The Sonneck-Society Newsletter is published in the spring, summer, and fall by the Sonneck Society, 69 Undine Road, Brighton, MA 02135. A subscription is included with membership in the Society. Dues are $10.00 per year, and should be sent to: Raoul Camus, Treasurer-Sonneck Society, 14-34 155 St., Whitestone, NY 11357.

Statement of Income and Expenditures
1 January 1978--31 December 1978

<table>
<thead>
<tr>
<th>Income</th>
<th>General fund</th>
<th>Publications fund</th>
<th>NTI</th>
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<td>Balance carried forward</td>
<td>1,464.07</td>
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<td>1978 receipts</td>
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<td>interest</td>
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<td>NEH grant</td>
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<tr>
<td>1979 receipts (dues prepaid)</td>
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<tr>
<td>1980 receipts (dues prepaid)</td>
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<td>5,680.32</td>
<td>1,310.10</td>
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Expenditures

| Printing: newsletter, directory, etc. | 1,028.69 | 67.20 |
| Postage and telephone                 | 604.87   |      |
| Labor fees                            | 195.50   |      |
| Misc. expenses                        | 187.20   |      |
| Board meeting expenses                | 200.06   |      |
| Cassette blancs                       |          | 41.75 |
| Stationary, advertising               | 62.91    |      |
| Salaries                              |          |      |
| equipment and Supplies                |          |      |
| Travel                                | 2,529.23 | 108.95| 34,414.01|
| Total Expenditures                    |          |      |
| Balance                               | 3,151.09 | 1,201.15| 2,936.71|

Election results

The ballots for the new Board of the Sonneck Society were counted on 10 February 1979, with the following results:
- President: Irving Lowens
- First Vice President: Nicholas Tawa
- Second Vice President: Kate van Winkle Keller
- Secretary: Jean Geil
- Treasurer: Raoul Camus
- Members-at-Large: John Baron, Alan Buechner, J. Bunker Clark, John Graziano, Karl Kroeger, Rita Mead, Deane Root.

The New Orleans Conference

The success of any conference depends on the time, effort, planning, and thoughtfulness of the host. John and Mrs. Baron and their colleagues of Tulane left nothing
undone to make this a memorable conference for the Sonneck Society. Our thanks also to the Music Librarians Association for helping make our visit most worthwhile. Certainly the joint sessions on New Orleans music and on archival sources of New Orleans music were enlightening, while the concert of New Orleans formal piano works, Cajun songs, piano rags, and ragtime orchestral music was one of the most delightful evenings I've spent in a long time. Engrossing, too, were the talks on jazz and on several other topics, from experts too numerous to mention. Eventually abstracts of the several talks will be published in the Newsletter, commencing with this one. Speaking selfishly, while my family was in the deep freeze in Boston, I enjoyed 70° weather in New Orleans; while the family car would not start owing to below-zero temperatures, there were the Barons and their friends to transport me anywhere I desired; while Chela coped at home with expensive but rotten lettuce and gassed tomatoes, I enjoyed with other Sonneck-Society members the superb cuisine of the Commander Palace.

A complete report on the business meeting will be published in the next Newsletter. May I mention, however, that next year's conference will be held between March 22-24. That's Dean Irving Lowens's new hometown! And all stops will be pulled out, so reserve the time.

Some Recent Books, Articles, and Reviews


Some Recent Recordings


C. H. BERNSTEIN: Rhapsody Israelien; Poeme Transcendental; Trio for Strings ("Nostalgic"). Yoshihiko Nakura, violin; Milton Thomas, viola; and Charles Brennan, cello in Trio. LAUREL LP-105.

L. BERNSTEIN: Symphony No. 1 ("Jeremiah"); Symphony No. 2 ("Age of Anxiety"); Symphony No. 3 ("Kaddish"); Chichester Psalms. Christa Ludwig, mezzo (in "Jeremiah"); Lukas Ross, piano (in "Age"); Montserrat Caballe, sop., and Michael Wagner, speaker (in "Kaddish"); Vienna Choir Boys (in "Kaddish" and Psalms); Israel Philharmonic Orch., conducted by Leonard Bernstein. DEUTSCHE GRAMMOPHON 2709-877. (3 discs)

BLITSTEIN: Regina, Solistes, and Orchestra of New York City Opera, conducted by Samuel Krachmalnick. ODYSSEY Y3 3526. (3 discs)

COFLAND: Appalachian Spring; El Salon Mexico; Rodeo. Dallas Symphony Orch. cond. by Eduardo Mata. RCA RED SEAL AR41-2862.

COWELL: Hymn and Fuguing Tune No. 9; Four Declamations with Return; Gravely and Vigorously. CRIBB: Piano Trio; Elegy. Terry King, cello; John Jenson, piano (in Cowell); Kenneth Goldsmith, violin. COMPOSERS RECORDINGS CRI SD-936.


FARRELL: Piano Quintet in E Minor, Op. 103. Ronald Erickson, Celia Rosenberger, violins; Elizabeth Kissling, viola; Wanda Warickent, cello; Aileen James, piano. MUSICAL HERITAGE SOCIETY, MHS 3827.


HANSON: Symphony No. 4. PISTON: Symphony No. 3. Eastman-Rochester Symphony, cond. by Howard Hanson. MERCURY SRI 75107.


IVES: General William Booth's Entrance into Heaven; Six Songs; Violin Sonata No. 4.


MENOTTI: The Saint of Bleaker Street. Soloists, chorus, and orchestra of the original Broadway production, cond. by Thomas Schippers. RCA RED SEAL CMH-2714. (2 discs, mono)

PAINE: Mass in D. Soloists, St. Louis Symph. and Chorus, cond. by Gunther Schuller. NEW WORLD NW 262 263.

REED: Symphony No. 2; Seascape; Prelude and Capriccio; The Music-Makers; A Festival Prelude; Pincinello. Michigan State Univ. Symphonic Band, cond. by Kenneth G. Bloomquist, A. Thad Hegerberg, and Alfred Reed. GOLDEN CREST ATH-5057.


PERLE: Quartet for Strings Nos. 1, 2, 3. BLORENFIELD: Voyages. New York String Quartet (in Perle); ensemble cond. by Arthur Weisblum. CRI SD 387.

PERSICHETTI: Parable IX; Serenade No. 1; Bagatelles; "So Pure the Stai"; "Turn Not Thy Face"; "O Cool Is the Valley". Univ. of Kansas Symphonic Band, cond. by Robert Fester. GOLDEN CREST ATH-5055.


SHAKEY: Quartet for Strings No. 7. Univ. of Chicago Chamber Players. CRI SD 391.

ZAIMONT: Sunny Airs and Sober; Three Ayles: Greyed Sonnets; Songs of Innocence. Soloists and Gregg Smith Singers, cond. by Gregg Smith. GOLDEN CREST ATH-5051.

AMERICAN PIANO MUSIC. STEIGEMEISTER: Theme and Variations No. 2. STARER: Evangescents.

ABRAMS: Grand Sonata in Rag. Alan Mandel, piano. GRENADILLA GS 1070.

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Books Just Out or About to Come Out

1. Ewing, George W. The Well-Tempered Lyre. Songs and verse of the Temperance Movement, from about 1830 to Prohibition. 306 pp. illus. $15.00.

   Owens, William A. Texas Folk Songs. Completely revised ed. of a basic collection published in 1950; some 135 songs in all. 248 pp. $15.00.

   Both books are available from Southern Methodist Univ. Press, Dallas, Texas 75275.

2. National Directory of Acts Support by Business Corporations, 1st ed. Listed are some 700 corporations and their affiliates, plus about 2900 names of patrons, complete
with addresses. Order from Washington International Arts Letter, Box 9005, Wash. DC 20003.
4. The New World of Edgard Varese, papers from a symposium held at City Univ. of New York, ed. by Sherman Van Solkema. Among the participants were Elliott Carter, Chou Wen-Chung, and Robert P. Morgan. Order from I.S.A.M., Dept. of Music, Brooklyn College, Brooklyn, NY 11210.
5. Roger Sessions on Music: Collected Essays, ed. by Edward T. Cone. Among the topics are opera today, musical economics, and the interdependence of composer, critic, and audience. $22.50; paper, $8.95. Published by Princeton Univ. Press.
6. A Catskill Songbook, ed. and arranged by Norman Cazden. A collection of 51 songs, with explanatory notes, from Catskill mountain singers from Camp Woodland in Rhinecliff, Purple Mountain Press, Main St., Fleischmanns, NY 12430. $5.95.
8. Cobb, Jr., Euel E. The Sacred Harp: A Tradition and its Music. A comprehensive account of this music, its traditions, and its singers, as well as a selection of 41 songs from the original songbook. Univ. of Georgia Press, Athens, GA 30602. $10.00.
13. Three reprints to be issued by Da Capo in 1979: Benjamin Carr’s Musical Miscellany, compiled with intro by Eve R. Meyer; 300 pp., $47.50; The Home Circle: A Collection of Piano-Porte Music, forward by Edward A. Berlin; 216 pp., $22.50; Amy Fay’s Music Study in Germany; Florence French’s Music and Musicians in Chicago; E. Earle Johnson’s Symphony Hall, Boston, $27.50; Herman Klein’s Unmusical New York, $17.50; and Thomas Ryan’s Recollections of an Old Musician, $25.00.

Some Notes on Recordings

1. Folkways has just issued The Parlor Piano: American Popular Songs of the 1800’s, sung by Dorothy Mesney, with Myron McPherson at the piano. It includes comic and sentimental vocal pieces from 1820 to 1850. Folkways PTS 32321.
2. Susan Porter, of Ohio State Univ., writes that the Ohio Folklife Group has issued Folk Music of Ohio, 1933-1940, comprising field recordings made by the Lomaxes between 1937 and 1940, that are now in the Library of Congress. Here are unaccompanied and sentimental songs, banjo and fiddle pieces, and sacred music. Order from the English Dept., Denny 421, 164 W. 17th Ave., Ohio State Univ., Columbus, OH 43210. $5.00.
3. Time is running out for those who have not yet subscribed to the one-hundred-record Recorded Anthology of American Music at the special educational rate of $195.00 per set. Soon, when the Rockefeller grant expires, the price will go much higher to meet actual costs. If you have not done so and desire these recordings, write to New World Records, 3 E 54th St., New York, NY 10022.

Charles Seeger

Charles Seeger has just died. American music has lost a valued advocate. In the next issue of the Newsletter, Gilbert Chase will have something to say about his close friend of many years.

Symposium on Rural Harmony

Berea College, Berea, KY, will host this symposium on April 27-29, 1979, helped by a NEH grant. Twelve scholars experienced in American hymnody will speak: Alan Buechner, Harlan Daniel, James Downey, Dorothy Hozn, Richard Hulan, Portia Maultsby, Terry Miller, Arthur Schrader, Nicholas Temperley, Jeff Tilton, Don Yoder, and William Tallmadge. Daniel Patterson will chair the sessions. Program directors are Loyal Jones and William Tallmadge. Those desiring a program or wishing to register should write to Loyal Jones, Appalachian Center, Berea College, Berea, KY 40404.
From Walter Simmons

Members will have noted that with this issue of the Newsletter a listing of new recordings of American music has begun. This is thanks to the detailed information on such recordings, contained in the record-review magazine *Fanfare*, to which I was directed by Walter Simmons, in a letter received two months ago. His letter, which follows, also contains important information on Educational Audio Visual Inc.

He writes: "Fellow members of the Society might be interested to learn that Educational Audio Visual, (Pleasantville, NY 10570), which music program I direct, has just released a sound filmstrip set dealing with the instruments and music of the innovative American composer Harry Partch. As far as I know, it is the first introduction to Partch intended for wide distribution in high schools and colleges. EAV has also produced audio visual materials for younger students on the music of Ives and Cowell, as well as the more familiar American composers. I will be happy to answer any inquiries from members about these materials.

I would also like to call the attention of members to a recently-founded magazine called *Fanfare*. *Fanfare* is a record-reviewing periodical that attempts a more comprehensive coverage of classical discs than is available anywhere else. Many records of American music on small labels ignored by the other magazines are given full attention here. Those interested should write to *Fanfare*, Inc., P.O. Box 720, Tenafly, NJ 07670."

I am one of those readers who has been quite disappointed in the coverage of cultivated music in both *High Fidelity* and *Stereo Review*, where mention of recordings of American music must fall between the chinks. While they may occasionally mention any other kind of music has continued to disturb me. *Fanfare* is the opposite of these. Stressed, almost to the exclusion of everything else, is cultivated music. It comes out in six issues a year, each numbering about 165 pages, 95% of them devoted to long review essays. Needless to say, I immediately took out a subscription ($12 a year). Thank you, Walter!

Gregg Smith Singers Honor American Composers

In two successive evenings, April 17th and 18th at St. Peter's Church in Citicorp Plaza, NY, the Gregg Smith Singers will honor many of the 32 living composers whose music they have recorded over the last 20 years. The concert programs will be selected from the works of composers who are in the Metropolitan area and who can attend the performances. Each evening's concert will be preceded by a composers' forum on "Attitudes in Writing" and followed by a public reception further honoring the composer-guests. Among the composers to be honored are Samuel Barber, Jack Beeson, William Bergsma, Leonard Bernstein, Elliott Carter, Aaron Copland, Virgil Thomson, and William Schuman.

Single tickets for each evening's performance are available at $10 apiece. To make reservations, please call 212-865-7035.

A Supplementary Communication from D.W. Krummel

"Your Editor has suggested that my communication in the last Newsletter lacks a certain finality. I might grumble that I thought the text as published was quite complete enough; but of course few authors can decline an offer of a good peroration. Alas, my endings usually sound more like the Ives Second than the Beethoven Seventh; furthermore, I have something quite different on my mind right now. May I be allowed to continue with a deceptive cadence? to wit:

"Among the resources of American music history, we must not forget the libraries and working files of music researchers themselves. Two groups are involved. First are the scholars who were established before our terminal date of 1940, whether specializing in American or foreign music. Fortunately, their names are listed in the 1938 ACLS Report on Publication and Research in Musicology in the United States. We have turned up the libraries and personal papers for many of the scholars named there; but we will also be most grateful for suggestions regarding unexpected holdings of these persons, also for those of other missing from this far from definitive listing.

"A second group, more directly involved in the Sonneck Society, consists of researchers now working on American music itself. For instance, the following entry is scheduled to be cited in our directory, under the name (as some readers may recognize) of one of our earnest practitioners:

1. Research notes, including transcripts of music notices in Philadelphia newspapers, 1801-20, with card indexes; also files relating to American music publishing and printing, including card indexes of music publishers' plate numbers, maintained in connection with the International Association of Music Libraries, Commission for Bibliographical Research.
2. Sheet music, 1800-1940, 5000 miscellaneous items, mostly in bound volumes, not catalogued.

"Members of the Society and their colleagues are invited to describe for us their comparable personal research holdings. This can be done by sending the draft of a statement, modelled on the above, to our project, Resources of American Music History, etc."
3140 Musiê Building, Univ. of Illinois, Urbana, Illinois 61801. We are most anxious to include such materials, regardless of how incomplete, imperfect, or unsaleable you may think them to be.

Chicago Folklore Prize

Dena Epstein has recently been awarded the Chicago Folklore Prize for her book Sinful Tunes and Spirituals; Black Folk Music to the Civil War. This prize, awarded annually by the Univ. of Chicago, was established by the International Folklore Assoc. I remember several months ago complaining to Dena that a book in this important area of American needed to be written for none was to be had. Gleefully, she pointed out that she had written it! May I add that it is a superb study. Get it.

Raoul Camus, Band Director Extraordinary

We appreciate and cannot overpraise the work that Raoul has done for the Sonneck Society, as Treasurer. I would like to remind members of the efforts he has put forth to advance our understanding of American band music and performance. A couple of years ago he brought his Queensborough Symphonic Band down to our conference in Williamsburg and presented us with an authentic outdoor band concert, such as was heard in the late 19th century. The year before that, when our conference took place in Queensborough itself, he also showed us what could be done with 19th-century ensemble music, if one wanted to bring it alive for contemporary audiences. The sight of Raoul in knee-britches, I have yet to recover from.

That the performances he gave before our Society were not occasional matters, but ones stemming from a long standing dedication to the advancement of our understanding of a most important component of American music, is seen in a program before me now (one of many I have received over the years) in which his Queensborough band presented, on 26 Nov. 1978, an old-fashioned band concert dedicated to New York at the turn of the century. The scramble of compositions performed on this occasion was fascinating; Tchaikovsky mixed with Herbert, Godfrey, Liszt, and Boyer; Hungarian Rhapsody No. 2 mingling with Variations on Lucy Long. What omnivorous appetites these Americans of 75 years ago had!

When I consider how important band music has been in the lives of Americans of the past, I am astounded at the disvaluation of this music and its study by scholars who should know better. The proselytizing that someone like Raoul must daily engage in on behalf of this music is often a thankless job. Too few Americanists know about it and, what is more, some do not even care. I hope Raoul continues strong in his efforts. It can only lead to a truer understanding of what music in America was all about.

Southern Folklore

The Univ. of North Carolina Press and the UNC Curriculum in Folklore are planning a series of recordings of traditional verbal and musical performances. The series will emphasize Southern traditions and genres not well represented in albums presently available. Each album will have a focus like that of a scholarly monograph, contain detailed written documentation, and aim at making a contribution to knowledge. Persons wishing to propose or submit materials for this series are invited to get in touch with Daniel W. Patterson, Curriculum in Folklore, Univ. of North Carolina at Chapel Hill 27514.

Dictionary of U.S. Opera

Jocelyn Mackey, Ball State Univ., is Editor-in-chief of a Dictionary of Opera in the United States, to be published by Greenwood Press. In addition to the expected composer/work entries, the volume will contain articles on the development of opera in the various geographical regions of our country and specialized articles on such topics as Staging, Grants and Prizes, and American Topics in Foreign Operas. Anyone who wishes to contribute (especially central and southern states), please write to Dr. Mackey, 803 Riverside, Muncie, Indiana 47303; or phone 317 289-1167.

Married

Bonnie Souder Hedges and F. Donald Truesdell, both of them Sonneck-Society members, were married on 23 December 1979, at Wren Chapel, The College of William and Mary, Williamsburg, Virginia. Best wishes.
The Hymn Society

The Hymn Society of America will hold its 1979 National Convocation on 22-24 April in the Dallas-Fort Worth area. Major presentations will be on the hymns of Wesley, the recent developments in Hispanic and Black hymnody, hymns of the Social Gospel, and the influence of Fanny Crosby on congregational song. Workshops on hymn writing and current trends in hymns will be offered. Leading hymnologists and church musicians from the 50 states and Canada will participate. For further information write to the Hymn Society, Wittenberg Univ., Springfield, OH 45501.

Also to be noted, The Dictionary of American Hymnody, following nearly 30 years of continuous work, is nearing completion, according to the editor, Dr. Leonard Ellinwood. Over 4,000 hymnals have been indexed in the project. Ellinwood said in a report to the Hymn Society that 1,000 hymnals still must be surveyed, and 875,000 cards have been completed. Upon completion, The Dictionary will provide a comprehensive listing of hymns published in America since 1640—that is to say, not only American but all hymns sung and published in America. The book will also contain biographical information, and articles on hymnody of different denominations and on hymn development.

Ethnic Studies

A few graduate and postgraduate fellowships are available to qualified persons working in some area of ethnic studies. To obtain further information, please write to Institute of American Cultures, Chancellor's Office, 3130 Murphy Hall, Univ. of California, 405 Hilgard Ave., Los Angeles, CA 90024.

J & J Lubrano

J & J Lubrano, P.O. Box 47, Main St., South Lee, MA 01260, is a firm dealing in old and rare books, prints, and autographs. Music and dance is a specialty. I have just received their first catalogue and was surprised at the number of offerings in American music of every variety, books and music. Anyone interested in their catalogue should write to the above address, or telephone 413 243-2218.

Arthur Schrader Leaves Sturbridge

A letter from Arthur Schrader has recently arrived, which reads: "I am sorry that I could not attend the New Orleans meeting, but events of the last few weeks made it impossible. On 3 January, after 19 years at Old Sturbridge Village, I was told there would be no funds for my work after 31 January, and I should have all loose ends wrapped by then. (The senior curator, who has been at OSV even longer than I, received the same news at the same time.)

"Any museum which has neither endowment nor government support is in trouble today. For Sturbridge, one aspect of past charm has been relative inaccessibility by public transportation. Not that lack but the administration's large deficits, is one of the museum's greatest trials. Whatever its problems, the administration made no effort to enlist staff experience to explore alternatives. I have no idea what future, if any, is seen for music at the museum."

"This particularly depresses me, for back in 1973 when our planning committee included the panel on "Historical Music in Museums" in Joyful Sounds at Sturbridge, I had hoped that this approach to the recreation of early music would continue and expand. I feel strongly that historical museums have a distinct contribution they can make, beyond and different from that of colleges with their many opportunities for research and access to professional performers. The frequent performance of period music in an appropriate historical setting is a severe and final test that teaches much to those who are ready to learn. And the historical museum audience represents a broader sampling of our population than college programs can command."

"From philosophy to practicality: we are expanding our Singing History concert/lecture series as rapidly as we can to 1969 level, when fire and family sickness began to divert us from our own business, and led us to depend too much on OSV. Elementary schools probably will continue to be our best clients because of PTA support. But we'll continue to work with students up through graduate school. We're also continuing to schedule historical society and museum programs, and to do consulting work."

"I'll still try to field inquiries from students and Sonneck-Society members about Anglo-American topical song, and about general music of the Federalist and Jacksonian eras. But letters should be addressed, not to OSV, but to my Sturbridge post office box: P.O. 122, Sturbridge, MA 01566, or to my home: 343 South St., Southbridge, MA 01550 (phone 617 765-9852)."
American Culture Ph. D. Program

Bowling Green University informs me that its American Culture-Ph. D. program is beginning its second year. This university is well equipped to enrich the study of American civilization not only academically but also through additional resources, some of which are not often found at other universities. Its archival and manuscript holdings in popular culture include the largest collection of popular music in the world (at least, this is its claim). For anyone interested in its program, the Ph. D. in American Culture consists of an in-depth study of American music and music in America enriched by comprehensive cross-disciplinary study of a period, theme, or movement in American civilization. Send inquiries to Alma J. Payne, Chair, Executive Committee, American Culture Program, Bowling Green State Univ., Bowling Green, OH 43403. Tel. 419 372-0110.

18th-Century Studies

The American Society for 18th-Century Studies will hold its East-Central Meeting on November 8-10, 1979, in Williamsburg, VA. The theme of the conference will be "The Pan-Atlantic Enlightenment." Inquiries and papers on any aspect of the relationship between the Old World and the New ought to be addressed to Prof. Robert P. Maccubbin, English Dept., College of William and Mary, Williamsburg, VA 23185. Deadline for papers is the first of June.

The Performing Woman

I have before me the second issue of The Performing Woman, a national directory of professional women musicians. The directory is meant to serve as an aid to performers who are seeking new members for their group or free-lance musicians for recording or stage back-up. It also serves as a promotional vehicle for performers by making available their names and addresses to businesses hiring musicians. The directories are available to businesses free of charge.

There is no charge to be listed in The Performing Women. Directory listings include performance lists (featuring women), free-lancers, and musicians seeking a group to join. If you are interested or desire further information, write to 26910 Grand View Avenue, Hayward, CA 94542. Tel. 415 881-1423.

From the American Music Center

The American Music Center has announced the publication of the AMC Library Catalog, Volume 2: "Chamber Music," compiled by Karen McNerney Pamer. Priced at $7.50, the catalogue may be ordered from Pendragon Press, 162 W.13th St. New York, NY 10011. The book contains lists of 3,161 published and unpublished works for various chamber ensembles. It is cross-indexed by number of players and instrumental combination. Over 700 American composers, spanning three generations and many musical styles, are in the volume. Scores of all works listed are available for study or loan to AMC members and qualified music professionals.

Founded in 1940, the American Music Center is an organization of composers, students, performers, conductors, institutions, and publishers dedicated to promoting contemporary American serious music and encouraging its performance. The AMC is in the process of issuing catalogues of the more than 12,000 works in its library. It also publishes a quarterly newsletter, and in 1975 issued the Contemporary Music Performance Directory, a listing of performing groups, sponsoring organizations, performing facilities, and series and festivals of 20th-century music across the country. The AMC address is 250 W.57th St., Suite 626/27, New York, NY 10019. Tel. 212 247-3121.

Elena Zimmerman

Elena Zimmerman, Sonneck-Society member, has recently moved to Charlottesville, Va, to begin work on the NEH residential fellowship awarded her a year ago. She is a part of a seminar called "Topics in the History of 18th-Century Opera," of which she is a member, and her work is on "American Opera and American opera." Elena's particular focus is upon Victor Felisssier and the decade of 1790-1800. She intends to pursue the composer's life beyond this decade and will endeavor to locate a many musical compositions and biographical details as she can find. Assistance from other Americanists would be welcome. Soon she hopes to convey some little-known information on Pelissier via this Newsletter. Her essay is awaited.

Asked to say something about herself, she replied: "I was trained as a pianist, but turned to teaching English in high school when the opportunity arose. I also taught American Literature and decided to become a 'specialist' in that field. Later an opportunity came to obtain a Ph. D., and I wrote my dissertation on "American Opera Librettos, 1767-1825." My sojourn at a summer seminar in 1976-1977 by J. Bunker Clark --on 'American Music before the Civil War' allowed me to investigate opera further.
Now the current residential fellowship allows me time to search for Victor Pelissier. In between all these events I teach English at Clayton Junior College, in Morrow, GA. [Her VA address is 211 Whitewood Rd., Apt. 12, Charlottesville, VA 22901]

On Stanley H. Brobston

I wrote to Stanley, asking him to send me an abstract of his dissertation, "A Brief History of White Southern Gospel Music and a Study of Selected Amateur Family Gospel Music Singing Groups in Rural Georgia," and some account of his activities. He replied that he spent two summers and a fall in southern Georgia, Nashville, TN, and other places in the South. During that time he became so excited over his subject that he did not begrudge the expense and the time away from wife and son (now aged 9 and 5).

He continues his letter, as follows: "I remain employed as a junior high school music teacher (chorus, guitar, voice classes) in the Syosset Central School District on Long Island. Under these conditions, it is almost impossible to keep traveling back and forth to the South in order to remain current on the subject, especially with only the intrinsic rewards of the research as motivation. There is a limited amount of gospel music activity on Long Island and I try to stay up with it. However, many facts that I once had on the tip of my tongue I can no longer recall. (I have to look them up in my own dissertation)"

Stanley concludes by saying that though his position is an excellent one, he would love some day to be located where he could continue his investigation of and writing on gospel music. Possibly, when he and Mrs. Brobston (French, Spanish, German) have put 10 years into the NY State Retirement System and can "Vest," they will seriously start sending out resume's again in order to relocate. His home address is 224 Sherman St., Brentwood, NY 11717.

On Ezra Schabas

I've prodded Ezra Schabas a little to tell us something about himself. He now holds the office of Principal, of the Royal Conservatory of Music, Univ. of Toronto, 273 Bloor St. West, Toronto, Ontario M5S 1W2. He writes: "Concerning myself, you know my title. I studied at Juilliard, Columbia University, and in France. I have taught at the Univ. of Mass., Western Reserve Univ., and the Univ. of Toronto. I am a Clarinetist and Conductor. I have done considerable research on the history of the Orchestra and have given many formal lectures on the subject in Canada, public and the CBC. I was a founder and first President of the Association of Canadian Orchestras." [His article on Theodore Thomas will be found in this Newsletter.]

Remembering Charles Seeger

[I have just received Gilbert Chase's remarks on Charles Seeger, and they follow.]

"What can I say in a few words about Charles Seeger, who passed away on 8 February, at the age of ninety-two, at his home in Bridgewater, Conn.[?] His work in folklore, in musicology and ethnomusicology (he was a pioneer in both fields), in music theory and sociology, as teacher and inventor (of the 'Melograph')--all this, and much more, is surely well-known to members of the Sonneck Society. He was born in Mexico and retained a lasting interest in Latin America and its music. As first Chief of the Music Division of the Pan-American Union, he had an important role in disseminating the knowledge of Latin American music. But his interests were world-wide, as indicated by his active participation and leadership in the International Musicological Council. The scope of his ideas is revealed in the collection of his writings published as Studies in Musicology: 1935-1975 (Univ. of California Press, 1977).

"It was my privilege to have been a friend of Charles Seeger for more than forty years and to have been associated with him in various phases of his career, notably the founding of the Society for Ethnomusicology and the promulgating of the idea of the American musical tradition. His views on folklore and folk music, on music and society, on the theoretical concepts of music and musicology, and on function and logic in the musical process, greatly nourished my own concepts of dealing with musical history in a socio-cultural context.

"Several generations of scholars and musicians looked upon Charles Seeger as Master and Friend, blending admiration with devotion, for he was always generous with his time and responsive to every need. Very many will cherish his memory and continue to be guided and inspired by his example as a great human being and devoted scholar and teacher."

Revising of Sonneck's Early Concert-Life In America

At the Sonneck Society Conference held in New Orleans, 9-11 February 1979, President Irving Lowens appointed a committee comprised of Robert J. Bagdon, John W. Wagner, and
A Brief History of White Southern Gospel Music and a Study of Selected Amateur Family Gospel Music Singing Groups in Rural Georgia

By Stanley H. Brobston

(Abstract of Ph.D. Dissertation, New York University, 1977)

The first portion of this two-part study deals with the history of gospel music with special attention to the white southern tradition. Chapter I, "Introduction," serves to introduce the entire study. Chapter II, "Historical Backgrounds," deals with early religious music in America; camp-meeting hymnody; singing schools, and shaped-note notation; and the first use of the term "gospel" to designate popular hymnody.

Chapter III, "Gospel Music: Its Beginnings in Evangelism," discusses early evangelistic movements in America leading to the Moody and Sankey revivalism of the late 19th century. The hymnbook series Gospel Hymns, used by these latter revivalists is shown as the unquestionable source of the term "gospel" for the identification of the music of popular hymnody. Subsequent gospel hymnody in evangelism is also mentioned.

Chapter IV, "Gospel Music in the South," details the distinctions among the three types of southern musical institutions formed for the enjoyment of popular religious music for its own sake—not as part of a worship service. These institutions are Sacred Harp (fasola) singing conventions, gospel singing conventions, and gospel sings. The influence of the Ruebush-Kieffer [music publishing] Company upon southern gospel hymnody is also mentioned. In addition to the publishing of music, this company also instituted the first Normal School for the training of shaped note singing teachers, and also published the Musical Million, a periodical devoted to the perpetuation of shaped note singing.

Chapter V, "The Commercialization of Gospel Music," traces the commercial growth of activities associated with gospel music. These activities range from the stipends of the singing school masters and the profits of the early music publishers, through sales of sheet music, appearances over radio and television, sales of disc recordings, and proceeds from gospel music concert admission fees. Significant individuals such as A.J. Showalter, James D. Vaughan, Virgil O. Stamps, J.R. Baxter, Frank H. Stamps, and Jarrel McCracken are mentioned in reference to the highly influential companies which they formed. The history of the recently formed Gospel Music Association (1964) is detailed in brief.

The second portion of the study deals with the writer's Field Research among the amateur practitioners of gospel music in rural Georgia. Twenty-five counties in south Georgia were selected at random for investigation. In these counties the writer attempted to identify as many amateur family gospel music singing groups as possible. In two of these counties no groups meeting the investigator's criteria could be found. A total of 177 groups meeting the criteria were identified. One group from each county was chosen at random for an in-depth interview and a tape recording of at least one song. If more than one song were performed, the group was asked to select one song as its most representative performance. The song thus chosen was compared with the published music in order to identify contemporary gospel music performance practice.

The writer's research confirms previous descriptions of gospel songs as having exclusively major tonality, limited range, simple harmonies, and verse-and-chorus form. The same findings, however, do not support previous descriptions of gospel songs as containing an abundance of chromaticism, frequent use of dotted-eighth and sixteenth-note rhythms, and frequent use of antiphonal or call-and-response effects. Other findings considered significant by the researcher include frequent use of male lead or shared male/female lead, vocal ornamentation, transposition to a lower key, mild syncopation, instrumental improvisation, music printed in shape notes, and infrequent use of vocal improvisation.

[Published with permission of Univ. Microfilms International. Copy of the dissertation (Order No. 78-08451) may be obtained from U.M.I., 300 No. Zeeb Rd., Ann Arbor, MI 48106.]
Theodore Thomas: American Conductor

By Ezra Schabas

When Theodore Thomas died in Chicago in January 1905, the event was given prominent notice by press across the continent. Thomas had been North America's most important orchestra conductor since the early 1860's. That he has now been almost totally forgotten by most North Americans is, perhaps, not unusual. The fate of most great performers, especially prior to the age of the recording, has been more or less oblivion, and conductors, although a relatively new breed, compared to instrumentalists and singers, have fared no better than the rest.

Still, Thomas deserved more lasting recognition. He was an outstanding conductor on a continent (for he was well known in Canada as well as the United States) which was in its musical infancy, and to which he helped raise it to musical maturity. As did most American conductors of standing, he campaigned for great music, made it better known, and influenced public taste. He was an educator in the best sense; he led the public into the fertile lands of the great masters. At the same time, no man did more for music in 19th century America. Let us see how and why.

Theodore Thomas was born in 1835 in Essens, Germany. His father, a town musician, taught his son violin before he was five. It appears that Theodore was a child prodigy and played for the King of Hanover when he was seven. The boy was offered a place in the royal household; but the parents declined. Instead, the Thomas family migrated to New York in 1845. New York, a thriving sea-port, was hardly the metropolis and musical center it was to become some fifty years later. The only music of importance was opera; and its existence was threatened constantly by rapacious singers and managers and by a fickle public. The only symphonic group of any standing, the New York Philharmonic Society, was formed in 1842. It gave only a handful of concerts annually, which were less than distinguished.

Thomas never attended school in America; he was self-taught. He read voraciously and kept his eyes and ears open. His love for Shakespeare, Schiller, and Goethe began when he played in theater orchestras in his teens. Though he received little training in music, he kept abreast of the musicological findings now surfacing in Germany, for example, the performance practices of the times of Bach, Handel and Mozart—which he observed in his own performances of the latter's works. When 14, Theodore learned the French Horn and joined a navy band, playing beside his father. A year later he traveled with his violin through the southern states, playing in cafes, on the streets, in churches, wherever an audience existed; then back to New York and the life of a free-lancer.

He developed rapidly as a violinist, becoming much sought after as a concermaaster and on occasion as a conductor of theater and operatic groups.

A fortuitous occurrence in 1853 changed his entire life: the arrival from England of Louis Antoine Jullien with some of his key orchestral players. This slightly mad but brilliant orchestra conductor revealed a new world of orchestral playing to Thomas, who was one of the American instrumentalists added to Jullien's basic group. Thomas was never again satisfied with the slipshod sounds he heard emanating from local ensembles.

The catastrophe of the American Civil War, paradoxically, gave impetus to concert-going and the performance of good music in major Eastern cities. In New York, audiences seemed receptive to symphonic concerts; and Thomas was ready to capitalize on this. He now also had his own orchestra. He knew he had to be his own manager and promoter; he was prepared to cope with the many unexpected problems that often discouraged the most hardy. The year was 1862; Thomas' age, 27. It was a time of no concert subsidies, no patrons—only the receipts of the box office. From the earnings came payments to players, conductor, hall rental agents, and all of the other expenses attending concert giving. Fortunately, Thomas was superb not only as a conductor but as a manager. He advanced the cause of great music and watched his profits and losses. He set ticket prices strictly, advertised prudently, chose programs with a broad appeal, including arrangements of light music to Beethoven symphonies. Anything he performed, he rehearsed carefully and polished to the utmost.

New York's Irving Hall was the site of his first concerts. The opening concert featured the American premiere of Wagner's Overture to the Flying Dutchman. Soon afterwards, the Brooklyn Philharmonic Society engaged Thomas to conduct their concerts, thus beginning an association which lasted for almost 30 years. In two years began the Irving Hall Soirees, which featured only works of excellence; the first of these concerts included Beethoven's 8th Symphony, Chopin's F Minor Concerto, and Part II of Berlioz's Romeo and Juliet—this, a first American performance. Three years later, his first Concert of the season included Bach's Suite in D Major, Schubert's Unfinished Symphony, and the Beethoven 5th Symphony. For the eighth season (1874-75), he opened with Berlioz's Harold in Italy, Grieg's Piano Concerto, and Beethoven's Eroica. At his final concert in this great 11 year series he played Mendelssohn's Overture to a Midsummer Night's Dream, and the Prelude and Love-Death music from Tristan and Isolde. Sixty-one concerts in all were given. Fortunately all of Thomas' program listings, ranging over his entire career as a conductor, are preserved.

No type of concert helped to increase audiences more effectively for symphonic music generally than those Thomas gave outdoors, in the summer. Beginning in 1865, he appeared in New York's Belvedere Lion Park, at 110th St.; the following year he moved to Terrace
Garden, on East 58th Street, where he gave no less than 100 concerts in almost as many days with scarcely a repeat of a work. Two years later the concerts moved to Central Park Gardens. Two years later the concerts moved to Central Park Garden on Seventh Avenue, a block from the Carnegie Hall to be erected some 25 years later. By 1875 he had given almost a 1,000 concerts here, nearly all different, from popular music to great classics, belying the judgment of those who said such concerts would not succeed. These concerts must consist of predominantly light music. Theodore Thomas deserves a vote of thanks from all the great orchestras that make summer concerts a prominent part of their season—the Toronto Symphony's overwhelmingly successful appearances at Ohtario Place being a recent example.

The quickened pace of post-Civil War America was evidenced by the rapid spread of railroads. Cities grew at major rail terminal locations. The established cities of the East were soon rivaled by Cleveland, Detroit, Chicago, St. Louis, and San Francisco. Thomas could not maintain his orchestra during the winter with concerts in New York alone. He took to the rails, creating the so-called "Thomas Highway," a tour that followed the main rail lines to the major United States and, later, Canadian cities. He toured for the rest of his life, barely missing a year. Symphonic music was brought 'to cities which not only welcomed it but also wanted orchestras of their own. It is certainly true that the burgeoning of professional symphony orchestras is owing to Thomas and the excellent performances of his touring orchestras.

While it is also true that Thomas met rich people and mingled easily with them, he won little financial help from this source. His tours, therefore, had to employ his ensemble on every day of the week. He himself was not above plugging new transcriptions and arrangements of works for publishers in order to earn extra money. He endorsed plans for profit, a practice that continues among today's musicians. Where should he turn next? An investor businessman, he spotted a new outlet in the music festival movement. The Cincinnati symphony originated the music festival, possibly with the first immense Handel Festival, at Westminster Abbey, in 1784. Closer to Thomas chronologically were the Crystal Palace Concerts in England, mammoth music displays, and the festivals in mid-19th-century Germany. The most influential source of inspiration for Thomas's festivals were the two so-called "peace jubilees" organized by the great bandmaster Patrick Gilmore, in 1869 and 1872.

Thomas's own first Festival was held in Cincinnati, in 1873, three years after the Cincinnati had held their first Sangerfeste with about 2000 singers, and two years after he had met the wealthy Mrs. George Ward Nichols, who offered financial assistance. Thomas's first Cincinnati Festival, four days in length, employed an orchestra of 105 and a chorus of 850. It was a triumph for him and was continued under his direction, usually biennially, until his death. The Festival, somewhat modified in content, still continues today.

Ten years after the first Cincinnati Festival, a dramatic "March to the Sea" tour took place. Thomas and his musicians toured to San Francisco; 74 days with as many concerts. It included festivals of varying length in no less than 13 cities, where choirs had been prepared for him, so that at the last moment they could join the famed Theodore Thomas Orchestra for a concert. The smallest of these choirs, in Minneapolis, numbered 250 singers; the largest, in Salt Lake City, 3,000 singers. Next, in competition with Leopold Damrosch, then with Walter Damrosch, Thomas staged festivals in New York City. For those interested, Thomas's plans for rehearsing his huge New York festival orchestra are contained in his unpublished Notes. T.C. Russell, author of a recent dissertation on Thomas, feels the conductor's organizational genius was aided by an uncanny ability to seize on every opportunity that could lead to success. Yet, at times success eluded him.

In 1876, Philadelphia was celebrating the centennial of the United States with an international exposition. Thomas was appointed musical director; his orchestra engaged to open the festivities. Thomas, who had taken on the job to pay debts made owing to a poor season at Central Park Garden and an unlucky tour, conducted marches punctuated with cannon blasts, and engaged in other activities appropriate to a circus-band leader. However, he also commissioned John Knowles Paine and Dudley Buck to write works for the exposition. Richard Wagner was another who received a commission. But in return for the unheard of sum of $5,000, Wagner wrote his inadequate Centennial March.

These Thomas concerts were first held several miles away from the center of the exposition and drew pitifully small crowds. A change of location failed to help the situation. Unpaid bills and mounting debts caused the concert to fail. Thomas was forced to sell all of his belongings, including his music library and orchestral equipment, in order to pay the claims against the conductor. Fortunately for Thomas, wealthy friends came to his aid. For years, this disaster left him bitter.

In July 1878, he received a letter from Cincinnati asking his aid in forming and directing a music school where the highest standards would be maintained. Wearied from ceaseless concertizing before uncertain audiences, Thomas accepted. The head of the Cincinnati school's Board of Directors was George Ward Nichols. Both men were, to some extent, burdened with the myopic views of their age. Although they spoke up for music education for all, Nichols wanted every child's parents to pay for this education, while Thomas showed interest only in the musically gifted. Before long, Thomas was in conflict with Nichols and the Board of Directors over the school's direction, and over the conductor's frequent leaves-of-absence to perform in chamber groups and to conduct concerts in other cities. In March 1880, Thomas resigned; but not before he had left behind a music school that continues to today as one of the finest in the United States.
Back in New York City, he conducted the Philharmonic, staged festivals, and began touring again. Despite the growing respect accorded him, he felt threatened by the increasing public interest in opera. New York City had two opera houses, the old Academy of Music and the new Metropolitan Opera House. He had been asked once to conduct at the Metropolitan, and he had refused. But as he watched Leopold Damrosch win fame as a conductor of German opera, he grew irritated. Damrosch's health failed and Anton Seidl, the brilliant German conductor, was brought to New York to succeed him. This forced Thomas to really take notice. Seidl was a proponent of the new emotionally-charged German style of conducting best exemplified in the work of Arthur Nikisch. An extraordinary musician in his own right, Seidl quickly won a loyal following both as an opera and a symphony conductor.

Thomas felt threatened. He also saw the need for operas done in English and sung by Americans. The star system with its proliferation of unmanageable prima donnas. He desired opera not just for the few but for the masses. At the same time, he hoped to win a more widespread acclaim. Fortunately a Mrs. Jeannette Thurber was on hand to help him realize his dreams. An American Opera Company was planned, which would include an opera school to train singers for the company. The first season, in 1886, featured performances in English of Lohengrin, The Flying Dutchman, the Magic Flute, and Gluck's Orpheus, presented in New York and on tour. Money was spent lavishly on the productions; but the newspaper critics compared his singers quite unfavorably with those of the Metropolitan. In its second year, Thomas's company failed. Its final performance was given in, of all places, Toronto! The public saw it as a personal failure for Thomas. No rich patrons came to his aid.

He now confined his activities to the New York Philharmonic and the Brooklyn concerts, and touring with what was essentially a pick-up orchestra (the excellent Thomas Orchestra had been disbanded). He longed for a change in fortune.

The change came in 1890, a year or so after his wife died. He remarried. His bride, Rose Fay, was sister of a Chicago utilities magnate who passionately loved music and of Amy Fay, student of Liszt and a fine concert pianist (and author of the well-known Music Study in Germany). The Fays helped Thomas to organize the Chicago Symphony, which gave its first season in 1891. It was the first American orchestra to be financed cooperatively by a large group of businessmen. It began a new kind of musical patronage, one that sought wide-based support, that reached out further and further into the community. This approach was soon adopted by other North American orchestras. Thomas, regrettably, would be involved in one more major scandal before his death.

The scandal came in 1893. The Columbian Exposition was a Chicago world fair meant to commemorate the 500th anniversary of Columbus's arrival in the New World (its doors were opened a year late). Thomas, though a veteran of the Philadelphia catastrophe of 17 years earlier, was unprepared for the new crisis that came on him unexpectedly. It involved pianos, and his position as musical director for the Exposition.

This was a time of vigorous rivalry among piano manufacturers. Most Western piano builders decided to exhibit their instruments at the fair, as did some Eastern builders. Steinway had decided not to exhibit its instruments. Embarassingly, the famous Ignace Paderewski, who was invited to play at the opening concert, insisted upon playing on a Steinway. Thomas backed his decision, while the exhibitors insisted that only one of their instruments should be used. The press sided with the exhibitors. Thomas was accused of taking bribes and other chicanery. It was a long time before the uproar subsided.

By the year of his death, 1905, Thomas had built a fine orchestra in Chicago, housed in its own Orchestra Hall. We should honor him for his monumental work in building the orchestral repertoire and winning an audience for it. He pioneered children's and workingmen's concerts; he instituted "Pops" concerts; he was not averse to conducting at symphony balls in order to earn money for the orchestra fund. His high standards drew admiring comments from European artists who heard his orchestras. Beginning with his example, precision became a trademark of American orchestras, as contrasted with the free and easy approach of contemporary European orchestras. Moreover, he was a total dictator over his players, hiring and firing musicians at will, setting a precedent that only recently has begun to alter.

During his lifetime, Thomas premiered 425 works, 11 by American composers. His admirers proudly pointed out that he had grown up musically in America, never having left to study in Europe. Yet, he came to be considered one of the finest conductors of his age, even when measured by international standards. He made a contribution to music in America that remains to today.

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The Pop-Song Scene in a Pre-Civil War Long-Island Parlor

By June L. Goldenberg

(Abstract of a talk given at the New Orleans Conference)

The pre-Civil War Long-Island parlor, like its New York City counterpart, was the repository of much of the popular music published on the east coast of America. Songs were printed in the form of sheet music, or in the pages of songsters, small, soft-covered books containing texts mostly, sometimes the melodies, of well-known works. Sheet music
was issued specifically for the parlor trade, since its combination of voice and keyboard instrument was intended for middle-class parlors boasting a piano, melodeon, or organ. Usually the sheet music had a decorative cover, a melody for soprano, and an easily executed accompaniment. Often a closing refrain was to be found, arranged for two, three, or four part chorus.

Some songs were attributed to a composer; others name only an arranger; still others cite only a favorite performer or performing group. Occasionally, different composers claimed authorship of the same song. On the other hand, a song might appear with no composer or arranger identified. Attributions, therefore, must be treated cautiously.

Although parlor songs were a form of popular music, a closer examination reveals an enormous diversity in the genre, with much overlapping and blurring of specific categories. In addition to the sentimental parlor ballads written specifically for the parlor trade, minstrel songs of all types were transcribed for the parlor keyboard. Songs from the English music hall and stage also found their way into the Long Island parlor, together with folk and folk-like songs from the British Isles. Occasionally a German melody appeared. Patriotic airs were given equal space with arias from grand and light opera, American folk songs, topical ballads, and art songs. In short, heard in the Long Island parlor was a sampling of every kind of song current in America.

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Influences of Early New Orleans Jazz on the Music of Martinique

By William K. Gallo

(Abstract of a talk given at the New Orleans Conference)

The "St. Pierre" style of music, which is currently performed by vreole orchestras on the island of Martinique, French West Indies, is surprisingly similar to early New Orleans jazz music. When comparisons are made, resemblances appear not only in the instrumentation of the ensembles (banjo, drums, clarinet, and trombone), but in the musical style as well.

The influence of New Orleans on the music of Martinique occurred as a result of the island's historical, and geographical position. Throughout the 19th century, but particularly after 1830, a great deal of trade took place between Paris and New Orleans, by way of St. Pierre, Martinique, the most important social, cultural, and commercial center of the French West Indies. The New Orleans link of this three-way trade provided the American elements which combined with both African and French elements to form the "St. Pierre" musical style that flourished at the end of the 19th century.

In 1902, the eruption of the volcano Mt. Pelee completely destroyed St. Pierre and killed 30,000 of its inhabitants. Martinique was no longer included in the New Orleans-Paris trade route. With the relative isolation of Martinique from outside influences, the evolution of the "St. Pierre" musical style was so slowed as to appear now very much as it did 75 years ago, thus providing us with an unusual glimpse of America's musical heritage.

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Guidelines for Educational Use of Music

(The positive response to my, alas, less than adequate examination of the new copyright laws, has encouraged me to continue. What follows comes directly from the U.S. Copyright Office.)

The purpose of the following guidelines is to state the minimum and not the maximum standards of educational fair use under Section 107 of HR 2223.

A. Permissible Uses

1. Emergency copying to replace purchased copies which for any reason are not available for an imminent performance, provided purchased replacement copies shall be substituted in due course.

2. For academic purposes other than performance, single or multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would consist of a performable unit such as a section, movement, or aria, but in no case more than 10% of the whole work. For classroom use, copies shall not exceed one copy per pupil.

3. Printed copies which have been purchased may be edited or simplified provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.

4. A single copy of recordings of performances by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or the teacher.

5. A single copy of a sound recording (tape, disc, or cassette) of copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher.
B. Prohibitions
1. Copying 'to create or replace or substitute for anthropologies, compilations, or collective works.
2. Copying of of from works intended to be "consumable" in the course of study or teaching, such as workbooks, exercises, standardized texts and answer sheets, etc.
3. Copying for the purpose of performance, except as in A (1) and A (2) above.
4. Copying for the purpose of substituting for the purchase of music, except as in A (1) and A (2) above.
5. Copying without inclusion of the copyright notice which appears on the printed copy.

What has been said pertains only to the copyright of the music itself and not to any copyright which may exist in the sound recording. In addition, the problem of off-the-air taping for non-profit classroom use of copyrighted audiovisual works has proved to be difficult to resolve. However, the fair use doctrine does have limited application in this area, but it appears that the development of detailed guidelines will require a more thorough exploration than has so far been possible of the issues involved.

[If there is a request for it, I shall include the fair use regulations related to reproduction by libraries and archives in the next newsletter. Or have you had enough?]

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An Episode in New Orleans

Noah M. Ludlow, in Dramatic Life As I Found It (1880), recalled his first performance of The Hunters of Kentucky in May 1822. I felt his account was especially fascinating, since the first known publication of the song has the following attributions: "Written by H. Woodworth, sung in character by Mr. Petrie with unbounded applause. The symphonies and Accompaniments by William Blondell." New York: T. Birch, 235 Chapple near Canal St. [ca. 18247]. The place of the Ludlow performance was New Orleans:

"The 'benefits' of this season commenced sometime early in May [1822]. . . I do recollect that I did on that occasion something entirely out of my line of business, which created quite a sensation, and was the source of considerable annoyance to me for more than a year afterwards. It was this: A brother of mine, in the city of New York, had cut out of the New York Mirror, a periodical of that city, some lines that 'tickled his fancy,' called 'The Hunters of Kentucky, or the Battle of New Orleans,' written by Samuel Woodward, of New York, author of that well-known piece of poetry, entitled the 'Old Oaken Bucket.' Those lines above referred to my brother sent to me in a letter, which I received about a month prior to my benefit. The lines pleased me, and I thought would please the people of New Orleans; so I determined to sing them on the occasion of my benefit. The tune, to which they seemed adapted, was taken from the comic opera of 'Love Laughs at Locksmiths,' being Risk's song of Miss Baily. When the night came I found the pit, or parquette of the theatre crowded full of 'river men,' -- That is, keel-boat and flat-boat men. There were very few steamboat men. These men were easily known by their linsey-woolsey clothing and blanket coats. As soon as the comedy of the night was over, I dressed myself in a buckskin hunting-shirt and leggings, which I had borrowed of a river man, and with mocassins on my feet, and an old slouched hat on my head, and a rifle on my shoulder, I presented myself before the audience. I was saluted with loud applause of hand, foot, and head. They prolonged whoop, or holl, such as Indians give when they are especially pleased. I sang the first verse, and these extraordinary manifestations of delight were louder and longer than before; but when I came to the following lines:

'But Jackson he was wide awake, and wasn't scared with trifles,
For well he knew what aim we take with our Kentucky rifles,
So he marched us down to Cypress Swamp; the ground was low and mucky;
There stood John Bull, in martial pomp, but here was old Kentucky.'

"As I delivered the last five words, I took my old hat off my head, threw it upon the ground, and brought my rifle to the position of taking aim. At that instant came a shout and an Indian yell from the inmates of the pit, and a tremendous applause from other portions of the house, the whole lasting for nearly a minute, and, as Edmund Kea told his wife, after his first great success in London, 'the house rose to me.' The whole pit was standing up and shouting. I had to sing the song three times that night before they would let me off."

Ludlow asserted that the song was "such a success, he performed it everywhere he went over the next few months, and that everywhere he appeared in the West, his rendition of The Hunters of Kentucky was met with the greatest enthusiasm. What is puzzling is that Wolfe, in (187?) states the song was first advertised in the New York Evening Post on 5 February 1825, by Birch, the publisher; Wolfe conjectures that the song was "composed probably as a battle song for Andrew Jackson's unsuccessful campaign for the presidency in 1824." I, your Editor, would like someone to write in and tell me if they have additional and, one hopes, accurate information about any aspect of this matter.
An Episode in Boston

Thomas Ryan, in Recollections of an Old Musician (1899), gives a delightful, if that is the appropriate word, account of the Boston Academy of Music Orchestra's first attempt to play the Overture to the Midsummer Night's Dream. It was a winter in the 1840's. Ryan was a youth recently arrived from Ireland. He begins:

"The Academy resolved itself into an organization of music-lovers and amateur instrumentalists, assisted by professionals, making an orchestra of perhaps forty, and gave concerts."

"The programmes were of very mixed music, but aspiring to the best. Beethoven's Fifth Symphony was brought out by them for the first time in Boston. Each programme was generally made up of an French opera overture, one or two instrumental solos by members of the orchestra or strangers, a movement from an easy symphony, a potpourri, and a few well pieces."

"The President of the Society, at the time of which I am writing, was Gen. B. F. Edmonds, a most amiable man and an efficient worker. I was engaged by him as one of the second violins. He saw that I was an ambitious boy and took a fancy to me. That ambition got me into a little trouble later on, and was the cause of a bit of musical history of the times worth recording."

"Before coming to Boston I had played second clarinet in the Dublin (Ireland) Philharmonic Society. In the season of 1844-45, that Society brought out the Scotch Symphony and the Midsummer Night's Dream overture, by Mendelssohn. When I made the acquaintance of General Edmonds, I took the liberty of telling him that Mendelssohn's music was in great favor in Europe, and urged him to get the above works. They were sent for. When Received, it was discovered that no score had come."

"We must remember that fifty years ago there were not many professional musicians of sufficient technical ability to cope with Mendelssohn's music, which even to-day is classified as difficult. Our orchestra was made up half of amateurs and half of professionals. We could have no lightening-express trains in tempo; most music was played tempo commodo. All trains were accommodation trains. Music was made for man, and not man for music."

"One point to remember is the fact that in old days an overture generally meant a big, noisy, pompous, slam-bang affair, intended for a curtain-raiser to an opera, --a certain festive noise to be made while people were tumbling into their seats, or looking around to see who had come, etc. This type of overture was the only one the average player had any acquaintance with; indeed, in point of history, we must not overlook the fact that Mendelssohn was the creator of the so-called romantic overture. Therefore, when I say that the Midsummer Night's Dream was taken up for the first time by our orchestra, all cultured persons who are familiar with that delicate, fairy-like composition may well smile to think that any but experts should attempt the difficult feat of playing it."

"Well, we tried it. Our conductor was Mr. Geo. J. Webb,—an excellent general musician, but who had never heard the overture. He began by telling us that he had no score; so he stood up alongside of the first-violin desk and prepared to conduct. Rapping on the desk, he gave the signal to begin; out piped two flutes, --nothing else. He rapped again, implying that the players had not been ready to begin; then he said, 'We will try again.' He gave the signal—and out piped the two flutes. That caused a little titter of surprise, and we all looked quizzically at each other. However, dutifully gave the signal for the third 'hold,' or chord, when two clarinets joined in the two flutes! More surprise. At the third hold (chord) the fagottis and horns were added, and at the fourth hold (chord) the entire wood- and wind-instruments, all sounding most distressingly out of tune. This dissonant and unlooked-for result was followed by a dead pause; then everyone of the players broke out with a hearty laugh of derision."

"I was on pins and needles and muttered, 'Go on, go on!' After a while the people sobered down, and we tried to commence with the string part. The first and second violins (each relative part divided into two parts) began at an 'accommodation train' tempo. At the end of the violin passage, the wood and wind again held a very dissonant chord for two measures, which time sounded so abominably out of tune that it really was as bad as if each man played any note he pleased; and it was so irresistibly funny that again everybody burst out laughing. But I buried my head under the music desk and cried; my idol was derided, every one poked fun at me."

"That last dissonant chord ended the first rehearsal of the Midsummer Night's Dream overture. We never tried it again."

As you see, however, set me right. A few years later, the Germania Musical Society visited Boston. The Germania was a fine orchestra of about thirty artists, and every one could play well his part. Their first concert was given on April 14th. Their piece de resistance was the overture to Midsummer Night's Dream, and it was beautifully played. So I had my revenge and could poke fun at my fellow-players by saying, 'Now you can hear what Mendelssohn is as a composer!'"

I found the above enlightening, not only with regard to the playing ability of musicians of the time, but also to the attitudes toward composers and music—attitudes which Ryan tells us were the opposite of those fifty years later.
I have before me a songbook, The Singer's Companion, published in New York, by Stringer and Townsend, in 1854. The compilers of this collection of around 1,000 songs, mostly words with melody, are not named. The editorial commentaries in this volume have been most valuable to me during my research into popular songs of this decade. For example, I was sometimes able to establish the real popularity of a song, knowing as I did that publishers' advertised claims of copies sold and editions printed were often misleading and on occasion false. One song, Love Not, by Blockley, I had found in many privately-bounded volumes of the time. Could I confirm my feeling that it had an extraordinary popularity? Then, in The Singer's Companion I read the following:

"For six months together our studies in another department of literature were invariably interrupted about twelve o'clock at night, by a printer's boy who used to pass our tenement on his return home from his nightly toil upon one of the daily papers. He always whistled 'Love Not'--and we always stopped to listen; we could not help it. It has been sung, and whistled, 'and fifed, and drummed, and bugled, and horned, and flute, and fiddled, and marched, and danced, and piano'd, and guitar'd, and, in short, performed upon every conceivable instrument that ever uttered sound, save a Broadway Omnibus; and if it ever entered a human ear without reaching a human heart, we will venture to say the creature had never reached. May I add, the song is beautiful. The composer has a few insights into contemporary attitudes toward music. For example, before the song I've Left The Snow-Clad Hills, composed by Linley, and a favorite of Jenny Lind, is set down:

"Those are fond of plaintive melodies will be delighted with this song of Jenny Lind's composed by Linley. It was the touching effect with which she sung such airs that induced the public at one time to believe Jenny could not succeed in light comic pieces like the 'Child of the Regiment.' We think the song too saccharine to bear frequent repetition." The song is in the key of E Minor; most American tunes are in the major.

A history of some of the important tunes of the mid-19th century were sometimes presented. Here follows a statement appended to the song The Horticultural Wife:

"The Hutchinsons are adding to their well-earned fame by singing the 'Horticultural Wife.' In presenting this song to the public, it may not be amiss to develop the origin of the tune. It is the celebrated Russian song 'Mark the vinegar is in the sleeping.' The passage commentaries in this volume were the time, to believe Jenny could not succeed in light comic pieces like the 'Child of the Regiment.' We think the song too saccharine to bear frequent repetition." The song is in the key of E Minor; most American tunes are in the major.

There is a priceless description of "Fashionable Music," that is to say, dueting after the European operatic manner; a la Sam Slick in the telling:

"What's that? It's music. Well, that's artificial, too; it's scientific; they say it's done by rule. Jist look at that gal to the plany; first comes a little German thunder. Good airth and note that's a crape horn and piece. I guess she's vex'd at somebody, and is a peggin' it into the plany out of spite. Now comes singin': see what faces she makes; how she stretches her mouth open, like a barn door, and turns up the white of her eyes, like a duck in thunder. She's in a musical ecstasy, is that gal; she feels good all over; her soul is a goin' out along with that ere music. Oh! it's divine! and she's an angel, ain't she? Yes, I guess she is; and when I'm an angel, I'll fall in love with her; but as I'm a man, at least, what's left of me, I'd just as soon fall in love with one that was a goin', jist a little more of a woman and a little less of an angel. But hillo! what under the sun is she about? Why her voice is goin' down her own throat, to gain strength, and here it comes out, as deep ton'd as a man's; while that dandy feller along side of her is singin' what they call falsetter. They've actilly chang'd voices. The gal sings like a man, and that scammer like a woman. This is science; this is taste; this is fashion; but hang me if it's nature."

Now and again, the songbook lights up contemporary musical practices. Under "Points," it advises the singer:

"It is very important for a solo singer to observe that the distribution of points, with their consequent effect upon the next following notes, in a tune, is not by any means to be regarded by him as a 'fixed fact.' The points are generally adapted by the composer to the immediate syllable under the note, and to be first sung to it. But when other verses are to be sung to the same tune, it will constantly happen that the succeeding verses require a very different effect. In fact, the following points. In this change cannot be altogether adapted; the choir this change cannot be entertained without an exact return, and practice, but with the solus it is and should be wholly arbitrary. He should give time, emphasis, pause &c., in a manner most easy and natural,
and best calculated to produce effect, no matter whether the music is written in that
particular way or not." Note this last sentence!

Finally, the Companion contains humor, like the parody of that soulfull Moore
song Oft In the Stilly Night. For three decades sentimental young women and sensitive
young men had wept as they sang the words. To balance out the excessive emotionality,
the parody-catch that follows was recommended to singers:

THE STILLY NIGHT.--A Catch.

1.

\begin{align*}
\begin{array}{c}
\text{Oft in the stilly night, when slumber's chain hath bound me} \\
\text{I feel the cruel bite of somethin' crawlin' o'er me;}
\end{array}
\end{align*}

2.

\begin{align*}
\begin{array}{c}
\text{And I hear the dismal sound of cats and dogs around me.}
\end{array}
\end{align*}

3.

\begin{align*}
\begin{array}{c}
\text{Entirely at pleasures.}
\end{array}
\end{align*}

4.

\begin{align*}
\begin{array}{c}
\text{Bw wow wow! phit phit! meow! phit phit! bow wow! meow meow! phit phit! bow wow! meow!}
\end{array}
\end{align*}

This little work does seem to have the effect of a musical purgative.

Music in the Poetry of Anne Bradstreet

I have lately been reading again the poetry of Anne Bradstreet and Edward Taylor, Puritan
poets living in New England during the 17th century. Anne Bradstreet (1612-72) was the
daughter of Thomas Dudley, a governor of the Bay Colony. At 16, she married and left with
her husband to live on the frontier, which in this early time was North Andover, Mass., close
to the Merrimac River. The following extracts are from Several Poems, published in Boston,
in 1678, two years after her death. I, an Editor curious to prod into the cobwebby corners
of the American experience, hope that you will be as fascinated as I was to read the items below.

From "Contemplations."

I heard the merry grasshopper then sing,
The black clad Cricket, bear a second part,
They kept one tune, and plaid on the same string,
Seeming to glory in their little Art.
Shall Creatures abject, thus their voices raise?
And in their kind resound their makers praise:
Whilst I as mute, can warble forth no higher lays.

The dawning morn with songs thou dost prevent,
Sets hundred notes unto thy feathered crew,
So each one tunes his pretty instrument,
And warbling out the old, begin anew,
And thus they pass their youth in summer season,
Then follow thee into a better Region,
Where winter's never felt by that sweet airy legion.

The Mariner that on smooth waves doth glide,
Sings merrily, and steers his Barque with ease,
As if he had command of wind and tide,
And now become great Master of the seas;
But suddenly a storm spoils all the sport,
And makes him long for a more quiet port,
Which 'gainst all adverse winds may serve for fort.

The reference to part singing and possibly her difficulty in singing it, to tuning a stringed instrument, and to sailors merrily singing do help sketch out a shadowy idea of Puritan thinking about music.

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At the Last Minute, from Raoul Camus

Raoul writes that we still have on hand, ready to send out for donations to our publication fund, the following:
   Vol. IV (1978), 3 issues. set 3.00
2. Cassette, "Sonneck Souvenirs", of Williamsburg and Queensborough Conf. 10.00
3. Most recent Directory of Sonneck-Society members. 1.00
4. Photograph of Oscar Sonneck. 1.00
5. "Two Centuries of Music in America." Pamphlet-program of the Queensborough Conference, including the celebrated recipe for Benjamin Franklin's Shrub. 1.00

For any of the above, write to R. Camus, 14-34 155 St., Whitestone, NY 11357.

NOTICE: Any member who fails to receive newsletters and directories should write immediately to Raoul Camus and/or Nicholas Tawa, and just as important, notify their local post office of non-delivery of mail. I do check to make certain the mailing leaves the post office in Boston, and do spot-check people in various locations as to lapse of time before delivery. So, it does go out! It seems that at times some local situations may make the delivery of bulk mail a chancy thing.

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