



# THE SONNECK SOCIETY NEWSLETTER

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Editor: Nicholas Tawa

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## Highlights from the Board Meeting, Oct. 4, 1980

submitted by Jean Geil, Secretary

Members of the Board of Trustees convened at the home of John Graziano, at 2 PM, on 4 Oct. 1980.

Treasurer Raoul Camus reported that the Society is well within its budget for the current year, and that the 1980 membership figure stands at 432, an increase of almost 20% over the comparable figure (362) for 1979.

In consideration of anticipated expenses in connection with the planning of the new journal, a revised dues structure was established:

regular membership:	\$15.00
student membership:	7.50
institutional membership:	15.00
sustaining membership:	40.00

Considerable discussion was devoted to the forthcoming journal, American Music, as well as to other actual and potential publishing ventures. William Kearns was appointed Newsletter editor, to succeed Nicholas Tawa, as of the spring-1981 issue. The next membership directory will go to press in the near future.

A detailed report was presented on the next annual Conference, "Musical Theatre in America", to be held at Greenvale, NY, 2-5 April 1981, in conjunction with the American Society for Theatre Research and the Theatre Library Association. Plans are also well underway for the 1982 meeting in Lawrence, Kansas, for which "The Midwest" has been set as a tentative theme. The meeting will be held jointly with the Mid-Continent American Studies Association and the Midwest Chapter of the American Musicological Society.

The report from the Nominating Committee was received, and a slate of candidates was approved. A budget was established for 1981.

## William K. Kearns

William Kearns will be the Sonneck-Society Newsletter editor, beginning with the spring-1981 issue. He started his musical career as a bass teacher and performer. In 1965, he completed his Ph.D. in musicology, at the Univ. of Illinois. In the same year, he joined the music faculty at the Univ. of Colorado.

He has lectured widely on various subjects in American music and published articles in Grove's Dictionary, the Colorado Journal of Research in Music Education, The Colorado Music Educator, and The Black Perspective in Music. He has been a music critic for the Boulder Camera (1966-70) and has served as editor for centennial-bicentennial articles for the Colorado Music Educator (1974-76) and Musicology at the University of Colorado (1977). Currently he is working on a bio-bibliography of the American composer Horatio Parker, to be published as a part of the College Music Society's Bibliographies in American Music series. He is also curator of the Ben Gray Lumpkin Collection of Colorado Folk Music.

Good luck, Bill!

Some Recent Books, Articles, and Reviews

- Ammer, Christine. Unsung: A History of Women in American Music. Westport, CT: Greenwood, c1980.
- Anderson, Robert, and Gail North. Gospel Music Encyclopedia. New York: Sterling, c1979.
- Baraka, Imamu Amiri. Black Music. New York: Morrow Quill, 1980.
- Baraka, Imamu Amiri [LeRoi Jones]. Blues People. 1963. Reprint, Westport, CT: Greenwood, 1980.
- Bordman, Gerald. Jerome Kern: His Life and Music. New York: Oxford, 1980.
- Charters, Samuel B. The Roots of the Blues. Boston: Boyars, 1980.
- Cole, Bill. Miles Davis. New York: Morrow Quill, 1980.
- Davis, Ronald L. A History of Music in American Life. 3 vols. Huntington, NY: Krieger, 1979-80.
- Dunson, Josh. Freedom in the Air: Song Movements of the Sixties. 1965. Reprint, Westport, CT: Greenwood, 1980.
- Eaton, Quaintance. The Boston Opera Company. 1965. Reprint, NY: DaCapo, 1980.
- Eliason, Robert. Early American Brass Makers. Nashville: Brass Press, 1979.
- Evans, David. Big Road Blues: Tradition and Creativity in Folk Blues. Berkeley: Univ. of Cal., 1980.
- Gillespie, Dizzy, and Al Fraser. To Be or Not . . . to Bop. Garden City, NY: Doubleday, 1979.
- Gipson, Richard. The Life of Emma Thursby, 1845-1931. 1940. Reprint, New York: DaCapo, 1980.
- Greckel, Wil. "Rock and Nineteenth-Century Romanticism." Journal of Musicological Research 3 (1979), 177-202.
- Greene, Myrna. The Eddie Fisher Story. Middlebury, VT: Erikson, 1979.
- Kislan, Richard. The Musical: A Look at the American Musical. Egnlewood Cliffs: Prentice-Hall, c1980.
- Lord, Francis Alfred. Bands and Drummer Boys of the Civil War. 1966. Reprint, New York: DaCapo, 1979.
- Lorenz, Ellen Jane. Glory, Hallelujah!: The Story of the Campmeeting Spiritual. Nashville: Abingdon, c1980.
- Lotz, Rainer E. "arabella Fields: The Black Nightingale." The Black Perspective in Music 8 (1980), 5-20.
- Loucks, Richard. Arthur Shepherd, American Composer. Provo, Utah: Brigham Young Univ., c1980.
- McGinty, Doris E. Review of Jimi Hendrix, by David Henderson. The Black Perspective in Music 8 (1980), 130.
- Maultsby, Portia. Review of Sinful Tunes and Spirituals, by Dena J. Epstein. The Black Perspective in Music 8 (1980), 127-28.
- Nazel, Joseph. Paul Robeson. Los Angeles: Holloway, c1980.
- Panassie, Hugues. Louis Armstrong. 1971. Reprint, New York: DaCapo, 1980.
- Rivelli, Pauline. Giants of Black Music. 1970. Reprint, New York: DaCapo, 1980.
- Sanford, Herb. Tommy and Jimmy: The Dorsey Years. 1972. Reprint, New York: DaCapo, 1980.
- Schaffer, Anne. "The Modern String Quartet in America before 1800." The Music Review 40 (1979), 165-67.
- Starr, Lawrence. "Charles Ives: The Next Hundred Years." The Musical Review 38 (1977), 101-11.
- Southern, Eileen. Review of To Be or Not . . . to Bop, by Dizzy Gillespie with Al Fraser; Brother Ray, by Ray Charles and David Ritz; and Jazz Lives, by Michael Ullman. The Black Perspective in Music 8 (1980), 130-32.
- Southern, Eileen. Review of Blind Tom, by Geneva Southall; In Search of Buddy Bolden, by Donald Marquis; and George Lewis, by Tom Bethell. The Black Perspective in Music 8 (1980), 128-29.
- Tawa, Nicholas E. Sweet Songs for Gentle Americans: The Parlor Song in America, 1790-1860. Bowling Green, OH: Bowling Green Popular Press, 1980.
- Ullman, Michael. Jazz Lives. Washington, DC: New Republic Books, 1980.
- Van Ryzin, Lani. Cutting a Record in Nashville. New York: Watts, 1980.
- Walton, Ortiz. Music, Black, White & Blue. New York: Morrow Quill, 1980.
- Williams, Martin. Jazz Masters in Transition, 1957-69. 1970. Reprint, New York: DaCapo, 1980.

Some Recent Recordings

- Barber: Sonata for Cello and Piano. Dello Koio: Duo Concertato. Jeffray Solow, cello; Albert Dominguez, piano. Pelican LP-2010.
- Barber: Concerto for Cello and Orchestra. Britten: Serenade for Tenor, Horn, and Strings. Raya Garbousova, cello; Musica Aeterna Symphony Orchestra conducted by Frederic Waldman. (In Britten) C. Bresler, tenor, R. Froelich, Fr. horn. Varese Sarabande VC-81057.
- Burton: Symphony No. 2 ("Ariel"). Diane Curry, mezzo-soprano; Stephen Dickson, baritone; Syracuse Symphony Orchestra conducted by Christopher Keene. Peters International PLE 128.
- Carter: Sonata for Piano; Liszt: Fantasia and Fugue on BACH; Casella: Due Ricercari sul nome BACH; Honegger: Prelude, Arioso, et Fughette sur le nom de BACH. Evelinde Trenkner, piano. Orion ORS 79342.
- Copland: The Complete Music for Solo Piano. Leo Smit, piano. CBS Masterworks M2 35901.
- Eaton: Danton and Robespierre. Soloists; Chorus and Orchestra of the Indiana Univ. Opera Theater conducted by Thomas Baldner. CRI Records IUS 421.
- Gershwin: Rhapsody in Blue; An American in Paris. Josef Hala, piano; Slovak Philharmonic Orchestra conducted by Dennis Burk. Musical Heritage Society MHS-4158.
- Gideon: Nocturnes; Songs of Youth and Madness. Boykan: String Quartet No. 2. Judith Raskin, soprano; Ronald Roseman, oboe; Gordon Gottlieb, vibraphone; Da Capo Chamber Players conducted by John DeMain (in Nocturnes); Judith Raskin; American Composers Orchestra conducted by James Dixon (in Songs); Pro Arte Quartet (in Boykan). CRI Records SD 401.

- Gottschalk: Piano Music. Amiram Rigai, piano. Folkways FSS 37485.
- Harris: Symphony for Band ("West Point"); Cimarron, Symphonic Overture; Concerto for Piano and Strings. UCLA Wind Ensemble conducted by James Westbrook (in Symphony, Overture); Johana Harris, piano; International String Congress conducted by Roy Harris. Varese Sarabande VC 81100.
- Kirchner: Trio for Violin, Cello, and Piano. Villa-Lobos: Trio No. 2. Philadelphia Trio. Centaur CRC 1004.
- Lewis: Combinazioni II for 8 Percussionists and Piano; Combinazioni I for Clarinet, Violin, Cello, and Piano. Eastman Percussion Ensemble conducted by John Beck; the Penn Contemporary Players. Combinazioni IV for Cello and Piano. Stephen Kates, cello and Ellen Mack Senofsky, piano. Orion ORS 79363.
- Logan: Three Pieces for Violin and Electric Piano; Proportions for Nine Players; Duo Exchanges for Clarinet and Percussion; Five Pieces for Piano. Ensemble conducted by Kenneth Moore (in Proportions); Frances Walker, piano (in Five Pieces); Richard Young, violin; Sanford Margolis, electric piano (in Three Pieces); Lawrence McDonald, clarinet/bass clarinet; Michael Rosen, percussion (in Duo Exchanges). Orion ORS 80373.
- McLean: Dimensions II (1974). Eakin: Frames (1977). Hamilton: Palinodes (1972). Hutcheson: Fantaisie-Impromptu (1974). David Burge, piano (in Dimensions and Frames); Lois Svard, piano (in Palinodes and Fantaisie). CRI Records SD 407.
- Mailman: Geometrics No. 1. Geometrics No. 4. Shouts, Hymns, and Praises. Decorations. Golden Crest ATH-5056.
- Martino: Triple Concerto for Clarinet, Bass Clarinet, and Contrabass Clarinet with a Chamber Orchestra of Sixteen Players. Babbitt: Arie da Capo. Anand Devendra, soprano clarinet; Dennis Smylie, bass clarinet; Leslie Thimmig, contrabass clarinet (in Concerto). The Group for Contemporary Music conducted by Harvey Sollberger. Nonesuch H 71372.
- Nancarrow: Complete Studies for Player Piano, Volumes 1 and 2. Marshall and Wendell upright pianos with Ampico reproducing mechanisms and further modifications by the composer. 1750 ARCH S-1768 and S-1777.
- Persichetti: Concerto for Piano, Four Hands. Starer: Fantasia Concertante. Kupferman: Infinites 15. Jean and Kenneth Wentworth, duo-pianists. Grenadilla GS 1050.
- Persichetti: Concerto for English Horn and Strings. Hodgkinson: The Edge of the Olde One. Thomas Stacy, English horn; String Orchestra of New York conducted by Vincent Persichetti (in Persichetti); Eastman Musica Nova conducted by Paul Phillips (in Hodgkinson). Grenadilla GS 1048.
- Persichetti: Parable II. Jan Bach: Laudes. Leclerc: Par Monts et Par Vaux. New York Brass Quintet. Crystal S-210.
- Persichetti: Parable III. Thompson: Suite for Oboe, Clarinet, and Viola. Schmidt: The Sparrow and the Amazing Mr. Avaunt. Still: Miniatures for Flute, Oboe, and Piano. Peter Christ, oboe; Crystal Chamber Soloists. Crystal S-321.
- Reed: La Fiesta Mexicana. Surinach: Paeans and Dances of Heathen Iberia. Nixon: Fiesta del Pacifico. Eastman Wind Ensemble conducted by Donald Hunsberger. MCA Westminster MCA 1409.
- Ruggles: Complete Music. Various soloists; Buffalo Philharmonic conducted by Michael Tilson Thomas. CBS Masterworks M2 34591.
- Schickele: Pentangle, Five Songs for French Horn and Orchestra. Thorne: Elegy for Orchestra. Mekeel: Vigil. Kenneth Albrecht, horn; Louisville Orchestra conducted by Jorge Mester. Louisville LS 768.
- Siegmeister: Madam to You; The Face of War; Quartet for Strings No. 3 (on Hebrew Themes). Esther Hinds, soprano; Alan Mandel, piano (in song cycles); Primavera String Quartet (in Quartet). CRI Records SD 416.
- Thomson: Symphony No. 3. Helps: Symphony No. 1. New Hampshire Symphony Orchestra conducted by James Bolle (in Thomson). Columbia Symphony Orchestra conducted by Zoltan Rozsnyai (in Helps). CRI Records SB 411.
- Tufts: Suite for Viola and Piano (1957); Sonata for Violin and Piano (1967). Donald McInnes, viola; Bela Siki, piano. Laurel LR 107.
- The Great American Piano Bench. Max Morath, piano. Vanguard SD 79429.

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Scandalize My Name

Member Sam Dennison, Curator of the Edwin A. Fleisher Collection, The Free Library of Philadelphia, announces that his book, Scandalize My Name: Black Imagery in American Popular Music, is being published this fall by Garland Publishing. Begun in 1966, his study shows how songwriters consistently misrepresented the American Black in song--whether intentionally or not--throughout history. It explores the questions of why the Black was singled out as a song subject, and why songwriters tried to present the songs as authentic black music by describing them as "plantation songs," "Southern melodies," "coon songs," or the like. Commonplace myths, such as the popular imagery of life on the ante-bellum southern plantation and the legends surrounding the origins of such cherished song classics as "Jim Crow," are examined in detail. The book presents the songs against a background of the social forces that shaped American thought and perceptions. Prejudices reflected in the songs, as well as the role of the songs in forming prejudices are explored through three centuries of American history.

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### The Popular Parlor Song

Nicholas Tawa has just had published his book, Sweet Songs for Gentle Americans: The Parlor Song in America, 1790-1860. The popular parlor songs were one of the main forms of secular musical entertainment in the early years of the United States. They were heard regularly in the homes of our principal statesmen, authors, intellectuals, professionals, and businessmen. Laborers and slaves also sang them. They were among the principal fare of concert and stage performances, and were freely interpolated into operas, plays, lyceum lectures, and church services. In short, parlor songs played a dominant role in American cultural history.

This was music that Jefferson, Lincoln, Longfellow, Whitman, and Emily Dickinson enjoyed. Yet, whether owing to prejudice or misinformation, we still know little about the songs they listened to and sang: what they are; why and for whom written; when heard; or how performed.

This book attempts to contribute that knowledge. Contemporary diaries, biographies, fiction, newspapers, periodicals, and books on music were studied and the music itself exhaustively analyzed in order to reach accurate conclusions about the popular culture that emerged between the American Revolution and the Civil War. It is hoped that the reader will come away with a sympathetic understanding of the human hopes, fears, and joys embodied in the songs, and with new curiosity about the countless fine compositions awaiting exploration.

The book may be obtained from: Bowling Green University Popular Press, Bowling Green, Ohio, zip. 43403 (approx. 280 pp., illustrations, music, index, \$20.95 cloth, \$10.95 paper).

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### Mr. "Blank" and Music

This Newsletter owes a great deal to the contributions of our indefatigable H. Earle Johnson. He writes: "There are occasional studies on the musical interests of authors, poets, essayists, and political figures. A comprehensive list might be worthwhile. The following come to my attention. Can readers of the Newsletter add to this list?"

"E. A. Robinson and Music," by Scott Donaldson. Colby Library Quarterly, March 1980.

"T. S. Eliot and Music: an Introduction," by Robert J. Nicolosi. The Musical Quarterly April 1980.

Whitman and Music, by Robert D. Faner. Univ. of Penn. Press, 1951.

Poe and Music, by May Garretson Evans. Johns Hopkins Press, 1939; republished by Greenwood Press.

Ezra Pound and Music: The Complete Criticism, ed. R. Murray Schafer. New York, 1977.

Jefferson and Music, by Helen Cripe. Univ. of Virginia Press, 1974.

"Musical Settings of the Poetry of Walt Whitman," by John Wannamaker. Unpubl. Diss. Univ. of Minnesota, 1972.

"Music in the Washington Household," by Nicholas E. Tawa. Journal of American Culture, Spring 1978.

"The Adams Family and Good Listening," by H. Earle Johnson. Journal of the AMS, vol. 9, no. 3.

"Young American Abroad (Washington Irving)", by H. Earle Johnson. The Musical Quarterly, vol. 34, no. 1.

"A Checklist of Funeral Dirges in Honor of George Washington," by Sterling Murray. Notes, Dec. 1979.

More recently, Earle has written: "Add to my list, the following--The Life and Works of Francis Hopkinson, by George Everett Hastings (New York: Russell & Russell, 1968), a reprint from Univ. of Chicago Press, 1926. This is very good on Hopkinson's music. And of course, Sonneck's Francis Hopkinson & James Lyon (Washington, 1905; DaCapo, 1967)."

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### Flanders Ballad Collection

Prof. Dale Cockrell, of Middlebury College, writes to say that he was surprised to learn that some items originally published in connection with Middlebury College's Helen Hartness Flanders Ballad Collection, and long thought out of print, are in storage and still available. He has enclosed the information that follows.

In 1953, Middlebury College issued an LP recording of eight Child ballads sung by informants to the College's Helen Hartness Flanders Collection: Eight Traditional British-American Ballads from the Helen Hartness Flanders Collection, Middlebury College, Middlebury, Vermont, New England Folksong Series No. 1. All of these songs are interesting examples of the style and substance of the traditional ballad in New England. Unknown to many, unsold copies of this recording have been in dry storage all these years at the College and are still available for purchase. The recordings are in their original covers, with copious annotations by the Collection's then-curator, Marguerite Olney, included. Orders may be addressed to: The College Store, Middlebury College, Middlebury, VT 05753; payment of \$6.50 (postpaid) should accompany each order.

Furthermore, the College's storage areas still hold several hundred copies of Vermont Chap Book, Being a Garland of Ten Folk Ballads (Middlebury, 1941). This beautifully printed, hand-set book, with notes by Helen Hartness Flanders, and wood-cut illustrations by Arthur Healy, is available from the College store at \$3.50, postpaid.

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Random Notes

1. John Ogasapian informs me that his book came out in June and is entitled Henry Erben: Portrait of a Nineteenth-Century Organ Builder (Braintree, MA: Organ Literature Foundation).
2. Caroline Moseley's "Music in a Nineteenth-Century Parlor" appears in the Princeton Univ. Library Chronicle 41 (1980), 231-42.
3. Carl Shull has completed his investigation of John Logan, a singing school teacher in Augusta, VA. The results of his investigation are contained in "John Logan: His Life and Work as a Singing School Teacher on the Virginia and North Carolina Frontiers, 1792-1813," Augusta Historical Bulletin 16, No. 1 (Spring 1980), 22-49. (Augusta Country Historical Society, Staunton, VA)
4. Theodore Albrecht has sent information on two of his recent articles.
  - a. "Julius Weiss: Scott Joplin's First Piano Teacher," College Music Symposium 19 (Fall 1979), 89-105. Ted writes: "Weiss was a German who taught in Texarkana, ca. 1879-1884, and matches the description given of the black composer's first music instructor."
  - b. "Schumann, Hoffmann von Fallersleben, and the Libretto In beiden Welten," The Opera Journal 13 (March 1980), 23-30. Ted comments: "The poet wrote an incredibly bad libretto about German refugees from the 1848 revolutions fighting Comanche indians on the Texas frontier, and tried to get poor Schumann to set it to music. Good for a belly laugh!"
5. D. C. Culbertson, at the urging of Ned Quist, has sent me news of an article that was written on the American composer Vivian Fine, which appeared in a small quarterly journal called Paid My Dues: A Journal of Women and Music 4, No. 1. The article contains a great deal of information on Vivian Fine's compositions and is recommended reading.
6. Music in Lexington before 1840, by Joy Carden, will be out this month (October), published by the Lexington-Fayette County Historic Commission. The book describes hitherto unexplored aspects of the city's cultural heritage. It may be ordered directly from the Lexington-Fayette County Historic Commission, 253 Market Street, Lexington, Kentucky 40508. Cost: \$9.95, plus \$1.00 for handling.

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Arthur Foote

Wilma Reid Cipolla is the author of the most recent publication in the Bibliography of American Music series, published for the College Music Society by Information Coordinators, Detroit. A Catalog of the Works of Arthur Foote, 1853-1937, BAM no. 6, is available at a cost of \$17.50 (\$16.50 to CMS members).

The catalog is organized by category, the most important of which are vocal, choral, piano, organ, chamber, and orchestral music. Other sections concern the literary works by Foote, literature on Foote, and a discography of his music. Orders for this particular volume, or for the series, should be made directly with Information Coordinators, 1435-37 Randolph St., Detroit, Michigan 48226.

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Black Music Research Newsletter

The Black Music Research Newsletter is available at a subscription rate of \$2.00 per year, and is issued twice yearly--in April and October. The spring-1980 issue I have before me has articles by Dominique-Rene de Lerma ("Black Concert and Recital Music"), Orin Moe ("Black Music and Musical Analysis: William Grant Still's 'Songs of Separation' as a Point of Departure"), Jessica Janice Jones ("Deford Bailey"), and Doug Seroff ("Old-Time Black Gospel Quartet Contests"). Those members interested in subscribing should write to Fisk Univ. Institute for Research in Black-American music, Box 3, Fisk Univ., Nashville, Tenn. 37203.

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A Hymn Bibliography

Keith C. Clark has authored A Selective Bibliography for the Study of Hymns, The Papers of the Hymn Society of America, no. 33. Just issued, it is available by writing the Society at Wittenberg Univ., Springfield, Ohio 45501. Its categories include hymnology, biographies of authors and composers, psalmody, Afro-American religious music, carols, and church music. Asterisks indicate the volumes that would constitute a significant basic library. This listing is a revision of the Short Bibliography . . . of Hymns, published in 1964.

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