6
(paperback).

Owens, William A. TELL ME A STORY, SING
ME A SONG: A TEXAS CHRONICLE. [Sequel
to A SEASON OF WEATHERING] Austin,
University of Texas Press, 1983. $25.00.
ISBN 0-292-75523-6 (cloth); $12.50.

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Press, 1982. $18.95. ISBN 0-87223-
756-7.

Priestley, Brian. MINGUS, A CRITICAL
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$12.95. ISBN 0-671-43215-X.

Traubner, Richard. OPERETTA: A THEATRICAL
HISTORY. Garden City, NY: Doubleday,

Welk, Lawrence. YOU'RE NEVER TOO YOUNG.
With Bernice McGeehan. Boston:
0-8161-3390-5.

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Notes About Members

Space limitations in the NEWSLETTER and
our recently burgeoning membership have
precluded the printing of a special interest
section for new members, at least for a
while. We will attempt to update the
directory, through special publication of the
NEWSLETTER very soon. Meanwhile, please
send along an account of your present
activities, which I will print in this
column.

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GILLIAN ANDERSON will be a Senior
Research Fellow at the Institute for Studies
in American Music next year and will be
studying and lecturing on film music.

Howard Shanet and the Columbia Uni-
versity Orchestra celebrated VIRGIL THOMSON'S
87th birthday with a concert on 12 Nov.
featuring THE FLOW THAT BROKE THE PLAINS
and TWO PIECES FOR COROSUS, BRASS, AND PER-
CUSSION (1979, 1982).

MARY WALLACE DAVISON, music librarian
at Wellesley College and retiring SS Board
member, has been named librarian of the
Sibley Music Library at the University of
Rochester's Eastman School of Music beginning
July 1, 1984. Mary will succeed Ruth T.
Watanabe, librarian since 1947.
Staff writer Michael Ginsberg of the WICHITA EAGLE-BEACON interviewed and quoted J. BUNKER CLARK extensively on the British origin of many of our national songs in an article (July 5) on that subject. Ginsberg also interviewed a British-born Wichita resident, Archie Bannister, who, after fifty-nine years of U. S. residency recalls a "English parody on 'God Save the King' which he sang as a child: "King George he had a date. He stayed out very late. He was the king. Queen Mary paced the floor, King George came home at 4. She met him at the door. God save the King."  

MARY L. VAN DYKE has sent along a very interesting program given as a part of a sesquicentennial service at The First Church in Oberlin this past May 29. Music from the first Oberlin commencement, held at First Church in 1843 was performed through the discovery by Mrs. Van Dyke in the Oberlin College archives of a music book (26 pp.) printed for that occasion by George Nelson Allen, the father of choral music at Oberlin. Mrs. Van Dyke, a music resource person for First Church, is very active in the research and performance of music related to Oberlin's early history. In another program, 22 Jan. 1983, she directed the various choral groups in the music of Thomas Hastings and Lowell Mason chosen from 19th-century tune books.

RONALD STEIN, head of the Scoring and Arranging emphasis at the University of Colorado at Denver, has been signed to compose the score for the MGM feature film FRANKENSTEIN'S GREAT AUNT TILLIE. This will be his 81st Hollywood motion picture assignment. Donald Pleasence plays the role of the Baron von Frankenstein.

The London DAILY TELEGRAPH (12 July 1983) reported that PENEOLE PRICE-JONES and PHILIP MARTIN gave a "delightful and distinguished" Wigmore Hall recital of songs and piano solos by modern American composers.

The Cremona String Quartet in connection with Queensborough Community College, has included several American compositions on its programs this past season: William Henry Fry's QUARTET NO. 10 (ed. J. Graziano), Graupner's SINFONIA IN F, Arthur Foote's QUINTET FOR PIANO AND STRINGS, op. 38, and John Graziano's TRIO FOR VIOLIN, VIOLA AND CELLO.

DON TRUESDALE makes a special point of performing American composers on his piano recitals at William and Mary. Among recent recitals are performances of Gershwin's WHAPSODY IN BLUE, and PRELUDES, Samuel Barber's SONATA and BALLADE, his own SCHERZO-FANTASY, and shorter numbers such as Joplin's MAPLE LEAF RAG.

Elliott Schwartz served as narrator for a British radio program on American Music, aired during the summer of 1983. The BBC Radio 3 program, subtitled "Music of the Americas," included performances of Schwartz's CHAMBER CONCERTO II, CHAMBER CONCERTO IV, and works by Manuel Enríquez (Mexico) and Robert Altiken (Canada).

SAM DENISON'S LYRIC PIECE AND RONDO FOR TUBA AND STRING ORCHESTRA and Arthur Foote's CONCERTO FOR CELLO AND ORCHESTRA, with Douglas Moore as soloist, were features of this year's William Billings Institute concert of American music on 13 Aug. 1983 at the University of Connecticut, Avery Point.

MARK C. GRIDLEY, research psychologist and jazz flutist, has a recent article, "The Psychology of the Flute Sound," in WOODWINDS, BRASS AND PERCUSSION. He is doing several articles on jazz for AMERIGROVE.


Sonneck Society members who participated in the American Studies Association meeting in Philadelphia in November were Caroline Moseley, Judith Tick, Dale Cockrell, and Deane Root.

Letters To The Editor

Ellen Johnson writes: "I feel that the Keele Conference and Scotland/London music tour were a tremendous success, a great pleasure that I will never forget, in addition to providing me with extremely useful material to use in the Music Library. I was able to visit the major libraries in Edinburgh, the British Broadcasting Company sound recordings, the British Library score collection, the Institute for Recorded Sound and many other small collections along the way."

Gorton Music Library
Univ. of Kansas
Lawrence, KS 66045

Douglas Moore writes: "On a topic raised in Raoul's column in the summer NEWSLETTER; I would be in favor of a microfiche library, supported as described. An individual might have to be responsible at first; if the volume calls for it, we would have to ask a library to take it on. It's a great idea, and the filing of the dissertations alone would encourage research awareness, as Earle Johnson so desires, for that many more people."

Dept. of Music
Williams College
Williamstown, MA 91267

Leonard Ellinwood writes: "I am just back from a week in Budapest where I gave the American address on "American Folk-Hymnody" at the Internationale Arbeitsgemeinschaft für Hymnologie on the 12th. The American delegation of 40 served as a chorus and illustrated my paper by singing:
Christ, the apple-tree (Russia)
Amazing grace
What wondrous love is this
I saw a lonely traveler (Deliverance
will come)

Ef you want to see Jesus
My Lord, what a morning
In dat great gittin-up morning
Thou Man of grief (Redon)

When I can read my title clear (Pisgah)
We shall overcome some day

To my surprise, the German delegation joined
in singing "We shall overcome". I was told
afterwards that they are singing it (in
English) these days at the big mass anti-
nuke rallies.

"The whole was taped by the Netherlands
radio. A cassette will shortly be available
from the Hymn Society of America head-
quarters at Wittenberg U., Springfield, OH."
3724 Van Ness St. NW
Washington, DC 20016

Richard E. Hawes writes: "George Braz-
don's suggestion for some sort of mechanism
whereby the rank-and-file membership could
exchange and develop shared ideas and
interests strikes a receptive chord in me
(NEWSLETTER, Summer 1983, p. 47). What is
needed is a method for getting such an
exchange under way. A possible start-up
procedure has occurred to me.

"The fall issue of the SSNI might run a
brief box-announcement stating that one page
of the Winter issue would be devoted to
letters of the sort Brandon describes. This
page could be headed up "Sound Off," or any
similarly descriptive phrase. Interested
parties could then correspond directly with
the writers whose letters (and addresses)
had been selected for inclusion.

"The germ of genius in Brandon's letter
is contained in the following line: '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. ... Particularly every sort
of membership organization depends for its
existence upon a core of dues-paying
"proles," as Orwell terms them in 1984.
Brandon's suggestion, informally implemented,
would give any of the proles an opportunity
for a solo audition."

H. Earle Johnson writes: "Jeanne Beh-
rend was honored at the Annual Meeting in
Philadelphia. She has maintained a distin-
guished position over the years on behalf of
the American musician. First to give
recitals of American composers (three in
New York 1939), Mias Behrend has always
featured works by Gottschalk, Ives, Mac-
Dowell, Copland in nation-wide recitals as
well as in a State Department tour of South
America in 1945-46. She played the stupen-
gous Second Sonata by Ives in London in
early November 1972, plus fists full of
Gottschalk, all to extravagant praise from
the London press. Her first all-American
recording was for RCA, "Piano Music by
American Composers," in the late 1940s,
followed by one for Allegro which included
an unsurpassed account of Alexander
Reinagle’s Sonata in E, the highly
esteemed Sonata by Charles Griffes, more
Gottschalk, and the "President," by Robert
Palmer. Jeanne Behrend is also editor of
Gottschalk's "Notes of a Pianist" (Knopef
1964, reissued Da Capo). A composer in her
own right, she now teaches at the College
of Performing Arts in Philadelphia. She
has written for the Sixth Grove.

Jeanne Behrend is one of many people who approximate this
testimony and performance, and it was
a pleasure for the fledgling Sonneck Society
to pay homage to one of its earliest
members."

181 Hempstead St.
New London, CT 06320

Tim Lenk writes: "I am sure that many
of you are as surprised as I to find that
'gynophonia' in the arts still remains (see
Pres. Camus' column, NEWSLETTER, Sp. 83,
p. 1). I believe that I have a solution to
this problem in particular and to that of
disseminating American music in general.
The solution is public radio and/or the
university-based radio station.

"Already, with regard to women in music,
work is being done by a number of stations.
Here in Boulder, for example, there is a
program, Mirrors, which is devoted to
women-oriented issues. The present pro-
ducer/announcer of the program, Marilyn
Penn, is herself, an excellent composer and
pianist and has dedicated several pro-
grams to music composed and performed by
women, in all genres (e.g., women composers
and jazz musicians). In addition, she
has recently embarked on a series of
programs dedicated to contemporary women
composers. Another program, Ragtime
America, is hosted by Jack Bumml, who, in
addition to other professional activities
outside the broadcast and music fields, is
a superb ragtime pianist as well. On his
program he has highlighted the works of
 several women ragtime composers.

I have found that KGNU in Boulder is
unique among public radio stations in its
propagation of music by either women, in
particular, or Americans in general. But
if there are lacunae in either of these
areas in the public broadcast idiom,
wouldn't it be a bit presumptuous for us,
as a society dedicated to American music,
and not unsympathetic to women, to expect
someone else to fill in these gaps?

"As a class project, why not assign
each student several topics from which to
choose and would be used as a basis for a
radio program? This would not only pro-
vide research skills, but would also
illustrate another professional option
which is available to music students after
graduation."

2995 E. College #17
Boulder, CO 80303

John F. Millar writes: "On the strength
of the up-beat review by WK, I ordered
Charles Hamm's MUSIC IN THE NEW WORLD,
and I was disappointed enough to submit to you
a dissenting opinion.

"In the first place, the title is
entirely misleading; it encouraged me to
expect parts of the book to be devoted to
early music in Latin America, the West
Indies and Canada, all of which places have
an excellent tradition of both folk and
formal music. However, the book confines
itself almost entirely to the United States.
Presumably, the title is intended to form a
link to the series of recordings issued by
New World Records.

“My period of expertise ends around
1800, so I’ll not venture to say anything
about Professor Hamm’s text after that
date. I am very pleased to see the emphasis
he has given to early folk music, both
songs and dances, and he covers that subject
quite well. However, in the field of early
formal music before Ives is totally unknown) and
at the Univ. of Kiel, Germany, where the
Landesinstitut für Musik under the direc-
tion of Prof. Dr. Heinrich Schwab has
considerable interest in and knowledge of
American music (several doctoral candi-
dates are writing on American topics).
This is an outgrowth of my Da Capo publica-
tion on Piano Music from New Orleans 1851-
1898 and some more recent work.

“Also of interest to Americanists is
my collecting and editing a manuscript on
music in Louisiana by John Audubon, includ-
ing myself, which is now having problems
getting published (LSU Press seems to have
used music buffs rather than professional
scholars in American music to judge
negatively the ms.). Also, my project to
organize the American music holdings at
Tulane University (which are valuable and need
coordination with those at
other Louisiana institutions has been
handed over to Curt Jerde, for the past two
years director of the W. R. Hogan Jazz
Archives at Tulane. He has received fed-
eral help and is now in a project
to catalogue his own holdings and has
developed substantial programs for the
utilization of those holdings and for the
development of American music studies in
the New Orleans area. The AMS plans to
meet in New Orleans in 1987, and we hope
to have some considerable input of regional
music in the papers and in the entertain-
ment.

“As for my non-American work, I had
two publications last year: vol. I of my
edition of the Collected Works of Cristóbal
Galán (Institute for Medieval Music) and
my edition of The Mason Tablature (A-R
Baroque Series). I’m currently at work on
two other Spanish music of the 17th cen-
tury publications (A-R and Das Chorwerk)
and on a Ballet de cour (Musica sacra et
profana).

“I hope this will be useful and of
interest. It was fun having everyone here
for the 1979 Sonneck Society meeting—like
to do it again.

Music Dept. Tulane Univ.
New Orleans, LA 70118

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ABSTRACTS OF PAPERS
SONNECK-KEELE CONFERENCE, PT. 1.

THE RHYTHM OF 18TH-CENTURY
ANGLO-AMERICAN PSALMODY
by Richard Crawford
University of Michigan, Ann Arbor

The musical repertory published in
early American sacred tunebooks, almost
entirely English until the 1770s, was Anglo-
American by the century’s close. Since
sacred music was the field in which American
composers first composed for publication,
scholars of American music have paid close attention to their works, and sought to classify their sacred music in different ways. One kind of classification focuses on formal structure (strophic/through-composed) and word-music relationship (one note per syllable/many notes per syllable; the presence or absence of text repetition and text overlap), giving rise to the following types: plain-tune, tune-with-extension, fuguing-tune, canon, set-piece, anthem. A second classification is style-based, proceeding from the time and place of the music's origin: 16th and 17th-century English and French "common tunes," 18th-century English "parish" tunes; mid-to-late 18th-century English Methodist pieces; late 18th-century American pieces.

In my paper I propose another system of classification, this one based on rhythmic motion. Using a "Core Repertory" of the 101 sacred pieces most frequently printed in America between 1698 and 1740, I suggest that the historical development of Anglo-American sacred music in the 18th century can be viewed in rhythmic terms, as English psalmists discovered new ways of moving sacred text through time and space. In certain ways they followed their lead, more closely in certain ways than in others. Categories of motion identified here are, roughly in the order in which they came into fashion: "common" tunes (duple time with half-note motion), "dactylic" tunes (also duple), iambic tunes (triple), decorated duple tunes (quarter-note motion with melodic embellishments), and declamatory duple tunes (again quarter-note motion, with emphasis on sectional contrast and repeated notes).

The 101 compositions of the Core Repertory provide a handy sample for this kind of classification: diverse enough in origin to represent the available range of types, and individually well enough known to have served as compositional models. (The modeling of certain tunes after others, chiefly certain American tunes after certain English ones, will also be touched on in the paper.)

THE PIANO WORKS OF P. ANTONY CORRI AND ARTHUR CLIFTON, BRITISH-AMERICAN COMPOSER
by J. Bunker Clark
University of Kansas
One of the best composers to emigrate to the U. S. in the first quarter of the 19th century was Arthur Clifton. He was born Philip Antony Corri in Edinburgh about 1784, of the Italian-born composer Domenico Corri, and became the brother-in-law of Jan Ladislav Dussek. He was established as a composer in London by about 1809-13 when many of his piano works were published as sheet music. Probably to escape his wife, Corri came to the U. S. as early as 1814, certainly by 1817, re-named himself Arthur Clifton, remarried, and continued his successful career in Baltimore until his death in 1832.

The piano music of P. Antony Corri published in London include nine divertimentos, which are multi-movement works, less serious in content, and shorter in length, than the more serious sonatas. Most movements are in simple part forms, such as three-part ABA or five part ABACA rondos, although there are examples of theme and variations and a few in sonata-allegro form. Many of these pieces can be difficult to perform, and if the amateur was the intended market, some amateurs were talented indeed.

Corri issued three sonatas. The best and most demanding is LA FUGA DI DUSSEK, for piano with obligato violin and cello ad libitum, written in memory of his brother-in-law, who died in 1812. The first and last movements are in sonata-allegro form; the middle movement is a theme and variations. His other London piano works include two of popular tunes and other miscellaneous pieces.

In Baltimore, Corri, now Clifton, was nearly as prolific. Yet in 1820 he was the publisher of a group is his own music consisting of ten songs and five piano pieces. It includes his ORIGINAL AIR WITH VARIATIONS, which I consider his best work issued in the U. S. Clifton's new nationality is reflected in his NATIONAL DIVERTIMENTO... in which are introduced HAIL COLUMBIA! with a new Trio, and YANKEE DOODLE! with variations (ca. 1821). He wrote a marquis of Lafayette's visit to Baltimore in 1824, and another march for the opening of the Baltimore & Ohio Railroad in 1828. Several sets of variations and one medley are not very successful. Yet he was a formidable musical figure for a decade and a half. His music must have continued to be used after he died, for it is well represented in the BOARD OF MUSIC TRADE CATALOGUE OF 1870.

CINDERELLA, OR THE FAIRY QUEEN
AND THE LITTLE GLASS SLIPPER
THE COVENT GARDEN ADAPTATION
OF LA CENERENTOLA
by John Graham
City College, CUNY, NY
By the early 1820's, Gioacchino Rossini had reached the pinnacle of his fame as a composer of opera. The tumultuous reception accorded him in London in 1824 was yet another measure of his enormous reputation. It was, perhaps, inevitable that Rossini's operas, like many other popular pieces of the time, would be adapted for English audiences, with spoken dialogue replacing the recitativo secco. One of the more active adapters was one Michael Rophino Lacy, who transformed several of Rossini's scores into English entertainments.

Lacy's adaptation of LA CENERENTOLA was an immediate success when it opened at Covent Garden in April, 1830; nine months later, it was exported to America, and in January, 1831, it also took New York by storm. It had a long run, and its public acclaim was remembered some thirty years later by the New York composer-critic William Henry Fry, who noted in 1863 that "when New York made no pretensions to art... CINDERELLA ran, we believe, seventy nights in succession." New York was not the only city in the New World to succumb to CINDERELLA'S charms; it was performed in Philadelphia, St. Louis, Providence and other cities for almost half a century. As Charles Hamm has noted in his.
recent book, *YESTERDAYS*, "its hardiness was little short of astonishing."

The appeal of *CINDERELLA* to several generations of English and American audiences makes it an excellent choice for the study of popular musical style in the nineteenth century. Lacy's adaptation is a shrewd concoction: while, for the most part, his pasticcio preserves the most popular tunes from Rossini's original, he has not limited himself to selections solely from that work. This paper examines Lacy's interesting changes in the libretto, which, most likely, was an important factor in *CINDERELLA*'s success. It then explores the relationship of his libretto to the various numbers chosen, and identifies the works from which they were taken. Finally, through the use of musical illustration, it compares Lacy's adaptation of the music with the original, demonstrating his skills in rewriting and arranging full-scale operatic numbers into the smaller, simpler songs of the popular entertainment.

HENRY RUSSELL AND THE EMIGRANT'S PROGRESS
by Graham Shrubsole
University of Keele

After Henry Russell returned from the United States to England he was able to draw on a large stock of American songs and his recollections of an adventurous life in the New World. During the 1830s his one-man entertainments consisted of an alternation of such songs and anecdotes. In the initial phase of his career this material was organized more thoroughly, a selection of newly composed songs was introduced in a two part "vocal and pictorial" entertainment: *THE FAR WEST, OR THE EMIGRANT'S PROGRESS FROM THE OLD WORLD TO THE NEW*, and *NEGRO LIFE IN FREEDOM AND IN SLAVERY*.

Sustaining the whole of the 2 1/2 to 3 hour performance single handedly, Russell presented the entertainment for the first time at Richmond in Surrey on April 7, 1851. A week later he transferred to the Olympic Theatre in London and during the next seven years there followed some 1700 or more performances throughout the whole of the British Isles, before audiences frequently as large as two or three thousand. During that time changes were made, but the concept and outline remained substantially the same.

We can reconstruct a substantial portion of this entertainment using contemporary sources--programme books, sheet music and music covers, newspaper and periodical reviews, etc. **The Emigrant's Progress**, the more important half of the entertainment, was written by Charles Mackay, most prolific of Russell's poet associates. *Negro Life* was the work of Angus Reach. Several artists were involved in painting, and in subsequent years revising and repainting, the panoramic views which were reputedly based on sketches made by Russell while in America. These were explained in a matter-of-fact, informative, style and embellished with song and anecdote by the performer. The elements put together by Russell for his entertainment were not new, but the concept was. If not the originator of this hybrid form--Albert Smith might claim the honor--Russell was nevertheless in the forefront, just as he had been in the forefront of the one-man show in the 1830s. Regarded by contemporaries as unique and entirely new in concept, it was differentiated from previous entertainments in that it was designed to instruct "in one of the most profoundly and practically important subjects which can be offered to the notice of the English people"--emigration. This was the issue of the day, and here Russell revealed once more his talent for capitalizing on a theme of current or incipient interest.

He would sit at a specially designed piano, equipped with a harmonium effect, as the panorama passed behind him in a sort of proscenium arrangement. He did not work from memory, having both music and a book of the entertainment at hand. In 14 scenes the audience were taken from Liverpool across the Atlantic to New York, thence up the Hudson to Albany, along the Erie Canal to Niagara, and eventually to the Far West--Ohio, Indiana and Illinois. The route followed touched at many points upon Russell's own experience of the United States and he enlivened the narrative with personal reminiscences, fancifully related, such as we may find in his autobiography, *CHEER, BOYS, CHEER*. The book was named after the entertainment's most popular song--indeed, the most popular song of its day. Other very popular songs from the entertainment were *FAR, FAR UPON THE SEA* and *TO THE WEST*. These were included throughout the life of the entertainment; some of the others were replaced by new works. *The Emigrant's Progress* was initially musically unbalanced, the majority of the songs occurring in the early part of the narrative. Later, especially after 1854, Russell remedied this and added several new songs depicting the felling of the forest, a winter sleigh ride, and so on. Of Russell's idiosyncratic form, the 'dramatic scenario', there were two--*MIGHTY NIAGARA* and *THE ICEBERGS* (unpublished). However, he would frequently find occasion to introduce old favourites from his American years--*THE MANAC AND THE GAMBLER'S WIFE*--departing here as was his wont from the script, in response to audience demand.

Part two of the entertainment, *Negro Life*, consisting of three songs (one a scene) and 20 pictorial scenes, was complementary to the first half, showing the traffic of Slaves from Africa to Cuba and the Southern States of the Union. The rather harrowing nature of the entertainment was relieved by the humorous anecdotes and songs interpolated by the performer. Contemporary accounts leave no doubt that Russell was an important influence on British public opinion, before and after the advent of *Uncle Tom's Cabin*.

**The Emigrant's Progress** proved extremely lucrative, and in appreciation of the faithfulness of his audiences, Russell became in the habit of giving away the proceeds of one or more entertainments in the larger cities. Holders of lucky tickets could claim free passages to the New World or Australia. Not a few families started a new life in this way. Still others, inspired by the (arguably over-sanguine) prospects made other arrangements to emigrate. With this practical support for the message of hope that he had
for so long Russell concluded his career in England, and well into the 20th century there were people who remembered his performances, sang his songs and had cause to be thankful to him for a new start in life.

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THE HUTCHINSON FAMILY IN LONDON, 1846

by Dale Cockrell

Fellow, American Antiquarian Society

The concerts given by the Hutchinson Family Singers in the English Midlands and Ireland during the last months of 1845 met with enthusiastic reviewer response and ever-larger audiences. The ultimate test, as always, lay in London, however; where the singers made their debut on 10 February 1846. There they also proved successful although initially critics were not as generous.

London critics as a group did, however, write with more attention to technical detail than provincial reviewers. Accordingly, a study of their notices of the Hutchisons' concerts is of particular interest. The approaches, practice, and composition that have here-tofore proved illusive. Such a study was the focus of this paper.

Many of the elements of style that struck London reviewers were the same identified earlier by their American counterparts. Everyone, it seems, observed the "simplicity" of the group's music, by which they meant a style that relied almost wholly on common-practice harmonies, melody of equal-length phrases, usually antecedent-consequent, with smooth contours, and a clear homophonic texture. A reading of both American and English critics suggests that the Hutchinson Family sound was "sweet," free and easy, with an uncultivated, non-Italianate, "artless" air about it. Enhancing this sonority was a rich blend of the voices, perfect intonation, and clear enunciation.

The British seemed also to respond to the unmistakeable "American" quality of the Hutchisons. Critical review saw even their repertory in a nationalistic light: "like the American people, an aggregation of particles from every corner of the world." The cosmopolitan British critics perceived that the Hutchisons followed from a line of performers well-established in Europe. These were the small singing ensembles, common particularly in the German-speaking countries, whose modus operandi was touring about, giving entertaining concerts of part-songs; the most famous of these was the Rainer Family, known to the British from as early as 1827. If the Hutchisons were sometimes seen to be derivative, it was, in part, because of this long-standing tradition.

To compound what was then sometimes perceived as a lack of originality on the American's part, their glee repertory was also heard to be second-hand, after the British paradigm, and in comparison second-rate. They were criticized specifically for their rather simple, "tonic and dominant" harmonies; the TIMES wrote of their songs that "the greater portion are English compositions that had their day some twenty years back."

Among the most telling observations on the Hutchinson Family had to do with voicing. They set at nought all received laws of harmony and melodic design by having Abby sing an alto part that was heard above the melody, sung by Judson. Some thought this arrangement contributed to the extraordinary blend of the singers. Others were interested in tracing the source of the voicing; George Hogarth thought it came from "the old ecclesiastical harmony of the seventeenth century"; others heard in it an echo of eighteenth-century psalmody. Surely this explains in part the "archaic" sound detected by the critics: although tenor melody had had a long history in England, and it was from here that the tradition was imported into the United States, by the 1840s a "modern" treble melody sonority had completely supplanted it. It had not become outmoded in America, however, which leads us to a fuller appreciation of the background to the Hutchinson Family's style: the early nineteenth-century singing school.

An examination of a characteristic song from this period, i.e., "The Bridge of Sighs," makes this point clearer. Exemplary of other successful songs heard on their tour which found precedent in sacred music was "Excelsior." One of its features was the use of "chanting, as we call it, in harmony, through a poem, with every word clearly enunciated," bringing to mind "ancient and sublime choral Church performances." In fact, "Excelsior," like "The Bridge of Sighs" and many others in the Hutchinson repertory, was taken extensively from the traditions of Protestant, particularly English, church music.

It should not surprise us that we must look to musical training and background in order to understand the Hutchinson's performances and compositional processes. We are fortunate that British reviewers wrote in such a way that we are pointed in some of the right directions. Ironically, though, when those critics flagged for us "unique" and "novel" qualities in the modern-day Hutchisons, more often than not they relied on a real or imaginary note of an echo of their own darkly-perceived past: the British were responding to a musical sentiment of their own cultural heritage, as, in exactly the same way, were the Hutchinson Family.

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BRITISH INFLUENCES ON 19TH CENTURY AMERICAN POPULAR SONG

by June Lazard Goldenberg

Long Island City, NY

Popular song in 19th century America covered all genres, from folk through grand opera. The songs, commercially produced and distributed, reached the buying public in three formats: broadside, songster and sheet music.

For the purposes of this study, I have used my collection of New York City songs, many collected from Long Island parlor songs, and a L909 volume of 20,000 popular songs of America.

The British influence on the 19th century American popular song repertoire can be broken down into several categories:
outright British imports, British texts set to American compositions, American texts set to British compositions, American texts set to British folk and traditional tunes, British melodic structure and subject matter in new American compositions, and British "style" songs.

British imports predominated for the first two decades of the 19th century, followed by derivative American compositions. An American style began to evolve towards the middle of the 1800s, although British folk tunes were used extensively along side the new American compositions. British influence waned after the Civil War and by 1880 American popular song reflected primarily the American culture, both in text and tune. However, the interchange between Britain and America still continued and does so to this day.

THE HARDING COLLECTION: A LEGACY OF SONG
by Janet Howd
Exeter, UK

Discovering a vast collection of sheet music which tells the story of more than a hundred years of American life would present a challenge to any singer. Seventy thousand song sheets had been bequeathed to the Bodleian Library, Oxford, by Walther Harding, a British-born Chicagoan collector, recluse and former vaudeville and ragtime pianist, but the job of cataloguing them has scarcely begun and few people have found their way to this musical treasure trove.

With the help of a research grant from the Leverhulme Trust, Janet Howd, a well-known concert singer in the U. K., gathered together some of the earliest songs from the collection and added some of their fascinating and beautifully lithographed covers. Weaving these together with stories and comments which visiting Europeans brought back about their travels in the United States, a picture emerged of American life during the thirty years which ended in Civil War.

It was a time when visitors to New York found it "a charming city", when entertainers like Henry Russell and Jenny Lind sang in the concert halls, emancipation was the word on everyone's lips and the game of baseball was making its debut.

A number of the songs used in her presentation have not been heard for a very long time but she finds that audiences approve of their resurrection both for their own sake and for the picture they afford of life in the New World. As for the theme of British-American inter-action which was central to the conference at Keele, the close parallels found in the comments of British visitors and the themes expressed by American songwriters of the day reflect the common concerns shown by both groups about contemporary events.

Among the topics presented by the songs and slides were: tourist trips to Niagara; temperance; American Indians; women's suffrage; fashion; technological advances; emancipation; minstrelsy; and the Civil War.

NEWS FROM LONDON: GREAT BRITAIN IN THE AMERICAN PERIODICAL MODERN MUSIC, 1924-46
by Michael Naish
University of California, Santa Barbara

American music came of age and British music achieved a leading position during the years between the two World Wars. This period was documented thoroughly in the pages of MODERN MUSIC, an American quarterly review founded in 1924 by the League of Composers. Contributors to MODERN MUSIC were often key figures in the contemporary musical culture of America and Britain, and their writings, which extend over two decades, provide a valuable record of musical history. The pertinent articles and references can be grouped into three categories: American writers assessing the British scene, British writers assessing the American scene, and British writers explaining Britain to America. An analysis of the contributors' concerns and their critical approach shows the fundamental importance of these writings to an understanding of the era.

Fond and even keened interest characterizes the American reaction to British music. The writers were delighted with the wide variety of music to be heard in Britain, the advantages of the BBC, the picturesque folk music, the sturdy English choral tradition, and British hospitality to foreign music. Indeed, several writers (Blitzstein, Kubik, Lopatnikoff, Avshalomov, Lieberson) proclaim London as the new musical metropolis of Europe, although they lament the poor representation of American works. However, if the British musical scene was heartily admired, contemporary English music seemed significantly less enchanting. With few exceptions, the native products seemed pretentious, tedious, artificial, and dull. Not atypical is Charles Mills's review of Frank Bridge's SYMPHONY IN E MINOR, in which he grumbles about how the English can stretch sobriety almost to the breaking point in the deliberate evasion of anything remotely hinting at passion.

British reaction to the American musical scene was likewise characterized by fond admiration. Britten, Goossens, Evans, and others liked America's vigor, variety, and healthy musical appetite, although individual works (Copland's PIANO VARIATIONS, Chavez's SONATINA, Carpenter's VIOLIN CONCERTO) often seemed harsh, simplistic, and immature. Nevertheless, British writers (Mellers, Searle, Chapman) frequently compare English composers to America's, often finding the latter superior.

British writers discussing their own situation shed welcome light on English music between the two World Wars and as the English musical renaissance. During the 1920s and 1930s, England changed from a provider of generous fees for foreign composers and performers to a sensitive and exacting audience. The evidence in MODERN MUSIC indicates that this sharpening of critical powers was influenced in large part by a vigorous crop of native composers. A splendid and largely untapped resource for the study of many aspects of 20th-century music, the journal MODERN MUSIC reveals a
lively musical interaction between Britain and America as these two countries became leaders of contemporary musical life.

FRANK BRIDGE, MRS. COOLIDGE, AND THE 'BRITISH INVASION' OF 1923
by Stephen Banfield
University of Keele

The music of the English composer Frank Bridge (1879-1941) was neglected for years after his death, and he was remembered primarily as the teacher of Benjamin Britten. But recently he has been rehabilitated and is now regarded by many as one of the most significant and original British composers of the generation that came between Elgar and Britten. In the early 1920s his style, always technically immaculate, underwent a rapid and far-reaching development, from a Brahmsian conservatism to a radical modern redolent of Skryabin and Berg. His Piano Sonata, completed in 1924, set the seal on this change.

The paper set out to chronicle the shifting biographical circumstances that surrounded Bridge's linguistic crisis, chief among which was the appearance of Elizabeth Sprague Coolidge in his life. This could be done by virtue of the wealth of surviving correspondence, amounting to over 250 letters from Frank Bridge and his wife Ethel to their close friend Marjorie Pass, now in the Britten-Pears Library at Aldeburgh, Suffolk, and another large collection of letters from the Bridges to Mrs. Coolidge, with copies of some of Mrs. Coolidge's letters to Bridge, in the Library of Congress. Both collections, neither of which has hitherto been drawn upon in published scholarship, span roughly the 1920s and 30s. By far the most detailed part of the correspondence is the series of letters written by the Bridges to Marjorie Pass during the autumn of 1923, giving an intimate, candid and critical, and sometimes hilarious day-by-day account of their trip to the United States at Mrs. Coolidge's invitation and expense; it was upon these that the paper concentrated.

It was seen how Bridge, hitherto a professional viola player and teacher and a freelance conductor, desperately wanted to devote himself more fully to composition. This is repeatedly thrown into relief in the letters by two recurring preoccupations of their period in the States and the months leading up to it: the country cottage that the Bridges were having built in Sussex, and Frank's compositional ambitions and difficulties focussed on the Piano Sonata, still awaiting completion after much sketching.

The Bridges had met Mrs. Coolidge in 1922 through Frank's publisher Winthrop Rogers, and the letters show vividly how their uneasy but intense and perhaps unique friendship with this generous and difficult woman grew. It culminated in nothing less than a major change in Bridge's outlook and material circumstances, fully documented in the letters, through which we see him at first recoiling strongly against the American way of life and firmly rejecting Mrs. Coolidge's offer of patronage, then, by the end of his stay in the States, dramatically recognizing that American had opened his eyes to many things, particularly his inner need to be a professional composer at all costs, and accepting thenceforward a regular income from Mrs. Coolidge. The completion of the powerful and massive Piano Sonatas was his first response to all this, and the paper concluded with a performance of part of this work.

The account covered details of Mrs. Coolidge's Pittsfield chamber music festival (at which works by Bridge and other British composers were performed) and its guests, as well as the Bridges' motor trips with Mrs. Coolidge up and down the east coast, their residence and social engagements in New York and Rochester, and Frank's conducting of his own music in Boston, Cleveland and Detroit and his hearing of it in New York.

TWENTIETH-CENTURY AMERICAN POETS SET BY BRITISH COMPOSERS--AND VICE VERSA
by Ruth M. Wilson
West Hartford, CT

T. S. Eliot is credited with the remark that modern poetry is complex because the modern age is complex. This only partially explains the myriad variety of 20th-century poetic styles. Early in the century, Imagist poets, recognizing that language has the power to create its own forms, undertook to free poetry from formal constraints. Many writers perfected techniques which frequently placed verse form and metrical structure at odds with syntactic logic. Interest in languages such as Hindi, Sanskrit and Japanese or Chinese also influenced versification.

The sources of American prosody, for example, are no longer primarily or solely English. Analysis of verse structure is further complicated by the contemporary blurring of distinctions between prose and poetry; rhyme scheme is often not the important device in stanzaic unity. Other significant organic relationships are found in grammatical structure, rhythm, cadence, tone color, or unity of thought. Before this century opened, Sidney Lanier wrote his pioneering linguistic treatise, THE SCIENCE OF ENGLISH VERSE, around the central thesis that the laws governing music and versification are the same; sound-relation is the important factor in a verse. Song and poetry, to many ears however, differ intrinsically in the articulation of words and their components. Music tends to fix time relations of syllables according to a composer's choice of form. Matters of tempo, accent, pronunciation, and inflection, left in poetry to the preference of the silent or vocal reader, are organised by the composer, or by the composer and then the performer of the musical setting.

One might normally expect language to reflect its own culture more intimately than other cultural factors, but in artifacts such as art songs artistic licence may confound the generalization. Obvious nationalisms can be fairly easily detected--grammar, particular imagery, vernacular expression, and pronunciation--but many parameters of contemporary poetic
and musical language are international commodities. Many more American composers have set 20th-century British poets than British composers have set 20th-century American poets. (Compare Mike Haven, 359 Magowan Avenue, Iowa City, Iowa 52240, about his forthcoming book on musical settings of American poets, and Bryan Gooch and David Thatcher's MUSICAL SETTINGS OF LATE VICTORIAN AND MODERN BRITISH LITERATURE: A CATALOGUE.) The songs performed in this paper, ably accompanied by John Graziano, exemplify some of the many contemporary stylistic genres. A brief summary follows.  
1. Wallace Stevens' haiku-like "Thirteen Ways of Looking at a Blackbird," in miniatures of a minute or less by Peggy Granville-Hicks. (3 songs)  
2. Walter de la Mare's "Epitaphs," set beautifully by Theodore Chanler as small caricatures of each subject. (2 of EIGHT EPITAPHS)  
3. Gregory Corso's "Extravaganzas," beat generation cityscapes in a bluesy idiom by Peter Dickinson. (2 of five)  
4. Three very different settings of W. H. Auden's allegorical poem, "Eyes Look Into the Well," by Lennox Berkeley, Peter Dickinson, and John Graziano, the third composed specially for the Keefe Conference. Dickinson's song arranges Auden's three verses strophically. Graziano's is the most adventurous, both harmonically and rhythmically, with complex figures of smaller units moving over a sostenuto-like bass. Berkeley's is through-composed, while Graziano repeats three key words of the text for dramatic emphasis. The rhetoric of each song is thus a creation of individual response to Auden's own rhetoric.  

THE HYMN-TUNE INDEX  
by Nicholas Temperley  
University of Illinois, Champagne-Urbana  

Nicholas Tempeley gave a progress report on the Hymn Tune Index, which has been proceeding at the University of Illinois since July 1982. He said that by the end of the summer of 1983 it was hoped to have available, or on order, all printed sources of British hymn tunes from the Reformation to 1800. For American sources he is relying on the American Antiquarian Society's reprint series, supplemented by microfilms specially ordered on the basis of information supplied by Richard Crawford. The inputting has begun slowly, but is rapidly gaining speed. If further funding is available, he hopes by 1986 to have covered all printed sources through 1820, and to have indexed some 115,000 tunes (yielding approximately 30,000 different tunes). Access to the index will be by tune incipit as well as by text, tune name, source, or composer. The complete index will remain on line at Urbana so long as there is any demand for it. A reduced form will appear as a printed book.  

Temperley discussed the pre-history and history of the project, and gave reasons for the choice of systems. Although the method of coding and inputting tunes is not identical to those adopted for the National Tune Index, the two are sufficiently compatible to allow cross-searches. The Hymn Tune Index also lends itself to analytical and statistical investigations of various kinds, and its coverage could be brought up to the present time if time and money allowed. [More Keefe summaries will be in Spring issue.]  

NEWS NOTES  

At the Sonneck-Keele Conference this past summer both Stanley Sadie and H. Wiley Hitchcock gave reports on NEW GROVE and AMERIGROVE. Sadie discussed present activity such as the expansion of smaller books, such as those on the great composers, from NEW GROVE. Hitchcock projects a 1985 publishing date for AMERIGROVE and said that it will be a 2-possibly 3-volume work. Approximately 600 authors and over 4,500 articles will be included. He distributed an outline showing the subject areas, the advisers for these areas, and the approximate number of articles in each area. He reported that about 60% of the articles are completed as of now. AMERIGROVE will be a revising and updating of those American articles found in NEW GROVE plus a considerable number of new articles. It will be a major milestone in American music literature publications.  

The Center for the Study of Southern Culture at the University of Mississippi has recently assumed publication responsibilities for two important blues publications--the quarterly LIVING BLUES and its companion monthly newsletter LIVING BLUES-LETTER. Editors Jim and Amy O'Neal will continue to edit both publications from Chicago. In cooperation with the University's John Davis Williams Library, the Center has aided in the development of the Ole Miss Blues Archive, bringing together recordings and other material on blues and blues-related music. The archive can now be considered a national and international resource for American music.  

American music gained the spotlight on the occasion of the new 20-cent Scott Joplin postage stamp, first issued on June 9 in Sedalia, MO.  

The Van Cliburn Foundation of Fort Worth, TX, has announced that American Composer John Corigliano has been commissioned to write a piano work to be performed by all competitors who reach the semifinal round of the 1985 Van Cliburn International Piano Competition.  

American composer Peter Mennin died on July 17 in New York after a long illness. Mennin, 60, president of the Juilliard School during the 1960s and 70s, wrote nine symphonies--the last commissioned by the National Symphony in Washington for its 50th Anniversary this past spring.  

AMSCPAM  

The Board of Directors of the American Musicological Society has authorized the establishment of the Committee on the Publication of American Music. The committee
is chaired by Lawrence Gushee; the other members are Richard Crawford, James Haar, H. Wiley Hitchcock, and Cynthia Hoover. This committee, which will report to the Publications Committee, is charged with investigating the possibility of a series of publications sponsored by the Society comprising significant and unusual works of American music, and with exercising the function of an Editorial Committee of such a series if it should be approved. Suggestions and comments regarding this project should be addressed to: Professor Lawrence Gushee, School of Music, University of Illinois, 1114 W. Nevada, Urbana, IL 61801.

Some Recent Articles & Reviews

(Through June '83)


CENTRAL OPERA SERVICE BUREAU 24 (Fall/Winter 1982): Under "New American Operas" are L. Bernstein's A QUIET PLACE, Houston, 6/17/83; Gregory Isaacs' THE DEATH OF TIMOTAGILE (Madvick), San Gabriel, CA, 10/17/83; Francesco Zampini's RAPPACCIOTTI'S DAUGHTER (Hawthorne), Florida Lyric Opera, Largo, 11/9/82; Natalia Raigorodsky's THE WHITE CLIFFS OF DOVER, Opera Theatre of Washington, 82–83 season; Nicholas Scaram's THE PATER (Strindberg), Brooklyn, NY; Glenn Paxton's THE AMERICANS OF TENCHUCK, Lake George Opera, summer 1983; Romeo Casarin's WILLIAM PENN, Phila Academy of Music, 10/24/82; Alice Parker's THE PONDER HEART, Jackson, MI, 9/10/82; Sarah Fuller Hall's THE RANSOM OF RED CHIEF, Appalachian State U., Boone, NC, 1981–82.

CHOICE 20 (1981): reviews of Dave Har- ker, ONE FOR THE MONEY: POLITICS AND POPULAR SONG, Jan, 712; Ian Carr, MILES DAVIS,
Mar, 998; Morroe Berger, BENNY CARTER: A LIFE IN AMERICAN MUSIC, Apr, 1147; Leonard Bernstein, FINDINGS, Apr, 1147; Denis Matthews, ARTURO TOSCANINI, Apr, 1148; ed. Bob Bach et al., OUR HUCKLEBERRY FRIEND: THE LIFE, TIMES, AND LYRICS OF JOHNNY MERCIER, Apr, 1148; Sally Plaskin, AMERICAN WOMEN IN JAZZ, Apr, 1150; Dick Weissman, MUSIC MAKING IN AMERICA, Apr, 1150; Charles K. Wolfe, KENTUCKY COUNTRY: FOLK AND COUNTRY MUSIC OF KENTUCKY, Apr, 1150; Oliver Daniel, STOKOWSKI, and Ruben Oppen, LEOPOLD STOKOWSKI, May, 1300; Jeffry Green, EDMUND THORNTON JENKINS: THE TIMES AND TIMES OF AN AMERICAN BLACK COMPOSER, May, 1300.


DIAPASON 74 (Jan 1983): Susan Tatter-shall-Petherbridge, "Organ Restoration in Mexico [illus.]," 8-9; (Feb 1983) three reports on Appleton Organ Placed at Metropolitan Museum," by Barbara Owen, Lawrence Libin, and Alan Laufman/Lawrence Trupiano, 6-7.


JOURNAL OF THEORY OF THE MICHIGAN THEORY SOCIETY 6 (Apr 1982): Steve Larson, "Yellow Bell" and a Jazz Paradigm
JOURNAL OF MUSIC THEORY 27 (Sp 1983): Martin Brody reviews ROGER SESSIONS ON MUSIC: COLLECTED ESSAYS, 111-120.


MUSICAL OPINION (1983): Jazz reviews by James Asman are a frequent feature; Jan--Frederick Frayling, "Brass and Military Band Review," 114-120.


Travers reviews Frederick Turner, REMEMBERING SONG: ENCOUNTERS WITH THE NEW ORLEANS JAZZ TRADITION, 600; Paula Morgan reviews Susan Farrell, DICTIONARY OF CONTEMPORARY AMERICAN MUSICAL INSTRUMENT MAKERS, 605-607.


THE SHEET MUSIC EXCHANGE 1 (Apr 1983) has articles by Richard Hamilton, "Remembering the King of Ragtime [Eubie Blake];" by ed. Pat Cleveland, "Sheet Music, Philadelphia-Style [the story of Philadelphia: Philly, I Love You];" a list of sheet music engravings of Edward Pfeiffer compiled by his granddaughter Ann M. Latella; and reproductions of frontspieces for automobile songs. For a subscription ($12.00), write SMX, PO Box 2136, Winchester, VA 22601.


Ruth Shaw Wylie Collection

by Deborah Hayes

University of Colorado, Boulder

Twelve works by Ruth Shaw Wylie, Colorado resident since 1973, are among new acquisitions of the music library at the University of Colorado, Boulder. Wylie's compositions are so many as to number about fifty and are in all media. Early works include sonatas, symphonies, and teaching pieces for piano; recent works are characteristically instrumental and inspired by poetic texts, pictorial themes, and personal experience. In this first year of building the Wylie collection, librarian Karl Kroeger chose works available in parts as well as score, with an emphasis on solo and chamber works—works most readily performable by campus musicians.

Of the twelve titles, three are early works: FIVE PRELUDES for piano, op. 1 (1949); STRING QUARTET NO. 3, op. 17 (1956, pub. 1962); and the SONATA FOR FLUTE AND PIANO, op. 20 (1960). Next in chronological order are the SOLILOQUY FOR PIANO, LEFT HAND (1966, pub. 1976) and PSYCHOGRAM for piano (N.Y.: Galaxy, 1968). Most recent are INCUBUS for flute, clarinet, percussion, and cello ensemble (1973, pub. 1976), TOWARD STRIUS, five pieces for flute, oboe, piano, violin, cello, and harpsichord (1976), NOVA for flute, clarinet, cello, and oboe, clarinet, cello, and four or eight cells (1977), MANDALA for piano (1978), TERRAE INCOGNITAE for flute, viola, guitar, piano, and large battery of percussion (1979), and NOVEMBER MUSIC for cello and piano, op. 36 (1982), a set of continuous variations on chords and motifs.

Wylie, now living in Estes Park, is Professor Emerita at Wayne State University where she was head of the composition program from 1958 and founder and director of, and performer (flute, piano) in the Improvisation Chamber Ensemble. Her doctoral work was with Bernard Rogers at the Eastman School (Ph.D., composition, 1943); she later studied with Arthur Honegger, Samuel Barber and Aaron Copland at the Berkshire Music Centre.

In an article titled "Musimatics: A View from the Mainland," in THE JOURNAL OF AESTHETICS AND ART CRITICISM XXIV/2 (December 1965), 287-293, she eulogized her principles of composition and philosophy of music in the course of a renunciation of "musimatics" (music + mathematics, a purposefully awkward coinage) which she feared was enticing music students away from reliance on creative insight, intuition and training. Foremost among her aesthetic criteria are tonal organization, continuity, motion, and expression. She writes of "the fundamental logical need for music to achieve semantic meaning in an aurally discernible form by establishing related hierarchies of pitch centers into which musical concepts would lock with a clarity akin to symbols of proven logical propositions."

Characteristics of Wylie's style are exemplified in PSYCHOGRAM, recorded on CDA 5353, a work she described as a profile in music of contrasting psychological state of intense anger and outward composure. During a recent public performance here of MANDALA, in which the pianist chooses musical ideas inscribed in circles of various sizes within one large circle, a
projection of the visually striking score added to the audience's appreciation of the aurally discernible connection and organization among musical ideas.

Queries

Prof. Robert Craven writes: "I am preparing for publication in 1985 and 1986, by Greenwood Press, a collection of historical and cultural profiles of some 275 world orchestras, comprising articles written in English by scholars and critics from around the world. Each profile will discuss the particular orchestra's history, musical nuances, administration, past conductors, discography, and other cultural, musical and historical points of interest. I am currently seeking qualified contributors, and would very much appreciate their responses with a letter and current resume to Prof. Robert R. Craven, 72 Moncraven Street, Manchester, NJ 03104. Further details will be sent to all respondents.

Steve Ledbetter writes: "A program from Mechanics Hall, Salem, Massachusetts, for 11 January 1866 contains the following notice: 'SUGGESTION.--That applause expressed by clapping of hands, or with the voice, is much better than that method with the feet, as the dust arising from the latter mode is uncomfortable for both speakers or singers, and the audience.' The implication seems to be that applauding by means of stamping the feet was normal at this time (at least in some places), and that a movement was afoot to encourage audiences to adopt the now-normal manner of applauding. I would like to know if other Sonneck Society members have run across similar notices. Is it possible to generalize about how audiences applauded at different venues and places when we know when a change from foot-stomping to hand-clapping took place, if indeed it did?"

Symphony Hall
Boston, MA 02115

The Institute on the Federal Theatre Project and New Deal Culture at George Mason University has received a grant from NEH to compile a Directory of Oral History Interviews with former participants in the arts projects sponsored by the federal government during the 1930s. If you have any information on completed or in-progress oral histories (as well as on former participants who should be interviewed) or would like to know more about the project, please contact: Roy Rosenzweig or Lorraine Brown, IPTPNDC, Fenwick Library, George Mason University, Fairfax, VA 22030; 703-323-2546.

Grahame Shrubsole writes that he is engaged on writing a book about Henry Russell and would like to hear from anyone who has information on his music, movements, letters, etc. See Grahame's abstract from his Keele paper on Russell in this issue. Write to 47 Poplar Grove/Sale/Cheshire M33 3AX/England.

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

Wanted: a copy of Claude Simpson's BRITISH BROADSIDE BALLADS (New Brunswick, NJ: Rutgers' Univ. Press, 1970). If you have or know of an available copy, call Charlotte Kaufman 617/244-4448 collect.

NEH Summer Seminars, 1984

Two American topics are included among the five music NEH seminars to be held next summer for teachers in two-year, four-year, or five-year colleges. Richard Crawford, University of Michigan, will offer AMERICAN MUSIC AND ITS PROFESSIONS, a seminar which will examine the history of American music from the perspective of its professions: teaching, performing, composing, distributing, writing about music, and manufacturing instruments. It will also focus on specific pieces of American music, analyzing them as exemplars of musical style existing in a particular context of musical institutions and professions. The seminar is intended for musicologists, ethnomusicologists, and American cultural historians with a general knowledge of American musical history.

Doris McGinty, of Howard University, will teach a seminar entitled A HISTORY OF AFRO-AMERICAN MUSIC, 1880-1980. This seminar will study the development of Afro-American music from 1880 to 1980, focusing on the writing and influence of black music critics. Participants will trace the progression of Afro-American music in several genres: musical theater, minstrelsy, church music, blues, jazz, and popular music. The seminar will consider the reviews against the backdrop of the music and musical activities of Afro-Americans (including their role in classical music) and in light of dominant trends and developments in music theory, history, and criticism in the United States. The seminar is intended for teachers of American music, but teachers of related subjects such as American history, Afro-American Studies, and American literature are also encouraged to apply.

These seminars are scheduled from June 18 through Aug. 10 on their respective campuses. Stipends of $3,000 are available. Write to NEH Division of Fellowships and Seminars, Rm 316, 1100 Penna. Ave., Wash., DC 20506, or to the seminar leaders themselves. Deadline for application is March 1, 1983.

American Music

Number 4 (Winter 1983) is a special issue on music publishing in America, edited by D. W. Krummel of the University of Illinois Graduate School of Library and Information Science. The issue will include articles by Rita Mead on Henry Cowell, founder of the NEW MUSIC QUARTERLY; Lester Levy on sheet music buffs; Paul Osterhout on Andrew Wright; Richard Wetzel on William Cunningham Peters; and Diane Parr Walker on music publishing in Iowa.
To appear in Volume 2 during 1984 are articles on medicine shows and the emergence of a blues tradition in the southeastern United States and on old-time music in northern Wisconsin, a reevaluation of Gershwin's PORGY AND BESS, an examination of attitudes toward blacks in popular Civil War songs of whites on both sides, and an article on sonatas in early America from Hewitt to Heinrich. The Winter 1984 issue (2:4) will be a special one on music of the American theater, edited by Deane Root, curator of the Steven Foster Memorial at the University of Pittsburgh. It will include articles on American Yiddish theater music, black musical theater, burlesque, and eighteenth-century theater.

The University of Illinois Press asks that readers who wish to communicate with the editor or the Press address all questions pertaining to articles for the journal to the Editor, Allen P. Buffer, School of Music, 702 Burton Tower, University of Michigan, Ann Arbor, MI 48109. Inquiries about book reviews should go to Irving Lowens, American Music, 5511 N. Charles Street, Baltimore, MD 21210, and about record reviews to Don L. Roberts, American Record Guide, 2069 North Beverly Music Library, 1935 Sheridan Road, Evanston, IL 60201. Please direct all questions about subscriptions, undelivered copies, or changes of address to Subscription Department, University of Illinois Press, 54 E. Gregory Dr., Champaign, IL 61820. Questions about placement of advertising should be directed to Sue Utting at the Press.

19th Century Sheet Music

The catalog of the Corning Collection of 19th-century American sheet music, located at the William L. Clements Library, University of Michigan, Ann Arbor 48109, is now complete. The catalog project was made possible by a grant awarded by the National Endowment for the Humanities in 1978. Containing 35,000 pieces, the collection was originally part of the music library of the Edison Phonograph Company, and a gift of Bly Corning to the Clements Library. The collection consists of popular songs, ballads, marches, and dance music (quadrilles, Waltzes, Schottisches, Galops, Polkas, etc.), and a variety of other instrumental genres. The music is intended primarily for piano performance, although some pieces have been arranged for other instruments, generally guitar, flute, violin, and harp. Still other pieces, intended for band arrangements, contain brass and woodwind cues. Significant holdings can be found in the subjects of the Civil War, including Confederate imprints; minstrelsy; music by and about black Americans; and the works of composers Benjamin Carr, Gussie Davis, Stephen Foster, Louis Moreau Gottschalk, the Hutchinson Family, George Root, Russell, Seppey, Winner, and Henry Clay Work.

The catalog system was based on the approach to sheet music as a cultural product, which has interest not only for those in music history, but also cultural history, sociology, and other fields and disciplines. The music is cataloged and can be located through 24 different categories. Some of the more common categories are composer, arranger, title, first line, lyricist, series, performer and place of performance, dedication, instrumentation, publisher, engraver, date, genre, and subject. For further information write: Pauline Norton, William L. Clements Library, The University of Michigan, Ann Arbor, Michigan 48105. Pauline Norton Music Curator

New Smithsonian Position

Curator knowledgeable about 20th-century American music, especially the popular traditions. Undertakes scholarly research, initiates exhibits, builds and maintains collections pertaining to 20th-century American musical life and instruments. Ph.D., scholarly publishing, or equivalent experience in museum, university, or related setting required. Salary range negotiable (GS 11/12/13: $24,508-$34,930). Job to begin October 1, 1984. To qualify, applicants must send SF-171, 3 letters of recommendation and covering letter by January 15, 1984. As this is a Civil Service position, candidates must be certified on the Civil Service of Personnel Management before employment can be offered. The Smithsonian Institution is an equal opportunity employer. Write: Search Committee, Division of Musical Instruments, NMAH 4124, Smithsonian Institution, Washington, DC 20560 or call 202-357-2007.

SEM Super Sale

The Society for Ethnomusicology has announced a special one-time-only sale of back issues of its journal, ETHNOMUSICOLOGY. Until February 28, 1984, virtually complete sets (1953-82) as well as single issues may be obtained at significantly reduced prices, postage and handling included. After this sale ends, back issues will be available only on microfilm. For further information, write to the SEM Business Office, PO Box 29884, Ann Arbor, MI 48106.

CONFERENCES

THE SOCIAL ORCHESTRA: A RESEARCH SYMPOSIUM. The Stephen Foster Memorial of the University of Pittsburgh, as a center for the study of American music, will host a three-day symposium May 18-20, 1984, on the history of instrumental ensembles in the United States. Deane L. Root, coordinator of the meeting, invites suggestions for papers, panels, and the forms of participation by musicologists, librarians, archivists, musicians and other interested persons. Among proposed topics are the interrelationships of orchestras, bands, and other instrumental ensembles; structural organization of ensembles and the implications for artistic and other decisions; women and minorities as orchestral musicians; research sources for orchestral history; development of archival programs for orchestral records; composers' performance rights; and repertory selection.

Portions of the symposium will be selected for radio broadcast, and proceedings will be compiled. The symposium
is intended to provide an assessment of the current state of research, and to promote access to information about instrumental ensembles' role in American musical life. Please contact Dr. Deane L. Root, Curator, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260 (412-624-4100) for further information.

Bowdoin College will hold a FESTIVAL OF CONTEMPORARY AMERICAN CHORAL MUSIC, 27-29 Apr 1984, with Edwin London and Marshall Blakesky as featured guest composers. Composers wishing to submit scores, or others interested in further information, please contact Prof. Robert Greenlee, Dept. of Music, Bowdoin College, Brunswick, ME 04011.

THE AMERICAN MUSICAL INSTRUMENT SOCIETY will hold its 13th-annual meeting at the Arizona State University, Tempe on 8-11 March 1984. An emphasis will be placed on presentations dealing with non-Western musical instruments; however, topics relating to conservation and collections or any aspect of organology, musical iconography and performance practice will also be included.

THE MUSIC LIBRARY ASSOCIATION annual conference for 1984 is scheduled to be held at the University of Texas, Austin and will include a preconference (Feb 20-21) "Computer Education for the Music Librarian" followed by several sessions including Latin American music for the regular conference, Feb. 22-25.

The University of Arkansas will hold a WILLIAM GRANT STILL FESTIVAL Feb. 15-19 featuring papers, seminars and concerts. The proceedings will be published in a Congress Report.


In celebration of its recently established Kurt Weill/Lotte Lenya Archive, the Yale University Music Library held a KURT WEILL CONFERENCE Nov. 2-5. Concerts of Weill's music, paper sessions, and a keynote address by David Drew marked the occasion.

The Louisville meeting (Oct 27-30) of the AMERICAN MUSICOLOGICAL SOCIETY held two American music sessions--Current Research on Charles Ives chaired by H. Wiley Hitchcock, and Music in Nineteenth- and Twentieth-Century America chaired by Cynthia Hoover. Papers on John Cage, George Gershwin, and William Grant Still were scattered among the other sessions.

THE SOCIETY FOR ETHNOMUSICOLOGY held its 26th annual meeting from October 20-23, hosted by the Florida State University at Tallahassee, Florida. Major paper sessions discussed music in a variety of geographical areas, including South America, West Africa, India, China, and the Anglo and Afro-American tradition in the United States. Topical sessions treated diverse subjects including the Music/Myth Nexus in Lowland South America, Ethnomusicology of Classless/Egalitarian Societies, Lamentation and Music, Educational Outreach, National Development Programs in Music, and Organology. Bruno Nettl, Professor of Musicology and Anthropology, University of Illinois, Urbana-Champaign, delivered the annual Charles Seeger lecture. Outgoing SEM president John Blacking, The Queen's University, Belfast, passed the gavel to Carol E. Robertson, University of Maryland, College Park. The Charles Seeger Prize for the outstanding paper delivered by a graduate student at the 1982 annual meeting was presented to Geoffrey Miller, New York University.

Hymn Society News

The response to the 1983 tour of East Europe was so good that two future tours are being planned. In 1983 The Hymn Society of America will sponsor a two-week tour to Wales and Scotland including the International Eisteddfod near Aberystwyth. In 1985 there will be a HSA sponsored tour to monastic communities in Austria and Switzerland.

Margaret Routley reports that the personal library of the late Erik Routley is available. This collection numbers almost 500 volumes, dated 1625 to the present. Perhaps the most impressive volume is a first edition of Watts' Psalter (1710) which is a presentation copy being autographed on the title page. In addition to this collection there is an extensive collection of hymnal companions, perhaps as many as 300. Those interested should contact Mrs. Routley at: Route 518, RD, Skillman, NJ 08558.

MLA TECHNICAL REPORT: LC SUBJECT HEADINGS FOR RECORDINGS OF WESTERN NON-CLASSICAL MUSIC

This technical report, number 14 in the MLA series, was prepared by Judith Kaufman of SUNY, Stony Brook for the 1983 Philadelphia meeting and is of great interest to members of the Sonneck Society. Libraries and archives with major holdings of non-classical recordings were surveyed in an effort to determine to what extent they used and how they used LC subject headings. The LC subject headings themselves and their development are discussed in "descriptive and evaluative" manner that surely will lead to improved access for many genres of music which have been elusive to classification. For example, the brief discussion of "medieval music" (p. 196), which did not become a subject heading until 1974, makes evident the difficulty in establishing a thorough and reliable
reference system for a subject that everyone seems to know about but in vastly different contexts. The terms "folk," "country," and "popular music" have similar ambiguity. Ms. Kaufman's report closes with some observations about the usefulness of the MARC Music format, which can serve as a computerized supplement to LC subject headings; however, she concludes that "LC subject headings will continue to provide sole subject access for many users."

Appended to the Report are lists of LC subject headings (1), by source, (2) following George L. Murdock's OUTLINE OF WORLD CULTURES. The report is available from A-R Editions, Inc., 315 W. Gorham St., Madison, WI 53703.

Committee on Conference Evaluation
Responses to Questionnaire

The numbers 1 to 5 below refer to the questions as printed in the Sonneck Society NEWSLETTER, Summer 1983, pp. 42-43.

1. Concerning the holding of conferences, all correspondents were agreed that regional conferences were best put off until the future. A minority was against any regionalization, saying that it was all one could do to keep up with the meetings they went to now and that regionalization would reduce attendance at annual conferences of the Society and would thin the number of willing and capable speakers, performers, etc. Only Californians seemed to think positively of the idea but with the qualification that at least 50 to 60 members in the area would be necessary before any sort of conference should be contemplated.

As for the location of annual conferences, some suggested holding them where membership was concentrated; others suggested such a policy would mean the Society a regional branch rather than a national one. Californians suggested a 60 to 70 member figure to aim at in membership in their area before contemplating an annual meeting in their state. Sister Mary Dominic Ray recommended a push to get new members as a preliminary to a Western conference. Others suggested that holding a conference in a place of thin membership might encourage local people to join. At any rate, J. Bunker Clark came up with one compromise: a three-year cycle with the first year on the Northeastern seaboard; the second farther out but within easy reach of the Northeastern seaboard; and the third in the remoter Mid-West or Far-West. John Specht came up with another: a 5-year cycle, with 3 meetings in places where membership is concentrated and 2 meetings in places where membership is weak. Specht adds that experience would indicate whether his suggestion is valuable, but something must be tried.

2. An overwhelming number of correspondents approved joint meetings with other societies, provided we are careful to maintain our own identity. Several pointed out that in conferences within two or more other societies, it might be feasible to meet in areas other than the Northeast.

3. An overwhelming number of correspondents recommended some sort of national committee on conferences to coordinate Matters, make helpful recommendations to local conference committees, analyze information, etc. J. Bunker Clark felt it should be a small, committee reporting directly to the Board. Sister Mary Dominic Ray urged that this committee be responsible for the effort to win new membership in areas outside the Northeast.

4. Nobody seemed to like read-scholarly (or otherwise) papers that might just as well be printed and complained that too many such papers are appearing at the conferences. At a minimum, correspondents want to hear more music-with-commentary sorts of papers and have more opportunity for asking questions and holding discussions. They would like to see a greater range of subject-matter attempted: work sessions on teaching American music, research techniques, propagandizing for American music, and special performance problems were some of the subjects that were recommended. Several suggested that the time granted each participant vary according to what was being attempted; also, that wherever possible members intending to come to a conference be advised beforehand about recommended readings, listening, and other preparation for the topics to be covered at the conference; and also, that more informality be encouraged. Everybody wants more concerts.

5. Why do members attend Sonneck Society conferences? A surprising emphasis was given to meeting with people of like interests from around the country and being able to talk, dine, and be convivial with each other. Phrases like "stimulating and personal conversations," "warm camaraderie," "feeling I belong somewhere," kept coming up. Some feared that the social aspects, which had distinguished our Society in the past, had been weakened and should be stressed again. Two correspondents warned that not all members were scholars and therefore the danger of losing non-scholars was omnipresent.

I thank all of you most sincerely for your help.

Nick Tava

MLA PRIZES

The sixth annual Music Library Association (MLA) Publication Prizes were awarded during the fifty-second annual meeting of the Association in Philadelphia in March. The award for the first category, the best book-length bibliography or other research tool in music published during 1981 went to RESOURCES OF AMERICAN MUSIC HISTORY: A DIRECTORY OF SOURCE MATERIALS FROM COLONIAL TIMES TO WORLD WAR II, compiled by D. W. Krummel, Jean Geil, Doris J. Dyen, and Dean L. Root, published by the University of Illinois Press in the series, "Music in American Life." The second category, the best article-length bibliography or best article on music librarianship published during 1981 went to Richard P. Smiraglia and Arsen R. Papakhian for "Music in the OCLC Union Catalog: A Review," in the December issue of Music Library Association NOTES. The award for the third category of prizes, the best review of a book or score in NOTES during 1981 was presented to
Lance W. Brunner for his review of George Rochberg's "Concord Quartets, Nos. 4, 5, and 6," in the December issue.

Christine Hoffman

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NY PHILHARMONIC CONCERT PROMOTES A RESPONSE

In February, the NY Philharmonic under the direction of Zubin Mehta performed a concert which included a set of pieces billed as "American Music of the Federal Era." They were Franz Krotzwa'a's "Turkish Quickstep" from "The Battle of Prague," the anonymous "Kennebec March," an "Air" by Oliver Shaw, Philip Philo's "The President's March" ("Hail, Columbia"), Joseph Herrick's "Jolley's March," and two pieces by Samuel Holyoke, "First Grand March," and "First Grand Minuet." The concert continued with performances of Schubert's "Unfinished Symphony" and Schoenberg's "Erwartung." According to NY TIMES reviewer Donal Henahan, Maestro Mehta "took pains before the Federal pieces to point out that he was offering them merely for their 'historical interest,' not out of conviction."

"Last week the New York Philharmonic single-handedly set the cause of American music back a generation by a performance that was a travesty of scholarship and style. The orchestra played what was billed as "American Music of the Federal Era." I was sorry that Mr. Henahan's review of the concert failed to address some fundamental questions raised by the performance and limited himself to this description of the American pieces: 'as feeble as they were mercifully brief.' No one familiar with our musical life in the Federal period would have accepted the selections offered--and their inappropriate performance style--as having the remotest bearing on the music that might have been heard in a professional concert.

"The basic problem is that the selections came from instrumental tutors of the period, volumes that express a collection of musical compositions as practice pieces for young learners. Most of them are designed to be played by whatever instruments may be available, and certainly not in a professional concert. My ten-year-old daughter plays in her piano lessons a skeletal two-finger version of the second theme of the Schubert "Unfinished" Symphony. How would the TIMES review a concert in which the Philharmonic performed an arrangement of that selection and billed it as the Schubert work itself? Or a performance of Beethoven's Fifth with the last movement played at four moderate beats to the bar, which has the effect of slowing the thrilling finale to a dull snail's pace? Mr. Mehta did precisely this with the grand marches, which share much of the spirit and character of the Beethoven, though one could never tell from the review how utterly misconceived the performance was.

"One can only applaud the conductor's willingness to investigate the still little known musical heritage of this country (even though one suspects that the decision might have been heavily influenced by support from the National Endowment for the Arts, which received a credit line on the program page). But at the very least, someone really knowledgeable in the repertoire, the style, and the typical ensembles of the Federal period should have been consulted at an early stage before picking the pieces to be performed and handing them over to be arranged (anonymously) by someone who is clearly ignorant of the issues involved. There are several knowledgeable people right in the New York area who would, I am sure, have been delighted to provide whatever advice was wanted, probably free of charge. To be sure, such advisers would not have come up with anything on the order of a Haydn or Beethoven symphony, but at least the performance would have been of real music as it was really performed, not something from a historical never-never-land.

"The much-vaunted rediscovery of American music that we were led to expect during the Bicentennial provided us with a few revivals, a fair number of recordings of hitherto-unrecorded music, and new studies by dilligent and learned scholars, many of whom have overcome the snide attitudes of earlier generations of writers on our heritage, dominated as they were by the cultural hegemony of Germany and Austria. But this stimulus has percolated into the awareness of the powers--that--be in the upper echelons of our present musical life. If, as seems to be the case, the Philharmonic's recent misleading--no, totally wrongheaded--bow to the American Federal era, was supported by our tax money, we have every reason to expect that it be done right, or at least that it not do a positive disservice.

"Mr. Henahan's review in the TIMES of 18 February would have been a first-rate opportunity for whistle-blowing. Endowment money that has been spent in such a wasted effort will not do for those organizations that could make a positive contribution to the understanding of our musical past. Perhaps it is still not too late to deal with the issue."

Newton, MA
24 Feb 1983

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A recent survey by the American Symphony Orchestra League shows at least 70 premiers of commissioned American orchestral works during the 1982-83 season [See Mark Carrington's article in SYMPHONY MAGAZINE under SOME RECENT ARTICLES in this issue].

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Publications

The Greater New York Chapter of the Music Library Association has published a forty-five page DIRECTORY OF MUSIC COLLECTIONS IN THE GREATER NEW YORK AREA. Compiled by Nina Davis-Millis (Manhattan School of Music) and edited by Lakshmi Kapoor (Hewlett-Woodbury Public Library Public Library), it includes descriptions, names, addresses and telephone numbers of over 100 collections in academic, public, special and private libraries. To obtain a copy send a check for $5.00 ($3.50 plus $1.50 shipping and handling) payable to GREATER NEW YORK
CHAPTER, MLA to the Secretary-Treasurer, Siegrun H. Folter, Herbert H. Lehman College Library, Bedford Park Blvd. West, Bronx, NY 10468.

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INTEGRITY PRESS, 3808 Morse Rd., Columbus, OH 43219 is now the sole distributor for JOHN PHILIP SOUSA: AMERICAN PHENOMENON, by Paul Bierley. Three hundred copies remain before the definitive biography is out of print. The book remains at the bargain rate of $19.95 postpaid.

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Recent and anticipated issues in the BIBLIOGRAPHIES IN AMERICAN MUSIC series sponsored by the College Music Society include John G. Doyle's LOUIS MOREAU GOTTSHALC: A BIBLIOGRAPHICAL STUDY AND CATALOG OF WORKS (BAM 7), which appeared in January; James R. Heintze's AMERICAN MUSIC STUDIES: A CLASSIFIED BIBLIOGRAPHY OF MASTER'S THESIS (BAM 8), scheduled for publication in 1984; and William Pemister, THE AMERICAN PIANO CONCERTO: A BIBLIOGRAPHY, to be published in 1984. With the publication of these volumes, the co-editorship of J. Bunker and Marilyn Clark will be concluded. Approximately twelve other volumes are in various stages of preparation.

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Two new American music releases in the UMI RESEARCH PRESS series are Linda Whitesitt's THE LIFE AND MUSIC OF GEORGE ANTHEIL and Donna K. Anderson's THE WORKS OF CHARLES T. GRIFFES: A DESCRIPTIVE CATALOGUE. Three recently published books are now being issued in paperbacks: Deane Root's AMERICAN POPULAR STAGE MUSIC, Rita Mead's HENRY COWELL'S NEW MUSIC, and Kim Kowalske's KURT WEILL IN EUROPE.

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Pat Cleveland's SHEET MUSIC EXCHANGE continues to be filled with fascinating bits of American music. The Aug. 1983 issue has a nine-page spread, "Remembering the Maine in Sheet Music," with 18 illustrations from that historic event in addition to other articles and reproductions. Write to SMX, PO Box 2136, Winchester, VA 22601.

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The FRANGIPANI PRESS, PO Box 669, Bloomington, IN 47402 is publishing the Harold Gleason MUSIC LITERATURE OUTLINE SERIES, revised by Warren Becker. Vols. 3 and 4 are EARLY AMERICAN MUSIC: 1620-1920 and 20TH CENTURY AMERICAN COMPOSERS, available for $12.95 each plus postage.

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Performances of American Music

ALBANY SYMPHONY AMERICAN CONCERTS

The listeners who attend faithfully all nine of the subscription concerts for the 1983-84 season should be in a position to tell us how much American music can stand on its own, for over half of the compositions are by Americans. The assortment is diverse with older composers—Buck, Carpenter, Mason, Hadley, MacDowell, Converse, Schelling—intermixed with more recent ones—Porter, Sieglemeister, Lyndol Mitchell, Chou Wen-Chung, William Schuman, Benjamin Lease, John Vincent. Two works have been commissioned: ENCHANTADAS (based on Melville) for orchestra by Tobias Picker, and PIANO CONCERTO NO. 3 by Chas. Wuorinen and to be performed by Garrick Ohlsson.

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THE NEW HUTCHINSON FAMILY SINGERS

New Sonneck Society member George Berglund has organized a six-voice professional vocal ensemble, based in Minneapolis-St. Paul, which portrays a reunion of the famous singing Hutchinson family in concert, complete with authentic 19th-century period costumes and music. Their premiere was given on 15 Apr. 1983 at the Minnesota Historical Society Annual Conference, and since then the group has appeared in nearly a dozen Minnesota communities. These concerts are the fruit of research beginning in 1975 which covers areas such as 19th-century concert dress, repertory, instrumental accompaniment to songs, press notices and other written material, and oral history. On 26 Nov. 1983 the Hutchinson Family Singers were heard on public radio's Prairie Home Companion.

The group has the endorsement of 97 year-old Elizabeth Hutchinson Fournie, the last of the Hutchinsons to continue the splendid family singing tradition. She performed from 1892-95 in the "Tribe of Asa, Youngfolds." George would like to hear from Sonneck Society members interested in the subject. His address is 3219 Pillsbury Ave. S., $406, Minneapolis, MN 55404.

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Among the works performed by The OLD SToughton MUSICAL SOCIETY at this year's 19th annual concert, Nov. 20, were psalm anthems and anthems by French and Kimball, and songs and choruses by Chadwick and Hadley. The major work was Chadwick's LAND OF OUR HEARTS, first performed at a Boston Symphony Orchestra concert in Dec. 1918 following the WW I armistice.

Chorister Earl Eyrich and nine singers gave a demonstration of "some good old Stoughton singing" as might have been taught by William Billings at the Stoughton Public Library on July 20. On Among the top ten pieces performed by the Society during the past century are Billings' CHESTER, MAJESTY, and EASTER ANTHEM, Ingalls' NEW JERUSALEM, Read's VICTORY, Abraham Maxum's TURNER, Kimball's INVITATION, Holden's CONFIDENCE, Jezaniah Summer's ODE ON SCIENCE, Edward French's NEW BETHLEHEM.

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COLONIAL WILLIAMSBURG has given six additional performances of Thomas Arne's THOMAS AND SALLY this past fall. These performances continue the successful revival of the work these past two seasons.

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New Recordings

NORTHEASTERN RECORDS has a new recording devoted entirely to the music of Amy Beach's SONGS AND VIOLIN PIECES. Performers are D'Anna Fortunato, soprano; Joseph Silverstein, violin; and Virginia Eskin, piano. The album is very characteristic of her warm, romantic style and technically brilliant writing. Northeastern's earlier recording, FOUR AMERICAN WOMEN (Beach, van Appeldorn, Bauer, Crawford) has been highly acclaimed. Northeastern concentrates on music not previously recorded and that of New Englanders. Write to PO Box 116, Boston, MA 02117.

The Walter W. Naumburg Foundation has issued a 2-record set, THE SONGS OF CHARLES T. GRIFFES, with performers who are co-first-place winners of the 1980 Naumburg Solo Voice competition. Member's price is $9.90; non-members, $15.50.

CBS Masterworks now offers a digital recording of Charles Ives' SYMPHONY NO. 2 with Michael Tilson Thomas and the Concertgebouw Orchestra--the first recording of the Critical Edition. The price is $9.98.

In his Lawrence, KS paper on earlier music in CLEVELAND and in the abstract, J. Heywood Alexander mentioned the availability of two recordings. Professor Alexander has given more detailed information as follows: IT MUST BE HEARD/ THE MUSICAL LIFE OF CLEVELAND, 1836-1918 & CLEVELAND PARLOR MUSIC OF THE 19TH AND EARLY 20TH CENTURIES (recording--WRHS 158-R or cassette--WRHS 158-R-1); and CLEVELAND CHAMBER MUSIC OF THE 19TH AND EARLY 20TH CENTURIES including Johann H. Beck, STRING SEXTET IN D MINOR, and James H. Rogers, IN MEMORIAM song cycle (recording--WRHS 158-R-2 or cassette--WRHS 159-R-2), $6.95 each. The recordings are from The Western Reserve Historical Society, 10825 East Boulevard, Cleveland, OH 44106.

Colonial Williamsburg has put out another in its series of Revolutionary Period Recordings titled MUSIC IN THE VIRGINIA COLONY. It features selections from the Music Inventory of Cuthbert Ogle who came to Virginia in 1755 with a large collection of music and fine harpsichord. The four artists are Clifford Williams, baritone, Mary Eason Fletcher, soprano, and harpsichordists James Darling and Thomas Marshall, the latter two members of Sonneck Society. Copies of all CW recordings may be had from NV Distributors, Colonial Williamsburg, York, VA 23693.

Quakerhill Enterprises, Inc. announces the release of vol. 1, AMERICAN COMMUNAL MUSIC OF THE 18TH AND 19TH CENTURIES, featuring Moravian, Shaker, and Harmonist music, none of which has been previously recorded. The performances are by the College Musicum of Ohio University, Richard Wetzel conducting. The price, $9.95 plus $1.20, includes the recording.
and a 12-page oversize booklet with essays by Daniel Patterson, Donald Pitzer, and Richard Wetzel. Wetzel's book, FRONTIER MUSICIANS: A HISTORY OF THE MUSIC AND MUSICIANS OF GEORGE RAPP'S HARMONY SOCIETY (1805-1906) is also available for $13.95 plus postage. Both the book and recording can be ordered for $19 plus including postage. Write to Quakerhill Enterprises, Inc., PO Box 206, Chesterhill, OH 43728.

HERITAGE AMERICANA, a mid-19th century cornet saxhorn band conducted by Robert Garofalo and affiliated with The Catholic University of America, Washington, DC, has a new Civil War record album, BATTLE CRY OF FREEDOM with nineteen musical selections—quicksteps, marches, airs, polkas, galops, etc., as originally played by the 25th Massachusetts Vol. Infantry Band, the 3rd New Hampshire Vol. Infantry Band, and the 1st Brigade Band, 3rd Division, 15th Army Corps. Historical notes on each selection are included. Price per album is $8.50 plus $1.50 postage. Write to Dr. Robert Garofalo, Heritage Americana, School of Music, The Catholic University, Washington, DC 20064. Heritage Americana also has MILITARY BAND MUSIC OF THE CONFEDERACY available for the same price.

MUSICAL HERITAGE SOCIETY has released a 3-record boxed album and accompanying booklet, POPULAR MUSIC IN JACKSONIAN AMERICA produced by The Yankee Doodle Society (Los Angeles), Joseph Byrd, music director. The six sides are titled: Music of the Stage and Concert Hall, Early Blackface Minstrelsy, Songs of the Hutchinson Family, Sentimental Ballads, Amateurs and Music Societies, and Shaped-note Singing. The set (MHS 834561) is available from Musical Heritage Society, 14 Park Road, Tinton Falls, NJ 07724, $25.50 (non-members), $16.35 (members), plus $1.60 shipping.

**Library of Congress News**

**IMPROMPTU** is a very welcome publication from the Music Division of the Library of Congress. The Fall 1982 issue contains Notes from Chief Don Leavitt on the 1982-83 concert season and the move from the old Jefferson Building to the new James Madison Building, and a fascinating article by Assistant Chief Jon Newsom on the career of composer Erich Korngold, the gift of whose score collection to LC by Korngold's sons was the occasion of a concert of the composer's chamber music on Dec. 5. Elizabeth Auman and George Bozarth have an informative article on "New Brahms Acquisitions." IMPROMPTU promises to keep us abreast of both research and concert activities of the Music Division. Be sure your name is on their mailing list! Write to the Music Division, Library of Congress, Washington, DC 20540.

The Library of Congress celebrated the publication of PERSPECTIVES ON JOHN PHILIP SOUSA with a Marine Band concert on Aug. 2. PERSPECTIVES is a collection of seven essays and a 26-page photo essay. Edited by

John Newsom, the volume may be purchased from the Superintendent of Documents, U. S. Govt. Printing Office, Washington, DC 20402 for $17.

**CHILDREN OF THE HEAV'LY KING**, a new two-record phonograph album from the Library of Congress, presents a cross section of the religious expression of the Central Blue Ridge, a region in the Appalachian Mountains in western North Carolina and Virginia. Selections on the album include hymn singing, prayers, and sermons from church services, performances of gospel music by local trios and quartets, a baptismal service in a creek, and stories of religious conversion or a call to the ministry.

The album (AFC69-70) contains two long-playing discs and a 48-page illustrated booklet. The booklet includes an essay, transcriptions of the texts, annotations of all the selections, and bibliographic and discographic notes and is available for $14 postpaid from the Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division, Washington, DC 20540. Checks payable to the Library of Congress must accompany the order, and the price includes postage on all domestic orders.

The two record set, OUR MUSICAL PAST, containing band and vocal music popular during the 1890s and 1900s and performed on authentic period instruments is also available at $14. The album, first released in 1980 features an 18-piece brass band conducted by Frederick Fennell and vocal selections by soprano Merja Sargon and pianist Bernard Rose. The accompanying illustrated booklet with extensive notes was prepared by Jon Newsom.

**FROM THE PRESIDENT**

(cont. from p. 1)

for a week long trip/conference down (or up?) the Mississippi? A weekend roughing it at a country dance camp? What about other places in Europe—tracing French, German (Tercentenary this year, remember), Spanish, or Italian roots and influences? As usual, we would very much like to hear from you.

As for other matters, you should have received the new membership directory (if not, please contact the Treasurer). Due to a number of problems, the directory was much later than we had anticipated, and as a result is already out of date. Our apologies to all the new members that are not included, but the NEWSLETTER will soon begin carrying updates and addenda. The Board will be discussing this and a number of other problems at its next meeting, and I urge you to read the minutes found elsewhere in this issue.

Finally, I can't help but come back to the case of American music in this country. In looking at the many pages of advertisements in the Sunday NEW YORK TIMES Arts & Leisure section, I was depressed once again to see how little music by American
composers is being performed. Certainly there are always a number of premières, but as our member and knowledgeable publisher Robert King commented, what happens after the première? Are there ever any second performances? Looking through the LONDON TIMES I was struck as to how similar its concert page was to the New York one. The only bright spot on the London page, except for the many American musicals and movies, was the Wigmore Hall concert by Philip Martin and Penelope Price-Jones at which they performed Argento, Ives, Gershwin, Copland, and Rorem. (Incidentally, they gave us an absolutely delightful concert during the Keele conference, and are both Sonneck members) Is there nothing we can do to improve the situation? What would you suggest?

Thanks for listening! See you in Boston?

Raoul Camus

Commentaries — — on the Sonneck—Keele Conference

Two excellent reviews have resulted from our conference this past summer at Keele on British-American Musical Interactions. Wilfrid Mellers offers his own account of the conference at which he was honored in THE MUSICAL TIMES (Sept.). Using as his principal criterion "what, if anything, the music still does to us," he singled out J. Bunker Clark's paper on P. Antoni Corri as being "the most valuable contribution to early 'art' music." Mellers found the "liveliest papers" on those various aspects of popular music which were well buttressed with musical examples.

HIGH FIDELITY—MUSICAL AMERICA (Nov.), Elliott Schwartz gives a balanced overview of the conference. His commentary on the composer's symposium is especially valuable since he was a participant. He offers two distinguishing features of recent British and American music: "the concern for multiple 'levels' and simultaneities, a fascination with collage and parody (perhaps more British than American), [and] the search for new intonation systems and instrument building (certainly more American)."

SOUND OFF

Would you like to correspond directly with others in the Society about your special interests or other ideas? Or would you like to participate in a round-robin letter to which each correspondent could add questions or responses? (See Letters to the Editor, George Brandon, Summer, 1983, p. 47; and Richard Hawes, this issue, p. 60.) The NEWSLETTER will begin such a feature the next issue. Send in your name, address, and topics or questions.

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