



THE SONNECK SOCIETY NEWSLETTER

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Editor: Nicholas Tawa

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MINUTES OF THE MEETING OF THE BOARD OF TRUSTEES OF THE SONNECK SOCIETY Urbana, Illinois, July 7-8, 1979

July 7, 1979. Present: I. Lowens, J. Baron, A. Buechner, R. Camus, B. Clark, J. Geil, J. Graziano, K. Keller, K. Kroeger, R. Mead, D. Root.

Journal.

Lowens recommended to the board the report Scholarly Communications (Johns Hopkins Press, 1979), and read selected excerpts on the topic of scholarly journals. He then reviewed the board's prior action on the question of issuing a journal or yearbook. The board reached a consensus that, provided commitments could be obtained from a publisher and an editor-in-chief, immediate steps should be taken to implement the decision to issue a journal.

Portions of Geil's memo of April 24, 1979, were reviewed, concerning the University of Illinois Press' proposal to collaborate with the Society in issuing a journal. A number of questions were raised and suggestions proposed as to type and length of articles, special features, cost, potential market, and whether subscriptions should be sold separately from Society memberships.

A number of names were proposed for editor-in-chief and/or editorial board members. It was agreed that the editor-in-chief would serve ex officio on the board of trustees. Graziano summarized the responses to a survey conducted by Root and himself, in which a number of potential editorial candidates and other interested parties were queried as to whether the Society should issue a journal or yearbook; what type, how often, and the nature of its editorial policy; structuring of editorial staff; and related matters. Lowens also read excerpts from a letter submitted to the board by one potential editorial candidate.

Having been joined by Richard Wentworth and Judith McCulloh of the University of Illinois Press, the board considered a nine-point memo drafted by Wentworth outlining in detail the nature of the proposed publishing venture. The question of frequency was discussed at length. Wentworth will investigate the question of whether U. S. postal rates and regulations differ for journals issued three times a year or less, as opposed to journals issued on a quarterly basis. Geil suggested that one issue per year might be devoted to a particular theme or topic, guest edited by a specialist; grant support might be available to offset production costs for such special issues.

A final decision to publish a journal would be contingent upon approval at a meeting of the board of the University of Illinois Press in October, 1979 (by which time the Society would have submitted the name of a proposed editor-in-chief), and the Sonneck Society board meeting in November, 1979 (at which time action might be taken upon a legal contract drawn up by the University of Illinois Press). Wentworth proposed a trial period of 3 to 5 years, after which the efficacy of the joint venture would be reviewed by both the University of Illinois Press and the Sonneck Society.

Kroeger moved that the membership be informed, through a notice in the newsletter, of the intention of the board to commence publication in 1982 of a journal (tentatively entitled American Music), and that comments from the membership be requested, to be sent to John Graziano in time for discussion at the November, 1979, board meeting. The motion was seconded by Camus and passed unanimously.

Continuing the meeting after dinner, Clark moved that the Sonneck Society accept, in general, the University of Illinois Press' proposal to serve as publisher of its projected journal. The motion was seconded by Buechner and Kroeger, and passed unanimously. The board then considered separately each of the nine points

presented in Wentworth's memo, and accepted without reservation Wentworth's suggestions regarding 1) editorial responsibilities; 2) responsibilities of the university press; 3) copyright and income; 4) that the Society be credited as sponsor or co-publisher; and 5) that editor or editors be chosen by the Society after consultation with the press. Clark moved that the nine separate points be accepted, with reservations pertaining to points 6 through 9 as specified: 6) subscriptions would be offered as part of the Society's membership fee; 7) the working title of the journal is American Music; 8) in lieu of offprints, authors would be permitted to xerox their own articles, with the appropriate copyright notice affixed; 9) the size of the journal remains negotiable at present. Clark's motion was seconded by Kroeger, and passed unanimously.

It was suggested that the editor-in-chief might commence soliciting articles for the proposed journal immediately after the November board meeting, provided final approval were secured at that time. Articles might also be solicited in subsequent newsletters, with a goal of having in hand editorially-approved articles in sufficient numbers for at least two separate issues by the time the journal commences publication.

As to an editor-in-chief, Keller moved that a specific individual be offered the position. The motion was seconded by Clark and passed unanimously. Three other individuals were proposed as alternates and ranked in the order in which they should be approached, should the candidate named in Keller's motion refuse the position. Four other names were proposed, but not ranked in order. It was decided that any further discussion of the proposed journal's editorial committee would be deferred until a firm commitment had been obtained in respect to the position of editor-in-chief.

Other matters discussed on July 7.

1) Board members' expenses. A motion was proposed by Kroeger, seconded by Mead, and unanimously approved that \$1500 be made available for board members' expenses for the Urbana and New York board meetings (up to half the sum of travel expenses for individual members).

2) Budget. Camus distributed copies of an interim financial report for the period January 1 - July 3, 1979; a statement of income and expenditures for 1978; and a budget worksheet for calendar year 1980. Consideration of the 1980 budget was deferred until the board meeting in November.

3) England tour. Geil reported that planning for a Sonneck Society tour to England for the Third Festival of American Music at the University of Keele has been deferred until a definite date is established for the festival.

4) Radio broadcast of New Orleans concerts. Baron announced that excerpts from the two Sonneck Society concerts in New Orleans have been incorporated into a radio broadcast produced by the University of New Orleans station. Baron will include details in an announcement for the next newsletter.

5) Newsletter. Board members were given copies of v.1, no.2 (Fall, 1975), which has just been reprinted, and of v.5, no.2 (Summer, 1979). Camus commented on the remarkable expansion and development of the newsletter over the past five years, under Tawa's capable editorship. Suggestions to be forwarded to Tawa include: a) Editorials should be either designated as such, or signed by the author; b) Minutes of meetings should be published as submitted, subject to board members' additions and corrections, which should be forwarded to the secretary in writing in time to be incorporated into the next newsletter.

6) Future meetings. An invitation has been received for the 1984 meeting of the Sonneck Society. Buechner will reply to this invitation on behalf of the sites committee. Clark reported that the Midwest AMS chapter has agreed to meet jointly with the Sonneck Society in Lawrence, Kansas, in 1982.

7) Membership list. Mead moved that the Society's membership list be made available to commercial firms for \$25. The motion was seconded by Graziano and passed unanimously.

8) AMS meeting. Lowens, Graziano, and Camus provided background information on the American music sessions scheduled by the AMS program committee for the organization's annual meeting in New York in November.

9) The next Sonneck Society board meeting will be Saturday, November 3, at 5 PM, in the Biltmore Hotel, New York City.

July 8, 1979. Present: Lowens, Baron, Buechner, Clark, Geil, Kroeger, Root.

Nominations committee.

Ballots will be distributed in the December mailing for three board members to be elected at large. Lowens proposed the name of a Sonneck Society member to serve as nominations committee chairperson. A first and second alternate were also proposed. The nominations chairperson will select two other Sonneck Society members to serve on this committee.

Baltimore meeting.

Lowens reported on plans for the meeting in Baltimore, March 21-23, 1980 (Friday - Sunday). In addition to general sessions and a business meeting, several exhibits and up to three concerts are anticipated. The program committee may solicit presentations by various speakers; a call for papers and other types of presentations will also appear in the next newsletter. The deadline for proposals to be received by the program chairman is October 29, 1979.

Submitted by Jean Geil, Secretary

A Call for Papers for Baltimore Meeting, March 21-23, 1980

The main theme of the next annual meeting of the Sonneck Society, to be held in Baltimore, on Friday through Sunday, March 21-23, 1980, will be the music of Baltimore and its environs. The program committee hopes to have at least one session devoted to this theme. Members who wish to read papers or give relevant presentations are asked to send proposals, descriptions, or, preferably, complete drafts to each member of the committee:

J. Bunker Clark, chairman program committee, 701 W. 27th Terrace, Lawrence, KS 66044.
Irving Lowens, host, Peabody Conservatory, 1 E. Mount Vernon Place, Baltimore, MD 21202.
Eve Meyer, 1734 Green Valley Road, Havertown, PA 19083.

The meeting will not exclusively concern Baltimore music. Proposals for other subjects dealing with all aspects of American music and music in America are welcome as well. There is some preference for presentations limited to 20-30 minutes. Please indicate the length of your paper or presentation, and any request for audio-visual assistance. The DEADLINE for receipt of proposals is Monday, October 29, 1979.

Submitted by J. Bunker Clark

The Baltimore Conference

Irving Lowens has sent a few words about the forthcoming conference. He writes that the final program will be taken up at the 3 November board meeting in New York: "Meanwhile, I can tell you that I hope to be able to arrange a reception-cocktail-musical in the Peabody Pratt Library, one of the country's architectural wonders; an exhibit at the Maryland Historical Society dealing with some aspect of music in Maryland; an art show at the Walters Art Gallery dealing with some aspect of 200 years or art in Maryland; an exhibit in our own library of either early Baltimore and Maryland imprints, or music by Peabody composers. There will be a concert by Neely Bruce and David Barron, a Peabody-sponsored concert (not yet finalized), and probably a formal banquet followed by a session (with audience participation) dealing with social dance before 1810. The official hotel will be the Lord Baltimore Hotel, which is within walking distance of Peabody, Walters, Maryland Historical, and Peabody Pratt. Added starters may well be an exhibit at Johns Hopkins (Homewood Campus--about a 10 minute bus or car ride from Peabody) of choice items from the Lester S. Levy Collection. . . ."

Nominations for Board Membership

Three members-at-large will be elected to two-year terms on the Sonneck Society's Board of Trustees, at the spring-1980 meeting. Many members have talents valuable to the Society and needed on the Board. All members should take an active part in the nomination process to ensure representation of the highest quality on the Board. Nominations are now being sought by the Nominating Committee. Written nominations should include a brief biography of the candidate, a few words on the candidate's qualifications for the position, and an indication of the nominee's willingness to serve. For those elected, funds do exist to help meet travel expenses to Board meetings. Therefore no one should be eliminated from consideration owing to potential financial problems. Please send nominations before 1 December to: The Sonneck-Society Nominating Committee, Kate Keller, chairwoman, 1804 Boston Turnpike, Coventry, CT 06238.

Concert Rebroadcast

An hour-long radio program made up of excerpts from the concerts of the Sonneck-Society meeting in New Orleans is available for rebroadcast on your local non-commercial stations, and for private use by members of the Society. Cost? Individual cassettes at \$10.00 for members; 10" reel to reel @ 7 1/2 ips, on a tape return basis, at \$10.00--or on a non-return basis at \$30.00--for stations. Write to Louisa Walker, WWNO-FM, c/o Univ. of New Orleans, New Orleans, LA 70122. The program of New Orleans music includes jazz, rag, and art music; creole and cajun songs; and religious music.

New York Get-Together

Mason Martens has kindly offered his apartment for a convivial gathering of all Sonneck-Society members who are in New York during the AMS conference. The reception is contemplated for Friday, 2 November. Look for further information at the AMS meeting.

Our First Honorary Member

At the Society's New Orleans business meeting, members voted to offer the first honorary membership in the Sonneck Society to Nicolas Slonimsky. He has accepted, replying as follows: "I gratefully accept the supersonic honor of membership in the Sonneck Society and will be glad to gratefully as best I can to promote the fortunes, already considerable, of the Sonneck Society."

Pilfering a little information from the new Baker's, edited by Mr. Slonimsky, I find he lists himself as a Russian-American musicologist, b. St. Petersburg, 27 April 1894. He has been active as a writer on music for newspapers, organizer and conductor of orchestras playing American compositions, and teacher at various schools. He has composed serious works and "the earliest singing commercials to authentic texts from the Saturday Evening Post advertisements." In addition to his work for the Baker's Biographical Dictionary of Musicians, whose revised 6th edition has just been published, he has written countless articles and several books on music, not least of which is that extraordinary entry in Baker's, under "Slonimsky, Nicolas". Absolutely must reading!

Some Recent Books, Articles, and Reviews

- Adler, Bill. Bill Adler's Love Letters to Elvis. New York: Grosset & Dunlap, 1978.
- Balliett, Whitney. American Singers. New York: Oxford U. P., 1979.
- Barrett, Samuel A. The Dream Dance of the Chippewa and Menominee Indians of Northern Wisconsin. 1911. Reprint, New York: Garland, 1979.
- Bego, Mark. Barry Manilow. New York: Grosset & Dunlap, c1977.
- Blair, John. The Illustrated Discography of Surf Music, 1959-1965. Riverside, CA: Bee, c1978.
- Cage, John. Empty Words. Middletown, CT: Wesleyan U. P.: 1979.
- Cowell, Joseph. Thirty Years Passed Among the Players in England and America. 1844. Reprint, Hamden, CT: Archon, 1979.
- [Foote, Arthur William]. Arthur Foote, 1853-1937: An Autobiography, "with a new introduction and notes by Wilma Reid Cipolla. New York: Da Capo, 1978.
- Georgi, Charlotte. The Arts and the World of Business, rev. 2nd ed. Metuchen, NJ: Scarecrow, 1979.
- Grigg, Carolyn D. Music Translation Dictionary, "An English-Czech-Danish-Dutch-French-German-Hungarian-Italian-Polish-Portuguese-Russian-Spanish-Swedish Vocabulary of Musical Terms." Westport, CT: Greenwood, 1978.
- Huneker, James. Old Fogy: Musical Opinions and Grotesques. 1913. Reprint, Westport, CT: Hyperion, 1979.
- Illustrated History of Country Music, by the editors of Country Music magazine, ed. Patrick Carr. Garden City: Doubleday, 1979.
- Ingram, Jeannine. "A Musical Potpourri: The Commonplace Book of Johann Friedrich Peter." Moravian Music Foundation Bulletin, 24 (1979), 2-7, 12.
- Krehbiel, Henry Edward. Chapters of Opera: . . . Lyric Drama in New York, 3rd ed. 1911. Reprint, Westport, CT: Hyperion, 1979.
- Kroeger, Karl. "Ernst Immanuel Erbe, A Forgotten Moravian Composer." Moravian Music Foundation Bulletin, 24 (1979), 9-12.
- Lee, Dorothy Sara. Native North American Music and Oral Data: A Catalog of Sound Recordings, 1893-1976. Bloomington: Indiana U. P.; 1979.
- McKay, David. "The Fashionable Lady: The First Opera by an American." Musical Quarterly, 65 (1979), 360-67.
- Moseley, Caroline. "Henry D. Thoreau and His Favorite Song." Journal of Popular Culture, 12 (1979), 624-29.
- Nanry, Charles. The Jazz Book. New York: Van Nostrand Reinhold, 1979.
- The National Directory for the Performing Arts, ed. Janet W. Spencer. New York: Wiley, c1978.
- Raph, Theodore. The Songs We Sang: A Treasury of American Popular Music. New York: Barnes, c1964, pub. 1979.
- Rust, Brian. Discography of Historical Records on Cylinders and 78s. Westport, CT: Greenwood, 1979.
- Siegel, Marcia B. The Shapes of Change: Images of American Dance. Boston: Houghton Mifflin, 1979.
- Stanislaw, Richard. A Checklist of Four-Shape Shape-Note Tunebooks. Brooklyn: ISAM, c1978.
- Tosches, Nick. Country: The Biggest Music in America. New York: Dell, 1979.

Tudor, Dean, and Nancy Tudor. Jazz. Littleton, CO: Libraries Unlimited, 1979.
Zwischen, Laurence. Bing Crosby. Los Angeles: Palm Tree, cl978.

Some Recent Recordings

- Barber: Symphony No. 1; Essays for Orchestra Nos. 1 and 2; Night Flight. London Symphony Orchestra conducted by David Measham. UNICORN UN 1-72010.
- Barber: Concerto for Violin and Orchestra; Knoxville: Summer of 1915; Music for a Scene from Shelley. Ronald Thomas, violin; Molly McGurk, soprano; West Australian Symphony Orchestra conducted by David Measham. UNICORN Un 1-72016.
- Barber: Sonata for Cello and Piano. Diamond: Sonata for Cello and Piano. Harry Clark, cello; Sandra Schulmann, piano. MUSICAL HERITAGE SOCIETY MHS 3378.
- Bray: The Indian Princess. Taylor: The Ethiop. The Federal Music Society Opera Company conducted by John Baldon. NEW WORLD RECORDS NW 232.
- Bernstein: Songfest--A Cycle of American Poems for Six Singers and Orchestra. C. Dale, R. Elias, N. Williams, N. Rosenshein, J. Reardon, D. Gramm, singers; National Symphony Orchestra conducted by Leonard Bernstein. DEUTSCHE GRAMMOPHON 2531 044.
- Carter: The Minotaur. Cowell: Symphony No. 4. Rieger: New Dance. Eastman Rochester Orchestra conducted by Howard Hanson. MERCURY SRI 75111.
- Coleridge-Taylor: Twenty-Four Negro Melodies, Op. 59. Still: Seven Traceries. Frances Walker, piano. ORION ORS 78305/306.
- Dawson: Negro Folk Symphony. American Symphony Orchestra conducted by Leopold Stokowski. VARESE SARABANDE VC 81056.
- Dello Joio: Quartet for Strings, Op. 1. Loeb: Quartet for Strings, No. 4; No. 8. Primavera String quartet. GRENADILLA GS 1023.
- Gershwin: Songs by Ira and George Gershwin. Joan Morris, ms; William Bolcom, piano. NONESUCH H 71358.
- Gershwin: Rhapsody in Blue; Concerto in F for Piano and Orchestra. Alexander Zwassman, piano; U.S.S.R. Orchestra conducted by Gennady Rozhdestvensky (in Rhapsody); Piotr Pechersky, piano; Moscow Philharmonic Academic Symphony Orchestra conducted by Kiril Kondrashin (in Concerto). WESTMINSTER GOLD WG 8355.
- Gillis: Tulsa, A Symphonic Portrait in Oil. Glanville-Hicks: Three Gymnopedies. Rudhyar: Sinfonietta. Freeman: String Quartet. Vienna Tonkünstler Orchestra conducted by H. Arthur Brown (in the Gillis); RIAS Orchestra of Berlin conducted by Jonel Perlea (in Glanville-Hicks and Rudhyar); Koeckert Quartet (in Freeman). VARESE SARABANDE (from Remington monaural tapes) [no. ?].
- Hanson: Symphony No. 1 ("Nordic"); Symphony No. 3. Eastman Rochester Orchestra conducted by Howard Hanson. MERCURY SRI 75112.
- Heiss: Songs of Nature. Shifrin: In Eius Memoriam. Lansky: Crossworks. D'Anna Fortunato, ms (in Heiss). Boston Musica Viva conducted by Richard Pittman. NONESUCH H 71351.
- Imbrie: String Quartet No. 4. Schuller: String Quartet No. 2. Emerson String Quartet. NEW WORLD RECORDS NW 212.
- Ives: Trio for Violin, Cello, and Piano. Harris: Trio for Violin, Cello, and Piano. New England Trio. HNH 4070.
- MacDowell: Concert Etude in F-Sharp Minor, Op. 36; Sea Pieces, Op. 55. Foote: Five Poems, Op. 41; Caprice, Op. 27, No. 29. Mason: Country Pictures, Op. 9. George Bennette, piano. GRENADILLA GS 1026.
- Milburn: Soli III. Sydeman: Trio Montagnana. Montagnana Trio. GRENADILLA GS 1021.
- Paine: Concert Variations on the "Star Spangled Banner". Chadwick: Suite in Variation Form (1923). Buck: Sonata No. 2 in G minor, Op. 77. William Osborne, organ. ORION ORS 78317.
- Porter: Classic Cole. Jan DeGaetani, ms; Leo Smit, piano. COLUMBIA M 34533.
- Persichetti: Serenade No. 10. Badings: Ballade; Cavatina. Lauber: Four Medieval Dances. Louise DiTullio, flute; Susann McDonald, harp. KLAVIER KS 560.
- Rochberg: Concerto for Violin and Orchestra. Isaac Stern, violin; Pittsburgh Symphony Orchestra conducted by Andre Previn. COLUMBIA M 35149.
- Rodgers: Slaughter on Tenth Avenue; Victory at Sea (arr. Bennett); Waltzes; March of the Siamese Children; The Carousel Waltz (arr. Bennett). New York Philharmonic conducted by Richard Rodgers. ODYSSEY Y 35213.
- Rorem: A Quacker Reader. Leonard Raver, organ. CRI SD 396.
- Schuman: Concerto for Piano and Orchestra. Piston: Concertino for Piano and Chamber Orchestra. Gary Steigerwalt, piano; M.I.T. Symphony Orchestra conducted by David Epstein (in Schuman); Philharmonia Virtuosi of New York conducted by Richard Kapp (in Piston). TURNABOUT TV 34733.
- Thompson: The Testament of Freedom; Symphony No. 1. Alexander Schneider, organ (in Symphony); Utah Chorale (in Testament); Utah Symphony conducted by Maurice Abravanel. ANGEL S 37315.
- Washburn: Symphony; Ceremonial Music; Epigon IV; Chorale; Trigon; March; Opus '76; Saturn V. Crane Wind Ensemble conducted by A. J. Malello. GOLDEN CREST ATH 5052.
- Wilder: Songs for Patricia; Four Children's Songs; Songs [10]. Shannon Bolin, singer; Milton Kaye, piano. GOLDEN CREST RE 7079.
- Wuorinen: Percussion Symphony. New Jersey Percussion Ensemble conducted by Charles Wuorinen. NONESUCH H 71353.
- Yardoumian: Symphony No. 1; Cantus Animae et Cordis; Armenian Suite. Bournemouth Symphony Orchestra conducted by Anshel Brusilow. HNH 4043.
- The Piano in America. Works by 15 American composers (18th-20th centuries), played by D. Dubal or S. Waldoff. MUSICAL HERITAGE SOCIETY MHS 3808.
- The Flowering of Vocal Music in America, Vol. 2. Carr: The Lady of the Lake. Shaw: There's Nothing True But Heav'n. Jackson: The Dying Christian to His Soul. Various performers. NEW WORLD RECORDS NW 231.

Songs by Carpenter, Griffes, and Macdowell. Alexandra Hunt, s; Regis Benoit, piano. ORION ORS 77272.
Special Occasions. Ballet music by American show composers arranged for two pianos and played by
Richard Rodney Bennett. DRG 6102.
Broadway Marches. Arrangements by John Krance. Fennell Symphonic Winds conducted by Frederick
Fennell. MERCURY GOLDEN IMPORTS SRI 75115.

Bibliographical Addenda

Received from J. Bunker Clark:

1. Harlan F. Jennings. "Grand Opera in Kansas in the 1880s." D.M.A., College-Conservatory of Music, Univ. of Cincinnati, 1978.
2. Larry Laneer. "Marshall's Band of Topeka: A Study of the Golden Age of Bands in Kansas." M.A. in Musicology, Univ. of Kansas, 1978.
3. J. Bunker Clark. "American Musical Tributes of 1824-25 to Lafayette: A Report and Inventory." Fontes Artis Musicae (review of the International Assoc. of Music Libraries), 26 (1979), 17-35.

Received from Robert E. Eliason:

1. Robert E. Eliason. Early American Brass Makers. Nashville: The Brass Press, 1979.

Received from Caroline Moseley:

1. Caroline Moseley. "The Ballad in Folklore." American Folklore, ed. Hennig Cohen. Deland, FL: Cassette Curriculum, 1979. This is not a book but a cassette on balladry in America.
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A Pair of Books

Music as a trade and art is the subject of two books. Dick Weissman, in The Music Business: Career Opportunities and Self-Defense (Crown) gives information valuable to the beginning musician. He talks about the operation of record companies and the functions of performing and studio musicians. Explained are the activities of unions, agents, and managers; and the ways of publishers and their contracts. The second book, Al. Kasha and Joel Hirschhorn's If They Ask You, You Can Write a Song, tells about the successful composition and placing of songs. This Simon & Schuster release goes into pop, rhythm and blues, folk, country and western, and other types of musical writing, how to do it and where to send it.

Truth in History

Oscar Handlin, Truth in History (Harvard U.P.) is a collection of essays that is well worth reading by those who write about American musical history. He critically examines the significant themes of American history, their interpretation and the possibility of bias influencing one's conclusions. The adherence to "hard facts" set forth with maximum objectivity, he concludes, is essential to historical truth.

Out of England

The Dickinsons, Peter on piano, and his sister Meriel, a mezzo-soprano, have just recorded An American Anthology (UNICORN UN 1-72017). Included are works by Carter, Copland, Gershwin, Cage, and Thomson. These two English performers have given concerts of American music all over England and in several of the European countries. For this, they deserve high praise. But, in addition, their performances are excellent ones, as can be heard on this recording. Highly recommended.

Cataloging of Early Moravian Music

For much of the 23 years of its existence the Moravian Music Foundation has striven to put into order the early Moravian music manuscripts and printed sheet music collections that it cares for. Now, owing to generous financial support from several sources, this early music is fully cataloged and available for use by scholars, musicians, students, and other interested researchers. The catalog entries are quite detailed, listing composer, title, key, number of measures, ensemble, and various miscellaneous information. Musical incipits are also included. Congratulations to the four catalogers who have worked so hard to complete the task: Frances Cumnock, Richard Claypool, Jeannine Ingram, and Robert Steelman.

The Latin Tinge

John Storm Roberts's The Latin Tinge: The Impact of Latin American Music on the United States has just been published by Oxford. The publisher states that the book goes from tango to disco in its exploration of the Latin American influence on American popular music over the past century, a subject that has been virtually ignored up to now. Included are a glossary of common Latin music terms as they are applied in the United States, a discography and bibliography, and over fifty photos.
