Minutes of the Meeting of the Sonneck Society, New Orleans, 10 February 1979

Submitted by Jean Geil, Secretary

Irving Lowens called the meeting to order at 5:00 PM, after having been presented with a ceremonial gavel. Bill Kearns and Leonard Rivenburg were appointed tellers for the election ballots. Minutes of the previous meeting were approved.

Raoul Camus presented the treasurer's report. As of 31 December 1978, assets were reported to be $3,151.09 in the general fund, and $1,201.15 in the publications fund. Current membership was 196, with many additional renewals anticipated. Camus stated that cassettes, pamphlets from the Queensborough conference, 8"x10" photographs of Oscar Sonneck, and copies of the 1978 Membership Directory are all available for purchase, as are also back numbers of the Newsletter. Report unanimously approved.

Gilbert Chase, Chair of the Publications Committee, requested Alan Buechner to report on current and future publication projects. Regarding the proposed volume on Oscar Sonneck and American Music, a commitment has been received from the Sonneck Memorial Fund at the Library of Congress for a substantial grant to help defray publication costs. When this grant is received and combined with funds already raised, publication will be assured. Irving Lowens was applauded vigorously for his efforts in securing the required funds.

Continuing his report, Buechner said that the Bio-Bibliographical Index Committee has completed a pilot study designed to explore the feasibility of revising, expanding, and updating the Bio-Bibliographical Index of Musicians in the United States since Colonial Times (originally published in 1941). In its final report, the committee recommended that the project be limited to one or more specific subject areas within the field of American music; e.g., jazz, general histories of American music, American sacred music, specific instruments, specific states, regions, or cities, etc. Sonneck Society members interested in following up on these or other ideas are urged to write to the Chair of the Publications Committee. Copies of the report incorporating the recommendation of the Bio-Bibliographical Index Committee may be had from Jean Geil.

As for a future journal or yearbook, Buechner reported that a panel of leading scholars and editors had been polled on advisability, feasibility, function, and content of such a publication. Problems remaining to be solved concern annual financing of the issue and selection of an editor. The Board hopes to arrive at decisions on these matters by September 1979.

Next, Buechner said that John Graziano and Raoul Camus are investigating the possibility of the Society's issuing additional cassettes. He added that a committee will be formed to act as an advisory board to publishers of reprints. To this, Lowens added that meanwhile members wishing to propose individual titles for reprinting should write to him or to Geil. The Society does not expect to ask for royalties but hopes to have publication deadlines stipulated whenever possible. Approval was unanimous.

Reporting on the Newsletter, Nicholas Tawa urged members to continue submitting material and ideas. He also asked to be notified when members experience difficulty in receiving the Newsletter or Directory. A round of applause was extended to Tawa for his continued conscientious efforts; his report was accepted by acclamation.

On the National Tune Index, Carolyn Rabson reported that all data has been collected and editing is well underway. University Music Editions of New York has agreed to microfiche publication of the Index. Report accepted unanimously.

Under New Business, John Graziano reported the outgoing Board's recommendation that
that a committee be constituted to propose any necessary amendments to the Society’s by-laws in respect to establishing more efficient election procedures, as well as examining the question of the number of terms individual officers may serve. Motion carried unanimously.

Hosts and locations of the following future meetings were announced:

1980 - Baltimore (Peabody Conservatory)
1981 - Greenvale, NY (C. W. Post College)
1982 - Lawrence, Kansas (Univ. of Kansas)

Speakers involved with each site described briefly what plans are underway. Plans were approved unanimously.

Announcements and comments from the floor included the following:

1. It was announced that Charles Seeger had died. Gilbert Chase spoke of the lasting significance of Seeger’s contribution to the study and appreciation of American music in both hemispheres.

2. Neely Bruce announced the establishment of a new performing arts center for American music in Middletown, Connecticut. The American Music Theater Group will occupy a building which formerly housed the Middletown Power Plant.

3. Irving Lowens reported that Jean Geil is forming a committee to investigate the possibility of arranging a group trip to England for Sonneck Society members, to coincide with the Third Festival of American Music at Keele University.

4. Lowens reported that the Board had designated Nicolas Slonimsky to receive the Society’s first honorary membership, in recognition of Slonimsky’s long and arduous services to American music.

5. Nicholas Tawa offered a formal vote of thanks, on behalf of everyone present, to John Baron, his family, and his colleagues at Tulane for making the conference a wonderful experience. A resounding burst of applause followed the comments.

6. Robert Bagdon proposed that Sonneck’s Early Concert Life in America be brought up to date by including additional information discovered since the book was published, including information pertaining to the Moravian settlements. It was also suggested that a series of supplements be issued that carry the chronology past the year 1800 by half-decade increments. Lowens appointed Bagdon to chair a committee to investigate these various possibilities. Bagdon will select the other members of the committee.

Interested individuals are urged to get in touch with Bagdon.

7. A Sonneck Society reception will take place at Mason Marten’s apartment in New York City during the time of the AMS conference to be held there. Further details will appear in the Newsletter.

8. William Talmadge announced that a Conference on Rural Hymnody will take place at Berea College, 27-29 April 1979.

9. Results of the election were announced at the conclusion of the business meeting and at the afternoon session on 11 February 1979:

President - Irving Lowens
First vice president - Nicholas Tawa
Second vice president - Kate van Winkle Keller
Secretary - Jean Geil
Treasurer - Raoul Camus
Members at large (2-year terms) - Alan Buechner, John Graziano, Rita Mead
(1-year terms) - John Baron, J. Bunker Clark, Karl Kroeger, Deane Root.

[Three additional matters aired at the meeting were:

a. Any member not connected with an institution, who needs sponsorship to obtain a grant can get in touch with the Grants Committee.

b. The Baltimore conference in 1980, in addition to a variety of other themes, will give attention to one important topic, the 200-year history of music in Maryland, church, folk, cultivated, and popular. Early April will be the meeting time.

c. In 1980, two new categories of membership in the Sonneck Society will be established; a student membership, at $5.00 annually; and a sustaining membership, at $25.00.]

Some Recent Books, Articles, and Reviews


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Three from the Univ. of California Press

1. Selections from the Gutter, ed. Art Hodes and Chadwick Hansen (1977). About eighty articles and interviews covering jazz history, performers, and performing styles that first appeared in The Jazz Record. 248 pages; cloth $12.50; paper $5.95.

2. Bethell, Tom. *George Lewis: A Jazzman from New Orleans* (1977). George Lewis, a great traditional jazz clarinetist, was born in 1900, about the year jazz first appeared in New Orleans. He died in 1968. This book is based on Bethell's research into New Orleans jazz, interviews with Lewis just before he died, and unpublished material from the 1942 to 1945 Diaries of William Russell, a jazz enthusiast. Also included is a statement on the best way to play jazz. 336 pages; $12.50.

Available from Arno Press


2. Check-List of Recorded Songs in the English Language in the Archive of American Folk Song to July, 1940. Introduction by Alan Lomax (1942). An alphabetical list with a geographical index of songs gathered in thirty-three states and parts of the West Indies. 3 vols. in one. $24.00.

3. Dwight's Journal of Music: 1852-1881. Introduction by Edward N. Waters. 21 volumes, clothbound; $680.00; 41 volumes, paperbound, $615.00.


5. Lahee, Henry Charles. Annals of Music in America (1922). A record of significant musical events, from 1640 to the twentieth century. Listed are performances of singers, instrumentalists, chamber groups, orchestras, and opera companies. $16.00.


15. Sonneck, Oscar G. Early Opera in America (1915). A historical account from pre-Revolutionary times to 1800 that continues to be of enduring value. $15.00.

Shaker Music

Recently published by Princeton Univ. Press was Daniel Patterson's The Shaker Spiritual. 640 pages; $55.00. Patterson concerns himself with the body of new songs that the American Shakers created, between 1800 and 1870, from elements of traditional ballad and dance tunes. About 366 songs, of the eight to ten thousand extant songs, are concentrated upon. Special features include reconstructions and diagrams of nearly twenty Shaker dances and marches, a checklist of 800 surviving Shaker song manuscripts, explanations of nine forms of shaker musical notation, and a survey of British antecedents of the American folk spiritual.

Country Music

Just published by Doubleday is The Illustrated History of Country Music, ed. by Patrick Carr and the editors of Country Music Magazine. $14.95. Publisher's Weekly describes the work as "a massive history of what is conceivably America's most popular and widespread type of music, from its beginnings in the 'Child Ballads' to its place today." Examined are "the roots of this style in the music of American medicine shows and the development of the principal instruments connected with it: fiddle, banjo, guitar and string band."

Four from Da Capo


historian, giving a photographic and chronicled history of the life of musicians in
the armed forces.

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**Copyright and Folksong**

For members who are interested, available is a checklist of some 23 writings on
copyright and folksong, compiled by Joseph C. Hickerson, head of the Archive of
Folksong, and Katherine W. Johnston, Univ. of Maryland. For a copy, write to
the Archive of Folksong, American Folklife Center, The Library of Congress,
Washington, DC 20540. I might add that the value of these articles goes beyond
folksong itself and touches on every aspect of musical copyright.

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**Contemporary American Composers**

Some members may not know of the existence of E. Ruth Anderson's *Contemporary
514 pages; $50.00. Selected by Choice as an "Outstanding Academic Book of 1976,"
this volume provides easy access to biographical data on over 4000 American composers
born after 1870. Each entry includes the composer's name, address, date and place of
birth (and death, if applicable), where and under whom the composer studied, professional
positions held, awards, and a list of major works.

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**Organ Historical Society**

The Organ Historical Society has announced the publication of the first in a series
titled *American Organ Building Documents in Facsimile*. Each issue in the series will
consist of a facsimile copy of a scarce brochure or set of brochures by a single
nineteenth-century American organ builder, along with commentary by a specialist in
the work of that builder.

Now available is George Jardine's 1869 *Descriptive Circular and Price List*,
including a list of Jardine's organs to that date. The accompanying commentary is by
Peter T. Cameron. Fewer than a half-dozen copies of the original Jardine brochure
are known to exist.

The Society's Research & Publications Committee has in preparation the three opus
lists of Henry Erben, to be issued together in a single volume, with commentary by
John Ogasapian; and the E. & G.G. Hook & Hastings opus list, with commentary
by Alan M. Laufman. Several further items are projected for future release.

Orders for the Jardine brochure and commentary, at $3.95 postpaid, may be
addressed to The Organ Historical Society, P.O. Box 209, Wilmington, OH 45177.

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**Arthur Foote**

Issued by the Musical Heritage Society is *Music for Cello and Piano*, by Arthur
Foote (1853-1937), performed by Sonneck-Society member Douglas Moore, cello, and
Paula Ennis Dwyer, piano. The works included are the Sonata for Violoncello and
Romanza, Op. 33; and Scherzo, Op. 22. NBS 4018M: 12" Stereo LP at $3.95 for members;
$5.20 for non-members. Certainly, this is a most welcome recording both for Americanists
and the generality of music lovers. Moore, an expert on Foote, has lectured on the
composer and last year performed his music on radio and at the Newport Music Festival.
Moore discovered, edited, and premiered the Cello Sonata as part of his work toward
a Doctor of Musical Arts degree, at Catholic University. He is now preparing for
A-R Editions, music to be included in *Arthur Foote: The Music for Cello and Piano*,
as a follow-up on the release of the album.

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**A Dissertation Worth Reading**

by H. Earle Johnson

Some people alleviate frustration by reading murder mysteries. I tend to go in
for M.A. dissertations, for they usually make me feel that I'm not such a dull fellow
after all. However, one does experience surprise and delight as well as comfort when
a lively and skilled piece of research opens up new areas of fact and the interpretative
aspect is revealing and sound, as it should be, of course, with every dissertation.

Such a one is Ms Molly Nelson's with her splendid 1976 dissertation on "The First
Italian Opera Season in New York, 1825-1826," written at the University of North
Carolina. One expects superior work under the direction of William S. Newman, but
Ms Nelson has a capability of her own. I congratulate Manuel Garcia posthumously and
Molly Nelson opportune for a worthwhile contribution to our area of study. The evening of 29 November 1825 stands as a significant date in our musical culture. García and family introduced grand opera to New York with The Barber of Seville, and it did rather well. That it was no fly-by-night enterprise is clear as Ms. Nelson discusses the many factors preceding the occasion. The names of Dominic Lynch, Clement C. Moore, Mayor Philip Hone, and Stephen Price figured more largely than we knew. Here is an extended view of social, political, and economic conditions among the 'Society' of the time. Lorenzo da Ponte's American career has never been so well told in a work on music, likewise the story of Manuel García and his numerous family, and that of other singers involved in a season of 79 performances. The introduction of Don Giovanni was a result of real dedication. Here are facts, figures, and the names of those in the opera orchestra, an ensemble far more able than we assumed, with glances at stage managers and scenic designers. Ms. Nelson secured her data, not so much from familiar musical works, as from a wide range of auxiliary reading. She tells her story with engaging freshness and style.

One notes with regret that Ms. Nelson is not a member of the Sonneck Society. Perhaps she can be persuaded to add another distinction to her present accomplishment.


A REVIEW

by Harry Eskew

In 1973, the Univ. of Georgia Press published a facsimile edition of John Gordon McCurry's The Social Harp (Hart County, GA, but printed at Philadelphia, PA, 1855; reprinted 1859, 1968). Since this rare shape-note tunebook had long ceased to be used, singers of the Sacred Harp tradition were enlisted to record the pieces from The Social Harp in this album. These singers were led by Hugh McGraw of Bremen, Georgia, the current leader of the Sacred Harp singing movement. The singers for the most part grew up in the Sacred Harp tradition and have recorded this music in its traditional manner, rather similar to how McCurry and his contemporaries would have sung it. All pieces are sung in three voice parts with the melody in the middle tenor voice.

Side A of this album consists of ten mostly secular pieces used in the country singing school. Daniel W. Patterson, in his excellent notes, traces several of these pieces to ballads well known in the mid-nineteenth century. Six of the ten pieces are by McCurry himself, including RAYMOND, a fusing tune that has become a favorite in Sacred Harp singing.

Side B contains ten camp meeting and revival spirituals. Four of these are attributed to McCurry, two are credited to McCurry and another person, and one is by his brother Alexander. As Patterson points out, "the older folk hymns are still rather widely sung, while the newer campmeeting and revival spirituals have nearly faded from oral tradition." This, he observes, is because the folk hymns are consonant with Calvinism and have been maintained by groups who hold to traditional practices. In contrast, the campmeeting songs were created "by denominations more willing to change, such as the Missionary Baptists and Methodists." This side thus gives opportunity to hear several spirituals that are rarely sung in southern shape-note performances. It is interesting that one of the spirituals, McCurry's ZION'S WALLS, has been arranged for vocal solo with piano accompaniment, by Aaron Copland, in his Old American Songs, Second Set.

Considering that Hugh McGraw and his singers had less than two days to learn and record these twenty largely unfamiliar songs, the results are commendable. They serve to provide an idea of what McCurry and his contemporaries experienced as they came together to sing the songs and hymns that were such a significant part of southern rural culture prior to the Civil War.

This album will be valuable to those who teach courses in American music, folklore, or hymnody, as well as to persons interested in early American music. Those obtaining this album should also try to acquire the facsimile edition of The Social Harp, which is still available.

[Harry Eskew, well-known as Editor of The Hymn, describes himself as with the Division of Church Music Ministries, and will soon relocate his residence—which will be the New Orleans Baptist Theological Seminary, as of the end of the summer.]
The Limits of Tolerance

The tolerance I speak of is ours; the limits are those we reach as we contemplate two recent occurrences.

First, there was the recent Musical Quarterly issue devoted to articles on music in America (see the bibliography list beginning on page 2) and the felt need of the Quarterly's editor to explain her aberration to unidentified "musicologists" affronted that anything American ["so patently unworthy of consideration, you know"] had come in for serious discussion in an American journal, rare though such discussion is.

Second, there was the incredible insulation from their own culture revealed by the Program Committee of the American Musicalological Society, planning for the New York conference, even as it insulted scholars of the calibre of Irving Lowens, Robert Stevenson, and Allen Britton. Both an American music panel, for which Irving Lowens recommended speakers and topics, and a Hispanic panel, the province of Robert Stevenson, had been planned for, participants were engaged, and what looked like a valuable session or two for us seemed assured. Then, out of the blue, came a form letter informing everyone that the programs had been scrubbed. Leeman Perkins, the Chair of the Program Committee, gave no convincing explanation for the action.

All four papers recommended by Irving had been unanimously rejected. The committee, instead, had accepted four other papers. Now, it asked Irving to chair the session whose direction had been taken out of his and other Americanists' hands. Since the panel had been intended as a joint production of the Sonneck Society and the AMS, he had to decline, especially because acceptance would mean a direct slap at the Sonneck Society.

Certainly, all of us are dismayed at the news. A further widening of the gap separating Americanists from the AMS seems inevitable, and unfortunate. Nor does the Program Committee of the AMS appear at all concerned that they have given offense.

What am I to say about all this? Several times in the past I and others have been told to be patient and the AMS would come around, or that the fault was with us because we did not really understand the AMS's motivations. Some Sonneck Society members will have nothing to do with the AMS; others wonder how long they can continue with an organization which should reticule itself a society devoted to antiquities and musical curiosities. Yes, I know I may be going too far. But I have already said that I have reached the limits of my tolerance.

Without question the AMS has been valuable to many of its members; without question it has made valuable contributions to world-music. Difficult to excuse, however, is the bias displayed when American music is excluded from the subjects worthy of study. Difficult to accept is the narrow definition of what constitutes a proper structure for research.

Some six months ago, I was talking to a scholar highly respected for his research in English literature of the nineteenth century. He stated, quite frankly, that in his and his colleagues' opinion, the usual American musicologist—however impeccable his procedures—was 100 years behind the times: the musicologist tended to worry a tiny subject to death; limited the scope of investigation drastically; had an unadventurous imagination; and, most unforgivably, was boring. The human factor was left unconsidered; the social context was secondary. And this gentleman loves music, reads what he can about it, and has busied himself with the interrelation of poetry and sound.

I suggest that we take seriously what he said—for we are not excluded from this criticism. At moments like this one, I wonder if the AMS can ever change—and change it must to continue to be viable. I have no similar doubts about the Sonneck Society. Yes, we must set the highest standards in scholarship, in clarity and grace of writing style. We must also be humanists; first; men and women concerned with what the arts mean and do to people. We must not make value judgements that reveal our limitations and expose cultural prejudice. This is a luxury the scholar cannot afford; this is a sin for which the future will not forgive us. Some of us have done slipshod work; some of us have written in a nondescript style; and, alas, some of us have slipped into and out of special areas which we had no business visiting. My faith is that we are flexible, we can learn from our mistakes. My fear is that the AMS is rigid and in love with the notion of its own infallibility.

Perhaps I am wrong. Then let someone correct me. But prove the opposite not by words but deeds.

Latin American Popular Culture

The Journal of Popular Culture will be publishing an issue devoted to Latin American popular culture. Its editors are looking for papers of not more than 15-20 pages on any topic related to this subject. Substantive studies on any aspect of popular music would be welcome. The deadline for papers is 1 January 1980.

Ezra Laderman

The American composer Ezra Laderman has been named Director of the National Endowment for the Arts' Music Program. He will guide the many activities of his office, which
provides grants for composers, jazz, contemporary music performance, and orchestral and choral organizations. A $12 million budget has been earmarked for fiscal 1979.

**Symphony Night Fever**

On three nights in January, the Public Broadcasting Service (PBS) presented three musical programs performed by the Chicago Symphony Orchestra under the direction of Georg Solti. Nothing American was heard.

Dr. R. John Specht, of Queensborough Community College, then wrote to Prime Time School Television, stating: "How sad, that on a series of programs produced for American television, and enlisting the cooperation and attention of the American schools, and with one of America's finest orchestras, there is no American music. We have just come through the Bicentennial, which was supposed to generate an awareness of and an enthusiasm for American art. There are many American composers who are major figures and worthy of being heard in these circumstances. For many, the Bicentennial worked, and many became aware of the wealth of great and less great music produced by Americans. How regretful that Chicago and its orchestra were not so enthused. Out of three programs—couldn't just one American work be found? How sad—and how shortsighted for the development of the arts in this country."

Raoul Camus sent a copy of Specht's letter to the American Music Center. Leo Kraft replied: "I certainly agree with you that it is high time we heard more American music on public television, and I sympathize strongly with the letter written by John Specht. But there is no point dealing with PTST, whose sole mission is to prepare materials to accompany programs that have previously been made. Our battle is with PBS. You will be glad to know that we are in touch with PBS on this matter, that we have been in touch with them for some time, and that our present director is going to have a meeting with an appropriate person in their administration to press the point once again. I can assure you that the American Music Center is doing everything that can be done with the limited sources that we have available, to promote the cause of American music in whatever ways this can be done. We need the help of all like-minded musical citizens, and we would be very happy to think that we could count on your cooperation in the ongoing effort to advance the cause of American music."

Eventually, a spokesperson representing the Chicago Symphony Orchestra, responded to Dr. Specht: "Thank you for your comments regarding the programming included in the televised Chicago Symphony Orchestra concerts. For the most part, music performed on the programs have followed a singular theme, such as, music of Wagner, Strauss, etc., as requested by the producers. Sir Georg Solti is as aware of the importance of American music as you [sic], and has made suggestions to the producers for the inclusion of several American works on subsequent televised concerts."

"We'll see: or hearing is believing!"

**Hail, Oliver Shaw**

Bruce Degan (1006 N. Howard St., Indianapolis, IN), speaking "for the Shawmists of America," writes: "Remember that time you inadvertently overlooked the birthday of your spouse? Or when an anniversary slipped by, unintentionally overlooked? You felt not only the pangs of personal remorse but also the disappointment and frustration of your loved one. This note is to serve as a reminder of a momentous event in American music, one which should be marked with festive merriment, parades, the ringing of church bells, and celebrations of the first rank. Mark your calendar. March 13 [the letter was written on 9 March].

"Why risk the potential sense of guilt, the distress, the regret of having neglected your calling to elevate the minds and spirits of our countrymen, and to hold high those Americans of the first magnitude who so freely gave of themselves that we might enjoy the divine musical fruits of their labors? March 13, 1979. The bicentennial anniversary of the birth of Columbia's immortal son, OLIVER SAW. Sing his songs! Voice his anthems! Strike up his marches! Open the windows to his waltzes! Let his hymns tunes touch your heart! Send forth a toast! Raise a glass1 to the pride of Middleborough! Let everyone—young and old, male and female, sighted and sightless"—acknowledge this man of exalted rank.

1 At the request of Mr. Shaw, unfermented grape juice, please.
2 Olie was blind, you know."

Dr. Ah, well. I shall not be caught napping again. I've underlined it on my calendar to remember in the future. We all must do the same. Be ready for 13 MARCH 2079.

**Opera Competition**

Beverly Sills, new director of the New York City Opera, has announced the New York
City Opera is sponsoring a competition for a one-act opera by an American composer. The competition carries an award of $10,000.00, plus a world premiere production during the 1980 season. The competition is open to all composers of whatever age, holding American citizenship. It is for a one-act work between 30 and 50 minutes in length, scored for standard orchestra, but including electronic elements if the composer wishes, and/or chorus.

The competition will be administered by the American Music Center, 250 West 57th St., New York 10019; telephone (212) 247-3121. For information and entry forms write or telephone the Center.

Commissions for Compositions

A program designed to help individual performers with the costs of commissioning pieces for recital was announced by Charles Dodge, new President of the American Music Center. As individuals are rarely funded by foundations and corporations, the new program will be open only to performers wishing to commission a concert piece for single instrument or voice, or single instrument accompanied by not more than one other instrument. The piece must be performed thrice in a three-year period. Write to the AMC for forms and guidelines.

A Calendar of Music Events

Each month the Music Educators Journal publishes news and notices believed to be of interest to its readership of 65,000 public school, college, and university teachers and students. Beginning this fall, MEJ will begin publishing a calendar of music events such as festivals, conventions, and meetings sponsored by national music organizations. If anyone would like to contribute to this calendar, send dates, place, and other pertinent information three months prior to desired publication date, to MEJ Calendar, 1902 Association Drive, Reston, VA 22091. The MEJ also continues to be interested in any other news of importance to its readership.

Awards

ASCAP-Deems Taylor Awards have again been granted for the best books on music in the past year. Among the winners are John Hammond, John Hammond on Record; Jeff Todd Titon, Early Downhome Blues; and Arnold Shaw, Honkers and Shouters.

Help Needed and Given

First, the help needed. Bruce Lemmon, 1131 North Cascade Ave. Apt. #1, Colorado Springs, CO 80901, writes: "Some time ago I discovered in the basement of the Raton, New Mexico Historical Museum a five-key boxwood clarinet in C. The head joint and bell are stamped with the signature "J. M. Camp, Litchfield, Connecticut." I am very curious as to the origin of this instrument, the approximate date of manufacture, and who Mr. Camp is. Any help you could give me concerning this matter would be tremendously appreciated."

Second, the help given. Richard D. Wetzel, Ohio Univ. College, Athens, OH 45701, writes: "I wish to express my satisfaction with the Sonneck Society in general, and with the Newsletter in particular. This is the most useful professional society I have ever belonged to and the practical content of the Newsletter has been a great help to me. Special thanks to all who responded to my plea for information about W. C. Peters (1805-1866) and his publications."

Kim Brimberry Gone

John Baron, Tulane Univ., and recent host to the Sonneck Society at the New Orleans conference, writes: "We note with sorrow the sudden death of Ms Kim Brimberry. Those who attended the concert of the New Orleans Conference will remember her as the fiddler of pre-Civil War minstrel music. A member of the New Orleans Philharmonic and founder of the Audubon String Quartet, Kim was (at age 26) a national champion country fiddler."

A Forthcoming Article

In a future issue of The Library Journal, look for an article by Dick Burns, Legacy Books, Hatboro, PA 19040. Entitled "Walk-Around in Dixie", it is a report on the Music Library Association Conference in New Orleans, of 5-10 February. The Sonneck Society is taken up in one section of the article. Speaking about American
music librarians, Burns writes: "Music librarians have not escaped the neo-conservative fiscal policies that have decimated library budgets, operations, and collectors everywhere. They have responded by investigating sage techniques of belt-tightening, creative plans for shared resources, new policies for collection development, economies of automation, and networking benefits. Music research librarians remain one of our great national and cultural resources. It is, however, a resource suffering from malnutrition. The predication of these dedicated specialists may be perceived in this one statistic: while 102 qualified applicants sought placement in music libraries, there were only seven jobs available last year. As for the state of the Association itself, the membership peaked at 1900 members in 1976, with slightly more subscribers to their journal, Notes. As they point toward their 50th anniversary in 1981, it is worth remembering that there were only 825 members in 1965."

The Hunters of Kentucky

Morris Dry, High Acres Farm, Blairstown, NJ 07825, writes of how much he enjoyed the New Orleans conference, and of how highly he values the Newsletter. He adds: "As for The Hunters of Kentucky [see page 16, of the last issue of the Newsletter], I don't have an old copy, but Spaeath, A History of Popular Music, Random House, 1948, p. 59, says, 'In the published edition of 1824 there is mention of 'The Symphonies and Accompaniments by William Blondell,' but the tune is of the traditional type known as 'Miss Bailey's Ghost,' with a rhythmic suggestion of 'Rule, Britannia' in the refrain. The Hunters of Kentucky became a campaign song for Andrew Jackson, whose fame was well publicized by its belligerent text. It was written originally for the tenor Arthur Keene, and sung in 1826 by 'Handel', later known as 'Yankee Hill'."

'It would seem that the song was exploited by several singers, including Ludlow,--the others certainly after 1824.'

I thank Morris for the information. The Spaeath commentary was known to me. What continues to puzzle me is who first wedded text to tune.

The Twayne Musical Arts Series

A communication was recently received from Chris Frigon and Camille Roman, editors of the Twayne Musical Arts Series, 1822 Beacon St., Brookline, MA 02146, telephone (617) 734-7849. Twayne Publishers is a division of G. K. Hall & Co. The letter states: 'We are very pleased to provide you with a progress report. Response to our initial announcement last fall was strong. Publication of our first group of titles in the music book series is expected by early 1981. As we stated in our original letter to you, the series is placing special emphasis on American contributions in 20th-century classical, jazz, opera, and popular music. Once again, we cordially invite inquiries, book proposals, and recommendations of qualified writers.'

For members who may have missed the announcement of this series, in last year's Newsletter, may I again say that desired are one-volume critical and analytical studies designed to introduce the non-specialist to the work and influence of a specific musician or musical movement in the 20th century. The length of each volume will be limited to a minimum of 55,000 words (176 printed pages) and a maximum of 66,000 words (224 printed pages).

Le Nouveau Salon des refusés

After learning of his turn-down on the program of the future AMS conference (see page 7), one rejectee learned that the action embraced all Americanists and wrote: 'Now we are all members of the club. Shall I prepare a set of bylaws? What do you think the dues ought to be? Do we have a name?' Another rejectee responded: 'I don't have any answers as to the set of bylaws or the amount of dues, but I do have a proposal for a name and a concrete action.' I also expect that Nick Tawa will have some fun with this in the Sonneck Society's newsletter.

On 1863, the jury of the official salon [AMS]--where every -FRENCH ARTIST [SCHOLAR IN AMERICAN MUSIC] hoped to gain recognition by showing his works--had proved to be particularly harsh in its artistic judgment.' Pressured by the rejected artists [Sonneck Society members], the emperor [Lowens] set a Salon to include works excluded from the official salon (the 1979 AMS annual meeting). Therefore let it be decreed that one session of the 1980 annual meeting of the Sonneck Society in Baltimore (22-24 March 1980) be designated Le Nouveau Salon des Refusés. Papers by Robert Stevenson (UCLA), Allen Britton (U. of Mich.), John Wagner (Newberry College), and Carolyn Rabson (Am. Tune Index), all unanimously rejected by the AMS Program Committee as unsuitable for a jointly-sponsored AMS-Sonneck Society session in New York in November 1979, will then be publicly exhibited. The presiding officer at the new SDR will be Napoleon III (Irving Lowens)."

One-hundred million people in seventy countries have seen Kojak on television and heard its signature tune. This title theme is admittedly an infinitesimal part of all popular music outside the traditional musicological frames of reference, but it still serves as a pertinent example of how ideas are communicated in popular music. It is argued that popular music differs from art and folk music on a number of accounts: (1) socioeconomically; (2) in modes of conception, storage, and distribution; (3) in modes of perception; (4) in the average duration of pieces; (5) in its degree of "extrageneric referentialism"; (6) in the sociocultural heterogeneity of its listeners. These are some of the reasons why traditional musicological disciplines, with its tendencies towards formalism and Wichtigheit and with its concentration on congeneric rather than extrageneric analysis, is on its own insufficient in popular-music research.

In this thesis a basically hermeneutic approach to the epistemology of popular music is being advocated which, in conjunction with sociological and sociomedical method, should lead to the establishment of workable hypotheses about the communication of ideas in the vast majority of music played and heard in industrialized capitalist society. To avoid the degeneration of hermeneutic interpretation into exegesis, methods of popular music analysis are presented in conjunction with a detailed study of the Kojak Theme. These methods are based on three levels of musical perception: (1) musemetic; (2) paradigmatic; (3) syntagmatic. The first two of these three levels are referential and extrageneric. Using concepts such as musemetic correspondence, paradigmatic museme compounds, etc., and the analytical methods of interobjective comparison and hypothetical falsification, correspondence can be established between the total musical and visual message of the Kojak Theme and the extramusical designates of similar items of musical code in other musical works in relevant genres or with relevant sociomusical functions. The third level of perception (syntagmatic) requires congeneric, intramusical analysis. Using methods loaned from Chomskian linguistics and the History of Art, verbal interpretation of musical phrases is attempted, whereby the total musical and visual message of the piece is analyzed, using models of centrifugal and centripetal processuality.

Two conclusions to be drawn from the Kojak analysis are (1) musical rather than visual message determines the affective evaluation of Kojak as a positive, heroic figure; (2) the Kojak Theme reinforces a monocentric world view. General conclusions: the methods of musememic analysis evolved in this thesis lead to hypotheses conclusive enough to be tested by social science methods; the syntagmatic analytical method must be further developed before reaching this stage. Musememic analysis is considered suitable for adaptation to less academic educational purposes.

[Tagg's study is in English. The abstract was received thanks to Joseph Byrd, of Santa Monica, California. Joe also says: "Should you find time to watch TV, watch for the current Zenith commercials. Creeping in behind the announcer and the sound effects is my Wagnerian space music."]

Amazing Press

Judy McCulloh, Univ. of Illinois Press, has sent the following poem, that was published in The Exchange, 13 (1977). The creation was inspired by news of the ABA's expenditure of $40,000.00 for a "book song." Illinois submits its own, to the air Amazing Grace:

Amazing Press, how sweet the book
That saved a wretch like me;
They wrought a miracle, gadzook;
My manuscript set free.

The Press has saved my tenure here,
The Press my fears relieved;
How precious did that Press appear
When books I first received.

Through many dangers, toils, and snares
My editor has come;
The Press has kept my job thus far,
The Press has saved my home.
Yes, when the spoken word shall fail
And mortal life shall cease,
I shall possess in printed tale
A life of joy and peace.

Equipment Failure and Audio Distortion in the Acoustical Recording and Remastering of Early Jazz

(Abstract of a paper presented to the Society on 9 February, in New Orleans)

by William H. Tallmadge

The jazz community has generally accepted its 78 rpm records and remasterings of the same as being accurate reproductions of the pitch and tempo of the original performances. Yet, in many instances (estimate about 15% of those recorded during 1917-1926) distortion of pitch, tempo, and tone quality of the original performance has occurred because of a malfunction of the original recording equipment or a malfunction of equipment when remastering the original 78 rpm discs.

In the book Bix Man & Legend, Sudhalter and Evans wrote regarding the Gennett recording studio in Richmond, Indiana and the Wolverine sessions there in 1924: "The creaking equipment . . . was forever going out of adjustment or simply breaking down when cold weather hardened the heavy gear grease in the turntable mechanism. Distortion would be caused in the recording studio if the mechanism ran slower or faster than 78 rpm. If the turntable ran fast, the mastered discs would be distorted on the lower pitch, slower tempo, thicker tone side of the spectrum; if it ran slow, the character of the distortion would be reversed.

Since the original 78 rpm discs were unavailable, the following information was derived from 33 1/3 remastered albums; consequently, equipment failure in the original mastering can only be inferred but not proved. In this paper, the information is based on what was heard on the disc.

Title          Key       Key on disc
Grace and Beauty-------James Scott   A-flat        A
Ragtime Oriole--------James Scott     A-flat       G
St. Louis Rag----------Tom Turpin     C            C
American Beauty Rag-----Charles Lamb   C-flat       F
Scott Joplin's New Rag-Scott Joplin  C            C-sharp
Original Rag----------Scott Joplin    G            G-sharp
Fig Leaf Rag----------Scott Joplin    B-flat       B
The Entertainer-------Scott Joplin    C            C-sharp

Aside from "St. Louis Rag," which is unaccountably transcribed correctly by Riverside, the others reflect considerable distortion which, with the exception of "Ragtime Oriole," is on the high pitch, thinner tone, faster tempo side of the spectrum. The whole-step pitch differential in "American Beauty Rag" is a glaring instance of distortion. When the speed of the turntable is slowed down so that the key of the composition is correct, a quarter-note moves at 98 impulses per minute. As played in F on the disc, the quarter-note moves at 109 per minute.

Jazz bands regularly perform in the concert keys of F, B-flat, E-flat, and A-flat. In testing the keys of early jazz recordings, the appearance of selections in B, D, A, and E usually indicates a malfunction of equipment in the mastering or remastering process. Early jazz bands did occasionally record in C, so when the key of B is heard on a recording, it cannot arbitrarily be considered to have been performed in B-flat. It is more difficult to determine the proper key of a selection recorded in A (also E) as both A-flat and B-flat are possible performance keys; nor is the key of A always incorrect. During the period from 1915 through 1926 clarinetists usually carried an A clarinet as an extra instrument, and at least one cornet, the Conn Victor, had extra tubing which enabled the player to switch the natural key of the instrument from B-flat to A. Bix Beiderbecke bought a used Conn Victor in 1919 and played on it for several years. Also, the photos of King Oliver seem to indicate that his horn had the extra tubing necessary to make the switch to A.

The process of determining the correct performance key when an error is suspected is to check the keys of the entire recorded output of a group for a particular year and with a particular record company. A check of a significant number of recordings of a group will often reveal a recurring pattern of pitch deviation. For example, "Weary
Blues," recorded in 1923 by the New Orleans Rhythm Kings (Gennett 5102), was remastered and released by Riverside (RLP 12-102) in concert E. This was an error; but it is impossible to determine aurally whether the performance key was E-flat or F; nor, in the absence of the original 78 rpm disc, is it possible to determine whether the failure of equipment took place in the Gennett or Riverside studios. A check of the N.O.R.K. selections on the Riverside 33 1/3 album indicates that all of the selections should have been remastered one-half step higher. Following are the selections, the keys heard on the album, and the correct performance keys:

<table>
<thead>
<tr>
<th>Title</th>
<th>Key on the Album</th>
<th>Performance Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Shimmershawable</td>
<td>A</td>
<td>B-flat</td>
</tr>
<tr>
<td>2. Weary Blues</td>
<td>E</td>
<td>F</td>
</tr>
<tr>
<td>3. That Da Da Strain</td>
<td>A</td>
<td>B-flat</td>
</tr>
<tr>
<td>4. Wolverine Blues</td>
<td>D</td>
<td>E-flat</td>
</tr>
<tr>
<td>5. Sweet Lovin' Man</td>
<td>A</td>
<td>B-flat</td>
</tr>
<tr>
<td>6. Sobbin' Blues</td>
<td>E</td>
<td>F</td>
</tr>
<tr>
<td>7. Clarinet Marmalade</td>
<td>A</td>
<td>B-flat</td>
</tr>
<tr>
<td>8. Mr. Jelly Lord</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Marguerite</td>
<td>D</td>
<td>E-flat</td>
</tr>
<tr>
<td>10. Angry</td>
<td>D</td>
<td>E-flat</td>
</tr>
<tr>
<td>11. London Blues</td>
<td>A</td>
<td>B-flat</td>
</tr>
<tr>
<td>12. Milenberg Joys</td>
<td>G</td>
<td>A-flat</td>
</tr>
</tbody>
</table>

Jazz writers have seldom failed to comment on the slower tempos and smoother rhythms of the N.O.R.K., as compared to other white bands of the period. One wonders if their comments would have remained the same had they heard the N.O.R.K. selections on this album performed in the correct keys and with the correct quicker tempos.

In preparing the material for this study, reissues of the complete 1923 recordings of King Oliver, most of the Original Dixieland Jazz Band recordings, Bix Beiderbecke with the Wolverines, and many other early jazz recordings were tested. In all instances errors were encountered. In the future, record companies reissuing early jazz should no longer be excused for neglecting this problem. They ought to check each 78 rpm disc. When errors are found, they should be corrected, with the corrections cited in the jacket notes. Since contemporary record companies also can err, they should constantly check their own pitches.

2 Ibid., p. 40.

I wish to thank William J. Schaefer and John Little of Berea College, Mike Polad of Mendota, Minn., John R. Smith of Buffalo, and Martin Williams of Washington, D.C. for their assistance in the preparation of this study.

[Professor Tallmadge teaches at Berea College, Berea, KY.]

Influence of the Highland Bagpipe on the Music of the United States Southeastern States

(Abstract of a paper presented to the Society on 9 February, in New Orleans)

by William Jones

The Great Highland Bagpipe of Scotland is probably the most widely recognized bagpipe of the many types which are found in the world. A nine-tone scale is available on the chanter plug. By means of a strobe tuner, tones on the bagpipe were found to be comparable to our usual diatonic scale, except for 7 and 3. The two sub(?) tonics were too low to be major-scale leading tones and too sharp to be a whole step below the tolics. The sound effect is rather modal, since the half step of the major/harmonic minor scales is missing. The 3 of the scale was found to be neutral with regard to major/minor. Both of these effects are prominent in the music of the southeastern United States. Since the major portion of the early white migrants came from Celtic areas of the British Isles, it seems logical that the instrument they brought with them and the music they recalled would continue to reflect these effects. Here also is an explanation for the neutral third and modal sound of much of the South's folk music.

Moreover, the standard ornamentation of this bagpipe's music also found its way into much of the music of southeastern America from before 1850, as seen in actual outline in Heinrich's Il Trillo di Yankee Doodle and heard in the improvised high, short grace notes of folk-hymn singing.

[William Jones is Professor of Music at the Univ. of South Alabama, in Mobile.]
The Cello Music of Arthur Foote

by Douglas B. Moore

(The is a duplication of the article written to accompany the recent MHS recording mentioned on page 5 of this Newsletter.)

The repertoire for the cello has historically seemed more limited than that for the violin or piano. Actually, there are many works from the classical period through the Romantic, but few masterpieces. Not until the 20th century have both European and American composers consistently written fine sonatas, concerti, and incidental works for cello. One of the earliest Americans to write extensively for the cello was Arthur Foote of the so-called Second New England School of composers.

Arthur William Foote was born in Salem, Mass., on 5 March 1853, and died in Boston on 8 April 1937. He attended Harvard, where he studied with John Knowles Paine; in 1875 he was awarded a Master of Arts degree in music, the country's first. He resided in Boston most of his life, except for a brief time when he taught in California. He was organist at the First Church (Unitarian) in Boston, for 32 years and was a founder of the American Guild of Organists. Later in life he taught for a short while at the New England Conservatory of Music.

Foote composed for all instrumental and vocal forms except the opera and symphony. His orchestral overture In the Mountains, symphonic prologue Francesca da Rimini, two suites for strings, and Four Character Pieces after Omar Khayyam are among his best instrumental works. The Suite in E Major was a particular favorite of Serge Koussevitzky, who recorded it with the Boston Symphony. Foote wrote many character pieces, suites, and studies for piano and organ. His solo songs, choral works, cantatas, anthems, and compositions for the Harvard Glee Club were often performed during his lifetime. He wrote nine major chamber works for strings or strings and piano (three string quartets, two piano trios, a piano quintet, a piano quartet, a violin sonata, and a sonata for cello or viola), in addition to many shorter works for solo instrument and piano or strings. The Night Piece for flute and strings is perhaps his best known and still often performed work.

The Sonata for Cello and Piano, Op. 78, was probably composed in 1913. No date appears on the manuscript, but the Aubade for cello, Op. 77, is dated 1912. In 1919 the composer adapted the sonata for viola, making many subtle alterations in the work. The manuscript of the cello Sonata in a bound volume of published and unpublished Foote compositions, in the Harvard Musical Association Library, Boston. The work was never published and no performance prior to the 26 October 1976 premiere by this writer has been documented. The manuscript required extensive editing before performance was possible.

The Sonata is a typical example of Foote's mature style, a fascinating mixture of Brahms and Wagner. The chromatic harmonies are reminiscent of Wagner, while the tightly constructed and well-defined formal structures are derived from those of Brahms. The cello writing is quite impassioned and melodic, covering the entire range of the instrument. The piano writing is equally challenging. The first movement is in sonata form with clearly defined first and second themes. Foote modulates through a great variety of keys in a highly chromatic development. The second movement is in the enharmonically related key of A-flat major and is given a three-part song form. Foote returned to this movement in 1923, revising it slightly, shortening it by nine measures, and transposing it to A major as a separate piece for cello and piano, and paired it with the Aubade, Op. 77. The character of the movement is that of a song, perhaps a romance. The third movement is in sonata form; the 6/8 meter gives it the strong feeling of a tarantella. A passage of rich chromatic wandering about before the recapitulation slows down the motion of the music before the furious conclusion of the work, where the key changes to a triumphant E major.

The dedication of the cello Aubade, Op. 77, is to Alwin Schroeder, principal cellist of the Boston Symphony and a close friend of Foote. This piece, the 1923 revision of the Sonata slow movement, and probably the entire Sonata were written for him. Schroeder is still known to today's cellists through his anthology of etudes, 170 Foundation Studies. The form is a simple ABA with a brief cello cadenza before the return of the first section. There are two manuscript versions of the Aubade, one at the Harvard Musical Association, the other at the American Academy of Arts and Letters, New York. I prefer the latter version since it seems to represent Foote's own revision of the former. This work, too, was never published, but there are many documented performances.

Stücke für Pianoforte und Violoncello, Op. 1, were published in 1882 by Arthur P. Schmidt, a German immigrant who undertook to publish, often at a loss, many works of the American composers of the time in gratitude for the opportunity to come to the United States. Most of Foote's published music was issued by the Arthur P. Schmidt Co. The Drei Stücke were dedicated to Wulf Fries, who often performed them with Foote at the piano. In his 1935 Autobiography, Foote recognized their status as youthfult works and commented that they were "reminiscent and rather of a stencil pattern, but melodious." He also wrote that they, along with some early piano pieces, were "commonplace, but their composition gave me encouragement."
Though they are thematically and tonally unrelated, the Drei Stücke are arranged so as to suggest a single, three-movement composition. The first piece, Andante con moto, is a study in musical contrasts—the opening g minor alternates several times with the parallel key of G major—and is conceived on a grand, melodramatic scale.

The second piece is an Andante in F major, again much like a song except for the agitated central section. The third piece, Allegro con fuoco a contredanza in G minor, was added to the set in 1893 and an ABA form. One curious feature is that the second theme, more melodic than the first, is characterized by an unusual five-measure phrase structure. The piano writing throughout all three pieces is on a level of difficulty surpassing that of the cello part, providing a virtuoso vehicle for the young composer-pianist.

In 1887 Foote began work on a Concerto for Cello and Orchestra, Op. 16. It was completed before 1893, when its opus number was changed to 33. It received its only performance in 1894, given by Theodore Thomas and the Chicago orchestra. In 1908, however, the second movement, transposed to D from the original E-flat, and revised, was performed with a newly composed scherzo, as Romance and Scherzo, Op. 22. In 1908, Foote again returned to the work and published it as Romanza, Op. 33, the only section of the Concerto to be published.

[ Douglas B. Moore is Associate Professor of Music, at Williams College, and principal cellist with the Albany, NY, and Berkshire Symphony. He has made a recent recording of the cello music he discusses above, Musical Heritage Society MHS 401BM.]

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**Critics**

or

**Some Remarks by Gottschalk**

[Louis Moreau Gottschalk has some pertinent things to say about several matters that concern Americanists today. Here follow a couple, excerpted from Notes of a Pianist, ed. Jeanne Behrend (N.Y.: Knopf, 1964). If you haven't yet read the book, I hope these few quotations will encourage you to do so.]

1. The father of a talented French pianist who resides in New York wrote from Paris to his son some years ago to learn if the fur trade was exclusively carried on by Indians in New York! Her Highness, the Grand Duchess of Russia asked me in 1849 if Barnum was not one of our great statesmen! I know that all this is so absurd that it appears almost impossible, but I do not advance anything that is not true and that I cannot prove. There certainly is an intelligent class who read and who know the truth; but it is not the most numerous, nor that most interested in doing us justice. Proudhomme, that vast and luminous mind, who always fights for progress, sees in the pioneer of the West only a heroic assassin, and in all Americans half-civilized savages. From Talleyrand, who said that "l'Amérique est un pays de sales cochons et de cochons sales" (America is a country of dirty and filthy swine), to Zimmerman, director of the piano classes at the Paris Conservatoire, who without hearing me refused to receive me because "l'Amérique n'était qu'un pays de machines à vapeur" (America was only a country of steam engines), there is not an eminent man who has not spit his petty spite upon the Americans.

2. Chopin's genius has developed within the fifteen years since he has rid his contemporaries of its perishable envelope. One could scarcely believe how much his compositions have improved. Thirty years ago he traveled in Germany, when his compositions obtained only the disdainful criticisms of the worshipers of sons that had set.

The form! O pagans of art! The form! When, then, will the time come, routine fetish worshipers, when you will have the courage or the talent to avow that there is more genius in the pretty waltzes of Strauss than in five hundred pages of schoolwork; in eight notes of genius, wholly without ornament, ignorant of their nakedness, but beautiful in their ignorance, than in a logarithmic problem?

3. Behrens has had the unlucky idea of hiring a buggy, and, as he knows no more how to drive a horse than I know how to earn the good will of Mr. Dwight, the result is that he found himself in too direct contact with another carriage.

... A Seiditz powder of two drams of rhubarb seasonably administered and Petrach becomes a Boccaccio, Lamartine a Paul de Kock, and Mr. Dwight might become an amiable man. What a beautiful thing medicine is, and how unfortunate it is that I have not the recipe for those marvelous pills.

... Behrens is reading one of "Dwight's papers." I turned hastily away, having resolved never to read that paper again. An honest press, enlightened criticism, never wounds me, even when they notice my weakness. One of my defects; but "Dwight's paper" is the reservoir of all popular envy, or every irritating impertinence, or all sickly spleen, which, under the form of anonymous correspondence, give the writers the small comfort of injuring all those who give umbrage to their mediocrity, and enable them to conceal themselves behind the column of the chief editor, D., waiting for the passage of the
object of their envy, and then hurling at him with an edifying uniformity their little bladders filled with gall. Their spite increases from the small effect of their bombardment.

4. To know a country—that is to say, to observe its customs, and the manners of its inhabitants—one must lay aside all preconceived opinions, forget one's own habits, and, above all, speak the language of the people one wishes to study; to do otherwise is to travel like a trunk or a carpetbag. . . . How many do not act otherwise!

5. Thus far the press of the United States has treated me with great kindness, with the exception of two newspaper writers, one of whom is an old minister who does not understand music, and the other an obscure writer who uses his pen in the service of his personal antipathies. If they had used one-hundredth of the efforts that they have employed to prove that I am a fool—the one in acquiring a knowledge of the art of which he pretends to be a luminary, the other in correcting one or two pieces for the piano which he has published—they might have succeeded in arriving at an honest mediocrity instead of remaining malicious nobodies.

6. I am fond of my notebooks . . . they never leave me. . . . Decidedly I think that my notebooks would gain greatly by being translated into the vulgar language. Imagination might see in them charming things, which some readers, alas, will search for in vain at the end of my pen. I am only a pianist, do not forget it, and an American, which more than excuses me for my bungling style and awkward language.


Concert at Baltimore. . . . I love Baltimore. I love its people. . . . They have let me know the warmth of their friendship and the constancy with which they keep their appreciation of me as an artist. Besides, at Baltimore they love the arts. They sing more there, and better, than in many of the large cities of the United States. The professorship of the piano is represented there by artists of great talent, who love me (O rara avis!) and whom I love. O Baltimoreans, my friends!