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

Highlights

Meeting of the Sonneck-Society Board of Trustees
New York City, 3 November 1979

The Board heard that the University of Illinois Press had approved the publication of a journal tentatively entitled American Music, as a joint venture with the Sonneck Society. The Board had asked Allen Britton to serve as Editor-in-Chief. Allen has accepted.

Discussion then centered upon the proposed title and the question of the journal's geographical scope. The phrase "The Journal of the Sonneck Society" will be retained as the Board's first choice for a subtitle. An editorial board of not less than 12 individuals appointed for three-year terms will be established. Recommended staff positions are: editor-in-chief, review editor, special issues coordinator, bibliographer, indexer.

Concerning the Sonneck volume, Lowens announced that the editorial work is well underway and that a contract has been signed with the University of Illinois Press.

Approved by the Board is the following proposed budget for 1980:

<table>
<thead>
<tr>
<th>Category</th>
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</thead>
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<tr>
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<td><strong>Total</strong></td>
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The Board agreed to recommend the following amendment to Article III, Section 2, of the By-Laws to the membership at the March meeting: ..."The ballot may or may not be signed, but must be received no later than one (1) month before the annual business meeting of the Society."

Finally, the Board voted to offer Lester Levy an honorary membership in the Society.

[The above is based on notes on the meeting, submitted by Jean Geil, Secretary.]

Meeting at Urbana, Illinois
19 December 1979

Present were Irving Lowens and Allen Britton for the Society, and Richard Wentworth, Judith McCulloh, Christie Schultz, and Nancy Barrett for the University of Illinois Press. Agreed upon
were the following:

Sponsorship and support: The Sonneck Society and the University of Illinois Press agree to sponsor on a joint basis the publication of a quarterly journal devoted to the subject of American music. The Society will provide editorial staff sufficient to produce the editorial content, and the Press will provide staff sufficient to print and distribute the journal.

Limitation of content: None other than "American." In all probability, most of the material will relate to the United States. Everyone preferred to leave the term ambiguous for now. The actual content will provide further definition. The main criterion will be excellence.

Audience: Members of the Society, other historians, collectors, dealers, ethnomusicologists, teachers, publishers, libraries.

Content: Descriptive, sociological, musicological, historical, philosophical, etc.

Title and subtitle:

AMERICAN MUSIC -- A Quarterly Journal
Published for the Sonneck Society by the University of Illinois Press.
The journal will deal with all aspects of American music and music in America.

Editorial staff: Allen P. Britton has already been appointed Editor-in-Chief. The Editorial Board and special editors will be appointed by the Society at the Baltimore meeting. A committee consisting of Britton, Lowens, and Deane Root will present a slate at that time.

Time schedule: Articles are to be in hand by April 1981. The first issue will be by January 1982. The journal will be published quarterly, in January, April, July, and October. The October issue will be devoted to a single topic and will have a specially appointed editor. The topic for the first special issue may be "American Musical Theater," with Julian Mates as a possible editor. This issue could be sold separately and should be interdisciplinary.

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AMERICAN MUSIC -- A Quarterly Journal
A Statement by Allen P. Britton, Editor

Representatives of the Sonneck Society and of the University of Illinois Press have completed preliminary planning for the inauguration of the new quarterly journal to be called American Music. It will deal with all aspects of American music and music in America. Both organizations will work jointly to secure contributions, to publicize the journal, and, in general, to make sure of its elegance and quality. The Press is already a leader in the field of publishing scholarly journals, a fact that will be of significant value to the Society in establishing its own vehicle of communication.

Plains call for the first issue to appear in January of 1982. Please consider yourself invited to contribute. There are no limitations of content other than quality and Americaness. Normal conventions for typescripts will prevail: use double spacing with good margins, put your notes at the end with parenthetical references in the text, and please send two copies. More detailed instructions will appear in subsequent Newsletters.

In addition to articles, American Music will contain book reviews, bibliographies, discographies, and other helpful aids. An index will be provided from time to time. In short, we hope to fulfill many or most of the proper expectations of musical scholars.

It is almost unbelievable, when one stops to think about it, that a scholarly journal of American music does not already exist. Our proposed journal is greatly needed, and we have every reason to believe that it will quickly establish itself as one of the most important of musical journals.

Before that happens, there is still much work to do, much of it now underway. An editorial board must be appointed, and an efficient refereeing system developed. Style and format still need to be determined, as do innumerable other details. Such problems are obvious, and they will be worked out.

Some problems are not so obvious. Our most difficult task will be to maintain a true open forum for all honest scholars, without prejudice for or against any particular field of American music. We must pledge ourselves to remember always our intent to deal with all the music of all the Americas of whatever time and of whatever place. We must pledge ourselves to avoid doctrinaire pitfalls—something much easier said than done. Once Americaness has been established, then our only other criterion must be quality of scholarship.

In this endeavour, we shall need everyone's cooperation, and I speak here not only of those
actually engaged in putting out American Music but of the larger world of scholars who will be our contributors and subscribers. We shall also need the cooperation of the general audience for American music. To get such cooperation we must deserve it.

[Allen Britton can be reached at 229 Stearns Bldg., University of Michigan School of Music, Ann Arbor, MI 48109.]

<table>
<thead>
<tr>
<th>Statement of Income and Expenditures</th>
</tr>
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<td>1 January 1979 – 31 December 1979</td>
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submitted by Raoul Camus, Treasurer

### Income

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<td></td>
<td>2,998.84</td>
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* 309 renewals (111 prepaid in '78), 53 new members = 362 members for the year 1979.
+ 39 renewals, 22 new members, 3 student members, 2 patrons = 66 members prepaid for 1980.

### Sonneck-Society Reception

A special thank-you is owed Mason Martens for offering his apartment for a reception of Sonneck-Society members and guests, at the AMS conference held in New York City last November. The turnout was large, the tables sagged with the refreshments, and the air vibrated with conversation, laughter, and other sounds of a successful gathering. All of the other people who worked to make the reception a pleasure to attend should also be thanked.

### The Baltimore Conference

of the Sonneck Society

20-23 March 1980

On the first day, Thursday, March 20, a Board meeting is the only thing planned. Registration will begin on the next day, Friday, March 21. A summary of the program now follows.
Friday, March 21, will see a morning session on sacred, Southern, and sentimental music, and an afternoon session on miscellaneous subjects; music in Wilmington, NC; the early theater orchestra; Pelissier's Peasant Boy; and Bristow's chamber music. At noon there will be a tour of historic Baltimore (box lunches will be provided). In the evening there will be a concert of music by Peabody composers and a reception for people attending the conference. All activities, save for the tour, will take place at the Peabody Conservatory.

Saturday, March 22, starts with a morning session entitled "Salon des refusés." Papers on early New York concert life, Roy Harris, the National Tune Index, and letters from Sonneck to Albert Stanley will be heard. Also, Gordon Myers, baritone, and Sylvia Eversole, piano, will perform songs composed by Oscar Sonneck. The afternoon session will consist of "A Program of American Music," presented by David Barron, baritone, and Neely Bruce, piano; followed by a business meeting of the Society. The evening promises cocktails, a banquet, and a fascinating exhibition of social dancing in Baltimore, ca. 1810.

Sunday, March 23, begins with a morning session on music from around 1900: music of Chautauqua and Lyceum, Parker's Mona, and music for the dedication ceremonies of the World's Columbian Exposition, Chicago, 1893. The afternoon session will concentrate on Maryland music: secular music in colonial Annapolis, German-American music ca. 1800, Billie Holiday, John Cole, and nineteenth-century German singing societies in Baltimore.

The Program Committee, working hard to make this conference an extraordinary one, consists of J. Bunker Clark, Chairman, Eve R. Meyer, and Irving Lowsen.

Some Recent Books, Articles, and Reviews

Center for Arts Information, Directory for The Arts: Services, Programs, and Funds . . . in New York State. New York: Center for Arts Information, 1978.
Some Recent Recordings

Cage: A Room; She Is Asleep; Seven Haiku; Totem Ancestor; Two Pastorales; And The Earth Shall Bear Again. Various performers. TOMATO TOM-7016.


Copland: Symphony No. 3. Philharmonia Orchestra conducted by Aaron Copland. COLUMBIA M 35113.

effinger: Paul of Tarasus. Douglas Lawrence, baritone; Ladd Thomas, organ; William Hall Chorale and String Orchestra conducted by William Hall. OWL 25. (OWL Recording Co. P.O. Box 4536, Boulder, CO 80306).


Gershwin: I Got Rhythm; Girl Crazy Suite; Overtures; Three Preludes; Second Rhapsody. Ralph Votapek (in Rhapsody). Boston Pops conducted by Arthur Fiedler. LONDON PHASE 1B 261.85.

Gershwin: Music of George Gershwin. Frederick Fennell and His Orchestra. MERCURY GOLDEN IMPORTS SRI 75127.

Harris: Concerto for Amplified Piano, Brass, String Basses, and Percussion; Toccata and Chorale for Organ and Brass; Fantasy for Organ, Brass, and Timpani. Johann Harris, piano; members of U.S. Air Force Academy Band conducted by Roy Harris (in Concerto); Thomas Harmon, organ; U.C.L.A. Brass Ensemble conducted by James Westbrook (in Toccata; Fantasy). VARESE SARABANDE VC 81085.


Persichetti: Te Deum; Parable IX; Four Cunningham Choruses; Symphony No. 6 (Excerpts). Various performers. USC SOUND ENTERPRISES KM 1358. (USC, P.O. Box 1722, Memphis, Tennessee 38111).


Tull: Capriccio for Chamber Orchestra; Reflections on Paris; Cryptic Essay. Tenn. Tech Chamber Orchestra conducted by James Wattenbarger; Tenn. Tech Symphonic Band conducted by Wayne Pegram and Felix Tull. USC SOUND ENTERPRISES RFP 518.

Werle: Symphony No. 2; Divertimento; Glider Pilots' Reunion. Kent State Univ. Wind Ensemble conducted by John Boyd. GOLDEN CREST ATH 5058.
Latin American Music Review

The University of Texas Press has announced the launching of a new journal, Latin American Music Review, with Gerard Behague as editor. All aspects of Latin American music will be studied, including the Latin music heard in the United States and Canada. The editor is now calling for papers, which may be submitted in English, Spanish, or Portuguese. For further information, please write to Dr. Gerard Behague, Institute of Latin American Studies, SRH 1.323, University of Texas at Austin, Austin, TX 78712.

Subscription rates are $10.00 for individuals; $20.00 for institutions.

From Greenwood Press

Among the books Greenwood Press is coming out with are two on American women in music. One of these is Unsung: A History of Women in American Music, by Christine Ammer. Another is Women in American Music: A Bibliography of Music and Literature, compiled and edited by Adrienne Fried Block and Carol Neuls-Bates.

Also from Greenwood come three discographies, compiled by Michel Ruppli: Atlantic Records, The Savoy Label, and The Prestige Label.

On Getting Grants

Craig W. Smith and Eric W. Skjei, Getting Grants (Harper & Row) explains the rules for winning grants from various sources. The authors, specialists in grant research, give profiles of corporate grant-givers, and in practical fashion discuss the proper approaches to private and community foundations and to government agencies. Step by step directions are given on how to put a proposal together and on how to go about finding a sponsor.

The National Tune Index

University Music Editions, Box 192, Ft. George Station, New York, NY 10040, has come out with the microfiche edition of The National Tune Index. This consists of 50 microfiche in a special binder with a fiche-by-fiche Contents Index, the latter readable without a viewer. Also there is a printed User's Guide to The National Tune Index with a Forward by Lowens and an Introduction by Arthur Schrader. The compilers of the Index and authors of the Guide are Kate Van Winkle Keller and Carolyn Rabson.

The Index is a computer-generated, five-part index of information on 38,500 secular tunes, songs, and dances of the 18th century. The information is gathered from 520 printed and manuscript sources in 65 libraries and private collections in the United States, Canada, and Great Britain.

Since the publication date is set for about this time, interested people can, if they wish, start looking for it. The estimated price is $250.00.

Music Periodicals in Texas

I have received a letter from Sally Carroll, Audiovisual Librarian at Austin State Univ., Nacogdoches, Texas. She writes that there are many music periodicals and journals in Texas libraries which are not listed in standard sources such as the computer data base OCLC, the Union List of Serials, New Serial Titles, and The Texas List. Because of this, the Texas Music Library Association has compiled a list of music periodicals and journals found in Texas libraries. The Texas Union List of Music Periodicals (photocopy) is available for $4.00 from Donna Mendro, Fine Arts Department, Dallas Public Library, 1954 Commerce St., Dallas, TX 75201.
On Jerome Kern

Slated for April publication is Gerald Borman's Jerome Kern (Oxford). Boardman studies Kern's musical career from its start on Broadway and London's West End, in the years before World War I, to its close in 1945, the year of his death. Boardman examines scores for all of Kern's shows (including several forgotten by or unknown to earlier writers) as well as his films. The author demonstrates not only how Kern helped to change perceptions of what theater music should or could be, but also how Kern's own music was influenced by the developments around him.

Twayne Music

The Twayne Musical Arts Series has contracted for three more titles in American music. They are American Women Composers, by Ruth Julius, Elizabeth Wood, and Adrienne Fried Block; Morton Gould, by Lee Evans; and Peter Mennin, by Terence Shook. Twayne, a division of G. K. Hall Publishers, will try to issue these, and the books listed in the last edition of the Newsletter, in the not-too-distant future.

Rhythm & Blues: A Bibliography of Books

Joseph C. Hickerson, head of the Archive of Folk Song, The Library of Congress, has sent a compilation made by David Goren, George Washington Univ., with the assistance of Barry Lee Pearson, Univ. of Maryland:


American-Music Publications of Hans Nathan

[Some time ago I published a couple of lists of writings by Sonneck-Society members. For a reason I don't recall, I did not continue the project. As can be seen, I have returned to issuing such lists. I shall, of course, welcome any contributions any member would care to send me on what they consider a bibliographical summary of writings they would like to call to the attention of other members. I also welcome any comment other readers might like to make as to the value of a listing of this sort, at least to them.]

Books and Contributions to Books by Hans Nathan:


Papers by Hans Nathan:


Araxis Press

Clara Lyle Boone, of the Araxis Press, 1719 Bay Street, SE, Washington, DC, writes "We would like readers of the newsletter to be aware of Araxis Press as a source of serious contemporary music by women composers. We have been publishing since 1974 and have become the publishing
affiliate for the International League of Women Composers just this summer. The address for the League is P.O. Box 23152, Honolulu, Hawaii 96822. "Through the League, which has non-profit status, they are able to receive tax-deductible contributions."

Clara Boone continues with the explanation that Abris Press has published chamber music, art songs, and sacred choral music. The Press does send samples on request.

A list of new music was included with the letter. The list includes chamber music by Lyle de Bohun, of Washington, DC, Harriett Bolz, of Columbus, Ohio, Ruth Lomot, of Lexington, Mass., Nancy Van de Vate, of Honolulu, Hawaii, and Elizabeth Vercoe, of Concord, Mass.

A Commentary on Some Recent Dissertations
by H. Earle Johnson

I've got a little list, the consequence of sweaty hours with my head in a microfilm projector at the Library of Congress. Dissertations on the American subject—on any subject—are often like little boys who, when they are good are very, very good, and, when they are bad, are awful.

Of six hundred or more dissertations only a few can be appraised (from my point-of-view) here, leaving others for future reading or to their certain oblivion, an oblivion easily achieved in this genre. There is the question, however, whether it is fair that any of these eager displays of youthful industry, all bearing the fruits of needed research, should be left unremarked by review. Neither Isaac Baker Woodbury or William Bachelier Bradbury rank among the hierarchy of musical greats. But they belong; yes, they belong. Each has been well-served by Messrs. Robert M. Copeland and Alan Bury Wingard. Whatever their merits, they led active public careers and exerted a wide influence which their betters might envy. Dr. Copeland, in his "Life and Works," (Univ. of Cincinnati, n.d.) persuaded descendents of the Woodbury family to aid him. The result is a comprehensive study with a wealth of commentary on related figures as Mason, Baker, and (Luther O.) Emerson. In a career devoted to sacred music, Woodbury was not much of a hymn writer; rather he was leader of Conventions and compiler of tunebooks, the last in 1857. Dr. Copeland, a member of the Sonneck Society and teacher at Mid-America Nazarene College, would seem to have written the last word on this eager young man who began his career at the age of eighteen and died at thirty-nine.

Bradbury descended from Rev. John Tufts and John Cotton. Dr. Wingard enlisted relics of Bradbury's family for a dissertation at So. Baptist Theological School (1974). The "Life and Works" is organized on the basis of Life, Books, Educational Work, Career as Organist and Choir-master, and Piano Manufacturer—activities enough for any man, yet Bradbury's career was also brief. Mediocrities these men may be from some points-of-view, but their biographers have served them well. Both musicians set, and unfailingly adhered to, middle-class taste, not in the concert hall but in the home and church, and that is where the great American public was to be found.

Dissertations also come from other than music departments. James W. Hall earned his degree in American Civilization with "The Tune Book in American Culture, 1800-1820" (Univ. of Penn., 1967). Dr. Hall's excellent bibliography avoids works of questionable value. He reviews the tune-book as a fine art, as a popular art, and as a folk art, and encompasses a wide cultural background of arts other than music. There are many contributory tables and charts. Notwithstanding extensive study in this area since 1967, Dr. Hall's dissertation will win respect.

Byron A. Wolverton's "Keyboard Music in the Colonies and the U.S. Before 1830" (Indiana Univ., 1966) covers another aspect of the same period covered by Hall. There is data on early New York concerts, organs, etc. I'm told that Dr. Wolverton's statements about P. L. Moran are now superseded, but that his survey of keyboard music is excellent, particularly that of Benjamin Carr and Raynor Taylor, men on whom much work has been done since 1966. Dr. Wolverton writes well.

Charles A. Horton's "Serious Art and Concert Music for Piano in America in the 100 Years from Alexander Reinagle to Edward MacDowell" (Univ. of No. Carolina, 1966) contains technical analyses of works by Charles Hommann—going on to Gottschalk, Ritter, Bristow, (William) Mason, Faine, Horatio Parker, Poole, Maas, and Bird. The guiding hand of Prof. William Newman assures a thorough and authoritative study. It will be a negligent scholar who does not heed Dr. Horton's findings.

Mention of William Mason brings us to Kenneth C. Graber, whose Ph.D. in Music Literature from Iowa (1976) constitutes a superior work. In researching his "William Mason," Dr. Graber had help from surviving relatives and the Mason archives in the N.Y. Public Library. There is an able discussion of Mason's theories of pianoforte technique—theories long since rejected.

Local figures often make their appearance as subjects of study and come through as of far more than local merit. Such a one was Theodore von La Hache, who has been exhaustively treated by Warren C. Fields, in his Univ. of Iowa dissertation of 1973. A paper read at the AMS conference
in Washington (1976) also gave notice of this important figure active in New Orleans. Prof.
Fields, who teaches at Georgia Southern College, is a member of the Sonneck Society. He offers
a model study, bringing into focus the musical life of New Orleans, in which La Hache figured.

Fortunate is the musician who has been survived by such a fine memorial!

The Musical Thought and Activities of the New England Transcendentalists" is well treated
by Daniel F. Rider, in his Univ. of Minnesota paper of 1964. It is no secret that Margaret
Fuller's avant garde feminism was paralleled by a musical passion second to none and that she
did her best, without much success, to convert Emerson to the aural art. Thoreau, of course,
made perceptive abstract statements on music, probably without ever hearing a first-rate
concert. Elinor Channing and George William Curtis are also surveyed in Dr. Rider's study.

My note after reading this paper in 1973 was "should be published." But I am unable to find
any record that this paper has been done either as a whole or in part.

Two other dissertations are on my list. One on the "Life and Works of John Knowles Paine,"
by John Calvert Huxford (Florida State, 1968), which, in view of the rising interest in the
'New England Classicists', will attract Americanists. The other dissertation, likewise excellent,
contains more ideas than precise research. "American Popular Music, an Emerging Field of Study"
was written at the Univ. of Kentucky by John W. Parker, Jr. as far back as 1962. This paper is
prophetic of today's emerging thinking. Dr. Parker treats Jazz as an art form, begins his subject
with Jefferson and Billings, then leaps into Ragtime and to World War I, with compelling social
commentary. The Swing Era, Be-Bop, and the Beat Generation follow. The paper concludes with
a "Present Prospect." Prof. Parker, who has taught English at Columbia and Kentucky Wesleyan,
is a man of ideas, almost more than facts. Such an attitude, more generously applied, would redeem
many a dissertation from its weight of knowledge-without-understanding and give added purpose to
postgraduate study.

Some Statistics

Publisher's Weekly has supplied some interesting statistics on music-book publishing. Looking
first at hardcover books, in 1976 there were 260 works published, at an average retail offering of
$16.38; in 1977 some 279 works came out, average price $20.13; in 1978 there were 361 works,
average price $24.68. Note the 20% rise between 1977 and 1978, a period when books on art saw
their price go down, and most books on other subjects went up slightly, or at least not 20%!

Trade paperbacks on music were more in line with books on other subjects. In 1976, 94 books
were published at an average price of $5.83; in 1977, 89 books, at $6.36; and in 1978, 81 books,
at $6.91.

Mass-market paperbacks on music show a different pattern. In 1976, 12 titles were published,
at an average price of $1.90; in 1977, 4 titles, at $2.29; in 1978, 1 title, at $1.95.

Harp of Joy

The Musical Heritage Society has issued a recording entitled Harp of Joy, MHS 4070X, which
includes selections from Shaker music and from New England psalmody. The performers are a
quartet of soloists and the Chancel Choir of Plymouth Church, Shaker Heights, Ohio, directed
by John D. Herr. Roger Hall, Sonneck-Society member and active with the Stoughton Music Society,
has written the liner notes and served as music consultant for the recording.

The Leaves of Grass

Kate Van Winkle Keller writes: "Sonneck-Society member Mitzie Collins has released a new
recording on Sampler Records, The Leaves of Life" (aafm 7902) is a sampler itself, a potpourri
of new and old folksongs, children's ditties, ballads, and dance music. A twelve-page booklet
is included, which documents each selection with music, text, and background information.

A Miscellany of Recordings

All My Appointed Time; Forty Years of A-Cappella Gospel. Performed by the Golden Gate Jubilee
Quartet, the Georgia Peach, Silas Steele, the Golden Harps, et al. STASH ST 114.

Bread the Corner Where You Are: Black and White Urban Hymnody. Performed by the Soul
Stirrers, the Roberta Morton Singers, Marlan Williams, et al. NEW WORLD NW 224 (mono).

Cajun Fiddle. Old and New with Dewey Balfa. FOLKWAYS FM 8362.


Cajun Social Music. Recorded and annotated by Gerard Dole. FOLKWAYS PA 2621.

Don't Give the Name a Bad Place: Types and Stereotypes in American Musical Theater, 1870-1900.
Max Moran, Danny Barker, Clifford Jackson, Dirk Hyma, piano and conductor. NEW WORLD NW 265.
I'm On My Journey Home: Vocal Styles and Resources in Folk Music. [1925-75] NEW WORLD
NW 223 (mono).
Ballad Opera

Bob R. Antley, on the faculty at Saint Olaf College, Northfield, Minn., writes: "In 1975 I prepared an edition of Flora using the 1737 edition of the airs with bass lines and figures from a copy at the Royal College of Music in London. However, Newberry Library also owns a copy. At the 1976 conference of the AMS, meeting in Washington, DC, I presented a paper on Flora. The work was performed with great success at the Florida State University as part of its Bicentennial celebration. My edition was scheduled for publication by the University Presses of Florida. However, due to numerous political problems resulting from the reorganization of University Press, the publication was delayed for more than three years. I have recently withdrawn it from them and submitted it to AR Publications for consideration. The work has been broadcast on at least two occasions by WFSU-TV in Tallahassee. St. Olaf College recently purchased a copy of the video tape. I would assume that if others were interested, they will be able to purchase a copy of the video tape from WFSU-TV.

"I recently completed an edition of another work which might also be of interest. Thomas Arne's pastiche Love in a Village was one of the most popular works on the English and American stages in the late 18th and early 19th centuries. It was produced at St. Olaf College earlier this year [1979] and was one of the most successful productions we have ever had. It is a charming work and deserves more attention and performances, since it is generally considered to be the first English comic opera (it is not a ballad opera). It might be of interest to read the notice concerning our production in the Central Opera Service Bulletin 21 (Summer 1979), 13, 36. I realize that I hold a special prejudice, but Love in a Village is not only important from the standpoint of history of English musical theater, but it is also a great piece of entertainment, far superior to most other works of this genre (only the Beggar's Opera and A School for Scandal were performed more frequently on the English stage in the last half of the 18th century). The popularity of Love in a Village in America is attested by the many references to it in the writings of Sonneck."

"I have begun work on an edition of The Maid of the Mill, which I hope to complete next summer. Although I have not yet found a publisher for any of my editions, I would be willing to make my manuscripts available to anyone who might be interested."

Scholars as Speakers

[The author of the letter that follows has asked that identification be withheld. The sessions described were those at the AMS Conference at New York, November 1979. The criticisms made here can apply to many speakers heard at conferences by diverse societies--and, regretfully, to some at past Sonneck-Society conferences.]

"We learn by others' frustrations, incompetencies, and bad luck. But really! Speakers who race through their papers on the way to catching a train, whose mumbling delivery may be alright for a classroom but is incomprehensible in a hotel ballroom, who do not seem to know which end of a mike is functional, who must be passed two notes telling them 'time is up', who bring tapes and/or recorders that break down . . . a group of the country's leading musical scholars flumming like amateurs! If a paper is worth reading it is worth making heard. As it happened, the two American sessions fared better than most. Wiley Hitchcock was professional enough to rise above his misfortunes. Perhaps we need more Show Biz but, definitely, let's learn before the Sonneck boom in Baltimore!"

From Stoughton, Mass.

We all are perhaps aware that Roger Hall, Sonneck-Society member, is vice president of and historian for the Old Stoughton Musical Society. We may not be aware that if Roger had his way, one of Stoughton's most famous sons would be Edwin A. Jones, composer.

"He is little known but I am trying to get people interested in him because he was a good composer," says Roger.

An admirer of Handel, Jones, in a full-scale oratorio "Easter Concert," reflects the baroque sonorities of the 18th century. It was performed in Stoughton for the first time at the dedication of Stoughton Hall in 1887. It was last performed in the 1920s.

Jones was born in Stoughton in 1853 and, except for a brief period in Baltimore, lived here.
until he died in 1911.

He went to the New England Conservatory of Music and then to Dartmouth College, where he graduated in 1876.

He had a full life, according to the records. He taught music, had his own orchestra, was in private business, and served on the Stoughton School Committee.

In addition to his oratorio, Jones also wrote chamber music, some of it performed by the Society, says Roger. Moreover, he has left a series of charming waltzes. Roger wonders if he can interest any group in performing Jones' String Quartet in F Major. He comments that it was performed at the Peabody Conservatory on 17 April, 1880.

It is interesting to observe that $100.00 for an annual concert still comes to the Old Stoughton Musical Society from a bequest left by Edwin Jones to ensure the survival of music in the community.

Nona Dearth, reporter on the local Patriot Ledger, writes: "Stoughton is a musical center of considerable interest. It is home for the oldest choral society in the country, the Old Stoughton Musical Society, organized in 1786 and still performing regularly. It is the birthplace of three composers of colonial days—Jacob and Edward French, and Supply Belcher. The first native American composer, William Billings of Boston, came to Stoughton frequently in 1774 to teach singing.

"The tradition of music continues in the town. Last month [November 1979] the Society gave a centennial concert commemorating the "Grand Concert" performed 100 years ago in Memorial Hall, Canton. Eight of the twelve choral pieces were by early New England composers.

"In 1978, the Society put on a two-day music festival of lectures, recitals, and exhibitions that attracted an audience from several states. Members are now considering a similar festival for 1980. The Society started with 25 male members. Today the membership is about 200. Members come from a wide area which includes several Massachusetts towns. Women began to join in 1849.

"Keeping an old tradition alive, it still costs only 50¢ to join the Society—and that 50¢ provides life membership!

"The Society has published two books. Its collection of church music came out in 1829, and its "Centennial Collection of Sacred Music" was published in 1878. The latter book will be republished next year by DaCapo Press in New York. Roger Hall has written the Introduction to the new edition."

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A Note from Gilbert Chase

Gilbert writes to say that he has decided to devote his time and energy to writing and "naturally chose Chapel Hill, which has been 'home base' since 1949, even when not actually in residence" as was the case for most of the 1970's. He continues: "We've found a house in a wooded area that suits us perfectly, and we expect that move to be 'permanent'. I have no official connection with UNC --only that of a beloved alumnus and pampered friend.

Speaking for myself and the several people who have asked about Gilbert, we wish him well and will continue to regard him as a warm friend. His address is 154 Lake Ellen Dr., Chapel Hill, NC 27514.

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A Search for New Hymns

The Hymn Society of America is searching for new hymns. Since 1922, when the Society was founded, more than 250 hymns have been published by the Society. Most major hymnals now contain hymns brought to life by the Society.

The Society now seeks new hymns in the following categories:

New Hymn Texts on the Christian Life
- Birth and family life; baptism, confirmation; separation and loss, reconciliation; social concerns; anointing of the sick and dying; dying and death.

Alternate Tunes for Familiar Hymn Texts
- Twenty-two well-known hymn texts are listed, for which alternate tunes are needed.

Winning texts and tunes will be published by The Hymn Society of America.
Who Knows About Adam Kurek?

Joseph Petrarcia, P.O. Box 2047, Long Beach, Ca 90801, writes: "Could you please find out for me who is this composer of the 1840's, whose name is Adam Kurek, a Polish exile at that time. I have around ten of his songs, all in a bound volume of sheet music. I hope one of our members may know something about him. I've tried the libraries with no results."

A xerox of the cover of one of the Kurek compositions was enclosed with the letter. It reads: "Twelve Admired Quick Steps/ to the memory of lost Poland/ composed and respectfully dedicated to: the American nation/ by/ Adam Kurek, a Polish exile." At the bottom of the page there is printed: "As performed at the concerts of the celebrated Brigade Band of Boston, A. F. Knight, Leader. Arranged for the Piano Forte by Prof. J. R. Garcia, of Boston." The work, copyrighted in 1842, was published by Charles H. Keith, 67 & 69 Court St., Boston. Can anyone help?

What's In a Name?

I have received a few suggestions about titles for our forthcoming journal and alterations in the name of our Society. The latest one comes from June Goldenberg, 39-28 48th St., Long Island City, New York 11104. She writes: "A funny thing happened on the way through the Newsletter—I came across a quote from a letter to you from William Tallmadge in which he makes the identical suggestion that I had made in a letter to you last spring. Somehow my letter and suggestion never got a response. It must have been an oversight on your part rather than a disregarding of a rather obscure member. In any case, I am glad the suggestion has been printed. I had suggested—The Sonneck Society for American Music."

This letter has been printed in full in order to make clear that, while I do misplace letters and daily contend with a mind that is like a sieve, I try never to disregard letters. And as far as I am concerned there are no "rather obscure members," merely some I have not had the good fortune to know better. All complaints and suggestions that come my way are faithfully reported to the Board, something I will continue to do until my term ends in 1981. For example, over the months there has been some concern voiced over the title American Music for the journal. That concern was aired at the November meeting of the Board and was the cause of a two-hour debate over the meaning of the word "American."

An Index to Dwight's Journal

Sally Carroll, Audiovisual Librarian, Stephen Austin Univ., 3314 Durst, #2, Nacogdoches, TX 75961 (tel. 713-569-7109) writes: "I am presently working on a computer-assisted project to produce for publication a comprehensive, cumulative index to Dwight's Journal of Music (1852-1881). I would like to get in touch with anyone working with: 1) computer indexing, 2) Dwight's Journal, 3) the indexing of music periodicals, 4) music periodicals (1852-1881)."

Can anyone help out with information or advice?

Received from Bruce Carr

Bruce Carr, Assistant Manager of the Detroit Symphony, writes: "I don't think the 'Some Recent Books .. .' list has ever included my review of William Austin's 'Susanna', 'Jeanie', and 'The Old Folks at Home', in Nineteenth-Century Music 1 (1977-78), 268-72.

"For completeness, the obituary notice of Karl Kreuger should have mentioned his years (1943-49) as the fifth music director of the Detroit Symphony Orchestra. Nobody could pretend that his tenure here was not strife-torn, and when he resigned in the face of mounting opposition, the city was left without an orchestra for two seasons; but during his six years in Detroit he had significant success in several areas, not least among them American music. He enlarged the DSO to 110 players, billing it as 'the world's largest orchestra', and in 1948 took it on its longest and most extensive American tour up to that time.

"He invited several American composers to come to Detroit and conduct their works, among them Virgil Thomson (Suite from The Plow that Broke the Plains, 1944) Michigan-born Eric Delamarter (Symphony No. 2 'After Walt Whitman', also 1944), and Arthur Shepherd (Symphony No. 1 'Horizons', 1946). He himself conducted the DSO in the world premiere of John Powell's Symphony No. 2, in 1947. Later that year he chaired the panel of judges of the Orchestra's competition for the best new work by an American composer, which resulted in a $25,000 prize for Leroy Robertson's
Trilogy for Orchestra.

"America honors Karl Kreuger as a conductor in a field exclusively dominated by foreign-born musicians. Karl Kreuger returned the honor during his lifetime in his promotion of the music of his native land."

More on Ben Harney

Received from Wayne D. Shirley, Music Division, The Library of Congress, is the following:

"I don't want to argue with William Tallmadge's identification of Ben Harney as white, in the fall 1979 issue of the Newsletter, but I'm afraid that 'the conception and birth of the myth' of Harney's being black must be put considerably earlier than Alec Wilder's interview with Eubie Blake.

"In 1901, W. R. Whittlesey, then Chief of the Music Division of the Library of Congress, sent out a form letter to musicians, music publishers, historical societies, and occasional public figures (such as Booker T. Washington) asking for the names of, and compositions by, 'foreign and American negro composers of music'. Mr. P. J. Lammers of Baltimore and Arthur P. Schmidt—who I assume doesn't need to be identified to readers of the Newsletter—both mentioned Ben Harney in their list of 'negro composers of music'.

"Among the letters which remain in the 'General Correspondence 1901' file—some letters have been absorbed into our collections—only James Bland gets as many mentions as Harney as a 'negro composer of music'. So the 'myth' is at least as old as this century."

On the Contemporary American Composer's Lot

The fall 1979 issue of the American Music Center Newsletter contains a letter from the well-known American composer Ned Rorem to the Rockefeller Foundation on the Rockefeller Foundation Competition in American Song. The problems aired in the letter should be of concern to the Sonneck Society, since I assume that our membership does have a vital interest in what is going on in music in America today. What follows is Ned Rorem's letter, written 28 August 1979.

"I have declined an invitation to crown the champions of the Kennedy Center—Rockefeller—Foundation Competition in American song.

"Yesterday . . . [a person] representing the competition phoned to ask if I would come to Washington to present the three winners with their awards after the 'finals' on September 15th. It was hoped I would also give a short talk. Why me? Because my songs were so liberally featured in each category of the contest, and by implication I and the ceremony would be mutually honored. When I asked about the fee, . . . [the telephoners] explained that although expenses would be supplied, the notion of payment was 'unprecedented'. Now, since I cannot afford the energy and time for a sightseeing trip from Nantucket without a token of at least $250, I suggested that . . . [the Foundation] reconsider and call me back. Meanwhile I wrote the talk—an appraisal of the unhappy state of American Song, and a felicitation for the promotion of such contests in the face of impressario who loathe contemporary music. . . . However, when . . . [the Foundation] phoned again, the verdict was negative. So I won't be going to Washington.

"It's an old story to us composers, but it still comes as news to everyone else, including well-meaning instigators of competitions for national music: the notion that composers are somehow independent of, rather than dependent on, the music they produce. In America, a well-known person is assumed to be well off, since fame equals money. Well, my name for the moment may be more familiar within the wee coterie of Modern Music Buffs than the names of the upcoming contest winners, but I have never, not even for an opera, received such fruitful rewards as theirs. If my reputation, such as it is, centers around some two hundred published songs, proceeds from them during any five-year period amounts to less than what certain singers earn for a single recital, a recital which may contain a group of those very songs. Now, the singers are often reluctant to pay the Performing Rights Society the small sum legally required for the programming of music not in the public domain. The poor composer! Only too anxious for his music to be heard, he keeps his own voice unheard. For him a performance is its own reward. But not for me—not any longer.

"Surely the accompanists for this contest are being paid. Surely rent for the hall is being paid. Surely the organizers, including . . . [the telephoners] are being paid. The judges too are being handsomely paid, and for all I know the audience is plunking down cash to attend. . . . Indeed, money is what the whole thing is about. Why, then, does the budget overlook a minimal fee . . . to the composer whose presence is desired for sheer prestige, and without whom, along with his brothers and sisters, the competition could not exist?"
"The burden of this plaint, uttered on behalf of all makers of serious (i.e. non-commercial) music, is that we deserve the just rewards of our labor. Such an utterance in the eyes of the world . . . still at this late date appears avid and crass; worse, it appears unromantic. Creators aren't supposed to think about money.

"Does not a wry note sound from a situation wherein a composer is invited, without remuneration, to act as purveyor of a large check for singers, to encourage them to sing his songs?"

Ned Rorem received a reply from Howard Klein, Director for Arts. Mr. Klein replied as follows:

"The points you raise regarding the need of composers to be able to earn money from their artistic work are to my mind plain and inescapable. The fact that we failed to budget for the expenses of a composer to be present to announce the winners . . . is perhaps a failure on my part. . . . Perhaps in the future we should make funds available so that we can pay a composer for his/her time to join us.

"Last year's piano competition was our first venture into the field. As chief designer of the competition, I can frankly admit that many aspects of it could have been done better, and we hope each year to improve what we have begun. We asked a composer to present the awards last year and one did. The question of a fee did not arise. Perhaps we should have brought it up. With your comments, however, we have something to think about for the next competitions.

"I should mention that, although you were correct in assuming that accompanists, judges, and staff are paid, the auditions themselves . . . are free to the public. And did you know that 100 copies of all compositions in the competition list were purchased by the Foundation and sent abroad?"

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**News from the American Music Center**

Charles Dodge, President of the AMC, has announced that after extensive polling of West Coast composers and discussions with many interested parties, the three Southern California AMC Board members—William Kraft, Roger Reynolds, and Morton Subotnick—made a two-part proposal to the AMC Board. In part, it calls for establishing two AMC offices in California: one in the Los Angeles area and the other in the San Francisco Bay area, their main purpose to provide telephone links to New York music publishers, record companies, managers, and concert producers for West Coast composers, etc. Mr. Dodge points out that the establishment of two California AMC offices is a pilot project which, if found effective, will be followed by similar facilities in other parts of the country. Immediate access to West Coast people and facilities would be a valuable asset to East Coast members, as well.

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**A History of Moravian Music**

The Moravian Music Foundation has announced a major new project, sponsored by The National Endowment for the Humanities, which is to research and write a comprehensive history of Moravian music in America. The project, which began 1 May 1979, is in two phases. First, researchers will systematically study the voluminous records in the Winston-Salem and Bethlehem archives for mentions of music, musicians, and records of musical activities. About two years of effort may be required to complete this task.

Around May 1981, the researchers hope to assimilate and study the data they have assembled and write histories of music for the four major Moravian communities in America: Bethlehem, Nazareth, Lillitz, and Salem. This phase is also expected to last two years.

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**Eighteenth-Century Manuscripts**

James J. Fuld will be the principal author, and Mary Wallace Davidson the co-author, of a forthcoming Eighteenth-Century American Secular Music Manuscripts book, to be published in Philadelphia by the Music Library Association. The printers have promised copies by the end of February 1980. The volume consists of some 250 pages, and although the price is not yet fixed it will be under $20.00. It is being published as No. 20 in the MLA Index and Bibliography Series. Also available separately, it may be ordered from the Music Library Association, Inc., 2017 Walnut St., Philadelphia, PA 19103.

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**Benjamin Franklin's Glass Harmonica**

It has recently been reported that Benjamin Franklin's Glass Harmonica, a musical instrument whose sounds emanate from tuned glasses, has been presented to the Franklin Institute Science
Museum of Philadelphia, by Wistar MacIaren, a descendant of Franklin. The Harmonica is Franklin's improved version of the musical glasses he heard performed upon during his visit to London in 1757.

Franklin designed an instrument of 37 glasses requiring no water and able to produce a compass of three octaves. He also constructed a foot peddle which rotated the glasses as the performer's wet fingers touched the rims to produce sound. Both Washington and Jefferson were enthusiastic about the instrument, whose invention took place about 1762.

Musical Theater in America Conference

A conference devoted to musical theater in America is being planned as a joint project of the American Society for Theater Research, the Music Library Association, the Sonneck Society, and the Theater Library Association. The conference will take place in the New York area, 2-5 April 1981. The Program Committee, comprised of representatives of each of the four organizations, is interested in papers and/or presentations in the following general areas:

1. Historical perspectives
2. Critical perspectives
3. The writing of book, lyrics, and music
4. Stage, costume, and lighting design
5. Production, and stage direction
6. Choreography for the musical theater
7. Genres, such as vaudeville, opera, operetta, burlesque, dance, and minstrelsy
8. Preserving the heritage—live, in sight and sound, and in archives.

Persons interested in participating in the program, either with a paper or a presentation, are urged to write Dean Julian Mates, Chairman of the MTIA Program Committee, School of the Arts, C. W. Post Center, Long Island University, Greenvale, NY 11548.

Richard Rodgers, 1902-1979

I am saddened to have to report the death of Richard Rodgers. He was one of our great American composers. To him we owe the music in Pal Joey, Oklahoma!, Carousel, and South Pacific, to name but four of the musicals he worked on. To him we owe many American Song classics, like "This Can't Be Love," "With a Song in My Heart," "My Funny Valentine," and "Hello, Young Lovers."

Nevertheless, it is annoying to read the sort of judgment of his work made recently by several reporters writing on Rodgers' death and place in the musical hierarchy. For example, Ellen Goodman, a columnist whose articles are picked up by several newspapers around the country, claims she has "fond memories" of Richard Rodgers. But she swiftly adds that "he was no Beethoven or Verdi." She later says: "Some Enchanted Evening will never go into the annals of great classics. The King and I is not Aida. Rodgers was a workaday artist and he knew it."

Why in the world he has to be compared with Beethoven, I don't know. Why anything he composed has to have a counterpart in the cultivated music of Europe before it can be considered worthy of going "into the annals of the great classics" is beyond me. Anyone allowed to set up the premises by which to judge quality can easily demolish any composer's creative reputation. I know this is not what Ellen Goodman meant to do; but, then, why the silly mention of Beethoven and Aida?

Yes, Rodgers's main effort was put into writing songs for the American musical theater. Nevertheless, what he wrote was beatifully crafted, replete with original details, and impressive in its uncanny ability to delight the senses and stir the emotions. He has certainly touched my life with his music; I expect he will always do so. And, I imagine, many members of the Sonneck Society feel the same way about the Rodgers tunes.

Crisis in the Recording Industry

Teresa Sterne, a long time friend of American works and American performers, and responsible for many fine recordings coming from Nonesuch, has been dismissed as the director of Nonesuch's operations. The reason? Money. Nonesuch has not been profiting at all from its recordings of cultivated music. Few customers buy its titles. No matter how much we speak of integrity and freshness in producing less familiar works, the bottom line is that they don't sell. Regrettably, American artistic compositions tend to sell far less briskly than European ones. Blame it on prejudice, acculturation, or what you will, the fact remains that not too many people rush out to buy and no record company can survive on losses.

Not only Nonesuch, but other American companies are feeling the pinch of lack-of-sales in their "classical" listings. At the same time, prices have climbed upward. Indeed, I belong to
that large group of music lovers who can ill afford to pay out $10.00 to $18.00 for a single LP, no matter how dazzling its sound reproduction. Columbia and RCA have announced considerable economies in their operations, among them the elimination of unprofitable items and the curtailment of new productions, especially if the composition contemplated for recording has low recognition value.

The prospect grows that whatever recordings of serious music come our way, they will be increasingly produced by European companies, hiring European performers, and promoting European compositions. American companies are becoming increasingly timid about taking risks; their offerings threaten to shrink to nothing.

Our hopes for the increased recording of American works, especially those written before the year 1900, have been swept away by the torrent of red ink. At the same time, even if we wanted to purchase an available recording, it becomes more and more difficult. Local outlets for cultivated music have decreased at a startling rate. In a record shop, space is money. If nothing is happening in the "classical" bins, then "classical" must be replaced by something that may sell better, usually a recording of a popular work that is the current rage. And in a way record companies and music shop cannot be blamed for taking defensive action in a situation that may threaten their existence.

What does all of this mean to the Sonneck Society? We want to advance American music and music in America. We want not only to read about the music and peer at the scores but also to hear what the music sounds like. Is the answer going after subsidies from foundations and government agencies? Is the answer the gathering of a list of subscribers before any given work is recorded in order to insure that the producer will at least break even? Is the answer a non-profit, tax-exempt organization that does both of these things? And what of the problems of retail outlets, of publicity? Mail-order as a way of life can be chancy. Depending on some 400 members of the Society, not all of whom will want every record, is insane.

Let me hasten to add, that the above is just one befuddled editor speaking only for himself. Yet, since the problem is a serious one, and one that will affect the cultural life of America, we must all not only join in general lamentation but come up with solutions. Can anyone come up with something that is better than a vague generalization of what can be done? Or am I needlessly concerned? Please write to me, for all our sakes. The Newsletter will reveal your views to all concerned members.

Whither the American Conductor?

A few months ago, Ozawa, conductor of the Boston Symphony Orchestra, confessed that for some time he had been distracted from his duties to his orchestra by cultural problems at home. He made his family happy and himself more serene by sending his wife and offspring to Japan, where they would not experience cultural confusion. He of course remains here for the conducting season and presumably avoids inner cultural perturbation by leading the BSO in next to no American works. Recently Muti took over the Philadelphia, confessing that he knew next to nothing about American compositions. When Boulez was conducting the New York Philharmonic, I remember an article that appeared in the New York Times, in which he displayed a somewhat jaundiced view of American culture and composers. Foreign-born conductors and American music do not have the happiest of relationships.

John Rockwell, in a New York Times column appearing a couple of weeks or so ago, asked if the American conductor had a future. He pointed out that the major American orchestras were led by non-Americans and that many competent American conductors had to leave for Europe in order to find employment. And this meant that less American works (how pitifully less!) would be scheduled on programs. Who is to blame? Rockwell answers: "Symphony orchestras are still dominated by their boards made up of wealthy, conservative people. It's easy enough to single out enlightened arts patrons in the history of such boards. But by and large they are comprised of social climbers and rich philistines." Rockwell also writes that closely related to the problem of the American orchestra "is the longstanding American inferiority complex about its own culture. Most of the standard repertory remains European. That in itself is partly due to our slighting of our own music, and more insidiously to our failure over the past 200 years to cultivate American composers."

Apropos of all this, some years ago I found myself on the Advisory Board (not the Board of Directors!) to a major American performing group. In short order I learned that advisory meant helping to raise money for whatever purposes the directors and conductor deemed important. That year a harebrained scheme was thought up to get money out of government agencies, the general public, and several universities in order to finance the group's travel to France, there to perform a costly to produce and relatively unknown French composition. The plan was announced to the Advisory Board at one of our ordinary get-togethers (in an expensive restaurant, whose bill was paid out of some foundation's grant to the group). I suggested that whatever money was collected was better spent in America and on an American work. I shall never forget the hostile stares of the persons at the meeting—conductor, directors, and advisors. The next day, I resigned.
God Loves the Music Lover

by William Billings

[The following essay is an extract from the Commentary to William Billings's The Continental Harmony (1794).]

Scholar. Why may not the Italians be deemed uncharitable who say that "God loves not him who loves not music?"

Master. Because they well know that there are no such beings. For as our organs of sense are differently constructed, so our notions of sensitive things are proportionably various, and this variety gave birth to a species of suicide among us, viz. "What is one man's meat is another man's poison." Therefore the psalmist hears music in a composition of church music: The valiant soldier, in the sound of the fife and drum, in the roaring of cannon and whistling of bullets: The fearful soldier, in the midnight cry of "all is well!" The huntsman, in the sound of the horn and cry of the hounds: The stageplayer, in the clap of applause: The sentinel, in the sound of "relief guard:" The merchant, in the sound of cent per cent: The usurer, in the sound of interest upon interest: The miser, in the sound of his double jo's, moidores and guineas. To the two last mentioned, we may add another animal by far the noblest of the three, viz. the horse, who hears music in the sound of his provender, rattling from the pottle to the trough. Therefore as music is nothing more than agreeable sounds, certainly that sound which is most pleasing is most musical. These things considered, let us exclude those only who are not blest with the faculty of hearing, and then we may (without presumption) join the Italians and say, "God loves not them who love not music."

* I think the Friends are the only religious sect who exclude music from their deviations; but, although it is against their principles, yet it is not always against their constitutions: which sometimes occasions their getting behind doors, or under windows, to gratify an itching ear --which they happened to be born with. One of this sect was once so catholic as to allow two of her nieces to attend my school, and I observed that she came almost every evening, "to see the girls safe home," as she expressed it; and what is most diverting is that she always came an hour or more before school broke up, and that was, as she said, "to be there in season;" but her pretentions were so thin, they were easily seen through, for if I am not much out of my conjecture there was as highly entertained as any of the audience. And yet this woman could never acknowledge that music was any gratification to her, nor would she allow it to be practised in her house. An arch Wag brought her a fiddle to play on; she resented it highly; upon which he told her the following story. "Once on a time all the beasts met together in order for diversion; they were all for the music but the Devil and the Ass, chuse what you will."

The American Composer of 1862

by William Henry Fry

[The following comes from an article that Fry wrote for the New York Tribune. It appeared on 23 March 1862. What Fry wrote then should be compared with what Moreen and Rockwell say about the American-music situation today. Their comments were reproduced earlier in this Newsletter.]

Mr. Robert Goldbeck who arrived a youth in this country, several years since, has become quite Americanized since; and for some time has been naturally desirous to present the fruit of his studies in orchestral music to the public.

We do not know what the Philharmonic Society [of New York] is instituted for unless its office be equally to offer original American with original European music; and to labor might and main, heart and soul, to put America abreast with Europe in the adequate, constant and liberal productions of musical works suited to the concert room and especially to large orchestras. To see as we do, seventy or eighty musical gentlemen composing the orchestra, apparently content to advertise year in and year out, pieces of foreign production, when equally good pieces can be and are written in this country, is a sorry sight. To overload the great city of New York, to see it so snubbed is, &c., &c.

We apprehend that no other country is so wanting in artistic pride; and that the art in none can live at all unless as sedulously nursed as the mother nurses the child she loves. We say it with due respect and reverence for every man in Europe who seeks "to advance on chaos and the dark" by aiming to strike out new forms in musical art, that we have heard nothing of orchestral music of the most recent production in Europe that should induce its performance here in preference to an equally ready and liberal performance of works written in this country.

We think therefore that Mr. Robert Goldbeck, after the study and trouble of producing an orchestral work of pretension, should have been relieved of all anxiety in regard to its production by the existence in this city of a Philharmonic Society, Directors, orchestra and audience or
subscribers, who would gladly seize the opportunity of performing it, and stimulating the
author as well as others to similar undertakings . . .

Brass Instrument Key and Valve Mechanisms
by Robert E. Eliason

[This is a reprinting of the abstract to Robert E. Eliason, "Brass Instrument Key and Valve
Mechanisms Made in America Before 1875, with Special Reference to the D. S. Pillsbury Collection
in Greenfield Village, Dearborn, Michigan" (Univ. of Missouri -- Kansas City, D.M.A., 1968). Mr.
Eliason is a Museum Curator at the Henry Ford Museum, Dearborn, MI, and a Sonneck-Society member.]

Although little has been written about the participation of American musical instrument
makers in the development of keyed and valved brass instruments, their contribution was ambitious
and creative, and produced a number of remarkable results. Several interesting facets of this
participation were revealed by a detailed examination of more than 200 brass instruments marked
by American makers, together with a search of United States patent records.

In America, the keyed bugle continued a development that was evidently cut short in Europe
by the early appearance of good valved instruments. The high e-flat keyed bugle with nine or
more keys became the standard instrument in America before mid-century, and virtuoso playing on
it flourished. By the 1850's the instrument was commonly made in this country, with twelve keys.
An additional five keys over the seven usually found on European instruments gave the keyed bugle
the greater range and facility demanded of it by American band soloists.

At least five original valve designs appeared in this country from 1825 to 1872, including
what may have been the first rotary valve ever made. Another of these designs, a cylindrical
rotary valve with interior windways in the shape of a flat oval was produced in quantity by
several American firms and continued in use from the 1850's until late in the century.

All early American-made valve instruments, including one dated 1825, were equipped with
tuning slides on their valve tubes, a refinement not found on European instruments until at least
two years later.

Vienna double piston valves may have been made in America as early as 1830, barely a year
after the earliest known European example. Vienna rotary valves were made in this country
beginning in the 1840's, but in a distinctly American version, lighter and simpler in construction.

The American designed string action for rotary valves was made at least by the late 1840's
and found wide acceptance. Of all the American made instruments examined for this study only one
has the articulated crank and clockspring action almost universally applied to European rotary
valves of this period. The string action is this country's most important contribution to valve
design.

During the 1860's, Americans first began to make a piston valve, copying the old Berliner
Pumpen or Berlin valves. The Perinet piston valve was first introduced and manufactured here
by Henry Distin, who emigrated to Philadelphia from England in 1868. After 1875 the rotary valve
gradually began to lose favor, and by 1900 piston valves of the Perinet type completely dominated
American manufacture and usage.

The Pillsbury collection of brass instruments at the Henry Ford Museum, Dearborn, Michigan,
contains examples of most of these instruments. This collection is described in a catalogue
published by Chickering & Sons for their exhibition in 1902. However, it was found upon examination
of the instruments that the catalogue entries contain many serious omissions and errors. An
attempt to correct these inaccuracies is included here.

Appendices to this dissertation list the twenty collections examined, forty-seven American
firms whose names appear on surviving instruments of the period, some errors in addition to those
of the Chickering Catalogue found in published materials, and patents referred to.

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Finding an American Voice in the Early 1900's
by Aaron Copland

[From Copland's Charles Eliot Lectures, delivered at Harvard, 1951-52, and available from
Mentor Book, as Music and Imagination.]

The search for a usable past, for musical ancestors led us to examine most closely, as was
natural, the music of the men who immediately preceded our own time--the generation that was active
after the death of MacDowell in 1908. It was not until about that period that some of our composers were able to shake off the all-pervasive German influence in American music. With Debussy and Ravel, France had reappeared as a world figure on the international musical scene, and French impressionism became the new influence. Composers like Charles Martin Loeffler and Charles T. Griffes were the radicals of their day. But we see now that if the earlier Boston composers were prone to take refuge in the sure values of the academic world, these newer men were in danger of escaping to a kind of artistic ivory tower. As composers, they seemed quite content to avoid contact with the world they lived in. Unlike the poetry of Sandburg or the novels of Dreiser or Frank Norris, so conscious of the crude realities of industrial America, you will find no picture of the times in the music of Loeffler or Griffes. The danger was that their music would become a mere adjunct to the grim realities of everyday life, a mere exercise in polite living. They loved the picturesque, the poetic, the exotic-medieval-isms, Hinduisms, Gregorian chants, chinoiserie. Even their early critics stressed the "decadent" note in their music.

Looking backward for first signs of the native composer with an interest in the American scene one comes upon the sympathetic figure of Henry F. Gilbert. His special concern was the use of Negro material as a basis for serious composition. This idea had been given great impetus by the arrival in America in 1892 of the Bohemian composer Anton Dvornik. His writing of the New World Symphony in the new world... awakened a desire on the part of several of the younger Americans of that era to write music of local color, characteristic of one part, at least, of the American scene. Henry Gilbert was a Boston musician, but he had little in common with his fellow New Englanders, for it was his firm conviction that it was better to write a music in one's own way, no matter how modest and restricted its style might be, than to compose large works after a foreign model. Gilbert thought he had solved the problem of an indigenous expression by quoting Negro or Creole themes in his overtures and ballets. What he did was suggestive on a primitive and pioneering level, but the fact is that he lacked the technique and musicianship for expressing his ideals in a significant way.

What, after all, does it mean to make use of a hymn tune or a cowboy tune in a serious musical composition? There is nothing inherently pure in a melody of folk source that cannot be effectively spoiled by a poor setting. The use of such material ought never to be a mechanical process. They can be successfully handled only by a composer who is able to identify himself with, and re-express in his own terms, the underlying emotional connotation of the material. A hymn tune represents a certain order of feeling: simplicity, plainness, sincerity, directness. It is the reflection of those qualities in a stylistically appropriate setting, imaginative and unconventional and not mere quotation, that gives the use of folk tunes, reality and importance. In the same way, to transcribe the cowboy tune so that its essential quality is preserved is a task for the imaginative composer with a professional grasp of the problem.

In any event, we in the twenties were little influenced by the efforts of Henry Gilbert, for the truth is that we were after bigger game. Our concern was not with the quotable hymn or spiritual: we wanted to find a music that would speak of universal things in a vernacular of American speech rhythms. We wanted to write music on a level that left popular music far behind—music with a largeness of utterance wholly representative of the country that Whitman had envisaged.

Through a curious quirk of musical history the man who was writing such a music—a music that came close to approximating our needs—was entirely unknown to us. I sometimes wonder whether the story of American music might have been different of Charles Ives and his work had been played at the time he was composing most of it—roughly the twenty years from 1900 to 1920. Perhaps not; perhaps he was too far in advance of his own generation. As it turned out, it was not until the thirties that he was discovered by the younger composers. As time goes on, Ives takes on a more and more legendary character, for his career as a composer is surely unique not only in America but in musical history anywhere. [But] his example in the twenties helped us not at all, for our knowledge of his work was sketchy—so little of it had been played.

Gradually, by the late twenties, our search for musical ancestors had been abandoned or forgotten, partly, I suppose, because we became convinced that there were none—that we had none.

[Copland goes on to describe how the thinking of American composers changed again in the 30's. Of course, what he says is representative of his perceptions in 1952 of American musical history. Nevertheless, his comments on "ivory tower" composers, the problems with using American tunes creatively, and the abandonment of the "search for musical ancestors" are also pertinent to the American music scene of the 1960's and 70's.]

An Open Invitation to Every Member

If you have an abstract of your dissertation, or an article of manageable length that you feel is of value but not widely known, do send it to me for consideration as a possible Newsletter essay.