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


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 the 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 McCulloch 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 of 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 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 the 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. Gell 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 1986 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.

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; $15.00 for non-members; full set on a tape return basis, at $10.00--or on a non-return basis at $30.00--for stations. Write to Louisa Walkbr, WNWIO-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 function 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

Some Recent Recordings

Barber: Symphony No. 1; Essay 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 Schuldman, piano. MUSICAL HERITAGE SOCIETY MHS 3378.
Dawson: Negro Folk Symphony. American Symphony Orchestra conducted by Leopold Stokowski. VARESE SARBANDES VC 81056.
Gershwin: Songs by Ira and George Gershwin. Joan Morris, ms; William Bolcom, piano. NONEUCH 113358.
Gershwin: Rhapsody in Blue; Concerto in F for Piano and Orchestra. Alexander Zawman, piano; U.S.R. Philharmonic Academy conducted by Gennady Rozhdestvensky (in Rhapsody); Piotr Pepersky, piano; Moscow Philharmonic Academy Academy conducted by Kiril Kondrashin (in Concerto). WESTMINSTER GOLD WG 8355.
Hanson: Symphony No. 1, "Nordic"; Symphony No. 2. Eastman Rochester Orchestra conducted by Howard Hanson. MERCURY SRI 75112.
Imbrie: String Quartet No. 4. Schuller: String Quartet No. 2. Emerson String Quartet. NEW WORLD RECORDS NW 214.
Porter: Classic Cole, Jan DeGaetani, ms; Leo Smil, piano. COLUMBIA M 34639.
Persichetti: VIII, IX, VII, VI; Bagatelle, Ballade; Cavatina. DiTullio, flute; Swann 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. PHILIPS Y 35215.
Rorem: A Quacker Reader. Leonard Raver, organ. CRI SD 396.
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; Epigone IV; Chorale; Trigon; March; Opus '76; Saturn V. Crane Wind Ensemble conducted by A. J. Malo. GOLDEN CREST AM 5052.
Wild: Songs for Patricia; Four Children's Songs; Songs [10]. Shannon Bolin, singer; Milton Kaye, piano. GOLDEN CREST BE 7079.
Yardumian: Symphony No. 1; Cantus Anima et Cordis; Armenian Suite. Bournemouth Symphony Orchestra conducted by Anahel Brusilow. HNN 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.
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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 SHI 75115.

Bibliographical Addenda

Received from J. Bunker Clark:

Received from Robert E. Eliason:

Received from Caroline Moseley:

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 Mariel, 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.
Dizzy

Also just published is Dizzy Gillespie with Al Fraser, To Be, Or Not . ... To Bop: Memoirs, issued by Doubleday. Described as the important jazz life of Dizzy—the world he moved in, and his and other significant jazz musicians' comments on this life and world. Showman, stylist, instrumentalist, composer, and man are scrutinized. Dizzy talks openly and frankly (as only he can) of his harmonic, rhythmic, and melodic contributions to music.

Opus Musicum

Opus Musicum is the title of a series of records in which the most important genres in the history of music during the last five hundred years are presented in characteristic examples. The choice of music examples has been restricted to historically and aesthetically significant masterworks. Each set contains 3 stereo longplaying records and a booklet with an analytical commentary. Noted scholars have written the commentaries. Two of the sets are on Rock and on Jazz.

The Rock set, with analytical commentary by Tibor Knaif, goes from Bill Haley and Little Richards to Frank Zappa and Peha Fohjola. The Jazz set, with analytical commentary by Wolfgang Sandner, goes from Mamie Smith and Scott Joplin to Keit Jarrett and Albert Mangelsdorff.

Each set costs $50.00. Interested persons should write to Theodore Front, 155 N. San Vicente Blvd., Beverly Hills, CA 90211.

From C. T. Wagner

C. T. Wagner, publishers whose address is P.O. Box 21127, Kalorama Station, Washington, DC 20009, have issued two musical works important in 18th-century American history: Francis Hopkinson's America Independent or The Temple of Minerva, edited by Gillian Anderson, and Thomas Arne's Love in a Village, music edited by David McKay and text edited by James Hensel and Eugene Kalish. Both compositions can be had in keyboard-vocal score.

First Performances

H. Earle Johnson's First Performances in America to 1800 is newly published for the College Music Society by Information Coordinators, Detroit (No. 4, Bibliographies in American Music series). Compositions, their first and early performances, and excerpted reviews of the time are included. A recent New York Times article quoted extensively from, and gave high praise to, Earle's book.

Other books in this series, edited by J. Bunker and Marilyn S. Clark, will be Irving Lowens's Haydn in America, and Wilma Reid Cipolla's Catalog of the Works of Arthur William Foote.

Orders should be sent to Information Coordinators, 1435 Randolph St., Detroit, MI 48226.

Shape-Note Records

From the Archive of Folk Song, Library of Congress, comes a list of long-playing records of shape-note singing. Mentioned are:

1. American Music Groups, P.O. Box 2866, Station A, Champaign, IL 61820. American Music Group vol. 4, Hymns, Fuging Tunes and Anthems from the Original Sacred Harp.
2. Channel 1 Productions, 1061 Elmira St., Mobile, AL 36604. COR LP 71912, Joyful Noise: Sacred Harp.

A Review, written by Daniel Patterson


The New Harp of Columbia is an oblong shape-note religious tunebook with a long history of use in Tennessee. Its earlier form—The Harp of Columbia—was issued in 1848 and went through at least seven printings. The New Harp, a revised edition published in 1867, has been reissued a number of times in this century and still serves traditional "singing conventions" in eastern Tennessee. The main goal of the editors of the present facsimile reprint of the book is in fact to support these singings by keeping the book available. This is a fitting and appropriate reason for the University of Tennessee Press to sponsor the old songster.

The contents of the book are a less compelling reason for the reissue. Many pieces in the book are standard fare already accessible for study in other tunebooks currently in print. The "some
forty-four compositions of M. L. Swan himself are mostly rather lackluster. Traditional singers have not liked them well enough to keep them alive at the singing conventions, and few of the pieces were absorbed into other tunebooks—unlike the tune settings made by the earlier Tennessee composers William Moore, William Caldwell, and John B. Whisnant. While the New Harp reissue will have more value for the local singers than for a general scholarly audience, this edition has many things to commend it. Although reproduced from late copies in which the type showed considerable wear, the quality of the paper and printing give the musical scores a cleaner face than they wore in the 1968 printing of the work. Moreover, the book is accompanied by informative essays and appendices. Dorothy D. Horne supplied one introduction, "The New Harp of Columbia and Its Music in the Singing-School Tradition." She sees the singing school as having been from its inception an instrument of the genteel tradition and the ideal of progress. Her analysis of the contents of the New Harp shows that Swan more abjectly embraced these aspirations than did most of the earlier Southern tunebook compilers. Although he included fifty-one pieces that Dr. Horn identifies as "folk hymns," Swan also printed twenty-five composed or arranged by Lowell Mason, four by Thomas Hastings, twenty-three "standard hymns" by other composers, and six psalm tunes of European origin.

The other essay, prepared by Ron Petersen and Candra Phillips, is entitled "East Tennessee Harp Singing." It offers both a description of a typical singing and a history of the singing conventions using The New Harp of Columbia. It also provides fresh information about the publication history of the book and about the lives of M. L. and W. H. Swan. The three appendices give a comparison of the contents of the 1848 and the 1867 editions of the Harp, a schedule of traditional singings still held in East Tennessee, and a list of song leaders and their tune choices at a singing in 1976. One last helpful addition to the book is a first-line index.

There are, as always, some matters of omission and commission to which one may take exception. The book would benefit from a complete composer index. The editors might have made a more serious effort to identify the tunebooks on which Swan drew. Dorothy Horne's practice of describing pentatonic scales as Aeolian or Mixolydian is not tenable. And in one speculation that will probably be too quickly quoted as fact, Mr. Petersen and Ms. Phillips suggest that The Aeolian Lyrist, another seven-shape tunebook, was "particularly for the South's black population on the grounds that its author is described as "Pastor of the First C. P. Church in Columbia, Tenn."" Investigation would probably show that the letters C. P. stand not for Colored People but for Cumberland Presbyterian, the third largest denomination in Maury County. These reservations aside, one welcomes the New Harp of Columbia as a helpful addition to the growing shelf of facsimile reprints of hard-to-find American religious tunebooks from the nineteenth century.

[Prof. Daniel W. Patterson, author of the above, is concerned with the Curriculum in Folklore, and teaches courses in folklore and American literature at the University of North Carolina at Chapel Hill.]

The Music Makers

Deena Rosenberg and Bernard Rosenberg, The Music Makers, published by Columbia U. P., is described by Deena Rosenberg as "a sociologically oriented oral history of the American classical musical scene today, consisting largely of in-depth interviews with people who make music happen in various capacities, including composers, scholars, performers, and critics." Ormandy, Copland, Marriner, Bing, Babbit, and Arrau are some of the better-known people appearing in the book. Musicians talk about their problems and other matters as related to rehearsals, performances, finances, and a host of other music-centered concerns. There is a Forward, written by Barry S. Brook.

Twayne Books

Camille Roman and Chris Frigon, editors of the new American-music series published by Twayne (a division of G. K. Hall & Co.), 70 Lincoln St., Boston, MA 02111, have sent a list of subjects and authors under contract as of 12 June 1979. The first books of the series should appear by the end of 1980. Listed below are the working (not official) titles and the names of the writers of the books:

3. The Beatles - Terence J. O'Grady, U. of Wisconsin at Green Bay.
7. Five Black American Composers - Mildred Green, LeMoyne-Owen College.
10. Roy Harris - Dan Strehman, Secretary, Roy Harris Archive.

Three more books that have been added to the above are Walter Simmons, Paul Creston; Stanley Brobston, White Gospel Music: A Brief History, and Rudy Shackelford, Vincent Persichetti. The editors write: "At the present time we plan to focus primarily on the 20th century, with special emphasis on American contributions in jazz, opera, popular, and classical music until the series has been established. Once the series has built up an identity we can then consider the option of publishing manuscripts which discuss American music in the 19th century . . . [perhaps] in another two to three years . . . . The potential number of titles projected in the series is several hundred. It is conceivable that as many as 20-25 titles may be published yearly."
In the undertaking of such an enormous project on American music, we consider the Sonneck Society to be of special importance to us and welcome all feedback, suggestions, inquiries, and manuscript proposals.

Gospel & Folk Hymns

Richard Burns, Sonneck-Society member, is editor of a review journal in folklore, American studies, social history and popular culture, entitled Come-All-Ye. I thought it would be of interest to members to read parts of a review he has written, which, I hope, will indicate the flavor of the periodical. Richard writes of Lois S. Blackwell's The Wings of the Dove, "The Story of Gospel Music in America." Intro. by Brock Speer. illus. biblio. Index (Virginia Beach, VA: Donning, 1978), as follows: "Until the 1930s gospel songs were a regional phenomenon." Then Southerners moved North and brought their music with them. Now touring quartets of gospel singers "are welcomed warmly in Europe, Asia, and the islands of the Pacific. This vanguard study traces American gospel music from its late 19th century origins to its current status, reflecting a responsible attitude in the country/religious music industry toward its history and acceptance by the scholarly community of the serious study of gospel music both in relation to folk music and as part of popular culture. Blackwell provides a brief [173 pp.] but solid historical framework for the study of the music, performers, and industry." She excels in her "lively, lucid essays on important performers and composers, past and present. From the early greats such as the LeFevres, the Speer family, Homer Rodeheaver, J. D. Vaughan, James Blackwood and the Coupiers, to the popular stars currently heard, including Bill Gaither, Henry Slaughter, Coy Cook," she offers "full and colorful portraits ... with special emphasis on style, repertoire, and historical significance of the music.... The author is an unapologetic enthusiast for her subject but the writing is crisp, the analysis certain, and the research sound."

Come-All-Ye is published by Legacy Books, Box 494, Hatboro, PA 19040.

On Arthur Schrader

I was delighted to learn that Arthur Schrader, friend and a cofounder of the Sonneck Society, has received a National Endowment for the Humanities Fellowship to work for six months at the American Antiquarian Society Library in Worcester. Arthur will be working with the Isaiah Thomas Ballad Collection, attempting to reunite the texts with the tunes which New Englanders used for the War of 1812. As a part of his research, Arthur will check the ballads with the National Tune Index, which now is a computerized repository of some 30,000 tunes from the 18th century. About 40% of the ballads, he states, are commercial pop songs; another 30% topical songs; and the remainder evenly divided between religious and traditional songs. About a dozen of these songs were still being sung in the 50s, from the Appalachians to northern New England.

Hudson-Catskill Studies Center

Mary Jane Corry, Music Dept., SUNY, New Platz, NY 12562, writes to say that the Hudson-Catskill Studies Center, located in New Platz, as part of the College, has recently incorporated music in its curriculum. The Center offers courses on every aspect of the Hudson Valley and is developing an archive of music in the area. This year the Center's focus on music of Kingston, Poughkeepsie, and Newburgh. Kingston music up to 1825, discovered in church records, wills, and various containers at the Kingston Senate-House archives, was presented by Geoffrey Miller. He has moved to the graduate school of N.Y.U. and will continue to dig out the scarce but significant items in Kingston which can make a local music history possible. As for Mary Jane Corry, Prof. of Music History, she and Lois Rix, an undergraduate student, presented data and music of 19th-century Poughkeepsie and Newburgh, the beginning of a long-term project. (More power to anyone undertaking research in local music history. Not enough reliable ones have been written, and they are essential if we are to understand the history of music in America.)

Karl Krueger Has Died

Karl Krueger has just died at the age of 85 years. J. Bunker Clark has sent information on Krueger's musical activities. While attending the U. of Kansas, Krueger, in 1915, completed an M.A. thesis on "The Modern Organ." He left for Europe, studied under the conductor Arthur Nikisch, and guest-conducted several of the leading European orchestras. In 1924 he returned to America to direct the Seattle Symphony. When he came to Kansas City, Krueger was the first native-born conductor of a major American orchestra. Here he remained from 1933 to 1943. He also became an ardent promoter of American music. At one point in his career he founded an orchestra in New York to perform American works. In 1958, he founded the Society for the Preservation of the American Musical Heritage. A number of recordings resulted. Just before Krueger's death, the Society's assets were given to the music division of the Library of Congress, which will continue to distribute the Society's recordings. Kansas City will remember him as the first music director of its Philharmonic; Americanists will remember him as sponsor of musical recordings of forgotten but worthy 18th and 19th century composers. He will be missed.
Two Letters

Rodney Hill, 6215 Sligo Parkway, Green Meadows, MD 20782, writes to Fanfare (May-June 1979): "I hope I may be permitted a very late comment on the review of the Schuller recording of Paine's Mass in D. I have received much pleasure from the music of Paine ever since I was first introduced to it over a decade ago, and it warmed my heart to read such a positive review of his work. The Mass, fine as it is, is not Paine's finest work. . . . [There is] a large expansive four-movement work, the Spring Symphony, a well-constructed piece in which attractive, well-chosen thematic material is developed in masterly fashion. The movements move from start to finish with logical unfolding (the all-important Urline), and they are well-contrasted in character and thematic material. Although I enjoy all the movements, each of which has its own felicities, I am particularly fond of the third, marked Adagietto, whose expressive melody whose high point is a motive made famous later by Mahler in the Adagietto of his Fifth Symphony, the movement unfolds in alternately dramatic and pensive moods; after, its final dramatic outburst subsides to the coda. At the beginning of the coda, the first violins, over a softly pulsating "C" in the violas and horn, sing a lovely, apt, consolatory melody in their upper register, and it is only gradually that one becomes aware that in the meanwhile the second violins and cellos have been playing the principal theme, somewhat altered, in canon.

There is no sense of contrivance here; all flows logically. Inevitably, the end brings that sense of release that seems to be the hallmark of inspiration. . . . I am convinced that Paine was truly a genius and that we have neglected his music to our loss. . . . I say it's time we brought Paine out of the obscurity to which he has been condemned and brought into the concert hall where he belongs. If any readers are interested in forming a John Knowles Paine Society, I would be happy to hear from them. If one already exists, I would be happy to hear from it."

Dr. Paul Kistel, Woodland Hills, California, writes to the Musical Heritage Society: "Bravo to the anonymous author of 'Poets: An American First' (Issue No. 238) for expressing what so many of us feel when he said, 'We've been told that all American composers before Copland . . . were epigones.' American music did not start with Ives and Copland, though one would think so when one contemplates the way our musical trailblazers are treated by the record companies. Aside from the justly-praised Paine Mass, only a handful of commercial recordings reveal the riches of pre-Ives American music. Orchestral music in particular is scanted. A typically glorious example of what we are missing is a Louisville disc containing a suite by Bird (no composer deservedly praised by Liszt) and the tone poem 'Francesca da Rimini' by Poetle. Listening to these two works, one wonders why so many other treasures in the oeuvre of these composers--to say nothing of Paine, Hill, Carpenter, Chadwick, and many more--must lie hidden from the public, unsung and unrecorded. . . . European recording companies have shown that they treasure their cultural heritage by recording anything listenable, including the "epigones." . . . The sign of American coming of age will be a similar gesture of respect for its own composers from the era of international craftsmanship, composers who wrote stirring and worthwhile music even if their names did happen to be Paine instead of Dvorak, or Bird instead of Liszt. (A national music recording project would have been nice for 1976, incidentally, but that opportunity was somehow overlooked.)"

Rebuttal

[Editor's note: I have received 12 letters from members commenting on the editorial "The Limits of Tolerance" (Newsletter, Summer 1979). Eleven writers praised, and one criticized, the editorial. Clearly, the comments bear too many to reproduce in this issue. Besides, permission to do so was lacking. While the editorial was based on information from reliable sources, I did feel an opposite view should be stated. I, therefore, invited Leeman Perkins to respond, which he did. What follows is his reply.]

Since the editorials adds the possibility of error and invites rectification, I should like to respond on behalf of the AMS Program Committee for 1979. There may be no hope of modifying the attitudes of the intractable, who appear determined to throw up barriers between the two societies, but I should like to set the record straight with regard to the facts. The session on Hispanic music, prepared and proposed by Prof. Stevenson was not rejected by the committee, as reported, but has been scheduled for the meeting in New York. True the session proposed by Prof. Lowens on behalf of the Sonneck Society was not included on the program. The editorial implies, however, that I was contacted for an explanation and that none could be given. That implication is entirely erroneous. Communication between the Sonneck Society and the AMS Program Committee has been singularly poor, as the misinformation in the editorial makes all too clear. You indicate, for example, that the panel proposed by Dean Lowens was "intended as a joint production of the Sonneck Society and the AMS," but that Lowens was not made explicit in the proposal. The only indication of it was the use of a Sonneck Society letterhead, and the members of the AMS Program Committee were not aware of what that implied until after the selection process had been completed. It is simply not fair to say, then, that the papers submitted through Dean Lowens were "rejected . . . as unsuitable for a jointly-sponsored AMS-Sonneck Society session." Such joint sponsorship was never on the program.

The members of the Sonneck Society may wonder, of course, about the criteria used by the Program Committee in reaching its decisions. To say that high standards of scholarly excellence should always
be paramount in such circumstances is to state the obvious; unfortunately, the problem is not quite that simple. The AMS has now reached a size and a degree of diversity that make it impossible to include on any of its national meetings all of the papers that deserve to be heard. Consequently, other factors must at times be considered. I doubt that it would be fruitful to discuss the particulars publicly in the present instance; it would be difficult to do justice to the complexities of the situation in the space allowed, and I fear that further misunderstandings might result from too much compression.

However, the very constitution of the program should make it unmistakably clear that the members of the AMS Program Committee were anything but "insulated from their own culture." In drawing up the agenda for the New York meetings, an attempt was made—successfully, in my opinion—to reflect as fairly and faithfully as possible the multifarious interests represented by the membership of the AMS as reflected in the papers submitted for the program, including those being pursued by younger scholars whose work is as yet little known to their colleagues in the Society generally. The members of the Committee showed no collective bias, favorable or unfavorable, that I was able to detect, toward and particular branch of the musicological disciplines. Nor was there any lack of sensitivity toward those whose proposals were not accepted. There was certainly no wish or intention to offend scholars of any calibre whatsoever. At the same time, no one imagined for a moment that the exclusion of such well-known figures as Allen Britton, Robert Stevenson, or even Dean Lowens himself could be regarded as an affront either to them or to American studies. They are well established in their fields and the quality of their work is known to all. Surely the fact that this one session, in which they were to participate, was not included in the AMS program is no reflection on their standing in the Society or in the profession generally any more than it would be for another. Any paper, any session proposed can be declined, after all; in fact, less than half of the papers submitted could be accepted. Fortunately, the majority of those whose offerings are refused accept it gracefully and as a matter of course.

It should be clear to any thoughtful person that the Program Committee has a difficult and, in many ways, a thankless task. Those who accept that responsibility should not be blamed for being, in my opinion, to shape the agenda according to the dictates of the best scholarly judgment. It would certainly be most unfortunate if they felt constrained to weigh in the balance factors of an essentially political nature or to fear lest their decisions be construed as "insulting" by scholars who enjoy well established reputations in their fields. Pressures of that kind must surely be viewed by all as intolerable in such a context and tantamount to a sort of academic blackmail. It is to avoid them that paper proposals have been distributed to members of the Program Committee for a number of years now without the name of the author. To yield to them, for however worthy a cause, would surely only inhibit the development of that flexibility and diversity that your Newsletter suggests are essential to the viability of a scholarly society.

Leeman L. Perkins

Hail to the Chief

Is there any member of the Sonneck Society with a connection to the White House? J. Bunker Clark, U. of Kansas, has been trying to get a response to his suggestion that the "Hail to the Chief" tradition be changed. Quoting from a letter he wrote to then president-elect Jimmy Carter, on 29 November 1976: "I should like to suggest that the United States begin its third centennial with a change in one of its ceremonial pieces of music. For years, since the presidency of James Van Buren, the march used for the President has been 'Hail to the Chief'. However, this piece of music was not written by an American. The composer was the Englishman James Sanderson, and the march was originally a chorus in his melodrama The Lady of the Lake. May I suggest as a substitute one of the marches [which are enclosed with the letter]? The composers are unknown, but they were undoubtedly American. They were both used for President Washington. [One, Washington's March, was also known with the variant title Washington's March at the Battle of Trenton, and first appeared during Washington's presidency, in 1781. The other, the New President's March, was also known with the titles General Washington's March and President's New March.] Given a choice, I would choose the [second march]. It is more stately and more fitting to the Office of the Presidency. . . . The United States has long been independent of European music, and now is a proper time in history to recognize this fact in our national ceremonial music."

The response was a form letter from the "Carter-Mondale Transition Planning Group", dated January 1977, addressed to "Dear Friend": "Thank you for writing to share your thoughts with President-elect Carter. He regrets that, because of his heavy schedule during the transition period, he cannot personally answer all of his correspondence. Mr. Carter values your views and recommendations and will do his best to deserve your confidence and support in the challenging years ahead."

Clark, in frustration, then wrote our President, Irving Lowens, who wrote an article for the Washington Star, 20 February 1977, in hopes that someone in the White House would get the message. The article even included a portion of a facsimile of Clark's favorite march. Lowens concluded his article with: "Now that the transition has been completed, and President-elect Carter has become President Carter, perhaps (on a slow day, after the weather warms up a bit and before the floods start) he can take up the problem of 'Hail to the Chief' and, with a show of imagination that it isn't like him to make much compression of the sound of the beastly tune, and he might want to change it to one of the two Washington marches, both of which are infinitely better pieces of music—as well as American through and through."

Still no response; still no change of march. To be sure, President Carter has allowed only infrequent use of 'Hail to the Chief' in an apparent attempt to reduce the pomposity and ceremonial aspects of the presidency (in conscious reaction to the Nixon style), but nevertheless the traditional tune is still in the music folders of the official bands of Washington.
About a month after the article appeared, Clark asked Lowens for further suggestions, which prompted a letter, written 21 July 1977, to Mrs. Mary Hoyt, Mrs. Carter's press secretary, stating in part: "He [Irving Lowens] wrote a column (copy enclosed) about the matter that was published in the Star on 20 February 1977. I was hoping that this might be drawn to the attention of President Carter. Mr. Lowens then suggested that I write you. Is there yet a chance he [President Carter] might use one of the enclosed marches?"

Unlike one of his predecessors, George Washington, Jimmy Carter does not claim he has a tin ear. He even likes art music and listens to it when he can. Perhaps a new presidential march would indeed add some pizzazz and spark to his image, which these days is burdened by problems of gasoline, inflation and SALT.

As the only organization devoted to all aspects of American music, the Sonneck Society must have at least one member with a White House connection. Clark asks that his suggestion be sent to a person in the White House who can bring the matter to the attention of President Carter. Or, upon learning of a relevant name, Clark volunteers to make copies of the correspondence and facsimiles of the two marches, and send everything to whomever in the White House would speak to the President about the question of marches.

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From Barbara Owen

Barbara Owen, 46A Curtis St., Rockport, MA 01966, wrote to me three months ago, saying: "You ask for progress reports on projects, so I should tell you that my book, The Organ in New England before 1900, should, after many delays, see the light of day sometime in the fall. I have just finished the final proofing and indexing. The book was written with the help of an NEH grant, and will be published by Sudbury Press of Raleigh, NC. I should also tell you that as of 1 August I will have a new address: 28 Jefferson St., Newburyport, MA 01950 [therefore, the above address is obsolete]. Most of July will be spent teaching a course in organ literature, at Peabody, and moving. After that I plan to get out a new list of used books, including quite a few Americana items and tunebooks. Perhaps you can put a note in the Newsletter saying that anyone who would like the list should send a long SASE to me at the new address. The response to the previous list was so good that I am going to continue doing this from time to time. Since I am a perpetual haunter of book sales anyway, I see no reason not to follow the junkies' dictum and 'sell to support my habit!' (Packing books for moving makes me realize what an addict I am!)

[New Englanders interested in a regional meeting of the Sonneck Society, please note Barbara's P.S.: "My new house also has a big, picnic-able back yard! (Hint)"]

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From Jeanne Behrend

Jeanne Behrend, 2401 Penn. Ave., Phil., PA 19130, writes that on 8 April 1880 she will be playing an all-Grieffes program for the Music Club at Springfield, VA. The program will include his Sonata, some shorter works, and his Poème for flute and piano, assisted by flutist Toby Rotman. This event, she states, will serve as a commemoration of the sixtieth anniversary of Grieffes' death, 8 April 1920. She can clearly visualize Arthur Farwell, when many years ago he looked at her and said: "Always go on working for American music."

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From Ruth Wilson

Ruth Wilson notifies friends in the Sonneck Society that she will be a Visiting Scholar for 1979-80, under the auspices of a Fulbright-Hays fellowship, at the Dept. of Music, Univ. of Reading, 35 Upper Redlands Road, Reading, Berks., RG 1 5JE, England. She will be traveling about, visiting libraries, etc., gathering data for a dissertation on Anglican chant (U. of Ill., advisor Nicholas Temperley). She adds that she and Kate Keller have authored Connecticut's Music in the Revolutionary Era, published by the Connecticut American Revolution Bicentennial Commission last winter.

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From William Tallmadge


On quite a different subject, Bill Tallmadge states in his letter to me: "The name Sonneck Society suggests to some readers an organization concerned entirely with the work of Oscar Sonneck. When verbalized, the name Sonneck is often confused with sonic and usually requires some explanation. I would like the Board of Directors to consider the possibility of changing the name of our organization--The Sonneck American Music Society may not be best, but I think is an improvement."

Are there any other ideas about our name?
From Wilma Cipolla

Wilma Cipolla, 79 Roycroft Blvd., Buffalo, NY 14226, sends the following: "Receiving the latest issue of the Newsletter, with several items on Arthur Foote, made me realize that as a new member I had neglected to inform you of my publishing activity. New this year from Da Capo is my edited reprint of Arthur Foote's autobiography, Arthur Foote, 1853-1937: An Autobiography (154 pp., $22.50). Originally released in a private printing in 1976, the reprint edition includes an introduction, notes on the text, a chronology of Foote's life, and two indexes. Forthcoming in the College Music Society series [issued by Detroit's Information Coordinators] is my catalog of Foote's work, edited by Bunker and Marilyn Clark. If all goes smoothly we expect that to be out early next year. It will contain complete bibliographic information on Foote's original compositions, both published and unpublished, as well as the many musical arrangements and literary works he did, a discography, and a bibliography of the literature on Arthur Foote."

A Request

Frank H. Ferrel, Folk Music Coordinator, CENTRUM, Fort Worden State Park, Port Townsend, Wash. 98368, has recently written: "I was given the name of your organization by the Folkmusic Archives at the Library of Congress regarding my search for background information on some American musical personalities from the mid-19th century. The basis of my research is the mid-19th publication Ryan's Mammoth Collection of 1050 Reels and Jigs. It is commonly known as Ryan's Mammoth Collection. It was printed by Elias Howe, publisher, 18 Court St., Boston, probably between 1850 and 1860.

I am interested in any biographical information on Howe, Ryan, and some of the people credited with writing much of the music in the book: J. Hand, Christie, Frank Livingston, Tracie, 3eke Bacus, and Clem Titus. I am also interested in obtaining either photo copies, microfilms, or actual copies of the Ryan Collection, Howe's New American Dancing Master, and Howe's other works. The collection is currently printed in an abridged version by M. M. Cole, Chicago, as Cole's 1,000 Fiddle Tunes, and has left out much of the pertinent information I am seeking. I would appreciate any help that can be given me."

An Inquiry from Jean Bonin

Jean Bonin, 1840 Winston Road, Charlottesville, VA 22901, comments: "I recently have had occasion to re-read some back issues of the Newsletter. Even though I know I read each issue promptly and eagerly and, I fell certain, thoroughly—I still come across "new" items of interest whenever I go back. Which happened yesterday when I re-read your review of American Sheet Music With Prices, in the fall 1976 issue. May I ask—and I shudder that this question sounds sarcastic, while I rush to assure you it is rooted in pure ignorance—is there a manual which handles the subject in a better fashion than [the above] does? I had been of the impression that the subject of American sheet music pricing was really virgin territory. I think, however, of Dichter's two Handbooks of 20-30 years ago, but they aren't really quite the same thing.

I am interested in this matter for two reasons: 1) to get some notion of the value of our 16,000 pieces of 19th-century American sheet music here at the University of Virginia (where I am music librarian), and to get some fiscal direction on the development of that collection; and 2) as part of considerations I am giving to undertaking a business enterprise in this field. I would be especially appreciative of any attention you might give to this inquiry. How about it collectors? Many of you find yourselves in the same position as Jean Bonin. You may, however, have knowledge of means for evaluating sheet music, which has escaped her. Please, help.

The Cremona String Quartet

I have been following the fortunes of this ensemble (Kay Livolsi, violin; Olga Gussow, violin; Jack Rosenberg, viola; Amy Camus, cello) because I enjoy its playing and admire its dedication to American music. [Amy, or course, is equal partner with Raoul in the Camus family.] This summer I was fortunate to be able to attend a Suffolk-University, Boston, concert of the Cremona Quartet, entitled "Music in America". Performed were George Bristow (1825-1898) Quartet in G minor, Op.2; Vincent Persichetti Fourth String Quartet, Op. 122; and Antonín Dvořák Quartet in F major, Op. 96, "The American". Both the Bristow and the Persichetti are unusual items to include in an American program (sad to say, unusual in the United States). And both proved to be fascinating works.

Since the most unusual of all was the presentation of music by Bristow, I would like to report more fully about it, in particular. This unpublished quartet is by an ardent advocate for American music, violinist in the N.Y. Philharmonic, and N.Y.C. educator. He composed chamber music, symphonies, and operas. Save for the handful of works that Krueger recorded, his compositions remain ignored. I have not yet seen the score; but I thought my jottings as I listened the one and only time to the quartet might help characterize it for others:

Mvt. I: Allegro moderato. 'Opens on Italianate minor-mode melody; quite attractive; returns 8va. quite delightfully; surprising pauses in melodic phrasing, but when phrase continues, the listener has expectantly waited its renewal, thus giving the passage stronger point; effective use of pizz.-cello and violin I; a lyrical development of ideas; several unexpected structural deviations.

Mvt. II: Andante. No surprises; nicely contrasted to Mvt. I; simple intermezzo-like opening, with a square-cut but pleasant theme. Next, an ornamental variation played by violin I--player nicely relaxed in its rendition. Is it variation form? Yes. Variation II, dignified; like the offbeat sforzandos. Variation III, rapid violin I ornamentation, Schubertian effect. Variation IV, quite
reticent expression, though passages flow. Variation V, swift cello figuration against repetition of initial form of melody in violin I.

Mvt. III: Scherzo. F minor opening,agitated; sudden switch to major in 2nd phrase wonderful; Violin I reparte when cello picks up theme, then switch again—to a more legato, quieter contrasty sound before return to F minor theme of opening. Trio—chords in major, answered by spiccato in violin I. Then D.C. A breathless brevity to movement.

Mvt. IV: Presto con passione. Opens with unaccompanied violin I figure, answered by other 3 players; theme 2 in major and link to mvt. I—is it cyclical? Britton likes arabesques in violin I. Mvt. not as impassioned as preceding implies.

General comment: A first-movement weighting of the quartet, in terms of length, structural and textual complexity, fluid and secure employment of ideas. Since the music is lyrically attractive and readily assimilable, no barrier exists between the work and the listener, who can immediately enjoy the music. The Cremona Quartet's ensemble seems strong; its playing smooth and convinces us of the merits of the Britton composition. It is always difficult to present a work not of your own day, for which no performance style and other precedents of presentation have been set. More credit to the Cremona!

The above concert was attended just before I left for Europe. After my recent return, I looked at my notes and hesitated to amplify them, since I felt some fiction of my imagination might falsify matters. I vividly remember enjoying the work and the playing. My wife Chela, who descends from a line of musicians and is unhesitant about telling me at any time what is wrong with music in America, American performers, and American scholars who delight in resurrecting worthless musical obscurities, well—she liked it! As for Sonneck-Society members, do try to encourage the Cremona Quartet and to advance familiarity with America's musical past by engaging the group for your own community. Its repertoire, international and not just American, is extensive. I hope it will soon be recording some of the American works. If you want to inquire further about the Cremona Quartet, write to 500 West End Ave., Suite 6J, New York, NY 10024. Tel. (212) 724-6046 or 793-0161.

From the Victorian Society

For a symposium on 19th-century music and music halls, 23-26 October 1980, at the Grand Opera House, Wilmington, Delaware, the Victorian Society in America is seeking papers on 19th-century American opera houses, theaters, performers, musical literature, musical taste and trends, musical instruments, and other pertinent topics. Please send a letter of interest indicating your topic and a resume to Amy Flowerman, Director of Education, The Victorian Society in America, E. Washington Square, Philadelphia, PA 19106.

AMC Catalog

The American Music Center has published a Catalog of the National Endowment for the Arts Composer/Librettist Program Collection at the American Music Center. Since its inception in 1973, the NEA has awarded more than 600 fellowships to composers, librettists, and translators, under the Composer/Librettist Program. The Catalog, edited by Karen McVeary Pamer, lists and describes the 350 works currently in the Collection and gives basic biographies of each of the composers listed. The Catalog is available from the AMC on request.

NEA fellowships have been awarded for more than 395 instrumental works, 135 choral/vocal works, and 245 opera, stage, and multimedia works under the Program. Completed works are sent to the AMC with recordings, tapes, biographical information, and documents relating to the performance of these compositions. Manuscripts may be studied by performers, conductors, and other interested persons. Scores and librettos may be borrowed for further study. Write to AMC, 250 W 57th St., Suite 626/27, New York, NY 10019. Tel. (212) 247-3121.

Smithsonian Opportunities in Music

The Smithsonian Institution is again offering a limited number of research training fellowships and scholarships, especially in the areas of American music, musical instruments, musical iconography, ethnomusicology, and performance practices. Fellowships are granted to postdoctoral and predoctoral investigators working in residence for twelve months at the Smithsonian and with Smithsonian staff members. Fellowships are also available to investigators working in residence for less than twelve months—a minimum of six months. The deadline for applications is 15 January 1980. Write for further information or application forms to Office of Fellowships and Grants, 3300 L'Enfant Plaza, Smithsonian Institution, Washington, DC 20560. Give the particular area you propose to conduct research and the dates of degrees received or expected.

American Antiquarian Society Opportunities in Music

The AAS is again awarding a number of Visiting Research Fellowships; these will be for the year 1 June 1980 to 31 May 1981, and are divided into three categories.

1. A National Endowment for the Humanities Fellowship, with a maximum stipend of $12,000, for 6 to 12 months, available to persons resident in the United States for at least three years and to citizens; not available to degree candidates or for study leading to advanced degrees.

2. Fred Harris Daniels Fellowships—Short-term fellowships, with maximum stipends of $1,800, for 1 to 3 months, available to any person engaged in research in American history and culture through
1876. Foreign nationals and persons at work on dissertations may apply.

3. Albert Boni Fellowship. The stipend is a maximum of $1,250, and will be given a scholar working in early American bibliography or printing and publishing.

These fellowships are made available for research at the Society's residence at Worcester, where there exist large holdings in early American history and culture. The deadline for receipt of completed applications and three letters of reference is 1 February 1980. Apply to John B. Hench, American Antiquarian Society, 185 Salisbury St., Worcester, MA 01609. Tel. (617) 755-5221.

Theater Research Center

The largest gathering anywhere of material from the Federal Theater Project of the 1930's is now collected and available for study at the Research Center for the Federal Theater Project, at George Mason University, Fairfax, VA. The special collections of the university serve the university community, as well as researchers. Housed on the 5th floor of the Fenwick Library are a variety of collections, including the American Symphony Orchestra League Archives. As for the Federal Theater Project—these documents from the W.P.A. years of 1935-39 are on permanent loan from the Library of Congress and include playscripts, radio scripts, set and costume designs, posters, production reports, administrative records, research data, and 25,000 photographs. Augmenting the collection are the Research Center's ongoing oral history and videotape history programs, currently comprised of more than 200 interviews with former Federal Theater employees.

Popular Culture Conference

The Popular Culture Association will be joined by the American Culture Association for a combined national meeting at the Radisson-Cadillac Hotel, Detroit, MI, on 16-20 April 1980. American music will be a featured subject at the conference. For further information, get in touch with Ray Browne, Bowling Green Univ., Bowling Green, OH 43403. If you would like to offer a paper or participate in a session, please send a 100 word abstract or a copy of the paper to J. Fred MacDonald, Inst. of Popular Culture, Northeastern Illinois Univ., Chicago, IL 60625. Tel. (312) 583-4050. The deadline for proposals is 1 November 1979.

Arnold's Archives

Arnold Jacobsen, of East Grand Rapids, has recordings of nearly every dance band that has played in America, well-known and obscure. He has already gathered some 150,000 separate recordings, not only of American bands but of war songs, disaster songs, automobile songs, geographical songs, and music from political campaigns, minstrel shows, and—of all things—the Boy Scouts. Jacobsen started his collecting over 35 years ago. His basement is now filled with records and tapes, all very carefully indexed. He gets out a mimeographed catalog of titles yearly and is willing to sell tapes from his catalog to any interested person. When CBS-TV sent him a long list of American-Music title requests in 1976, he was able to supply most of the list. For the most recent catalog, please write to Arnold's Archives, 1106 Eastwood, SE, East Grand Rapids, MI 49506.

On Florence Brunnings

Who knows about Florence Brunnings? She is a woman over 60 years of age, who lives on Boston's South Shore. At home, she has hundreds of folk recordings, old folk-music books, and an immense collection of folk-music materials stored in countless shoeboxes. She is noted for her folk-music index, composed of 50,000 cards, on which she lists songs alphabetically, notes data about a song's origins, what books mention it, what recordings include it, and what performers sing it. The index embraces everything—cowboy songs, sea chanties, play songs, ancient ballads, whether the work is discovered complete or only as a fragment. She knows, for example of at least 42 variants of "Gypsy Dave," all of which are minutely noted on one index card. Some day she hopes to publish her findings. More health and vigor to her.

M.L.A.

The Music Library Association will hold a conference at San Antonio, on 25 February-1 March 1980. Since there is often good talk about music in America and good music written by Americans usually to be heard at M.L.A. conferences, Sonneck-Society members might find it valuable to attend, if time and place are convenient. For information on the program, write to M.L.A., 2017 Walnut St., Philadelphia, PA 19103.

An Essay by William Tallmadge

Benjamin Robertson Harney (1871-1938), a white, pioneer performer of ragtime and composer of ragtime songs, "was apparently born near Middleboro, Ky.... the son of Benjamin Mills Harney and Margaret Wellington (Draffin) Harney."¹ We are indebted to Rudi Blesh for what little we know about the early life of Ben R. Harney, but since 1972 a number of authors have changed Harney from white to black to mulatto.¹¹ Of these writers only Alec Wilder provides any evidence that might support a revision of Blesh's original statement that Harney was white. Wilder wrote in 1972: "In discussing Harney's life and work with me, Eubie Blake observed, 'Do you know that Ben Harney was a Negro?... He was assumed by white people to be white. And though he died in a Philadelphia Negro ghetto, the fact that he was a Negro has never been publicly stated, possibly out of concern for his surviving relatives. Harney had no children.'"²

Thus, we have observed the conception and birth of a myth. We will presently watch its development, and, one hopes, see its demise. Terry Waldo appears to be the next writer to perpetuate the myth. He writes, in This Is Ragtime (1976): "Even ignoring the fact that Ben Harney was at least part Negro, ..."³

In 1977 David Ewen tended to universalize the myth: "His skin was so white that he was able to pass as white... We know now that Harney was black, just as we always knew that he wrote and played ragtime like a black man."⁴ And later that same year, Hughson Mooney wrote: "Before the young Witmark's in 1896 engaged black Ben Harney to score ragtime for home pianos... leading New York City publishers would not or could not commit this elusive vernacular to writing."⁵

The myth was now fully developed. Thus, in 1978 David A. Jasen and Trebor Jay Tichenor, in Bags and Ragtime, could refer to Ben R. Harney in equestrian terms as "a Kentucky-bred mulatto."⁶

The biographical material presented by Blesh does not provide an answer to the question of Harney's race. However, genealogical and biographical materials at the Library of the Kentucky Historical Society, at Frankfort, clearly support Blesh, not Eubie Blake and the others.⁷ John Hopkins Harney (1806-1868), grandfather of Ben R., and one of eleven children, was raised by his uncle, Judge Benjamin Mills, a distinguished jurist of the Appellate Court (John's father and mother had died of a contagious disease within a few days of each other). John H. Harney had a very successful career. Graduated with honors from Oxford College, Ohio, in 1826, he became a professor of mathematics at Indiana University and published a textbook. In 1827 he married Martha Rankin Wallace, a minister's daughter. He was appointed President of Hanover College in 1833 and President of Louisville College in 1839; at which time his family included a daughter, Elizabeth Ross, and two sons: Benjamin Mills (the father of the musician Ben R.) and William Wallace. John H. Harney went on to become a joint owner, publisher, and editor of the Louisville Democrat, a post he kept until his death.⁸

We turn now to Benjamin Mills Harney. The Edward's Louisville Directory of 1864-65 (p. 242) lists a Benjamin M. Harney working at the [John H.] Harney, [William E.] Hughes publishing company, as a bookkeeper. William E. Hughes had married Ben M.'s sister Elizabeth Ross. Ben M. was listed as residing at Guthrie Street, between 2nd and 3rd. A Margaret Harney was also listed as residing at the same address. Thus, the marriage of Ben M. and Margaret Draffin Harney had been consummated by 1864. The 1866-67 Directory does not list either Ben M. or his wife. But Ben's brother William Wallace is listed as one of the editors of the Louisville Democrat, Ben M. is listed again in 1873, as member of the firm of Harney and Randolph, Civil Engineers. Margaret Harney reappears in the Directory of 1876, as does Benjamin M.—listed as a civil engineer. Once again, in 1878, he is listed as an engineer.

John Draffin, father of Margaret Harney (the mother of Ben R.) resided in Anderson County, Kentucky. He "qualified as a lawyer in Anderson County Court 1832." "He served as County Attorney 1832-1843, 1847-1848," and "served in the House of Representatives from Anderson County, 1839-1840, 1862-1863, 1865-1867." He "was a Major in the Union Army during the Civil War."⁹ Most important to this documentation is the 1880 United States Census of Anderson County, which lists as living at the home of John Draffin: himself, his wife, his son, his daughter Margaret, age 42 (divorced), and his grandson Ben Harney, age 9. The Census lists all members of the household as white.

In the five years 1890 to 1895, Ben R. Harney (married at 18 to a Kentucky girl, Jessie Boyce) played ragtime piano at a saloon and dance hall on the southeast corner of Eighth and Liberty (then Green) Street, in Louisville. This must have been a humiliating matter for the socially prominent Harneys. No doubt, they were relieved when Ben's ragtime song "You've Been a Good Old Wagon But You Done Broke Down," first published in Louisville in 1895, quickly achieved national popularity. Its success in 1896 took the 25-year-old Ben Harney away from Louisville and on to a successful appearance at Keith's Union Square Theatre, in New York City; from there, he went on to England, the continent, and the Far East. "For the next twenty-one years Ben Harney was a headliner, riding the vast-popularity of both ragtime and vaudeville."¹⁰ He suffered a heart attack in 1913 and made few public appearances after that time. Jessie and Ben spent the last years of their lives in difficult economic circumstances. They lived in a small flat in the black ghetto area of Philadelphia, where Ben died, and where Jessie later committed suicide.¹¹

7. I wish to thank Miss Linda Anderson, Asst. Librarian for the Kentucky Historical Society, for her assistance in the preparation of this essay.
9. Miss Linda Anderson compiled the information on John Driffin (see note 7).
10. Blesh, op. cit. For additional bibliographical material on Ben Harney, see Rudi Blesh and Harriet Janis, They All Played Ragtime (N.Y.: Oak, 1971). This is the 4th edition of a work originally copyrighted in 1930.
11. I would like to thank Hughson Mooney, Terry Waldo, Trebor Jay Tichenor, and William J. Schafer, who helped me locate the source of the myth.

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A. E. Blackmar, Publisher
by Jean M. Bonin

[This abstract of a paper read at the Sonneck-Society conference at New Orleans, last February, is more an in-progress report than a finished body of research and should be understood as such.]

Documentation of a music publishing firm is widely acknowledged as a resource tool of immense versatility. Regional surveys of American music publishing have, however, not yet included the Southeast, although we know the area to have enjoyed an active musical life in the 19th century. One reasonable focus for such an investigation would seem to be the firm of A. E. Blackmar, which operated from approximately 1860-1888, principally in New Orleans and in Augusta, Georgia. The singular distinction of the continuance of this southern firm through the Civil War has been recorded by Richter and Shapiro. A popular claim to fame is attached to Blackmar's role as publisher of The Bonnie Blue Flag and Maryland, My Maryland--two of the foremost rallying songs of southern rights in the Civil War. Furthermore, hundreds of Blackmar imprints are extant, thus suggesting the productivity of this publisher.

I am compiling a check-list of Blackmar's publications, using a slight modification of a comprehensive computer-based cataloging code which we devised for a collection of 8,000 pieces of 18th-century American sheet music at the University of Virginia.* This code allows access by 32 data fields including not only composer and title but also lyricist, date, place number, printer, performer, dedicatee, series, etc. Ultimately this raw material will be appropriately indexed, as well as viewed against contemporary newspapers, literary and music journals, etc., in order to gauge Blackmar's rapport with musical personages and events of his time, and to measure his enterprise among music dealers and other publishers in his locale.

This project then offers the possibility of: 1) being a thorough study and check-list of the music publications of a major figure from a previously unexplored geographic area; and 2) being an application of unique and valuable analytical techniques to a significant body of primary resource material.


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Keynote Address
Sonneck-Society Liberty Supper
Queensborough Community College
29 May 1976

Allen P. Britton

[Every now and again it is fitting to remind ourselves of who we are, what we are aiming for, and why we should continue our efforts on behalf of American music. Allen Britton's talk at a dinner party of Sonneck-Society members attending the Queensborough Conference is just such a reminder. Here it is reproduced in slightly abbreviated form. It is as pertinent to today as it was to the year 1976.]

I can think of no more fitting keynote to sound than the words of Oscar George Theodore Sonneck himself: "We need a little more fun in music." Certainly, there is no need to be grim faced in the pursuit of scholarly pleasures, no matter how meticulously we see to it that our footnotes are precise, and our presentation of absolute integrity with the ability to smile at the same time does in fact characterize American musical scholarship. The tone set by Sonneck, seconded by Hitchcock, has certainly been sounded clearly in the works of Lowens, Chase, Nathan, and many others. We should congratulate ourselves first of all that some two hundred years after our declaration of political independence, during which time our nation has reached amazing heights.
of power and cultural influence, during which time, for example, the popular music produced here (both in the north and in the Latin countries to the south) has become the international popular music of western civilization and even of parts of Asia, that after all of this time we have finally been able to assemble enough scholars to have a dinner party such as this.

You may recall that Hitchcock began a recently published article, "Sources for the Study of American Music," with the statement: "Nothing like this article could have been written a quarter-century ago." Certainly nothing like this meeting could have been planned or carried out a quarter-century ago. In 1951, at a typical meeting of the American Musicological Society those of us interested in American music could meet while having coffee at the counter of the Walgreen Drugstore in the convention hotel.

We have grown in numbers, but we can congratulate ourselves also upon the very high quality that characterizes the vast amount of scholarship that has been produced during the past twenty-five years: the articles and books almost without number, the recordings, the scholarly concerts, and so forth.

And finally, we should congratulate ourselves for having such an unlimited, ill-defined (perhaps indefinable), vital, exuberant, and glorious manifestation with which to deal. There is no end of interesting work yet to be done and, in fact, the creativity of our musical culture continues to produce events and enigmas faster than we can produce scholars to analyze them.

And so it seems that we all can be grateful for living in the best of all possible scholarly worlds, indulging ourselves in the study of a subject of surpassing interest and beauty and of infinite extent. However, I am constrained to remember the letter in which President Lowens invited me to address you this evening: "Whatever you have to say should be informal," he wrote, "but not without genuine content." I take it to be entirely appropriate to say at least a few mumbly words, so that our joy might not be entirely unconfined, so that out of our evening of riot, our toasts, and our Bucon Joan might somehow emerge some serious resolve or two, some trace of gnawing doubt.

A problem that faces us still is the interpretation of the American musical heritage in terms that can be comprehended, not only by musical colleagues in Europe but also by many fellow Americans. The comprehensive view of American musical history and contemporary activities that is possessed by members of the Sonneck Society is not as yet widely prevalent among musicians and music lovers in general. We are still very much in a transitional state of affairs in this regard. As scholars, for example, most of us face the very special problem of relating American music to that of the art music of the European aristocracy and educated classes, a music that continues to form a viable and very important component of American musical activities, as a whole. Since the essential nature of indigenous American music is somehow outside, or partly outside, of the great European musical tradition, those whose musical lives are fully into only one of these traditions often fail miserably to comprehend what the other is about or even to consider the other as proper music at all.

Those of you who are approximately as old as I may remember what scorn so-called "legitimate" musicians used to view many indigenous American musical phenomena: 18th-century religious music, our musical theater including the minstral show, ragtime, jazz, and may I now add rock and country, or are these last still on the proscribed list? Hundreds of articles about jazz appeared in the public press during the 1920's. Of these, not many failed to describe it as a vile and pernicious manifestation sure to destroy character as well as taste.

Jazz and ragtime have been rescued, but there remain a few areas in need of continued scholarly attention and reappraisal.

As a nation we have always been preoccupied with European politics, more recently and tragically with Asian politics, still more recently and probably improperly with African politics. As we have continued to neglect the vibrant Latin American cultures to the south of us, the preoccupations of our national political life are reflected in those of our scholarship. Not that we neglect our Latin neighbors entirely. Gilbert Chase, Robert Stevenson, and such young scholars as Thomas Stanford (whose recent article on the Mexican son provides an excellent example) have shown the way, and a very few institutions of higher learning have made some good beginnings. Despite the early popularity of the fandango, the later triumphs of the tango, and the continuing popularity everywhere of the music of the Caribbean, despite the triumphs of some Latin composers in Europe and even in America, and even of the fact that more Americans travel to Mexico than to any other foreign land, American intellectuals continue to remain largely ignorant of Latin American affairs including music. I only remind you now that the seaquiltera still reigns supreme from the northwest coast of Mexico right down to the tip of Chile, to emphasize that in Latin American music lies a vast field of fascinating material to study.

Closer to home a vast and complex aspect of American musical life similarly needs much greater attention from scholars and that is the field of public school music. The long continued effort of the American public to give its children something of musical instruction through the school system a fantastic venture little understood by musical scholars. Public school music when not ignored is simply deplored. Some of the abuse visited upon what we have come to call "music education" stems from the fact that it is a phenomenon of public rather than private education and thus of comparatively lower social prestige. Any public phenomenon, of course, tends to run a wide gamut of taste, and those who insist that one hundred percent of the people should exhibit the musical tastes of the most talented one-half of one percent will always be unhappy with the major manifestations of American musical life, including
those to be found in our public schools. Nevertheless, the patronage of music by the twenty-five thousand tax districts of the United States constitutes the single largest patronage of music in the United States and, as a whole, deserves our sympathetic attention, rather than our scornful neglect.

In all of my own thirty-five years or so of scholarly productivity, carefully expressed scholarly opinions of mine have been censored only on four occasions, each of which involved the place of music in American education. A chapter I wrote for the Schirmer centennial volume several years ago, the general content of which with as much praise as I have ever received, appeared minus two paragraphs that dealt with the place of music in higher education simply, so far as I was told, because the general editor did not wish to admit that the teaching of composition and performance in addition to musicology was a unique feature of American as contrasted with European higher education. For many years I served as a member of the Music Education Committee of the American Musicological Society. The annual recommendations of this committee to the Executive Board of the Society that funds be accepted from the American Council of Learned Societies in order to conduct workshops for public school music teachers were consistently rejected. As a final result, funds that could have come to the American Musicological Society were turned over to the Music Educators National Conference. However, the efforts of the ill-fated Music Education Committee did result indirectly in the Yale Conference on Music Education, in which I was a participant. It may be of some interest to you to know that the report of this conference as approved by the members who attended it was published in distorted form by the United States Office of Education, the distortions having been introduced for the specific purpose of avoiding any suggestion that there was something to praise (as well as to blame) in American music education.

There are many here who know of my own recent sad little encounter with the forces of the British Empire in the person of the editors of the new edition of Grove's Dictionary. Asked to describe the place of music in all of American education in thirty-five hundred words, I rather foolishly attempted to do so, feeling that some small notice might be better than none at all. However, the article was rejected as "painting too rosy a picture" and as failing to conform to the editors' previous conceptions of music in American education. I was a little troubled and surprised, because Blume had published a basically similar account in MGG several years previously without question on his part or, so far as I know, without subsequent question on anyone's part.

Our seeming inability to come to terms with music education demonstrates that we have not as yet come to understand the pervasiveness of music in American culture. There is so much of it, and for musicians so much of it that we seemingly would rather not even know about, that we have failed so far to deal with the social and musical significance of our thousands of church choirs, of our fifty thousand or so school and college bands (the descendants of similarly large numbers of town and factory bands), of the almost infinted number of private piano lessons that are given in front rooms every day by American housewives all across the country, of what must be millions of guitarists of one kind and another, and of almost innumerable subgroups of barbershop quartet singers, country fiddles, and Scottish bagpipers.

We need to continue to investigate and evaluate what Hitchcock refers to as the vernacular and cultivated traditions in American culture. Rostie's recent book on Ives, for example, as interesting and valuable as it is, nevertheless fails to account in any satisfactory way for the musical education of this town band musician and how he came to be such a musical failure in the musical circles of New York City.

And so, despite our blessings, we do indeed have problems. Let me now return to remind you of our greatest blessing, a blessing that imposes a responsibility, The study of history is a primary aesthetic pleasure of life, derived, I think, from storytelling around earlier tribal campfires. Similarly, the study and practice of music is a primary pleasure of life. Thus, the study of the history of music provides extraordinary rewards, providing only that we are true to music as well as to the principles of historical scholarship.

Here again we have the best of examples in Oscar Sonneck and Otto Kinkeldey, both of whom displayed a catholic interest in all aspects of music and an integrity that demanded the whole truth of whatever matter was under consideration. They were, in fact, not unlike our other great teachers, those like Curt Sachs, Alfred Einstein, Hans David, and others who similarly held before us their own unquenchable enthusiasm for music in all its aspects and for its scholarly study according to the unbiased rules of evidence.

Taking our inspiration from these great men, I hope very much that this meeting does indeed represent our coming of age, so to speak, and that we can proceed to improve our understanding and enjoyment of the complex and endlessly fantastic musical achievements of American culture, remembering that all of us, including the Indian population, originally came here from somewhere else. Everything musical that has happened here since the first nomads picked their way across the Bering Straits is in our domain. Who could ask for more? Who would desire to ignore or to scorn any of it?

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On Musical Taste

An Essay by Walt Whitman

The following essay was written by Walt Whitman when he was an editor of the Brooklyn Daily Eagle in 1846-47. It is taken from The Gathering of the Forces, II, ed. Cleveland Rodgers and John Black (N.Y.: Putnam's Sons, 1920), 343-47. For a study of Whitman's relation to music, see Robert D. Faner, Walt Whitman & Opera (Carbondale: U. of So. Ill. Press, 1951).

We do wish the good ladies and gentlemen of America would be truer to themselves and to legitimate refinement. With all honor and glory to the land of the olive tree and the vine, fair-skied Italy—with no turning up of noses at Germany, France, or England—we humbly demand whether we have not run after their beauties long enough. For nearly every nation has its peculiarities and its idioms which make its best intellectual efforts dearest to itself alone, so that hardly anything which comes to us in the music and songs of the old World is strictly good and fitting to our nation. Except, indeed, that great scope of song which pictures love, hope, or mirth, in their most general aspect.

The music of feeling—heart music as distinguished from art music—is well exemplified in such singing as the Hutchinsons’ and several other bands of American vocalists. With the richest physical power—with the guidance of discretion, and taste, and experience—-with the mellowing influence of discipline—indeed, it is marvellous that they do not entirely supplant the stale, second hand, foreign method, with its flourishes, its ridiculous sentimentality, its anti-republican spirit, and its sycophantic tainting the young taste of the nation! We allude to, and especially commend, all this school of singing—well exemplified as its beauty is in those “bands of brothers,” whereof we have several now before the American public. Because whatever touches the heart is better than what is merely addressed to the ear. Elegant simplicity in manner is more judicious than the dancing school bows and curtseys, and inane smiles, and kissing of the tips of a kid glove a la Pico. Songs whose words you can hear and understand are preferable to a mass of unintelligible stuff, (for who makes out even the libretto of English opera, as now given on the stage?) which for all the sense you get out of it, might as well be in Arabic. Sensible sweetness is better than all distorted by unnatural nonsense. Such hints as the above, however, we throw out rather as suggestive of a train of thought to other and more deliberate thinkers than we—and not as the criticisms of a musical connoisseur. If they have pith in them well; if not, we at least know what they are written in that true wish for benefitting the subject spoken of, which should characterize all such essays. We are absolutely sick to naussea of the patent-leather, curled hair, “japonicadom” style—-The real (not “artists” but) singers are as much ahead of it as good real teeth are ahead of artificial ones.

[About the same time, Whitman had also written:] Great is the power of music over a people! As for us of America, we have long enough followed obedient and child-like in the track of the old World. We have received her tenors and her buffos, her operatic troupes and her vocalists, of all grades and complexion; listened to and applauded the songs made for a different state of society—made perhaps by royal genius, but made to please royal ears likewise; and it is time that such listening and receiving should cease. The subtlest spirit of a nation is expressed through its music—and the music acts reciprocally upon the nation’s very soul.--Its effect may not be seen in a day, or a year, and yet these effects are potent invisibly. They enter into religious feelings—-they tinge the manners and morals—they are active even in the choice of legislators and magistrates. Tariff can be varied to fit circumstances—-(though we don’t believe it will ever be varied again in any way but a more free trade way,!) bad laws obliterated and good ones formed; those enactments which relate to commerce or national policy, built up or taken away, stretched or concentrated, to suit the will of the governement for the time being. But no human power can thoroughly suppress the spirit which lives in national lyrics, and sounds in the favorite melodies sung by high and low.

[Faner, p. 40, gives Whitman’s prescription for writing an American opera:] American opera—put three banjos (or more?) in the orchestra—and let them accompany (at times exclusively) the songs of the baritone or tenor—Let a considerable part of the performance be instrumental—by the orchestra only—Let a few words go a great ways—the plot not complicated but simple—Always one leading idea—as Friendship, Gratitude, Courage, Love,—and always a distinct meaning—the story and libretto as now generally of no account—In the American opera the story and libretto must be in the body of the performance.

American Opera. When a song is sung the accompaniment to be by only one instrument or two instruments, the rest silent—the vocal performer to make far more of his song, or solo part, by by-play, attitudes, expression, movements, etc., than is at all made by the Italian opera singers—The American opera—to be far more simple, and give far more scope to the persons enacting the characters.

[I know that an older Whitman did develop a love for the voice of Marietta Alboni and the arias she sang. However, when an old man and the year before he died, Whitman could still write:] Yes, there were in New York and Brooklyn some fine non-technical singing performances, concerts, such as the Hutchinson band, three brothers siste, the red-neck’d New Englanders, sweet Abby; sometimes plaintive and balladico—sometimes anti-slavery, anti-calomel, and comic. There were concerts by Templeton, Russell, Dempster, the old Alleghenian band and many others.