



THE

# SONNECK SOCIETY NEWSLETTER

Vol. VI, Number 2.

Summer, 1980

Editor: Nicholas Tawa

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ISSN 0196-7967

The Sonneck-Society Newsletter is published in the spring, summer, and fall by the Sonneck Society, 69 Undine 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.

## MINUTES OF THE MEETING OF THE SONNECK SOCIETY, BALTIMORE, MARCH 22, 1980

President Lowens called the meeting to order at 3:15 PM. Kate Keller moved that a formal reading of the minutes be dispensed with, and that the minutes be approved as published in Volume V, Number 2 of the newsletter (Summer, 1979). The motion was seconded by Nicholas Tawa and approved.

Allen Britton reported on current plans in respect to the publication of American Music, and read the names of those individuals who have agreed to serve on the editorial staff and editorial board:

		<u>Editorial board</u> (as of May, 1980):	
<u>Editor in chief:</u>	Allen P. Britton	Milton Babbitt	H. Earle Johnson
<u>Book review editor:</u>	Irving Lowens	Leonard Bernstein	William Lichtenwanger
<u>Record review editor and discographer:</u>	Don L. Roberts	John Cage	Bill C. Malone
<u>Bibliographer:</u>	Richard Jackson	Gilbert Chase	Julian Mates
<u>Special issues coordinator:</u>	Jean Geil	Frank J. Cipolla	Judith McCulloh
<u>Indexer:</u>	Kate Van Winkle Keller	Aaron Copland	Philip L. Miller
		Richard Crawford	Dan Morgenstern
		Archie Green	Vivian Perlis
		Stanley Green	Nicolas Slonimsky
		Charles Hamm	Carleton Sprague Smith
		H. Wiley Hitchcock	Eileen Stevenson
		Cynthia Adams Hoover	Robert Stevens
		Alan Jabbour	Virgil Thomson

The first issue is planned for January, 1982. A publicity poster designed by the University of Illinois Press was displayed.

In answer to a question from the floor, Britton replied that the definition of "American music" has been kept deliberately open so as not to restrict future options. It is anticipated, however, that the majority of articles will be concerned with music of the United States. A vigorous round of applause was extended to Britton in appreciation of his willingness to accept the editorship of American Music and his hard work on behalf of the Society in launching the journal.

William Lichtenwanger announced that the manuscript of Oscar Sonneck and American Music will be delivered to the University of Illinois Press very shortly. Publication of the book has been made possible via funds solicited from Sonneck Society members and by a generous gift from the Sonneck Fund at the Library of Congress. Don Leavitt, Chief of the Music Division of the Library of Congress, was heartily applauded in response to his announcement concerning the Sonneck Fund contribution.

Raoul Camus announced that the 1981 annual conference, Musical Theatre in America, will be held in Greenvale, New York, at the C. W. Post Center of Long Island University, in conjunction with the American Society for Theatre Research and the Theatre Library Association. Questions from the floor were answered concerning housing, the program, and transportation. Members were reminded that a call for papers appeared on page 16 of the Spring, 1980 newsletter (Volume VI, Number 1).

J. Bunker Clark reported that the 1982 conference will take place at the University of Kansas, in Lawrence, the last weekend of March, in conjunction with the Midwest Chapter of the American Musicological Society and possibly with one or more additional groups.

Raoul Camus noted that the treasurer's report had been published on page 3 of the Spring, 1980 newsletter. The Society consists of 350 paid-up members as of March 20, 1980, plus two new members who joined since that date. Approximately 90 members have not as yet renewed for 1980; all members were urged to keep their membership current and to help recruit additional members for the Society. Camus announced also that past newsletter issues, photos of Oscar Sonneck, and Queensborough conference programs are still available to members for contributions to the Society's publication subvention fund.

Jean Geil announced that J. Bunker Clark, Mary Wallace Davidson, and Karl Kroeger have been elected members at large of the board of trustees.

William Lichtenwanger reported, for nominating committee chair Don Krummel, that recommendations are being formulated and that a report will be submitted well in advance of the September board meeting. It was announced that, after serving the Society for six years, President Lowens plans to step down upon completion of the current term. Sonneck Society members were urged to send Krummel suggestions as to potential nominees for officers and members at large.

Kate Keller asked that address changes or any other changes which should be reflected in the next membership directory be sent to her as soon as possible.

Lowens announced that Doris Dyen has been appointed to chair the Society's grants committee. Dyen stated that her duties are twofold: to act as a clearing house in locating funding sources, and to offer assistance in drafting proposals. She welcomes suggestions, which should be sent to her c/o Florida Folklife Program, Box 265, White Springs, Florida 32096.

John Graziano led discussion on the proposed amendment to the bylaws, which had been distributed to members in the December 20 mailing. Nicholas Tawa moved that the Society accept the proposed amendment. The motion was seconded by Katherine Mahan, and approved unanimously.

Irving Lowens announced that an honorary membership is being conferred upon Lester S. Levy, "...sheet music collector extraordinaire, enthusiast, and scholar, whose wisdom and generosity has enabled generations of students of American music in their attempts to disseminate accurate information and research dealing with all aspects of American music and music in America, and whose personal contribution to our knowledge of American sheet music has enriched and enhanced our appreciation of our own musical heritage..."

Under New Business, Leonard Rivenburg proposed that the Society consider issuing recordings of American music. Publications chair Gilbert Chase replied that the idea has considerable potential, and will be considered seriously by his committee. It was also suggested that in doing so the Society should give careful consideration to several similar projects now underway or soon to be announced.

Raoul Camus announced tentative sites (Philadelphia and Boston, respectively) for the 1983 and 1984 conferences.

A suggestion was submitted that the Society consider a name change to reflect in a more prominent way our interest in American music. Advantages and disadvantages of the proposal were discussed briefly, but no specific action was taken.

Vigorous applause greeted Karl Kroeger's proposal that a vote of thanks be extended to Irving and Margery Lowens, to Ned Quist, and to other local arrangements and program committee members who had contributed to the success of the 1980 meeting in Baltimore. The assistance and support of Dr. Elliott Galkin, Director of Peabody Conservatory, was also gratefully acknowledged.

Kroeger moved that the meeting be adjourned. The motion was seconded by Deane Root and carried unanimously. The meeting was adjourned at 4:15 PM.

Submitted by Jean Geil, Secretary

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#### Membership Directory

From Kate Van Winkle Keller:

"I am presently compiling and editing the 1979-1980 Membership Directory, which will be published in the fall. With prices going up so fast, I am most concerned that every scrap of information we print be as accurate, complete, and useful as possible to you and to your

colleagues in the Society. Each member is listed with home address and phone; business address and phone; position, profession, or occupation; present interests in American music, projects underway, or publications in preparation (briefly stated); and, if desired, a list of memberships in other societies.

If you wish to bring your files up to date, please send me the information before 15 October 1980.

Kate Van Winkle Keller  
Editor, Membership Directory  
1804 Boston Turnpike  
Coventry, CT 06238

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Nominations for the 1981 Election of Officers

The Nominating Committee will welcome suggestions for the candidates to be elected next winter. To be elected, each for two-year terms beginning at the end of the 1981 spring meeting, are the President, First Vice-President, Second Vice-President, Secretary, and three Members-at-Large. Names should be submitted, preferably before September 1, 1980, to any of the members of the Committee, who are: Raoul Camus (14-34 155th St., Whitestone, NY 11357), William Lichtenwanger (P.O. Box 127, Berkeley Springs, West Virginia 25411), and D. W. Krummel, Chairman (432 David Kinley Hall, Univ. of Illinois, Urbana, Illinois 61801).

[May I urge members to respond seriously to the request of the Nominating Committee. We want to see fresh faces, people with new ideas, and people eager to work for the cause of music in America. The Committee cannot know every member's qualifications for office. You must help. And all it takes is a post card!]

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Lester S. Levy, Honorary Member

[Irving Lowens, at the Baltimore Conference, announced that Lester S. Levy had been named as Honorary Member of the Sonneck Society. Here follows the remarks delivered by Irving Lowens, on 22 March 1980.]

To honor Lester S. Levy, sheet music collector extraordinaire, enthusiast, and scholar, whose wisdom and generosity has enabled generations of students of American music in their attempts to disseminate accurate information and research dealing with all aspects of American music and music in America,

and whose personal contribution to our knowledge of American sheet music has enriched and enhanced our appreciation of our own musical heritage,

the Sonneck Society does this day confer upon him the title of Honorary Member, with all the rights and privileges thereof.

Done in the City of Baltimore, on 22 March 1980.

Irving Lowens, President

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A Proposed New England Conference

[Roger Hall, Vice-President of The Old Stoughton Musical Society, and I have had several conversations concerning a possible fall meeting of any interested Sonneck-Society members who can participate. The meeting would be a joint one, held with The Old Stoughton Musical Society as part of a Fall Music Festival. Needless to say, if there is little interest in such a get-together, we should let Roger Hall know beforehand, so that the necessary expenditures of time and effort will not be made. Is it at all possible for members who would like to attend such a conference to let either me or Roger know? His address is 235 Prospect St., Stoughton, MA 02072. Here follows a letter that Roger sent me on 15 March 1980.]

I am putting the . . . proposal for a Festival in writing for the benefit of those members of the Sonneck Society who would agree to serve on the planning committee. After having spoken with several officers on our board of directors, I find that they have agreed on the following proposed format for the week-end music festival:

Suggested Title: "Musick in Old Boston." Suggested Dates: 22-23 November 1980 (Sat.-Sunday).  
Suggested Location: A church in the Boston area. Suggested Events: Saturday morning--lively papers! Lunch afternoon--Choral/Instrumental workshop and an "Old Folks" Sing, using Father Kemp's Old Folks Concert Tunes (we have ca. 75 copies in our library). Dinner Evening concert. Sunday afternoon--194th Concert of The Old Stoughton Musical Society.

Please understand that even though our musical society has been involved primarily with sacred music, it would welcome topics from Sonneck-Society members on all areas of secular music, as well. The reason for choosing a title linked with Boston is to tie in with the 350th anniversary of the city. Since the format for the festival is only tentative at this point, welcome would be other suggestions from Sonneck-Society members.

One final comment which I must make and hope will not be misconstrued: We strongly believe that the co-sponsorship or partial participation of the Sonneck Society would add greatly to the success of this year's festival, but only if those participating be as unselfish of their time as possible. I bring this up since the music festival of 1978 had only a small number of Sonneck-Society members who attended.

[Well, how about it? Should we encourage Roger Hall, or not? No response will be taken as a show of no interest.]

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#### On the Baltimore Conference

The Baltimore Conference of the Sonneck Society, March 21-23, was an unqualified success! Thank you Dean Irving Lowens and the several people of the Peabody Conservatory who provided the hospitality and the space to make the conference possible. Who will ever forget the refreshments in that gem of a library at Peabody, or the dinner in that extraordinary mansion housing the Engineering Society of Baltimore? Thanks, too, to the Program Committee for providing us with a varied and continuously fascinating series of papers--J. Bunker Clark, Chairman, Eve R. Meyer, and Irving Lowens.

Here follows a musical parody, written by Susan Porter to fit the music of Billings's Modern Music, which was sung at the dinner by Susan Porter, Nancy Ping, John Graziano, and Gordon Myer:

We are met for a Sonneck Society convention,  
Both wisdom and wit are our present intention;  
The audience are seated, the banquet has been eaten,  
Now it's time for a rest,  
You're about to be blest;  
Here's Nick with golden pen, and Raoul's delinquent list,  
With Jean to note for us--what we wouldn't have missed.

Irving now takes the lead and firmly proceeds 'till the parts are agreed,  
Let Nick Tawa succeed and follow the lead 'till the parts are agreed,  
Let Raoul Camus inspire the rest of the choir, to tender their dues  
Let Jean Geil seek out the truth and all will agree that our Society is  
A Sonneck boom.

And so to Baltimore, that city by the shore, where Irving reigns;  
For welcome such as this, we'd come again.

So shake dem bones, and tune your euphonium  
To raise the song--a hymn of praise--and blame to Oscar's sprite,  
The patron of our troupe.  
Our nation's music cannot be the same.

Thro' lass, lion, and Lowens we jointly have come,  
As critic and customer bound into one:  
Altho' we are strongly attach'd to the rest,  
It's American music that pleases us best.

Though Irving is sanguine and writes his own laws,  
The members all join him as friends of the cause.  
So three cheers for Oscar and those of his ilk;  
For the Sonneck Society clap your applause.

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#### Some Recent Books, Articles, and Reviews

- Aaron, Amy. Review of R. Stanislaw, A Checklist of Four-Shape Shape-Note Tunebooks, in Notes of the MLA 36 (1979), 100.
- Allen, Bob. Waylon & Willie: The Full Story in Words and Pictures of Waylon Jennings and Willie Nelson. New York: Quick Fox, c1979.
- Amram, David. Vibrations. 1968. Reprint, Westport, Conn.: Greenwood, 1980.
- Blesh, Rudi. Combo, YSA: Eight Lives in Jazz. 1971. Reprint, New York Da Capo, 1979.
- Boonin, Joseph M. Review of A. Fleisher Collection of Orchestral Music in the Free Library of Philadelphia (1929-77), in Notes of the MLA 36 (1979), 92-93.
- Burrows, Abram S. Honest, Abe. Boston: Little, Brown, c1980.

- Cage, John. Empty Words. Middletown, Conn.: Wesleyan U. P., c1979.
- Camus, Raoul. Review of D. Kingman, American Music: A Panorama, in Notes of the MLA 36 (1980), 652-53.
- Cantwell, Robert. "Ten Thousand Acres of Bluegrass: Mimesis in Bill Monroe's Music." Journal of Popular Culture 13 (1979), 209-20.
- [Carey, Henry.] The Plays of Henry Carey, ed. Samuel L. Macey. New York: Garland, 1980.
- Casey Kasem's American Top 40 Yearbook, ed. Jay Goldsworthy. New York: Grosset & Dunlap, c1979.
- Chase, Gilbert. Review of D.W. Patterson, The Shaker Spiritual, in Notes of the MLA 36 (1980), 641-42.
- Corry, Mary Jane. Review of H. Earle Johnson, First Performances in America to 1900: Works with Orchestra, in Notes of the MLA 36 (1980), 653-54.
- Daniel, Ralph T. The Anthem in New England before 1800. 1966. Reprint, New York: DaCapo, 1979.
- Druzman, Michael B. The Musical: From Broadway to Hollywood. South Brunswick, N.J.: Barnes, c1979.
- Ellsworth, Donald Paul. Christian Music in Contemporary Witness: Historical Antecedents and Contemporary Practices. Grand Rapids, Mich.: Baker, c1979.
- Evans, Mark. Soundtrack: The Music of the Movies. 1975. Reprint, New York: DaCapo, 1979.
- Ffrench, Florence. Music and Musicians in Chicago. 1899. Reprint, New York: DaCapo, 1979.
- [Foote, Arthur.] Arthur Foote, 1853-1937: An Autobiography, with new intro. and notes by Wilma Reid Cipolla. 1946. Reprint, New York: DaCapo, 1978.
- Goffin, Robert. Horn of Plenty: The Story of Louis Armstrong, transl. James F. Bezou. 1947. Reprint, Westport, Conn.: Greenwood, 1979.
- Gottfried, Martin. Broadway Musicals. New York: Abrams, 1979.
- Jazz Panorama: From the Pages of the Jazz Review, ed. Martin T. Williams. 1962. Reprint, New York: DaCapo, 1979.
- Jones, Robert M. Review of D. and N. Tudor, Black Music, in Notes of the MLA 36 (1980), 648-49.
- Lennedy, Raymond F. Review of D. Henderson, Jim Hendrix, in Notes of the MLA 36 (1979), 373-74.
- Klein, Hermann. Unmusical New York. 1910. Reprint, New York: DaCapo, 1979.
- Krishef, Robert K. Dolly Parton. Minneapolis: Lerner, c1980.
- Krummel, Donald W. Review of D. and B. Rosenberg, The Music Makers, in Notes of the MLA 36 (1979), 352-54.
- Mead, Rita H. Review of Women in American Music, comp. A. F. Block and C. Neuls-Bates, in Notes of the MLA 36 (1980), 642-44.
- Midler, Bette. A View from a Broad. New York: Simon and Schuster, 1980.
- Moore, Robin. Fiedler, The Colorful Mr. Pops. 1968. Reprint, New York: DaCapo, 1980.
- Palmer, Bernard A. Nothing Is Impossible. Chicago: Moody, c1979.
- Remy, Pierre J. Maria Callas. New York: St. Martin's, 1980.
- Rowers, Barbara. Grace Slick. Garden City: Doubleday, 1980.
- Sakol, Jeannie. The Wonderful World of Country Music. New York: Grosset & Dunlap, c1979.
- Schaffner, Anne. "The Modern String Quartet in America before 1800." The Music Review 40 (August 1979), 165-67.
- Shepard, John. Review of W. Craig, Sweet and Lowdown: America's Popular Song Writers, in Notes of the MLA 36 (1979), 372-73.
- Kennedy, Raymond F. Review of A. Shaw, Honkers and Shouters, and Brother Ray: Ray Charles' Own Story, with D. Ritz, in Notes of the MLA 36 (1979), 363-64.
- Spitz, Robert Stephen. Barefoot in Babylon: The Creation of the Woodstock Music Festival, 1969. New York: Viking, 1979.
- Starr, Lawrence. "Charles Ives: The Next Hundred Years." The Music Review 38 (May 1977), 101-11.
- Thompson, Randall. "On Choral Composition, Essays and Reflections." American Choral Review 22 (April 1980), 5-38.
- Williams, Martin T., ed. The Art of Jazz. 1959. Reprint, New York: DaCapo, 1979.

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#### Some Recent Recordings

- Beeson: Dr. Heidegger's Fountain of Youth. Soloists and Chamber Orchestra conducted by Thomas Martin. CRI RECORDS SD 406.
- Boulez: Sonata No. 1 for Piano. Sessions: Sonata No. 2 for Piano. Chavez: Estudio a Rubinstein; Cinco Caprichos para Piano. Alan Marks, piano. CRI RECORDS SD 385.
- Duke: Songs (24). Carole Bogard, soprano; John Duke, piano. CAMBRIDGE CRS 2776.
- Heinrich: The Ornithological Combat of Kings. Gottschalk: Night in the Tropics (arr. for two pianos by John Kirkpatrick). Syracuse Symphony Orchestra conducted by Christopher Keene (in Heinrich); Anthony and Joseph Paratore, pianists (in Gottschalk). NEW WORLD RECORDS NW 208.
- Hervig: Sonata for Clarinet and Piano No. 1; Quartet for Strings. Godfrey: A Celebration; Five Character Pieces; Trio for Clarinet, Viola, and Horn. Thomas Ayres, Clarinet; James Avery, piano; William Preucil, viola; Thomas Hundemer, horn; Stradivari Quartet (in Quartet): ORION ORS 79340.
- Hovhaness: Symphony No. 38, Op. 314. Hinako Fujihara, soprano; Northwest Chamber Orchestra conducted by Alan Hovhaness. PANDORA PAN 3001.
- Kirchner: Quartet No. 1 for Strings. I. Fine: Quartet for Strings. American Arts Quartet (in Kirchner); Juilliard Quartet (in Fine). CRI RECORDS SRD 395.
- Moross: Concerto for Flute with String Quartet; Sonata for Piano Duet and String Quartet.

Frances Zlotkin, flute; Sahar Arzruni and Ron Gianattosio, pianos; Sortomme and Benjamin Hudson, violins; Toby Appel, viola; Frederick Zlotkin, cello. VARESE SARABANDE VC 81101. Rzewski: Song and Dance. Harbison: The Flower-Fed Buffaloes. David Evitts, baritone; Emmanuel Choir of Boston (in Harbison); Speculum Musicae conducted by John Harbison (in Buffaloes). NONESUCH H-71366.  
E. Thomas: Concerto for Clarinet and Orchestra; Quartet for Strings. Sidney Fell, clarinet; Master Virtuosi of London conducted by Gene Forrell; Highgate String Quartet. MUSICAL HERITAGE SOCIETY MHS 4063.

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#### Newport's Early Composers

A summary of eighteenth-century and early nineteenth-century composers known to have been active in Newport may be found in John F. Millar's article, "Newport's Early Composers," published in Newport History 53 (1980), 67-76, the Bulletin of the Newport Historical Society.

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#### The Selch Collection

Harold Littledale, in "Fiddles and Federal Music," Americana 8 (1980), 63-66, gives information on the over three hundred old musical instruments collected by Frederick R. Selch, a New York City broadcasting executive. Most of his instruments date from the Federal period, 1775-1840. Mr. Selch also founded the Federal Music Society, which studies and performs the music played during Colonial and Federal times.

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#### Ragtime

Edward A. Berlin's new book, Ragtime, just published by the Univ. of California Press (\$16.95) is said to examine an enormous amount of music and primary sources, the result being conclusions at variance with many currently held beliefs about the genre. He sees the music as evolutionary, musically and aesthetically, and as a true reflection of the American society that called it forth.

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#### Jerome Kern

Published in May was Gerald Bordman's Jerome Kern, a careful survey of Kern's musical career that contains analyses of many of his songs. The book attempts to be informative rather than gossipy. The Publisher's Weekly reviewer recommends it "primarily to devotees and specialists."

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#### Haydn in America

J. Bunker Clark informs us that Haydn in America, by Irving Lowens, is now available for \$11.50, as no. 5. of the series Bibliographies in American Music, published for the College Music Society by Information Coordinators, Detroit. Included is a chapter, "Haydn Autographs in the United States," by Otto E. Albrecht, professor emeritus of the Univ. of Penn.

Send orders directly to Information Coordinators, 1435-37 Randolph St., Detroit, MI 49226.

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#### American Hymns

Columbia University Press has announced that in August it will issue American Hymns Old and New, edited by Albert Christ-Janer, Charles W. Hughes, and Carleton Sprague Smith. It will be in two volumes, for \$45.00 until 31 December 1980. It provides the music and verse to over 600 American hymns, plus notes on the hymns and biographies of the authors and composers.

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#### Hymn Literature

The Hymn Society of America, Wittenberg Univ., Springfield, OH 45501, includes among its publications: Henry Wilder Foote, An Account of the Bay Psalm Book; Henry Lowell Mason, Lowell Mason: An Appreciation of His Life and Work; Henry Wilder Foote, Recent American Hymnody; J. Vincent Higginson, Hymnody in the American Indian Missions; Arthur Foote, Henry Wilder Foote, Hymnologist; Charles Eugene Claghorn, Battle Hymn; Jane Porter, Two Early American Tunes: Fraternal Twins?; and J. Vincent Higginson, Handbook for American Catholic Hymnals. Send for the brochure.

The Hymn Society also publishes The Hymn, a quarterly edited by Harry Eskew, available as part of the \$15.00 annual membership in the Society. Some typical articles, that appeared in

the last two issues (Jan. 1980, April 1980), are Erik Routley, "Issues in Hymnody: Sexist Language; A view from a Distance;" Keith C. Clark, A Bibliography of Handbooks and Companions to Hymnals: American, Canadian, and English, Parts 3 and 4;" Keith C. Clark, "Theses and Dissertations Related to Hymnody, 1980;" John T. Burke, "Issues in Hymnody: Hymns for Children;" John F. Garst, "Poor Wayfaring Stranger--Early Publications;" and Karl Kroeger, "James Hutton's Tunebook of 1744: An Early Source of Moravian Chorales."

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[The following item was received from William H. Tallmadge, Berea College, Berea, Ky.]

Ben Harney: Passing for Black

Wayne D. Shirley, in Spring 1980 issue of the Newsletter, writes 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." Shirley adds that as early as 1901 Mr. O. J. Lammers, of Baltimore, and Arthur P. Schmidt "mentioned Ben Harney in their list of 'negro composers of music'."

This information is a welcome addition to the material on Harney. The conception and birth of the myth is obviously long-standing; yet, that particular birth was stillborn, since the writers that were cited in the original essay traced the source of their information on Harney's race to Eubie Blake, not Lammers or Schmidt. This, however, is quibbling over a metaphor. The reason for continuing the subject is that Lammers and Schmidt made their statement at a time when Ben Harney was an active and well-known popular figure. He was constantly in the public eye and could have denied, if he chose to do so, rumors or allegations that he was black. Perhaps he did not care to do so; and perhaps it was personal choice, not difficult economic circumstances, that caused him to live in the black district of Philadelphia.

William J. Schafer, joint author of The Art of Ragtime, has suggested in conversation that it was possible that Harney was "passing for black." The suggestion is plausible. Certainly Harney associated with blacks. Terry Waldo, author of This is Ragtime, mentioned in correspondence that he possesses a photo of Harney and his band which shows all of the musicians to be black. Waldo added that "Harney himself looks like a mulatto."

Apparently Ben Harney was well aware of the fact that the ragtime which he wrote and played was essentially a black music, and that his climb to success was accomplished on the shoulders of black musicians. He may have identified with black culture to the extent that he began to think black, live black, and, but for the fact that he was white, to be black. If so, it is not surprising that some of his contemporaries thought he was black.

White passing for black is by no means unknown at the present time. The musician Johnny Otis is an example. Born of Greek parentage, he grew up in Watts, played in and directed black bands, organized black rhythm and blues shows, married a black woman, and for many years was thought to be black by many of his close associates as well as by almost the entire music industry. Otis explains in his book Listen to the Lambs: "I did not become black because I was attracted to Negro music. My attitude was formed long before I moved into the music field. . . . I became what I am because as a child I reacted to the way of life, the special vitality, the atmosphere of the black community. . . . I cannot think of myself as being white."

Ben Harney, in some ways, may have been the Johnny Otis of his time.

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Two from Bunker

1. J. Bunker Clark would like to remind Sonneck members that the Saul Starr Collection of Sheet Music is now at the Lilly Library, Indiana University, Bloomington. It is a large collection and very well organized. For further information, write Rosemary Anderson at the Lilly Library.

2. Clark (Univ. of Kansas) has carried out a correspondence in recent years with Mrs. Lorraine Carr Dykman, of Seymour, Missouri, who is the great-great granddaughter of Thomas Carr, Baltimore music publisher and brother of Benjamin Carr. She reports that her cousin Benjamin W. Carr has succeeded in having introduced (by Representative Mikulski) a bill in Congress, H.R. 5336, "To acknowledge the respective contributions of Francis Scott Key and Thomas Carr in composing the national anthem." The bill would substitute wording in the act which designated the Star-Spangled Banner to read: "That the musical composition known as the Star-Spangled Banner, which was adapted and arranged by Thomas Carr, and the words to which were composed by Francis Scott Key, is designated the national anthem of the United States of America." Benjamin W. Carr is a vocal instructor (now retired) of Baltimore.

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