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:

Editor in chief: Allen P. Britton
Book review editor: Irving Lowens
Record review editor: Don L. Roberts
Bibliographer: Richard Jackson
Special issues coordinator: Jean Geil
Indexer: Kate Van Winkle Keller

Editorial board (as of May, 1980):
Milton Babbitt
Leonard Bernstein
John Cage
Gilbert Chase
Frank J. Cipolla
Aaron Copland
Richard Crawford
Archie Green
Stanley Green
Charles Hamm
H. Wiley Hitchcock
Cynthia Adams Hoover
Alan Jabbour

H. Earle Johnson
William Lichtenwanger
Bill C. Malone
Judith McCullough
Philip L. Miller
Dan Morgenstern
Vivian Perlis
Nicolas Slonimsky
Carleton Sprague Smith
Eileen Southern
Robert Stevenson
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

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

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!]

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

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 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--19th 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 'tis 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 attached 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.


Krishe, Martin K. *Dolly Parton.* Minneapolis: Lerner, cl980.


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.


Some Recent Recordings

Beeson: Dr. Heidegger's Fountain of Youth. Soloists and Chamber Orchestra conducted by Thomas Martin. CRI RECORDS SD 405.


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.

Hendy: Cantate, Pfister: Stringing Godfrey: A Celebration; Five Character Pieces; Trio for Clarinet, Viola, and Horn. Thomas Ayres, Clarinet; James Avery, piano; William Fuccillo, Viola; Thomas Hundemer, horn; Stratavari Quartet (in Quartet). ORION ORS 79340.


Moross: Concerto for Flute with String Quartet; Sonata for Piano Duet and String Quartet.
Frances Zlotkin, flute; Sahan Arzruni and Ron Gianattasio, pianos; Sortomme and Benjamin Hudson, violins; Toby Appel, viola; Frederick Zlotkin, cello. VARESE SARABANDE VC 81101.


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.

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.

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.

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.

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."

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.

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.

Hymn Literature


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 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 associated with 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.

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 designates the Star-Spangled Banner to read: "That the musical composition known as the Star-Spangled Banner 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.
Black-Music Conference

The Fisk University Institute for Research in Black American Music and BMR Associates invite interested scholars and musicians to participate in a conference designed to survey and define research in black music, assessing the status of the black musician in the music business, and investigating the training of black musicians and the use of black music in music education. The National Conference on Black Music Research will take place on 21-23 August 1980, at Fisk University, Nashville, Tennessee.


For further information, write to the Institute, Box 3, Fisk Univ., Nashville, Tenn. 37203.

The AMC

The American Music Center, the League-ISCM, the American Society of University Composers, and The National Music Council have moved to a new address: 250 West 54th St., Room 300, New York, N.Y. 10019.

Victorian Conference

The Victorian Society in America has announced a conference entitled Victorian Sharps and Flats: Arts, Architecture and Music in America's Nineteenth Century Opera Houses and Theaters, to be held in Wilmington, Delaware, on 23-26 October 1980. The newly restored Wilmington Grand Opera House will host the conference.

Amongst the participants will be Irving Lowens, who will explore the concept of the opera house in nineteenth-century America, and Robert Eliason, who will explore the sounds of nineteenth-century marching-band music.

For information, write to Joan Wells, The Victorian Society in America, East Washington Square, Philadelphia, Penn. 19106.

Lester Levy Gift

The Friends of the Library of Johns Hopkins University, Baltimore, Maryland, announce that the Library recently received a valuable gift from Lester S. Levy. On 27 December 1979, Mr. Levy presented Special Collections with 500 pieces of sheet music from his collection. This gift consists entirely of songs, the words of which were written by well-known authors ranging from Shakespeare to William Butler Yeats. Of particular interest are the older songs published between 1800 and 1825 with the poetry by Byron, Burns, and Scott. An amusing item is a song written for and sung at a dinner in honor of Charles Dickens during his visit to Boston in February 1842.

Mr. Levy has previously given the Library a unique item—a first edition of the Star Spangled Banner, and about 100 various other editions of the Star Spangled Banner. He has also given the Library approximately 2000 patriotic songs and sheet music relating to U. S. Presidents and/or presidential candidates. The Lester S. Levy Collection of Sheet Music is lodged in Special Collections. Welcome are any visitors wishing to consult this interesting material.

Country Music Foundation

The Country Music Foundation and Media Center, Nashville, announces the opening of a new Audio Restoration Laboratory. It is one of the most sophisticated facilities in America for restoring the sound on pre-stereo recordings to its original quality, and is capable of producing master tapes from original recordings, test pressings, transcriptions, and early tape masters. The Laboratory has complete variable speed, two-track recording capabilities for quarter-inch tape.

Bill Ivey, Director of the Foundation, says that a primary use of the Laboratory will be to preserve the sound on materials that are deteriorating—for example, acetate radio transcriptions, which literally fall apart with the passing of time. It will also re-release historical material in the country field, an important function since country music has lagged behind jazz in reissuing historical recordings. The Laboratory will also help any other recording company to reissue their own products—from developing a concept for an album and choosing selections, to producing master tapes.
Alan P. Merriam, A Memorial

1. Received from Gilbert Chase: "During the meeting of our Society at Baltimore, 20-23 March, the members present were informed of the death of Alan P. Merriam in the airplane crash that occurred near Warsaw, Poland, on 14 March 1980. Although he was not a member of the Sonneck Society, it was agreed that his contributions to the study of American music—especially in his major fields of American Indian tribal songs and the bibliography of jazz—deserved a tribute from our Society. He was also an authority on African studies. At the time of his death he was Professor of Anthropology at the University of Indiana.

"Merriam's book The Anthropology of Music (1964), the result of fifteen years of intense work and creative thought, is an indispensable work for all who are concerned with the significance of music in the culture of mankind, including music and symbolic behavior and aesthetics and the interrelationship of the arts. I have long cherished it as a vade mecum for my own work and have recommended it to all my advanced students."

2. The comments of Dean Root delivered in memory of Alan Merriam, at the Sonneck Society session, on Sunday, 23 March 1980: "Many members of the Sonneck Society knew, or certainly knew of, Alan Merriam . . . . He was a founder of the Society for Ethnomusicology. His book The Anthropology of Music is his major theoretical statement and remains the standard work in the literature.

"While Alan Merriam was probably best known for his work with African music, he had a great interest in American music, particularly jazz, of which he was an accomplished performer. He compiled a jazz bibliography, and, with Frank Gillis, a bibliography of theses and dissertations in ethnomusicology. He was impatient with the notion that ethnomusicologists should work only with foreign music, and he challenged his students to observe the musical traditions around them. He himself directed at least one master's thesis on bluegrass music.

"On Friday, 14 March 1980, Alan was flying to Poland to deliver a series of lectures. The airplane, which was also carrying the U.S. amateur boxing team, crashed, leaving no survivors.

"Alan Merriam embodied the ideals of our Society. He will be remembered for his contributions to education and to the discovery and dissemination of accurate and insightful research, thereby enriching our musical life."

Books on American Music
A Commentary by the Editor

The publication of books on American music is often a losing business. Save for the mindless, gossipy pop books, it is an enterprise that rarely shows a profit. Earnings fail to cover the costs of typesetting, printing, salaries, shipping, etc. In the last few years many university presses have suffered great losses with the publication of serious works in American music. Nor can these presses comfortably write off these losses to enhanced prestige or cultural services. Inflation increases, costs burgeon, and sources of income dwindle. The result is a drastic reduction in the number of books issued on American music. In several instances, presses have written to me saying that they have very little interest in the field.

Increasingly, profitability has become a yardstick for measuring the worth of any manuscript, however important and original the contents. The result is that a mediocre book on a subject, written by a well-known author, is more apt to be published rather than a study of excellence to which an unfamiliar author has devoted years of his or her life.

Furthermore, even if published, a book may have a brief shelf-life, have limited distribution, and have inadequate advertisement. Cash-flow in a time of inflation and credit squeeze cuts down a book's life even more.

Often the hope is that sales in the college market will eliminate the red ink. However, faculty members more and more try to solicit free copies for possible text-adoption, whether true or not. As a result, students are buying less and less books, since so many of them must finance their own educations. In addition, book prices have skyrocketed, to discourage further all sales in the college market. These facts were established in a recent survey conducted by Crossey Surveys, a New York City research outfit.

Libraries? They also are on strict financial diets. It's all some of them can do just to keep up with the books that are stolen! And books on American music of the scholarly variety seem to come low on the priority list. "Very little demand" was one music librarian's explanation to me of her library's cutting out almost completely the American titles from
the acquisitions list.

The situation has become a discouraging one for the young and lesser-known scholars in the field. They chip away at their major study and perhaps get an article or two published. If their research is available in dissertation form, then the scholarly brainsuckers show up to feed on their work and get credit for efforts never put forth. I know of at least two books published in the last two years that were authored by such brainsuckers, albeit well-known names—at least, that is what letters from some disturbed Sonneck-Society members claimed. To add insult to injury, Chief Judge Kaufman, in the United States Court of Appeals in Manhattan, recently wrote a decision which grants any author of a historical work the right to build freely upon the work of predecessors, including the right to take over a predecessor’s theories about or interpretation of history. Something is wrong here!

It seems to me that here the Sonneck Society has an important function. It must be a vehicle for encouraging and disseminating all significant research in American music. It must explore ways to encourage publishers to take a chance on books in the field. And it must help drum up a clientele willing to purchase books whose subject matter it believes in.

Field Research

The Center for Field Research, in Belmont, Mass., has again sent me literature and asked me to encourage researchers in American music to apply to them for funds. The Center offers private funds and volunteer staff to scholars conducting field research. Two areas of interest are Musicology and Ethnomusicology. The next deadline for proposals is 1 October.

Invited are proposals from post-doctoral scholars of all nationalities. Women and minority investigators are actively encouraged. Awards vary, depending on the number of volunteers involved. The average total grant in 1979 was $16,000.00. The total sum for all awards in 1979 was over $600,000.00.

To apply, first submit a two-page Preliminary Proposal outlining your objectives, project dates, and the need for funds and volunteers. If the review is favorable, the Center will invite a Formal Proposal.

For further information, write to Elizabeth E. Caney, The Center for Field Research, 10 Juniper Road, Box 127-N, Belmont, MA 02178.

Popular Music

During March, April, and May of this year, the Watkinson Library of Trinity College, Hartford, Connecticut, has sponsored an ambitious exhibition entitled "Billings to Joplin: Popular Music in 19th Century America," arranged by Margaret F. Sax. A 32-page booklet describing the exhibit has also been issued, written by Margaret Sax.

Cases showing early Yankee tunebooks, shape-note and revival music, missionary music and spirituals, songs of politics and social change, minstrel ditties, Civil-War works, popular ballads, band music, etc. comprised the exhibit.

Performance

One of the most delightful entertainments of the Sonneck-Society Conference at Baltimore was that given by Neely Bruce at the piano and by the voice of David Barron, namely a program of American song, some serious, some hilariously funny. Both men are thorough musicians, expert in the music they perform, and ingenious in the variety of ways they have of selling the music to their audience. I hope they are able to put on their program of American songs in as many parts of the country as possible, for they are also highly successful salesmen, and I mean this in the best sense, of music in America.

I note also that Neely has been appearing with his wife Phyllis, a soprano, in recitals of songs by American women, among them Mrs. Beach, Clara Kathleen Rogers, and Carrie Jacobs-Bond.

Finally, Neely continues as a composer. Two recently performed works were an Octet for four-channel tape, four voices and four instruments, and Housecleaning Music, an eight-track collage of household sounds.

The World's Columbian Exposition in Chicago in 1893 was officially dedicated the preceding October during a week of festivities that included balls, banquets, a parade, fireworks, and formal ceremonies on the fairgrounds. These ceremonies were, as one would expect, made up of speeches and prayers, praise and expressions of gratitude, and several musical numbers. It is the music that especially interests us, for two reasons: the huge size of the performances group and the identity of the commissioned works.

The setting for the ceremonies was the Manufacturers and Liberal Arts Building, forty-four acres of space, the largest covered building in the world. The musical forces were Theodore Thomas and the Chicago Symphony Orchestra, Sousa and his New Marine Band (as it was called for the moment), and an auxiliary drum corps of 50 and 50 extra trumpeters. There also was an immense chorus of 5000.

The dimensions of the building where the ceremonies were held were outrageously impossible for any kind of significant performance and the two commissioned pieces, as well as the traditional "festival" choral numbers, were largely lost in the vast space. The two commissioned works were Columbian March and Hymn by John Knowles Paine, and a cantata by George Chadwick, the text for which was taken from Harriet Monroe's Ode, itself commissioned for the occasion and recited, in part, during the actual ceremonies. (Chadwick's music was inserted at the appropriate places.)

Paine's labors over is commissioned piece are documented in letters he sent to his old friend Theodore Thomas, music director of all the fair's musicals. Paine was particularly griefed that so much effort carried so small a stipend, a mere $500.00. Chadwick was paid the same amount—he spoke of it as trinkgeld—and ran into difficulties after his piece was actually printed, when the Exposition Company irresponsibly wanted to issue its own chorus parts, thus depriving Chadwick and the John Church Co., of Cincinnati, of significant royalties.

From a rehearsal of the commissioned works, reported on in the Chicago newspapers, we learn that it was "not all plain sailing" with Chadwick's Ode; also, that the singers had to be cautioned in the "Hallelujah Chorus" not to drag out the words "King of Kings" but to "make it sharp and decisive;" and that the ladies were encouraged to wear their hats at the dedication ceremonies (they had asked about this) and the gentlemen, too ("provided they had good ones"). In Marching Along, where Sousa describes a rehearsal of the Paine work, he reveals his deep pleasure in Thomas's approval of his band. An especially attractive account of the ceremonies themselves is contained in Harriet Monroe's autobiography A Poet's Life, where she provides a more sensitive description of the day's activities than those given by the popular press. Her comments are witty and perceptive, though the excitement of playing so important a role in the ceremonies and the distance separating her from the chorus (about 800 feet) seem to have rendered her deaf to the overall effect of Paine's and Chadwick's doomed music.

2. "Confederate Sheet Music Imprints: Problems of Definition and Ascription," by Frank Hoogerwerf, Emory University, Atlanta, Georgia.

A Confederate imprint may be defined informally as a publication issued in the South during the existence of the Confederate States of America, roughly 1861 to 1865, when the South functioned as a separate nation. But there are complications which cloud such casual delineation. The Confederate States did not come into existence as a whole; various states seceded from the Union on different dates, ranging from December of 1860 to mid-1861. More important, during the course of the conflict, several significant centers of southern publishing activity came under the control of Union forces, so that imprints which date during the Union occupation may not be considered Confederate, despite some items showing obvious Confederate sympathy. There is an awkward but necessary distinction between "Confederate sheet music" and a "Confederate sheet music imprint"—the former is a characterization premised on subject matter, the latter on chronology and locale. A true Confederate imprint can be published only in a seceded state, and in a portion of the state under actual Confederate control. By this definition, the thirteen southern states whose publishers at one time or another issued sheet music snow varying time spans during which their imprints may be said to be Confederate.

But even such delineation in the ascription of genuine Confederate items has limitations when applied to the actual repertoire itself. Confederate music sheets do not, with a few exceptions, show a month of publication. Often the year of publication is omitted altogether. Nor is the copyright notice, if present, always a reliable guide. Instead, the bibliographer must rely on other types of evidence, which will vary from item to item, but which may include such things as publisher's street address, the dealer network shown on an item, price marking (Confederate currency suffered from chronic inflation), advertisement or catalogue on back page, selling dealer's stamp or insignia, size of item, paper quality, layout, typography or
lithography that may be similar to that of other known imprints, and so on. Publisher plate numbers are, by and large, absent in this repertoire.


Overlooking City Hall Plaza in downtown Baltimore stands the venerable Zion Lutheran Church, a center for Baltimore's German-American community for over two centuries. Organized in 1755, the congregation grew rapidly by 1800, and it established a typical German Lutheran program of church music headed by a schoolmaster-organist. By 1808, the congregation had grown so much that it began to plan to build a new church. This building basically is the Zion of today (although the interior was altered following an 1840 fire). A twelve-page pamphlet was printed to commemorate the dedication of this new church, on 9 October 1808. It contains the musical texts written for the three dedication services, by the Rev. Justus Heinrich Christian Helmhut, senior pastor of the Evangelical Lutheran Ministerium of Pennsylvania, to which Zion belonged.

For the hymns, Helmuth wrote texts which fit familiar German chorale melodies. The texts for the choir do not indicate the music, but designations of specific verses for solos, duets, or choir show that they were sung as anthems or odes. The Zion dedication services were patterned after then current church music practices in Germany and demonstrate how the congregation was striving to introduce German practices to America. These practices include performing chorales in a slow, isometric manner with organ Zwischenspiele to add interest, various alternation procedures among choir and congregation when singing longer or faster chorales, and use of organ plus occasionally other instruments to support and embellish the singing. Zion has remained a German-oriented church to the present day, representing the belief that church music should be patterned after that of the Fatherland. Today the congregation's German services use the current Hannover Gesangbuch.

Meanwhile, in rural Maryland, German-American church music was developing along a somewhat different path. In 1803, Adam Arnold, schoolmaster for St. John's Evangelical Lutheran Church, in Hagerstown, published his Geistliche Ton-Kunst, a tunebook containing chorales and sacred songs for choirs, congregations, and singing schools. While Arnold's tunebook contains many traditional German chorales for use in Lutheran and Reformed services, its real significance is that it is the first German-American tunebook that used American hymn and fuging tunes with German texts. Arnold's book thus represents the other face of German-American church music in Maryland, around 1800—namely an attempt to Americanize rather than hold to the belief that everything European is better.

Americanization of German-American church music was more evident among the rural than the urban churches, since the latter tended to be larger and wealthier and often imported schoolmaster-organists directly from Germany, thus tending to perpetuate European tastes and attitudes. While Arnold's book was the third German tunebook to be printed in America, it was the first to adopt the typical American format of a theoretical introduction, a section of standard German chorales set in four voices for choral use (rather than simply a melody with figured bass, as in the typical German Choralbuch), and a section of sacred songs consisting of American hymn and fuging tunes with German texts. Arnold's book became the model for later books, particularly for Joseph Doll's 1807 Das Gesanges-Handbuch, which borrowed Arnold's title, foreword, and theoretical introduction almost verbatim, and also for Joseph Doll's Der Leichte Unterricht, printed by Harrisburg's John Wyeth, in 1810. Published in Hagerstown, on the migration route from Pennsylvania to the Shenandoah Valley, Arnold's book indicates that American fuging tunes were already used by rural German schoolmaster-organists in Pennsylvania, Maryland, and Virginia several years before John Wyeth entered this market. Arnold's tunebook thus became the progenitor of a long line of German-American tunebooks that appeared during the nineteenth century and that attempted to blend traditional German chorales with American hymnody.


In 1976, when Earl V. Moore first opened a box of newspaper clippings given him during the 1920's by Albert A. Stanley, he discovered thirty-five items pertaining generally to the earliest meetings and activities of the North American Section of the International Musical Society (the progenitor of the American Musicological Society) and to the establishment by Stanley of an Ann Arbor-Detroit chapter—"the first in the United States," wrote Oscar G. Sonneck, who was secretary of the section, on 18 December 1910, in a congratulatory letter to Stanley, who was president. Sonneck added, "The East has been beaten out of it after all. I suppose the gentlemen at Boston will feel sore but that is their private business."

In all, the folder contained no less than sixteen letters to Stanley, in Sonneck's hand (dating from 25 October 1909 to 7 March 1911), plus three documents bearing his penned notations. The remaining sixteen items included letters from Guido Adler (3), Oscar von Hase (6),
Alexander Mackenzie (1), Charles MacIigan (4), and Leo R. Lewis (2).

The documents as a whole provide an unexpected glimpse of Sonneck's participation in the beginnings of musicological organizations in the United States and, more particularly, of the minute attention to detail, the wit, the mildly sardonic humor, and the elegance of mind that characterized his approach to everything he undertook. In the letters he discusses a wide variety of topics, such as his article then in preparation on "Favorite Songs," an approaching Evanston meeting, of the Music Teachers National Association, which he cannot attend "for lack of funds," the "balance of power" in the IMS, the difficulty of explaining the U.S.A. to Germans, the complex problems of collecting special dues for section activities from American members of IMS, plans for a special meeting of the section in Boston in connection with the annual meeting of the MTNA (many letters of many pages), "tackless" behavior at Harvard regarding luncheon invitations, strategy for enticing George Chadwick to join, growing membership ("83 members so far!"), the need for a proper letterhead, and then his joy in the new letterhead ("At least we now have a swell letterhead and swell envelopes even if our friend Chadwick gave us the cold shoulder.").

The documents include two copies of a reprint from the Proceedings of the MTNA for 1907, headed "Die Internationale Musikgesellschaft, First Meeting of the American Section." Given are the names of all members who attended the first meeting, which consisted of an informal luncheon at the Hofbrauhaus, in New York, on 27 December 1907, plus the names of those who sent regrets, the minutes of the meeting, the constitution (revised in two versions, in Sonneck's hand), the names of the officers, and a general description of the International Society. The correspondence will be deposited with the Stanley Papers at the Bentley Historical Library of the University of Michigan.

5. "Social Dance in Baltimore, 1810," by John Forbes, Morehead State University, Morehead, Kentucky.

By 1810, the world of social dance in Baltimore was lively, busy, and prosperous. Assemblies, dance classes, formal balls, and practising balls contributed to the friendly milieu. Clothes were more free-flowing than in the late eighteenth century. This permitted a wider range of steps and figures. At the same time, partners were able (and permitted) to dance closer together than before.

Public notices of the day suggest that social dancing based upon contemporary English and French practices was very much in vogue. Dancing masters still accompanied their classes while teaching them, employing larger musical groups for their practising balls.

Cotillions and country dances represent the two most popular types of social dance of the day. The waltz was being introduced at this time. But the minuet showed no signs of fading for at least another twenty years. During this period, music for social dancing comes from many sources, including popular and elite antecedents. Duple and triple meter, simple and compound, can be found, especially in music from contemporary British sources. Dance tunes, such as the "College Hornpipe," often enjoyed many years of popularity.

[A demonstration of cotillions and country dances followed, featuring The Old Dominion Dancers, Barbara Harding, Dance Mistress.]


By the closing years of the eighteenth century, major American theatres had regular, salaried orchestras to provide musical additions and accompaniments for all kinds of theatrical works. The orchestra had three duties: to entertain the audience before the performance began, to provide "interval music" between the various parts of the evening's entertainment, and to provide music for the production itself. The orchestra was controlled dually by a keyboard-director and a violinist-leader. Orchestras varied widely in size and quality. In general, American theatre orchestras were composed of not more than thirty players, often less than half that number. The proportion of winds to strings was about one to two, with the orchestra strongly weighting upper and lower parts. Winds were in pairs; of the normal orchestral winds, only the horns seem indispensable. Upper winds were interchangeable. The term bass indicated any instrument doubling on the part; they too were interchangeable.

Players were often skilled and usually at least competent. They included both immigrant professionals and musical amateurs. Musicians supplemented their income with a variety of other activities, from teaching and instrument repairs to music publishing, composition, and arranging. The members of the orchestra were generally accorded even less status and
lower salaries than other members of the company, and they were responsible for all their personal expenses, including travel to out-of-town engagements. Salaries were paid only when theatres were actually open. In disputes with theatrical management, players had no recourse except a generally futile appeal to public sympathy. The musicians were often assaulted verbally and physically by theatrical audiences, when they failed to play the popular tunes demanded by various factions present. With no retirement benefits or even opportunity to save, they often ended their careers as did Boston's Frederick Granger, "who, having outlived his abilities, is now descending the vale, and may be denominated a decayed musician."


The German singing societies made significant contributions to musical life in Baltimore during the nineteenth century. They brought to Baltimore audiences, the masterpieces of Europe, including works by Haydn, Schumann, Liszt, Wagner, etc. Some of these works had only recently been heard for the first time in Europe. These societies imported German conductors, who not only brought the singing groups to a high level of performance, but also conducted orchestras in Baltimore, introducing the city to fine instrumental works. Particularly important in this regard were Carl Lenschow, Philipp Mathias Wolsieffer, and Herman Hammer.

A singing-society "special" was the Saengerfest. This kind of mammoth gathering of Germans from surrounding states took place several times in Baltimore during the second half of the nineteenth century. Thousands visited the city. One Fest culminated in a performance of the Messiah with 2000 singers on the stage. For such occasions, it was realized that Baltimore required a large concert hall. Therefore, in 1874, the Festhalle was built.

The societies also brought German opera, such as Der Freischutz and Die Zauberfloete, to Baltimore. The Germans sang for Baltimore's 150th anniversary, as well as for other patriotic events that were celebrated in Baltimore and Washington, D.C. They performed benefits for victims of the Civil War, the Chicago Fire, and the Pennsylvania floods.

Baltimore (like Philadelphia, New York, Chicago, San Francisco, and a dozen other large cities) was musically fortunate to have had such a strong force of singing Germans in its early years.


The D.A.H. was begun around 1955, when it became apparent that any revision of John Hulian's Dictionary of Hymnology would not be able to adequately cover American hymnology—North and South American, in all languages using the roman alphabet. Since then, we [this is a project of the Hymn Society of America] have paid college students to index hymnals, using a specially designed IBM card. To date, 4,642 hymnals have been indexed for first-lines, refrains, and titles, producing nearly a million cards which edit down to around 250,000 separate hymn-texts. Hymnologists in various denominations have put in over 60,000 hours of volunteer time writing essays on the hymnody of each denomination, biographies of ca. 23,000 writers, and essays on all sorts of topics: abolition, children's tunes, temperance hymns, folk-hymnody, ballad hymns, meter, lining-out, the ethics of hymn tinkering, the use of instruments, etc.

Some items of particular interest: the ballad "O Adam's in the garden, isn't this a trying time," a folk-hymn "Christ, the apple-tree," campmeeting variants of "Jerusalem, my happy home," the large number of "Give me" hymns; "I'm going where there's no depression" (by James D. Vaughan, in 1935); and the quaint language used in a metrical version of Ps. 37, "For evildoers, fret thou not thyself unquietly."

If funding comes through, we will be ready to put all of this material on computer discs within the next few months and then have the index part available on microfiche in late 1981. Final editing will take place in 1982, and publication in book form by spring 1984.


Musical societies popular in antebellum Wilmington were similar to those elsewhere in the urban United States of the time: a Harmonic Society, Glee Club, Mozart Verein, etc. Discussion
of volunteer military groups, temperance societies, secret African societies, and patriotic and political occasions centers on the extent to which music was important in these situations.

Religion was not a major force in eighteenth-century Wilmington, but by the time of the "Great Awakening" and camp meetings of the early nineteenth century, African Methodist and other denominational groups were developing alongside the longstanding Episcopal congregation. Church choirs, the use of organs, music literature used in the various church services and camp meetings, and aspects of Anglo- and Afro-American folk hymnody make up the central core of discussion on music in the religious life of Wilmington.

Many professional performers came through Wilmington, a seacoast city conveniently on the circuit to or from Charleston. Some performers catered to genteel society and performed European virtuoso works or perhaps popular ballads. The most popular performances were those of the many minstrel-show troupes and others centered on the musical numbers inserted in stage plays.

While reflecting the cultural divisions of popular and elite music that is found in most settled areas of the antebellum United States, musical activities in Wilmington were unique in certain respects. The musical setting of "O Come to Masonborough's Grove," a poem written by Thomas Godfrey, was quite likely composed by Francis Hopkinson of Philadelphia. Godfrey was the first playwright to have written a play and had it produced in this country, and was living in Wilmington at the time he wrote it (ca. 1759). Hopkinson and Godfrey were close friends.

Wilmington and a few other towns in southeastern North Carolina were the only places in the nineteenth-century United States where Afro-Americans joined in the "John Kuner" celebration. Other musical activities in Wilmington that involved the Afro-American population included Allen Evans's Rosebud Brass Band, made up in part of slaves, in part of free blacks.

10. "What Is Home Without a Mother?" by Caroline Moseley, Princeton, N.J.

The image of Mother dominates much of mid-nineteenth-century popular culture. Motherhood was deemed a patriotic duty, because mothers formed the character of U.S. citizens (George Washington's mother was an example to all); motherhood was deemed a sacred trust, because mothers gave early religious training. Lowell Mason's "My Country-Women" (N.Y., 1856) expresses these values.

The emphasis on motherhood is seen in antebellum popular song. There was a great increase in the number of songs about Mother. Mother is always depicted as seated, often by a fire. Her hair is gray. She is aged, or visibly aging (e.g., "What Is Home Without a Mother?" Philadelphia, 1854). She sings sentimental and didactic songs to her children (e.g., "The Melodies of Many Lands," Philadelphia, ca. 1845). Most of her time is spent reading the Bible and distilling its message to the children (e.g., "My Mother's Bible," New York, 1843). All the songs are reminiscences, for Mother is always dead. Songs are likely to concern her remembered attributes, or objects associated with her (e.g., "The Old Arm Chair," Boston, 1840).

The rhetoric of the songs is significant. Mother is called an "idol," her possessions are "holy" or "sacred;" she is often "worshipped." Melodies emphasize these words. Mother's domestic role is thus given divine as well as social sanction. These songs were sung primarily in the home, by wives and daughters, so the role was further enforced.

These songs provided idealized images of maternal nurture, familial security, and continuity with the historical past. Such images were necessary in the tumultuous antebellum years. The presentation of Mother did not correspond to reality in any social class, but it may have been conservative in the most positive sense, i.e., as "saving."

Elements common in American Romanticism also contributed to the success of these songs: emphasis on emotion as a moral restorative; on objects with humble rather than exalted associations; on childhood; on music as a special language of the soul (a language which was heard first from Mother).

For a combination of reasons, Mother songs answered the psychological and aesthetic needs of mid-century Americans.

Discovering a Distinguished Predecessor: E. L. White

by Barbara Owen

I recall a conversation I once had with the organist of St. Nicolai's Church in Leipzig, in which he stated that J. S. Bach was one of his predecessors there made him both proud and humble. American organists cannot count such distinguished names as Bach, Couperin, Buxtehude, or Purcell among the former occupants of their organ loft. Although in Boston we know that First Church had its Poote, St. Paul's its Buck, and King's Chapel its Selby, those of us unacquainted with organ music a little further out in the boondocks are more inclined to have to take pot luck, which usually means rolling up one's sleeves and rummaging in old church records and newspapers in the hope of turning up some of interest. Recently I did just that, and there, among a number of other worthy, I discovered E. L. White.

The First Religious Society of Newburyport was one of the first "nonconformist" churches in Massachusetts to use an organ in its worship, acquiring its first instrument, a large one-manual affair, in 1794, from Josiah Leavitt of Boston. The organ itself is rather well documented; its early players less so. John Mycall and William Balch, both apparently musical amateurs, were the first to hold the position of organist, but the third organist who is recorded was Edward L. White, and he was every bit a professional musician. Born in Newburyport around 1809, his early education is unknown. He may have been related to Major Gilman White, who served on the church's organ committee in the first decade of the nineteenth century. His earliest musical work seems to have been in New Bedford, however, and it is not until the late 1820's that he reappears in his native city, having been appointed organist of the First Religious Society. During this same period he advertised in the local newspapers that he gave "instruction on the Piano Forte." His brother, Thomas B. White, was also musical, but apparently on a more amateur level, for he owned a local store which sold, among other sundry goods, sheet music and pianos.

E. L. White receives scant mention in the standard sources, and that primarily as a tunebook compiler. Grove's (American Supplement, 1935) mentions him briefly in this context, and cites him as the compiler of The Modern Harp (1846) and Harmonia Sacra (1851), both in collaboration with John E. Gould, as well as compiler of Vol. I & II of The Boston Melodion (1850). However, I have discovered in my own tunebook collection two others, Washington Harmony (1836), done in collaboration with his brother Thomas, and White's Church Melodist (title page unfortunately missing, but the date is apparently in the late 1840's). On the cover of this latter volume is a "plug" for still other collections, including some previously mentioned and the Sacred Chorus Book, Tyrolian Lyre, "etc." Thus we can credit him with at least seven collections, a not insignificant achievement. All but the Washington Harmony appear to have been published in Boston, whence he removed in the middle 1830's (his successor at the First Religious Society, Charles Nolcini, is another whole story!)

Aside from his tunebooks, Grove's cites only one other publication of White, a translation of Friedrich Schneider's Harmonie und Tonsetzkunst. However, in the Newburyport Public Library and Essex Institute I came across some published compositions of White, all dating from the 1830's. These included three piano pieces (two sets of variations and a march) and a sacred song with 4-part chorus entitled "Prince of Peace." No doubt there are other White compositions awaiting discovery, for he seems to have been both prolific and eclectic. The quality of his compositions is, for the period, quite good, and perhaps a bit conservative in that it tends generally to avoid some of the more saccharine harmonies and progressions coming into vogue in the early century. In the Christmas season of 1976, the choir of the First Religious Society performed White's excellent double choir setting of "Glory in the Highest"—possibly the first time the piece had been heard within those walls since White's own time.

That White enjoyed a good reputation as a teacher and player, as well as a composer, is suggested by a statement made by N. D. Gould, in his History of Church Music in America (Boston, 1853): "His labors were incessant as a teacher, writer, and publisher of music, sacred and secular. He was cut down in the midst of life and usefulness, and the hands that used to move the keys of the organ and piano so gracefully are stilled and mouldering in the grave." White died in 1851.

I intend to continue researching the life and work of E. L. White, and would welcome further information from anyone who may have come across White in the course of their own researches.

[To help Barbara along, I do have in my possession two songs that might interest her (I have copies, Houghton Library the originals). One is Billy Boy, A Curious Legend, arranged for the Pianoforte by Edward L. White, Boston: Ditson, c1847; the other, Sachem's Daughter, poetry by J.B.A. Smith, music composed by Edward L. White, Boston: Reed, c1850. The former contains the well-known tune. The latter is a sentimental ballad. If anyone else has information, write Barbara, 28 Jefferson St. Newburyport, MA 01950.]
Eighteenth-Century Opera--What's in a Name?
by Susan L. Porter

For the student of eighteenth- and early nineteenth-century English and American music, one area fraught with confusion and misuse is the terminology used to designate the hundreds of musical entertainments which were performed at the playhouses. Though the term ballad opera is sometimes erroneously applied to all eighteenth-century English and American opera--even by those who are generally considered authoritative in other areas--this term accurately designates only a small proportion of the works performed, and is misleading when used in a broader sense. What terminology should then be used? Consideration of the similarities and differences to be found in the various categories of stage works in which music held a central position may point to an answer.

In a general way, English and American operas in the eighteenth and early nineteenth centuries can be said to share these characteristics: (1) The dialogue is spoken, usually in prose. (2) The topics are familiar ones from everyday life; they are frequently romanticized, sentimentalized or exaggerated, and often contain stereotyped situations and characters. (3) The opera sometimes begins with a prologue, almost always has an overture, and usually has several acts, with several scenes to an act. Its length depends upon its function; it is usually three to five acts if it is the evening's main attraction, and one or two if it serves as an afterpiece. The solo songs are the focal point of the vocal music, although the chorus is occasionally used, and ensembles of soloists are frequently found. A full-length opera may contain as many as thirty or forty musical numbers. (4) The songs vary widely in form and style. An almost invariable element is the use of borrowed material (melodies or entire settings) from other sources--folk tunes, popular tunes, other operas. The extent and type of this borrowed material helps to identify several distinct types of eighteenth-century opera and to trace the development of the genre.

The term ballad opera refers to a very specific form used for only a few years in the second quarter of the eighteenth century. W. J. Lawrence provides a concise definition for ballad opera: "a play of a humorous, satirical or pastoral order intermixed with simple song, the music for which was for the most part derived from popular ditties of the street-ballad type." In this context, a ballad is "a simple popular song which can be given length only by strophic repetition and which owes nothing to orchestral elaboration."

The meteoric rise in popularity of English opera in the early eighteenth century owed much to the success of John Gay's Beggar's Opera. The dialogue was spoken throughout in English, and the sixty-nine songs were set to well-known ballad tunes of the day. The short, familiar strophic tunes and easily grasped words were in marked contrast to the complex Italian arias of the day. The accompaniments were provided by Dr. John Christopher Pepusch. The violins probably doubled the voice; viola and cello played the bass part, and the middle was probably filled only by a harpsichord.

The ballad opera was a tremendous but short-lived success. "The active period of ballad opera lasted no more than nine or ten years (one might almost say five) . . . ." It contained the seeds of its own destruction, for its reuse of common themes and settings and its repetition of the same familiar tunes soon wore out its welcome. Roger Fiske has located forty-one English ballad operas published with airs during the first eight seasons, and at least as many others which were published without music. Thereafter new ballad operas were a rarity, though the most popular works of this type continued to be performed throughout the century.

Beginning with Isaac Bickerstaffe's Love in a Village (1762), English comic opera had another clearly distinguishable type: the pastische opera. Composers had tired of limiting their choice of music to strophic ballads, and increasingly used other sources as well. The pastische opera differed from the ballad opera not only in its use of a wider variety of music, but in the way in which that music was selected, and in its use of the orchestra for accompaniment. Both The Beggar's Opera and Love in a Village are dramas interspersed with songs, and the songs are mostly borrowed. In the ballad opera, however, new words were written to already popular tunes (and the association with those tunes and the implications of their original texts were often important to the effectiveness of the song); while in the pastische opera, tunes were selected because they suited the poetry of the libretto, both rhythmically and stylistically, and usually retained no reference to their original source. For example, in The Beggar's Opera a tune often associated with the ballad Children in the Wood is sung by Polly, whose opening words, "O ponder well," quote the opening words of the ballad--a fact her audience would immediately have recognized. When Arne borrowed tunes for Love in a Village, however, they retained no reference to their original text or context; in fact, six of the songs were originally in Italian, and one was borrowed from a concerto grosso.
Of the forty-two musical numbers in Love in a Village, only five use traditional Irish or English ballad tunes. All of the ballads are sung by servants or introduced as "an old tune," the implication seems to be that these songs are out of style. They are scored for two violins and bass. Of the other songs, seven have new music, six of them by Arne. Twelve of the borrowed items are also by Arne, though at least twelve other composers are represented. One other important difference between the ballad opera and the pastiche can be seen in the surviving full score of Love in a Village. Instead of simply following the vocal line, a much more elaborate orchestration is used in some of the pieces borrowed from other operas and oratorios. Of the forty-one songs in the manuscript full score, "six are for full orchestra of oboes (or flutes), bassoons, horns and strings, and fifteen others demand wind as well as strings. Just under half are for strings alone."

Even during the 1760's when pastiche operas were in vogue, there were several operas with all music written by a single composer. With Dibdin's The Padlock (1768), several important characteristics of late eighteenth-century comic opera appear. The songs usually contribute to plot advancement, and the finales give opportunities for some action. This little afterpiece did not represent a trend, however; Dibdin himself returned to other techniques, and not until the 1790's did these become standard operatic practice. The single-composer opera became more and more the norm as the century progressed, until it became standard in the final decade of the century.

These turn-of-the-century comic operas have reversed the proportion of borrowed materials found in much mid-century works as Love in a Village. There are few traditional songs, though one or two folk tunes, especially Scotch tunes, appeared in most English operas in the last quarter of the century. These were given a full orchestration in galant style. Although in general borrowing, acknowledged or not, was still common, only a small number of borrowed songs were likely to be heard in operas of the period. Especially if these were borrowed from other operas by the same composer. Increasingly, the music was used to advance the action of the opera, and the ensembles gained in weight and in their relationship to the plot.

Contemporary usage can provide some aid in designating these mature operas—at least in indicating which terms are not appropriate for application to specific works—but nomenclature is not consistently applied. In four major American cities (New York, Baltimore, Boston, and Philadelphia), during the first decade of the nineteenth century, a day-by-day survey of playbills of the operas, published throughout the season, found the term comic opera used 553 times, musical entertainment 363, musical farce 144, play interspersed with songs 94, opera 85, and musical drama 69. Though all these terms were used interchangeably, the term ballad opera was never used to describe any work performed.

Not only were a variety of terms used to describe the genre in general, but the same diversity can be found in the designation of individual works. This can be seen clearly by following two works, both with music by Samuel Arnold and first performed in 1793, through their various performances in America until 1810. Thomas Morton's Children in the Wood was written as a two-act afterpiece. It was published or advertised as a comic opera, a musical entertainment, an entertainment, a musical piece, a musical drama, a musical farce, and a farce. George Colman's The Mountaineers was called a comic opera, a musical entertainment, a dramatic entertainment, a dramatic piece, a play interspersed with songs, an opera, and a drama. The designations tended to become more imaginative near the end of the season, as individual performers tried to dress up old favorites to attract crowds for their benefit nights.

In summary, three distinct operatic types are seen: the ballad opera, the pastiche, and the one-composer comic opera. These terms can be distinguished by the source of their music and the way music is selected, by the type of orchestral accompaniment used, and by the way in which the music is related to the plot and action of the opera. Even though there is flexibility in the terminology which may correctly be used to describe these works, one thing is clear: it is not only inconsistent with contemporary usage to employ the term "ballad opera" to describe all English and American opera of the eighteenth and early nineteenth centuries, but it involves an arbitrary use of a term which is narrow in scope and precise in meaning to describe broadly other works of a far different nature. In the interests of scholarly accuracy and clear communication, let us eliminate that usage from our musical vocabulary. If a single term must be used to describe all of the operas of this period, the term comic opera—or even just opera—is far more satisfactory.

1W. J. Lawrence, "Early Irish Ballad Opera and Comic Opera," Musical Quarterly 8 (1922), 398.
4Fiske, p. 104.
5Fiske, p. 238.
Yankee Doodle: A British Viewpoint

[Here follow excerpts from S. J. Adair Fitz-Gerald, Stories of Famous Songs, Vol. I, Chapter 8. This two-volume work was published by J. B. Lippincott, of Philadelphia and London, in 1910. Mr. Fitz-Gerald, in an Introduction dated 1897, writes: "Great Britain for many hundred years has been singularly rich in nursery rhymes, and madrigals of all kinds. . . . No other nation can show such variety, such charm as we favoured Britons possess in our countless melodies." Now, let us read what he has to say about some American songs.]

Up to the present America, apart from the fact that she has not produced any great composer or even song writer of note, has not succeeded in inventing any national anthem worthy of her eminence and power. Minor songs of a more or less negro blend have turned out in thousands, and have grown into favor with the general public of most nations, but as yet only the "Star-Spangled Banner," "Columbia, the Gem of the Ocean," "Hail, Columbia," and "America" have appeared as national productions, neither of which is in any way admirable.

The eccentric "Yankee Doodle," of which I shall speak in detail later, seems to be more universal than any of the purely American pieces, and that is not American at all. In a national air worthy of the grandeur of a great nation, simplicity and strength should be dominant features, but neither of the pieces I have mentioned exhibit these qualities, in fact they are wofully commonplace; the grand American hymn has yet to be written, and fame and fortune visit poet and musician alike who shall step into the breach to sing their country's glories. Up to the year 1812, "Yankee Doodle," with its ridiculous refrain:

Yankee doodle, keep it up,
Yankee doodle dandy;
Mind the music and the step,
And with the girls be handy.

was the only national song our cousins had.

With all due reservation I first give what is supposed to be the origin of the word "Yankee." "Yankee" is stated to be an Indian corruption of the word English, -- Yanglees, Yangles, Yankees, and finally Yankee. It grew into general use as a term of reproach thus: About the year 1713 one Jonathan Hastings, a farmer at Cambridge, in New England, used Yankee for the squires and gentry, Yankee cider, and so on. The students of the college having frequent intercourse with Jonathan, and hearing him employ the word on all occasions when he desired to express his approbation, applied it sarcastically, and called him Yankee Jonathan. It soon became a slang phrase among the collegians to designate a simple, awkward person; thence it spread over the country till from its currency in New England it was at length taken up and applied to New Englanders indiscriminately.

From [Grove's] . . . . I extract the following: "The origin of the American national air is enveloped in . . . obscurity. . . . Though the song is but little more than a century old, the number of different accounts of its origin which are given in American works is extremely bewildering." . . . One writer says, "The time-honoured tune of 'Yankee Doodle,' which was our only national anthem in continental days, has been traced as far back as Oliver Cromwell's time, when, in words similar to our own it was sung in derision of the Great Protector . . . . The air was handed down to the Puritans, and finally became a New England jingle. In the natural order of things, it was fitted with appropriate words by some revolutionary rhymester, and served such an excellent purpose in satirizing the British troops, that it was adopted throughout the colonies as the patriotic song of the Sons of Liberty. At the present time, no American Fourth of July, or other festive occasion, is considered complete without its rendition, and its perennial music bids fair to last as long as the Republic itself."

I refrain from enlarging upon the irony of Paul's stealing the thunder to play upon Peter. There is much that seems probable in the above account, and it has received the support of most American papers during the last fifty years. . . . "Yankee Doodle" is said to have been a nickname for Cromwell, who was also called Macaroni; it is also said that another ballad, "Roundheads and Cavaliers," was also sung to the same melody. . . .

The Macaroni Club, by the way, was in existence from 1750 to 1770, and this is believed to have been the first introduction of the word Macaroni into the common language. The Rev. T. Woodfal Ebsworth, "undoubtedly the greatest living authority on English ballads," conclusively disproves the Cromwell origin in Songs and Sylvan Stories. The old nursery rhymes are even now sung by children to the tune of Yankee Doodle, including "Luch Locket," and "Rosie's in the Garden." Various well-meaning folk have asserted its connection with certain pieces, and have gone so far as to attempt to trace it to such differing sources as Dutch, Spanish, and Hungarian music. But whoever invented
the melody, whether it was carried to America, say by the Pilgrim Fathers, if antiquity is desired, or not, it is very evident that it was very popular so far back as 1730. . . . But no matter what may be said for or against the song, beyond all question it belonged to America and the Americans by long possession. And as the Hon. Stephen Salisbury said, in an address delivered before the American Antiquarian Society, October 21st, 1872: "Yankee Doodle is national property, but it is not a treasure of the highest value. It has some antiquarian claims for which its friends do not care. It cannot be disowned, and it will not be disused. In its own words, 'It suits for feasts, it suits for fun/And just as well for fighting.' It exists now as an instrumental and not as a vocal performance. Its words are never heard, and, I think, would not be acceptable in America for public or private entertainments. And its music must be silent when serious purposes are entertained and men's hearts are moved to high efforts and great sacrifices." . . .

The tune of "Yankee Doodle" appears in Dr. Samuel Arnold's comic opera, "Two to One," written by George Colman the elder, which was produced "with universal applause" (as the title page tells) at the Theatre Royal in the Haymarket. The score of this opera was published by Hamilton and Co., Paternoster Row, July 5th, 1784. The tune "Yankee Doodle" is so called in the score of the opera, showing that it was well known by that name before that time. In the opera it is sung by a character called Dicky Ditto, impersonated by Mr. John Edwin, a celebrated burletta actor and singer in his too brief day. The words of the song are the vilest trash imaginable, and too vulgar to be quoted—and this was the work of the great George Colman, who, when he was appointed examiner of plays, expunged the middest of oaths and expletives.

Of the original words of "Yankee Doodle, or the Yankee's Return from Camp," it is impossible to say one good thing. They are to be seen in the British Museum on a single sheet, quarto, printed about 1825 (?), and sold at the time by L. Denning, Hanover Street, Boston. . . . There are fifteen stanzas, and each succeeding one from the beginning grows more idiotic. The first verse is: "Father and I went down to Camp,/Along with Captain Gooding;/There we see the men and boys,/As thick as hasty pudding." The second verse: "And there we see a thousand men,/As rich as Squire David;/And what they wasted every day,/I wish it could be saved!" Here is the eleventh verse: "And there was Captain Washington,/And gentlefolks about him;/They say he's grown so 'tarnal proud,/He will not ride without 'em.'" But I think I have quoted sufficient to show the kind of senseless stuff it is—and yet what a sensation the melody has made in the world!

Before taking leave of this eccentric composition I may add that, in the "Illustrated London News" for February 16th and March 1st, 1856, it is authoritatively stated that "Yankee Doodle" was based upon "Kitty Fisher's Jig." This "Jig" is to be found in Walsh's collection of dances published in 1745, and is there associated with the well known nursery rhyme: "Lucky Locket last her pocket,/Kitty Fisher found it;/Not a penny was there in't,/Only binding round it."

These two ladies flourished in the reign of the second George, and were well known characters—rival dancers, in all probability, says Mr. P. Rimbault. Another correspondent in the "News" says, "In my youth I was accustomed to hear a song—of which Kitty Fisher and the famous Countess of Coventry, who were rival beauties in their respective lines, were the heroines."

"Kitty Fisher's Jig" is in all probability a misprint for "Fisher's Jig," this last bearing a strong resemblance to the tune while the first does not. A "Yanky Doodle" was certainly published in Aird's "Selection of Scotch, English, and Irish Airs," vol. I, 1782. "Fisher's Jig," besides being in Walsh's dances, reappears in Thomson and Sons' "Twenty-four Country Dances," 1760, and again in 1773.

A meritorious version of the song was written by one, J. S. Fessenden, "Original Poems," 1804—but there are forty-eight stanzas, so I refrain from quoting. Indeed, to go into the subject fully a volume would be required to be written.

[The above book is a fascinating mixture of good sense and prejudice, a desire for accuracy and a fall into error. After sifting out the inaccuracies, a great deal that is informative and valuable remains. I recommend the volumes especially to those who wish to learn more about the British popular songs that pleased Americans during the nineteenth century.]