



THE

SONNECK SOCIETY NEWSLETTER

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Editor: Nicholas Tawa

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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 of \$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"x 10" 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 recommendations 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 Marteh'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

Adler, Thomas P. "The Musical Dramas of Stephen Sondheim: Some Critical Approaches." Journal of Popular Culture, 13 (Winter 1978), 513-25.

Ballantine, Christopher. "Charles Ives and the Meaning of Quotation in Music." Musical Quarterly, 65 (April 1979), 167-84.

Bargainnier, Earl F. "W. S. Gilbert and American Musical Theatre." Journal of Popular Culture, 13 (Winter 1978), 446-58.

Bowles, Stephen E. "Cabaret and Nashville: The Musical as Social Comment." Journal of Popular Culture, 13 (Winter 1978), 550-56.

- Brody, Elaine. "Vive La France: Gallic Accents in American Music from 1880 to 1914." Musical Quarterly, 65 (April 1979), 200-11.
- Castle, Irene. My Husband. 1919. Reprint, New York: Da Capo, 1978.
- Clark, John R., and William E. Morris. "Scherzo, Forte, & Bravura: Satire in America's Musical Theater." Journal of Popular Culture, 13 (Winter 1978), 459-81.
- Cowser, Jr., R. L. "Broadway Retrogresses: The Bookless Musical." Journal of Popular Culture, 13 (Winter 1978), 545-49.
- Cowser, Jr., R. L. "Uses of Antithesis in the Lyrics of Oscar Hammerstein II." Journal of Popular Culture, 13 (Winter 1978), 507-12.
- Crawford, Richard. "Gershwin's Reputation: A Note on Porgy and Bess." Musical Quarterly, 65 (April 1979), 257-64.
- Deer, Harriet, and Irving Deer. "Musical Comedy: From Performer to Performance." Journal of Popular Culture, 13 (Winter 1978), 406-21.
- Donovan, Timothy P. "Annie Get Your Gun: A Last Celebration of Nationalism." Journal of Popular Culture, 13 (Winter 1978), 531-39.
- Eaton, Quaintance. Opera Caravan Adventures of the Metropolitan On Tour, 1883-1956. 1957. Reprint, New York: Da Capo, 1978.
- Feuer, Jane. "The Theme of Popular vs. Elite Art in the Hollywood Musical." Journal of Popular Culture, 13 (Winter 1978), 491-99.
- Finon, Jon. "Music and Medium: Two Versions of Manilow's 'Could It Be Magic'." Musical Quarterly, 65 (April 1979), 265-80.
- Harrison, John. "Man of La Mancha: Doddering Nausea or Craftsmanship?" Journal of Popular Culture, 13 (Winter 1978), 540-44.
- Harrison, John. "Pal Joey Meets More Than His Match." Journal of Popular Culture, 13 (Winter 1978), 526-30.
- Hasbany, Richard. "Saturday Night Fever and Nashville: Exploring the Comic Mythos." Journal of Popular Culture, 13 (Winter 1978), 557-71.
- Ives, Edward D. Joe Scott, the Woodsman-Songmaker. Urbana: Univ. of Illinois Press, 1978.
- Knapp, Margaret M. "Theatrical Parodies in American Topical Revues." Journal of Popular Culture, 13 (Winter 1978), 482-90.
- Krishef, Robert K. Grand Ole Opry. Minneapolis: Lerner, 1978.
- Lake, Bonnie. Western Stars of Country Music. Minneapolis: Lerner, 1978.
- Lerner, Alan Jay. On the Street Where I Live. New York: Norton, 1978.
- Magriel, Paul David, ed. Chronicles of the American Dance from the Shakers to Martha Graham. 1948. Reprint, New York: Da Capo, 1978.
- Moseley, Caroline. "The Hutchinson Family: The Function of Their Song in Ante-Bellum America." Journal of American Culture, 1 (Winter 1978), 713-24.
- Oja, Carol J. "The Copland-Sessions Concerts and Their Reception in the Contemporary Press." Musical Quarterly, 65 (April 1979), 212-29.
- Patterson, Daniel W. The Shaker Spiritual. Princeton: Princeton Univ. Press, 1978.
- Perkowski, Jan Louis. Gusle and Ganga Among the Hercegovinians of Toronto. Ann Arbor: published for the Center for Russian and East European Studies, Univ. of Virginia, by Univ. Microfilms, 1978.
- Plotnicki, Rita M. "John Brougham: The Aristophanes of American Burlesque." Journal of Popular Culture, 13 (Winter 1978), 422-31.
- Rokkwell, John. "Essay Review: Recorded Anthology of American Music. New World Records." Musical Quarterly, 65 (April 1979), 296-304.
- Salzman, Eric. "Whither American Music Theater?" Musical Quarterly, 65 (April 1979), 230-44.
- Shemel, Sidney, and M. William Krasilovsky. This Business of Music, revised and enl. new Copyright Act. New York: Billboard, 1977.
- Sizer, Sandra S. Gospel Hymns and Social Religion. Philadelphia: Temple Univ. Press, 1978.
- Sonnenshein, Richard. "Dance: Its Past and Its Promise on Film." Journal of Popular Culture, 13 (Winter 1978), 500-06.
- Stedman, Jane W. "'Then Hey! For the Merry Greenwood': Smith and de Koven and Robin Hood." Journal of Popular Culture, 13 (Winter 1978), 432-45.
- Taricani, Jo Ann. "Music in Colonial Philadelphia: Some New Documents." Musical Quarterly, 65 (April 1979), 185-99.
- Ulanov, Barry. "Jazz: Issues of Identity." Musical Quarterly, 65 (April 1979), 245-56.

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 1949 diaries of William Russell, a jazz enthusiast. Also included is a Lewis statement on the best way to play jazz. 336 pages; \$12.50.
 3. Seeger, Charles. Studies in Musicology, 1935-1975. Valuable essays on a variety of musical topics. 425 pages; \$20.00
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Available from Arno Press

1. Aldrich, Richard, ed. Concert Life in New York, 1902-1923 (1941). Evaluations of performers of the past by the former chief music critic of the New York Times. \$30.50.
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.
4. Katz, Bernard, ed. The Social Implications of Early Negro Music in the United States (1969). A collection of articles, largely from the nineteenth century, which are pioneering writings on early Afro-American musical history. \$7.50.
5. Lahee, Henry Charles. Annals of Music in America (1922). A record of significant musical events, from 1640 to the beginning of the twentieth century. Listed are performances of singers, instrumentalists, chamber groups, orchestras, and opera companies. \$16.00
6. Lawrence, Vera Brodsky, ed. The Piano Works of Louis Moreau Gottschalk, 5 vols. (1870). \$225.00.
7. Lawrence, Vera Brodsky, ed. The Wa-Wan Press, 1901-1911, 5 vols. \$225.00.
8. Mason, Daniel Gregory. Tune In, America: A Study of Our Coming Musical Independence (1931). A survey of American music from 1900 to 1930, with suggestions for improving the status of the American composer. \$13.00.
9. Otis, Philo Adams. The Chicago Symphony Orchestra: Its Organization, Growth and Development, 1891-1924 (1924). \$27.75.
10. Wister, Frances Anne. Twenty-Five Years of the Philadelphia Orchestra, 1900-1925 (1925). \$13.50.
11. Armitage, Merle. George Gershwin: Man and Legend (1958). A biography in which the author recalls the Gershwin he knew from the 1920s to 1937. \$20.00.
12. Chotzinoff, Samuel. A Lost Paradise: Early Reminiscences (1955). A musician recalls his musical childhood in an urban ghetto. \$23.00.
13. Hoover, Kathleen O'Donnell, and John Cage. Virgil Thomson: His Life and Music (1959). \$18.75.
14. Thomas, Rose Fay. Memoirs of Theodore Thomas (1911). Biography of the famed Chicago Orchestra conductor, by his widow. \$28.25.
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 1780 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

1. Klein, Herman. Unmusical New York (1909). 155 pages; \$17.50. An expose' of the musical politics influencing America's institutions, critics, audiences, etc.-- especially in New York City.
2. Ffrench, Florence. Music and Musicians in Chicago (1899). 238 pages; \$25.00. Chicago's musical life from the first concert in 1835 to Theodore Thomas and the Chicago Symphony.
3. Johnson, H. Earle. Symphony Hall, Boston (1950). 431 pages; \$27.50. History of the hall, since 1900, with an account of the Boston Symphony Orchestra's public reception and a list of its repertory to 1950.
4. Wise, Arthur, and Francis A. Lord. Bands and Drummer Boys of the Civil War (1966). 237 pages; \$22.50. A coaborative work of a band conductor and an American

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

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.

Contemporary American Composers

Some members may not know of the existence of E. Ruth Anderson's Contemporary American Composers: A Biographical Dictionary. Boston: G. K. Hall, 1976. 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.

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/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.

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 Piano, Op. 78; Aubade, Op. 77; Three Pieces for Piano and Violoncello, Op. 1; Romanza, Op. 33; and Scherzo, Op. 22. MHS 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.

A Dissertation Worth Reading

by H. Earle Johnson

Some people alleviate frustration by reading murder mysteries. I tend to go in for Ph.D. 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 opportunely for a worth-while contribution to our area of study.

The evening of 29 November 1825 stands as a significant date in our musical culture. Garcia and family introduced grand opera to New York with The Barber of Seville and did it 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 Garcia 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.

The Social Harp: Early American Shape-Note Songs from Singing School and Campmeeting.

Performed by southern traditional singers led by Hugh McGraw. Notes by Daniel W. Patterson. Rounder Records 0094 (186 Willow Ave., Somerville, MA 02144).

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 singings.

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.]
