

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.

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.

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).

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)."

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.

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.

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.

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.

News from AMC

1. The Roy Harris Archive at John F. Kennedy Memorial Library, Cal. State Univ. in Los Angeles, is currently sending to the American Music Center copies of all the published works in print, photocopies of out-of-print and ms. works, commercial recordings, and cassette copies of the Archival tapes of music by Roy Harris (1898-1979). The decision by the Archive's Executive Board was made that AMC will be the East Coast center for Harris materials, with the additional approval that in 25 years the AMC copies will be presented to the New York Public Library Music Division. Inquiries concerning the music of Roy Harris and other 20th-century American composers will be welcomed by Karen Famera, AMC Librarian.

2. Funded by a grant from the National Endowment for the Humanities, a project has begun this year to catalog the American Music Center collection of 14,000 scores and librettos into the data base of the New York Public Library. Representing the works of American writers of the 20th century, these manuscripts and published materials will appear in the automated book catalogs of the Research Libraries of NYPL, and in the annual Bibliographic Guide to Music, published by G. K. Hall. Beginning in 1981, the AMC materials will also be available through libraries and other institutions across the country which subscribe to RLIN, the computerized on-line library services system of the Research Libraries Group, Inc. The entries can be identified in the data base by the siglum: AMC + classification number. Most of the music currently held at AMC will be offered to NYPL 25 years after the death of a composer, at which time it is anticipated that only the siglum will need modification.

The primary objective of the project is to increase access, awareness, and use of the materials while they are circulated from AMC, and to assure decrease in the time lag between NYPL receiving the materials and making them available for study in the future. Using an already efficient NYPL program for printing library book catalogs, the project encompasses the production of camera-ready copy in preparing forthcoming volumes in the series Catalog of the American Music Center Library, vol. 3: Orchestra/band music, and vol. 4: Stage works.

AMC is using the Anglo-American Cataloging Rules, International Standard Bibliographic Description, Library of Congress classification and subject headings. Scores and librettos are being cataloged at AMC on NYPL worksheets, which feature the MARC book format at this time. Temporary cards for the main entry, shelf list, and subject index cards with full cataloging information are being made for use at AMC in the interim. In searching and cataloging; if copy is found in the data base (items cataloged after 1971), a location note is added to the record in field 594: AMC/M1001/B362 no. 5 --Additional copy. If copy is found in the NYPL "old catalog" a location note is added to AMC's record in field 593: NYPL Music Div. copy --*MTA-Amer. In both cases, users of the NYPL book catalogs will be aware that AMC has a copy (which circulates), and in the second case they will be aware that NYPL has a copy (for in-house use), without having to look in the old catalog, and without making a trip to AMC. Users of the AMC catalogs will be aware that NYPL may have a copy of an item currently unavailable on loan from the AMC.

Any comments, questions, and suggestions from the membership will be welcome by Karen Famera, Project Director and AMC Librarian.

3. Please note: The American Music Center has a new home. It has moved to larger quarters and is now located in Room 300, at 250 W. 54th St., New York, NY 10019. Tel. (212) 247-3121.

Gospel Music Encyclopedia

A Review, by Stanley Brobston

Gospel Music Encyclopedia. By Robert Anderson and Gail North. New York: Sterling, 1979. 320 pp.

Gospel Music Encyclopedia falls far short of the claim made on its dust jacket, nevertheless, it is a must for anyone seriously interested in gospel music. The authors have compiled brief biographical sketches of 172 gospel music singing groups and individuals. The emphasis is on performers rather than composers. Although few hard facts are contained in these sketches, they are informative and interesting.

Anderson and North try to include everyone who uses the term "gospel" to describe the music they sing. Black, white, Southern, Country, Rock, Jesus music, inspirational, middle-of-the-road, contemporary, European--all are represented. No one seems to be intentionally excluded. (The Chuck Wagon Gang is left out; but I'm sure that is an oversight.) The photographs, in black and white, are the book's strength. Biographical sketches have accompanying photos. There is a 22-page section of "In Concert" photographs.

Other sections include "Dove Award Winners," "Members of Gospel Music Hall of Fame," "Radio Stations," "Television Stations," "A Sampling of Christian Music" (fifteen songs), "Major Recording Discography," and "Gospel Music Association--Officers, Board of Directors." Some of this is filler material, included in order to justify the term encyclopedia in the title. No documentation of sources is given, but much is lifted almost verbatim from Gospel Music '79, one of the annual directories issued by the Gospel Music Association (P.O. Box 23201, Nashville, TN 37202).

None of the sample songs are printed in shape notes. I would like to have seen at least one song in four-shape "Fasola" notation and at least one song in seven-shape "Dorayme" notation. The discography is all right but uneven. Many significant recordings are omitted, but both Elvis

Presley's and Johnny Cash's secular recordings are included. No mention is made of Grammy Award winners in the several religious-music categories. Dove Award winners are included in a separate section.

Gospel Music Encyclopedia's jacket states that it is "the definitive volume on gospel music by which all others must be measured." If so, it has a long way to go to rank with the better biographical dictionaries of musicians. Yet, I do not know of any other gospel music publication that attempts as broad a coverage as this book does. As such, it is significant. Let me add, I enjoyed reading about the performers and groups with whom I was unfamiliar.

[Stanley H. Brobston lives at 224 Sherman St., Brentwood, NY 11717].

Three Deaths

I have been saddened by the news that three fine people and Sonneck-Society members have recently died: Harold Gleason, Rita Benton, and Norman Cazden. As yet, I do not have information on the deaths of Harold Gleason and Rita Benton. Elizabeth Cazden has sent a notice about Norman. The notice reads: "Norman Cazden died of cancer on August 18, 1980, in Bangor, Maine. He had been hospitalized since early June, and deeply appreciated the many visits, phone calls, and letters from friends, students, and associates during the last few months. On July 20 he attended, via ambulance, the premier performance of his Symphony (1948) at the Domaine School for Conductors, in Hancock, Maine. A concert of Norman's work is planned for mid-November at the Univ. of Maine at Orono."

More on Harney

Mike Montgomery, 17601 Cornell St., Southfield, MI 48075, writes: "I have enjoyed reading about Ben Harney in the Sonneck-Society Newsletter, most recently the item on page 7 of the summer-1980 issue. To add to the available data on Harney, I'm sending you a two-page photocopy of a 1941 article on Harney that appeared in Song Hits Magazine (March 1941). Beverly Hamer, music dealer in East Derry, NH, first brought this article to my attention, because she knows I collect Harney's music.

The article makes some unsubstantiated claims, and the author is unidentified, which means that the information contained must be taken at face value. It sheds no light on the question of Harney's color; but I was interested to see that Song Hits started a campaign to buy a marker for Harney's grave."

[The article is copyrighted and, therefore, cannot be reproduced on these pages.]

The Arthur Foote Cello Concerto

Douglas Moore, Williams College, Williamstown, MA 01267, writes that he has completed a piano reduction of the Foote Cello Concerto and plans to perform it on 10 February 1981, which will be its first performance since the premiere in 1894, in Chicago, given by the conductor Theodore Thomas. Following the performance, Douglas hopes to have a cassette to submit to conductors and hopes that a performance with orchestra will materialize.

On Daniel Patterson

The NEH, in September, awarded a grant of \$19,000 to support work by Daniel Patterson, Sonneck-Society member, on an edition of choral settings of traditional tunes in American religious tunebooks. Patterson, who chairs the Curriculum in Folklore of the Univ. of North Carolina at Chapel Hill, is the author of The Shaker Spiritual and, with Hohn F. Garst, edited a facsimile edition of J. G. McCurry's 1855 shape-note songster The Social Harp. He has also edited recordings of Shaker spirituals and pieces from the Social Harp, performed by traditional singers on two Rounder Records albums. The new project will be based on the "American Religious Tunebook Collection" of the UNC library. The nucleus of these holdings is the Annabel Morris Buchanan Collection, to which the library has added other early imprints and photocopies of rare items. The NEH grant will support preparation of files showing the complete printing history of each musical setting of folk tunes in 19th-century American religious songsters. The files will serve as the basis for the projected edition. They will also establish the contributions of individual tunebook composers, show denominational and regional repertoires, and reveal the evolution of American religious folksong across the decades of the 19th century.

It is a happy thing to report that his The Shaker Spiritual (Princeton, 1979) was one of the winners in the 13th Annual ASCAP-Deems Taylor Award Competition.

The Yankee Doodle Society

The Yankee Doodle Society, 825 Brooktree Road, Pacific Palisades, CA 90272, has been engaged on an immense project in 19th-century American popular culture. From time to time, I have heard from Clare Spark and Joseph Byrd on their hopes, joys, and frustrations concerning their project. Their attempts to bring the music alive via radio, television, and recording are of the highest importance. I, for one, applaud their efforts and pray for their success. Recently, Joe sent me a tape of minstrel-song material from the project. The songs have become some of my most valued possessions.

Last June, Clare wrote: "I have much good news to tell you. After years of fruitless fundraising to match our NEA grant, we obtained the bucks! Morton Winston, Chairman of the Board of TOSCO Corporation (an early patron of the YDS) invited us to apply to TOSCO. They will give \$18,000. This means we can finish the radio programs, release a second album, develop the original montage for radio as a sourcebook, and produce our own promotion and publicity (the latter is essential, I think, for scholars).

"We will work all summer to complete as much as possible of this tall order. Meanwhile, I've been reading extensively in political theory, social history, etc., in order to clarify the role of sentimental culture in the shaping of political consciousness. I do wish the musicologists would be more interdisciplinary in their reading. I would like to give a paper at the Theater Conference coming next spring: a theoretical paper on the relation of sentimental song to purity reform and the consequences of sentimentality in social life. It would also suggest an appropriate methodology for the study of cultural artifacts--one which neither glorifies nor trashes, but seeks to understand the needs which give rise to artforms, the contradictory qualities of culture, and the ways in which contradictions are played out." [Raoul Camus, please note!]

"I have been so energized by my research into 19th-century popular culture that I decided to go back to school to get my Ph.D. I was accepted by the UCLA History department and will be studying American intellectual and cultural history starting this fall."

From Barbara Owen

Barbara Owen, 28 Jefferson St., Newburyport, MA 01950, has sent me her most recent list of music books that she is willing to part with to others. "Books on Music: List No. 5" is divided into Americana, Appreciation, Biography, Hmnology, Tunebooks, Hymnbooks, Vocal Scores, etc. If the reader would like the list, which also gives the price for each item, do write to Barbara at the address given above.

Boston Composers Project

The Boston Area Music Libraries (BAML), a group of 16 institutions, has been awarded a research resources grant of \$29,550 by the NEH for the continuation of its Boston Composers project. The grant will be administered by the Libraries of the Mass. Institute of Technology, Jay K. Lucker, Director. The primary objective of the project is to compile and prepare for publication a detailed and comprehensive list of published and unpublished scores and sound recordings that will be entitled Boston Area Composers: A Bibliography of Contemporary Music. In addition to this compilation, members of BAML hope the project will provide improved access to music by contemporary composers of the metropolitan Boston area and will encourage performances of these works. The project will further serve participating libraries as a union catalogue of their holdings. Approximately 200 composers will be included in the project. Each has been assigned to the BAML library with which he or she is most closely affiliated. Each library will be responsible for collecting information and, where possible, the scores and recordings of its composers' works.

One member of the Advisory Committee is Mary Wallace Davidson, who is also member of the Sonneck Society and on the Society's Board of Trustees.

A Dictionary of Opera in the United States

Jocelyn Mackey, Prof. of Music, Ball State Univ., writes that as editor-in-chief of a Dictionary of Opera in the United States; "I still seek qualified contributors and help. The one-volume reference work, to be published by Greenwood Press, will include articles on composers and works, the development of opera in states and regions, and special topics such as staging, grants and prizes--in fact, any aspect of opera in our country."

If any reader can help, please write to Dr. Jocelyn Mackey, 1205 W. Riverside St., Muncie, Indiana 47303.

George Gemunder

I have looked through a summer-1980 notice on violins offered for sale by Bein & Fushi, Dealers in Rare Violins, 410 S. Michigan St., Chicago, Illinois 60605. Among the instruments pictured and described is one by George Gemunder. Under the heading "George Gemunder, Boston, 1848; America's First Great Maker," we are told: "Gemunder found employment under J. B. Vuillaume in 1843. He was able to broaden his knowledge and was quickly granted high status in Vuillaume's shop. Toward the end of 1847, Gemunder emigrated to America and stayed briefly in Springfield, Mass. He then set out for Boston, where he established himself as a violin maker. In 1851, Gemunder moved to New York, where he worked for the rest of his life. The violin illustrated bears Gemunder's original label and is without doubt among the first, if not the first, violin made by Gemunder in this country. This violin also bears the inscription 'London exhibition prize violin 1851'.

"According to the charming book published by the maker, 'In 1851, when the first exhibition of London took place, Gemunder sent a quartet of bow instruments, in imitation of Stradivarius'. We believe that the violin is indeed one of these instruments. It is a fine and well preserved example of the maker's work. The deep plum varnish is beautifully shaded. Interestingly, the maple used in the back is of American stock. We feel that Gemunder's violins will steadily increase in value due to his remarkable skill."

Country Dance in Connecticut

The first New England Holiday Jubilee will be held from Dec. 26 to Dec. 31, 1980, in Enfield, CT. This program will feature music, song, and dance of New England. The program will include classes and workshops on music and dance, from Early American to Modern Contras, from Playford to present-day, Quebecois step dances and Quadrilles, English Country Dances, square dances, couple dances, and folk and carol singing. The Jubilee is co-sponsored by the Country Dance and Song Society of America and Country Dance in Connecticut. Program Chairman is Christine Helwig, of Larchmont, NY.

The program will be held at the Harley Hotel, Enfield, Ct, which is midway between Hartford and Springfield, MA. Registration for the program is \$95, which includes morning and afternoon classes and workshops, evening dance parties, refreshments and lunch. Housing is available at the Harley Hotel, as well as at other motels in the area. Low-cost sleeping bag arrangements (crash-space) are also available.

For registration or further information, write to: New England Holiday Jubilee, Box 766, Sandy Hook, CT 06482.

The Old Dominion Dancers

What follows is a reprint of a letter that Barbara Harding, Herndon, VA, sent to the Country Dance & Song Society News (May 1980). She writes: "What could be more delightful than having the program you've been working toward for a long time come off really well?"

"John Forbes had the brainchild, did the music and dance research, and invited me to bring The Old Dominion Dancers (five couples) to perform at a March meeting of the Sonneck Society. He called the program 'Echoes and Images of Social Dance in Baltimore, 1810.' His introductory remarks would set the historical and social scene with its dances and music, and we would then illustrate. Laurie Andres, gifted young Washington, D.C., pianist, appropriately performed the music for the performance tape on the Knabe square piano at the Lee Mansion in Arlington.

"My dancers and I? We'd been rehearsing for months, of course, and on the day were delighted to find we'd be performing in the round. The Society members warmed us throughout our performance with enthusiastic applause. The costumes made us feel at our best anyway, and then to have good lighting, good sound, and such audience feedback made us all feel inspired.

"To top it off, Jim Morrison sent word back to the dressing room that if we wanted him to he'd fiddle for the audience participation. So after our bows, when we led the audience up to the floor to dance with us, he learned and played the music on the spot.

"Practically everyone got up to dance; we've never had such a large percentage of an audience join in before. Irving Lowens, president of the Society, danced with us until the last number. Then he appeared, standing by Jim and accompanying him by drumming with his hands on the podium. It was just the touch we needed. What enthusiasm! What a warm reception! What a night! We'll never forget it."

Abstracts of Papers Read at the Baltimore Conference of the Sonneck Society, 20-23 March 1980

1. "John Cole: Music Publisher, Compiler of Sacred Music, and Composer," by Edwin A. Quist, 1309 W. Northern Parkway, Baltimore, MD 21209.

John Cole, born in Tewkesbury, England, 1774, played a significant role in the musical life of Baltimore during the early nineteenth century. His musical accomplishments include the publication of sacred tunebooks, the composition of numerous hymns, and the establishment of perhaps the most successful music publishing business in Baltimore during the 1820's and 1830's. Like many of the men of his time, Cole engaged in numerous trades and avocations. In partnerships with other Baltimore businessmen, he published a newspaper, a literary magazine, numerous books, etc., and served as an auctioneer. During the War of 1812, he served with the Maryland militia and led a military band. Cole was a member of almost every known Baltimore musical association of his day and acted as the leader of the church choirs of Christ Church and St. Paul's parishes for 30 years. His legacy includes a large body of secular sheet music (over 1000 titles), twenty or more sacred tunebooks, and over 80 hymns.

[Ed Quist has also written to say: "By the way, Pam and I just had a daughter, and in true Sonneck Society style, she was born on the fourth of July (our own Yankee Doodle Sweetheart)."]

2. "Victor Pelissier's Peasant Boy," by Elena Zimmerman, 5926 White Pine Place, Forest Park, Georgia 30050.

Victor Pelissier began his career in America in 1791, as a horn player; his performances as soloist and chamber musician are documented in Philadelphia and New York City newspapers. After a short alliance with the Wignell-Reinagle theatre group in Philadelphia, he moved to New York, where he remained from 1791 to 1805 with the Old American Company. He was chief composer/arranger for the theatre orchestra, working closely with John Hodgkinson and William Dunlap, as their new works were prepared for the stage. From the pantomimes of the early 1790's (Danaides, Foret Noire, and Sophia of Brabant) to the operas (Edwin and Angelina and Sterne's Maria), coming in the mid-nineties and later, Pelissier must be reckoned with as one of the pioneer composers for the American stage.

By the time Pelissier stopped composing in 1814, he had arranged or composed music for 86 or more operas, plays, pantomimes, afterpieces, and miscellaneous entertainments. His last four large works were operas: Lady of the Lake, The Tempest, The Bridal Ring, and The Peasant Boy, all composed for performance early in 1812. It is problematical as to how much original music Pelissier composed for any of these stage works; very little of the music remains, and at least three of them had been previously set by other composers. It is my contention that perhaps much more was composed than is now known to exist, and that a search for this music should continue.

The text of The Peasant Boy is by David Diamond, a popular playwright of the first quarter of the 19th century. It is a sentimental, pastoral melodrama--replete with innocent lovers, an aristocratic couple (the Duke and Duchess) who are wronged by a villain, and assorted country lads and lasses who sing and dance a great deal. The surviving music by Pelissier includes the Overture, two peasant dances, and two songs: "Whither strays my lover," for soprano; and "St. Agnes' Well," for baritone. Though certainly not grand opera, this opera is in the style of the late 18th-century comic operas so much enjoyed in their time. The Philadelphia Aurora commented that the work had "splendid scenery, dresses, and decorations"; in addition, the first performance was to be a benefit for one of the actors, Spencer H. Cone, who played the part of the villain. The text gives evidence of a great variety of romantic airs, comic songs, peasant choruses and dances, and in general seems to provide what must have been a scintillating evening's entertainment.

Pelissier did not compose music after 1814. He fades from our notice into history. A benefit evening was given for him as late as 1817 in New York, after which there are no more notices of any sort.

A musician who provided scores for 86 entertainments is not inconsequential. He should be given his rightful place in American musical history. Furthermore, the search for his "lost" music should continue.

The Chapins: A Study of Men and Sacred Music West of the Alleghenies, 1795-1842

by James William Scholten

[An abstract of an Ed. D. dissertation, Univ. of Michigan, 1972.]

During the late 18th century, two singing masters from Massachusetts, Lucius and Amzi Chapin, left their native New England to settle west of the Allegheny Mountains. This study treats the lives of these men, their music, and their attempts to influence sacred music west of the Alleghenies, from 1795 to 1842. Little was known about the lives of the Chapins until the 1950's, although their music was published as folk-hymns in 19th-century hymnals and tunebooks. In the publication White Spirituals in the Southern Uplands (1933), George Pullen Jackson presented a number of tunes that were attributed to "Chapin," but could offer no biographical information on the Chapins.

Further information on the music of the Chapins was published during the next twenty-seven years, but biographical information on the Chapins still remained scant.

In the late 1950's, Charles Hamm discovered some biographical information on Lucius Chapin and published his research in the fall-1960 issue of the Journal of Research in Music Education. In 1965, the research of Richard Crawford into the life of the well-known singing master Andrew Law revealed for the first time that Lucius and Amzi Chapin had been active in the promotion of Law's tunebooks and musical ideas in the West. Yet, no attempt had been made to synthesize the research done on the Chapins, nor had any evaluation of their influence on American sacred music been made. Although biographical information had been published on Lucius Chapin, the person of Amzi Chapin remained still relatively unknown, in spite of 32 years of research on the Chapins.

The Blinn Papers, of the Cincinnati Historical Society, were used for research on Lucius Chapin and his musical sons. The personal papers of Amzi Chapin, which were recently discovered in Northfield, Ohio, were used for research on Amzi Chapin and Lucius Chapin. The Law Papers, of the William Clements Library in Ann Arbor, Michigan, were used for research on both Chapins. The writer also examined 196 19th and 20th century tunebooks and hymnals in the School of Music Library of the Univ. of Michigan and in the Library of Congress. Most of the source material contained in the papers examined are letters. All the material used are usually presented chronologically in discussing the lives of the Chapins.

The writer discovered that the Chapin tunes were popular contributions to American sacred music during the nineteenth century. Their tunes were found in 46% of the 196 hymnals examined. The Chapins also spent most of their teaching careers promoting the music and ideals of Law, in spite of public hostility towards Law's books, although their own tunes are markedly different from the European tunes preferred by Law.

[Reprinted with permission. The entry in Mead's Doctoral Dissertations in American Music: Scholten, James William, "The Chapins" Ed. D. Univ. of Michigan, 1972, 167p, DA XXXIII/5. The University Microfilm number is: UM 72-28984. Mr. Scholten's address is 31 Avon Place, Athens, Ohio 45701.]

Horatio Parker's Mona: Its Place in the Composer's Career and in American Opera

by William Kearns

Although today Mona is mentioned simply as one of several operas predating World War I (others by John Paine, Adolphe Coerne, Frederick Grant Gleason, Frederick Converse, Walter Damrosch, and Victor Herbert), its place in the history of American music is distinctive in that it secured for its composer and librettist both a Metropolitan Opera Company prize, in 1911, and a production the following year, the first full-length opera by an American composer to be given that honor. A large amount of commentary in the newspapers and music periodicals of the time spans the period of nearly a year between the awarding of the prize and the first performance of Mona. Parker himself was forced into more philosophical comment than at any other time in his career. He not only proposed some specific ideas about the nature of opera itself, but he also generalized on a more abstract level about an "Anglo-Saxon" approach to music.

Parker and his librettist, Brian Hooker, composed Mona by matching text with music according to Wagnerian theory. Thus the vocal lines attempt to follow and intensify the natural variations of the speaking voice; vowel quantities rather than metrical accents are the rhythmic guide; and the orchestration is a sophisticated web of leitmotifs. With his characteristic directness, Parker commented: "You can't expect the public to unlearn what Wagner taught it."

Some critics who saw both the libretto and the score before the production hailed the achievement of the composer and librettist as the "solution" to the problem of singing opera in English. Following the 1912 performance of Mona, the reviewers continued to praise Hooker's libretto, which now seems so old-fashioned and stilted. These same reviewers were, however, nearly unanimous in expressing their disappointment in the music. Many were shocked by what they observed as the ceaseless change of tonality, the lack of melody, the endless declamation, and the willful search for dissonance.

The seeds of the seemingly radical stylistic changes found in Mona are evident in other Parker works, some of which were composed over a decade and a half before the opera. Although Parker was best known as the composer of the rather conservative but popular cantata Hora Novissima (1893), thereafter he leaned consistently toward a more innovative, dramatic style with such works as Canal Mor of the Wine-Red Hand (1895) and Crepuscule (1912), both rhapsodies for solo voices and orchestra; A Star Song (1902), another rhapsody for chorus and orchestra; the dramatic oratorio The Legend of Saint Christopher (1898), in which a well-developed leitmotif technique is already apparent; and the cantata King Gorm the Grim (1908), with its feeling for sustained pathos. Parker even wrote incidental music for two sumptuously staged plays--Frances Nathan's The Eternal Feminine, and the stage adaptation of Lew Wallace's novel The Prince of India--during the early 1900's.

Parker's reaching for the new was, however, encased within philosophical dicta which called for an "Anglo-Saxon" approach, "a separate existence for music, exclusive of any verbal or logical means of description." He maintained: "Germans, French, and Italians unite in one grand scramble to dodge the obvious ways of putting things. They are trying to create an entirely new vocabulary. So much so that they frequently lose sight of form and substance. The old vocabulary will do very well if one has but new ideas." These remarks of 1902 were made technically explicit in a 1907 address: "Harmony furnishes the only means we have of definitely localizing formal portions of musical structure."

The music of Mona represents Parker's most advanced application of these ideas. A study of the love scene from Act II reveals how he intertwined more traditional tonal functions with both the chromatic style of the day and his own distinctive harmonic and tonal ideas. The larger sections of the love scene outline conservative tonal functions. Part one, a meeting of the lovers Gwynn and Mona, is in the tonic key for the entire scene, B major. Part two, Gwynn's aria, modulates from B to D flat, or from I to V/V. Part three, the love duet, is in G flat, or V. And part four modulates back to the tonic B.

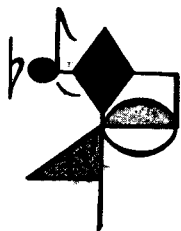
Within each of the four sections, however, Parker concealed much of the obvious tonal movement and, in doing so, attempted "to express new ideas within the older structure." There are at least three of these new ideas, and they all have to do with tonal and harmonic manipulation. The first idea can be called the use of "tonal touchstones," the weight of a "tonic" chord, frequently without a preceding dominant chord, on an important motive or at a decisive structural point in the section. Thus, in Gwynn's aria, Parker touches lightly on E flat, C, and G, a triad of tonalities associated with Mona's love for Gwynn. Second, Parker used what can be called a "tonal troping" technique, the separation of a chord progression in one key by an independent tonal function in another key. For example, in Gwynn's aria, a V-I progression in D flat is separated by a six-measure section in F major. The F-major section, in turn, serves in an interrupted dominant capacity for a later B flat section. Finally, Parker used a device of alternating different tonalities, each representing a different dramatic aspect of the story. Thus, in Gwynn's aria, the principal key of B, associated with Gwynn, is alternated, quite unexpectedly at times, with tonal sections representing Mona, as noted above, and by an unresolved progression, II-V in C sharp, representing the union of Gwynn and Mona, which does not find its resolution until the G flat tonality of the love duet. With such progressive and idiosyncratic harmonic features at the surface level of the opera, it is not surprising that many listeners of the time failed to note the more traditional tonal undergirding among the various sections.

Although the four performances of Mona by the Metropolitan Opera, during the spring of 1912, were not considered successful, the opera itself represents the culmination of Parker's career as a composer. The blame for this noble failure must be shared both by composer and public. Parker was 48 years old at the premiere of his first opera, and he had no place to produce it but at the Metropolitan, so barren was our operatic culture. The composer had no chance to refine his dramatic technique by going the rounds from this provincial house to that. Nor did the American public have the chance to train itself as a responsible and receptive audience. Thus, Mona remains a historical curiosity, notwithstanding its excellence and its exalted artistic aim--an opera which outdistanced the audience of its day in its complexity, an opera written in a musical-dramatic style which evidently does not appeal to audiences today.

Postlude

This issue of the Newsletter is my swansong as editor. William Kearns, who wrote the above essay, will replace me with the next issue. To those who have written of their pleasure at reading the Newsletter, thank you. To those whom I offended, I have tried to tell the truth honestly--as I saw it, of course. I am told that I was at times outspoken; I was always certain that I was rather reticent. Whether outspoken or reticent, I hope I have driven a few people into rethinking their positions in American music. I shall remain, as I always have been, an advocate for every aspect of music in America whether presented in scholarly treatise, learned lecture, or circumspect performance, or in unbuttoned record, radio, and television presentations. Just don't get trapped into a narrow tunnel of investigation so that you have but a mole's eyeview of the subject. Nor let your spirit dry up so that what you know comes out like a hacking cough that others prefer to avoid. So I'm perhaps coming on as sanctimonious. Nevertheless, these are the things I say to myself; and all too often I catch myself behaving like an ass or inflated bullfrog or silly ninny. As you can see, I'm quite human. Therefore, forgive me my sins and, to all, a happy Thanksgiving.

THE SONNECK SOCIETY NEWSLETTER



INDEX TO VOLUMES 1 - 5

Summer 1975 through Fall 1979

Compiled by KATE VAN WINKLE KELLER

Titles of books, journals, and recordings are italicized.
Titles of essays and compositions, and titles and first
lines of verses and songs are italicized and contained
in quotation marks. Arrangement is word by word.
Numbers refer to: Volume, Number: Page.

- Alexander, James Heywood, 4,3:8
"Amazing Press," 5,2:11
An American Anthology, 5,3:6
American Antiquarian Society: Conference, 1980,
4,3:7; fellowships, 3,3:10, 4,3:9, 5,3:14
American culture, Ph.D. program, 5,1:9
American Folklife Center, 2,1:6
American music: bibliography, 2,1:6; Center for,
3,2:7; definition, 5,3:17; "essence," 4,1:14; lack
of performances, 5,2:8; plea for broader view, 3,
1:9; value of study, 2,1:4
American Music Center: Composer/Librettist Collection
Catalog, 5,3:14; library, 5,1:9
American music history; archival records, 4,3:10
"American Music Today: Checks and Balances," 3,3:
13, 4,1:12
American Musicological Society, 1,3:3; controversy
with, 3,2:9, 3,3:4, 5,2:7, 5,2:10, 5,3:10
American Revolutionary War Songs, 2,2:10, 4,1:9,
4,2:6
American Organ Music on Records, 2,2:11
"Arnold's Archives," 5,3:15
Articles. *see* Books, Articles, Papers and Reviews
Auction as fundraiser, 4,2:9
Awards, 1,3:3, 4,1:10, 4,2:5, 4,3:9, 5,1:7, 5,2:9
- Bagpipe, influence, 5,2:13
Ballrooms, New England, 4,1:11
Band, Golden Age, 2,3:9
Band music, 5,1:7; lending library, 4,2:7
Band Research, Journal of, 4,2:8
Barndt-Webb, Miriam, 2,2:4
Baron, John H., 2,3:7
Barron, David, 2,3:11
Behrend, Jeanne, 2,3:4, 5,3:12
Berea College, Symposium, 5,1:5
*"The Better Music Movement on America's Northwest
Frontier,"* 4,1:13
Bibliography: Black concert and recital music, 1,3:7;
early American vocal music, 1,3:6; Nettl, Bruno,
writings, 4,2:5; periodical literature, 1,3:8. *see*
also American music, bibliography; Books announced;
Books, articles, papers and reviews listed
The Bicentennial Tracker, 2,3:11
Bierley, Paul E., 2,2:10, 2,3:3
Billings, William, 2,3:3, 3,3:9
- Bio-Bibliographic Index,* proposal for supplement,
4,2:2, 5,2:1
Biography, Dictionary of American, 3,3:7
Bird, Arthur, 2,1:2, 5,3:10
Black concert and recital music, bibliography of,
1,3:7
'Black' musician, 5,3:16
Blackmar, A. E., 5,3:17
Blackwell, Lois A., 5,3:9
Bluegrass, 4,1:17
Bonin, Jean M., 1,3:3, 5,3:17
Books, articles, papers and reviews listed,
2,1:6, 2,2:9, 2,2:10, 2,2:11, 2,3:4, 2,3:8,
3,1:4, 3,2:4, 3,2:6, 3,3:5, 4,1:4, 4,2:3, 4,
3:3, 4,3:8, 4,3:9, 5,1:2, 5,2:2, 5,3:4
Books and music, used, for sale, 4,2:10, 4,3:11,
5,1:8, 5,3:12
Books announced, 1,3:6, 2,1:8, 2,2:10, 2,2:11,
2,3:3, 2,3:11, 3,1:6, 3,1:8, 3,3:7, 3,3:8, 4,1:6,
4,1:7, 4,1:8, 4,2:5, 4,2:6, 4,3:6, 4,3:7, 5,1:4,
5,2:3, 5,3:6, 5,3:7, 5,3:8, 5,3:12
Books on music, statistics of publication, 4,2:6, 4,3:7
Bop, 3,2:13
Borroff, Edith, 3,3:13, 4,1:12
Boston Academy of Music, orchestra rehearsal, 5,1:17
Boulanger, Nadia, 4,1:11
Bowling Green University, Popular Culture Archives,
5,1:9
Bradstreet, Anne, music in the poetry, 5,1:19
Brandon, George, 4,3:14, 4,3:16
Brimberry, Kim, 5,2:9
Britton, Allen, 2,3:4, 5,3:17
Broadcasting, Museum of, 4,2:8
Broadway. *see* Theater, musical
Brobston, Stanley H., 5,1:10, 5,1:11
Brooks, William, 2,3:5
Brown, Theodore Dennis, 4,2:15
Bruce, Neely, 1,3:7, 2,3:11, 4,1:11, 5,2:2
Brunnings, Florence, 5,3:15
Buchanan, Annabel Morris, Collection, 4,3:8
Buck, Dudley, 3,2:12
Buckingham, Joseph Tinker, 3,2:11
Buechner, Alan, 3,1:3
Burns, Richard, 5,2:9, 5,3:9

THE SONNECK SOCIETY NEWSLETTER - INDEX TO VOLUMES 1 - 5, Summer, 1975 through Fall, 1979

- "Calendar of Musical Events," 5,2:9
California mission music, 1;3:5
Camp, J. M., clarinet maker, 5,2:9
Camus, Raoul, 2,3:9, 5,1:7
"The Cello Music of Arthur Foote," 5,2:14
Center for Field Research, 3,3:10
Centralization of music education, 3,3:14, 4,1:12
Chamber music, 3,2:12, 4,3:16; catalog, 5,1:9
Chase, Gilbert, 2,1:5, 4,1:10, 4,3:12, 5,1:10
Chatfield Brass Band, 4,2:7
Church music, 2,1:2, 3,2:13, 4,3:14, 4,3:16; *Church Music*, 4,3:7. *see also* Hymnody
Cipolla, Wilma, 5,3:13
Clarinet, 5,2:9
Clark, J. Bunker, 1,3:8, 2,3:3
Cole, Helen West, 2,2:7
Come-All-Ye, 4,3:6, 5,3:9
Commercial music, 3,1:7
Composer/Librettist program collection, catalog, 5,3:14
Composers, dictionary of contemporary, 5,2:5
Composition, 4,3:16; commissions for, 5,2:8, 5,2:9
Compton, Lisa, 4,1:11
Computer-assisted: cataloguing, 1,3:3; indexing, 1,3:6, 4,1:2, 4,1:12, 5,3:17
Connecticut, 4,2:13, 5,3:12
Cooke, Nym, 2,1:2, 2,2:7
Coolidge, Arlan R., 1,3:6, 4,3:11
Copeland, Robert, 2,1:2
Copyright: folksong and, 5,2:5; law, 4,3:7, 4,3:19, 5,1:15; search fees, 3,3:9
Country music, course in, 2,2:13
Cowell, Henry, 2,3:2, 4,3:15
Cremona String Quartet, review of performance, 5,3:13
Criticism, music, 19th century, 3,2:11
Critics, 5,2:15
Cumming, Robert, 2,2:3, 3,3:15
Cylinder recordings, 3,2:8

Davidson, Mary Wallace, 1,3:3
De Lerma, Dominique-Rene, 1,3:7
Death records, 4,1:12, 4,2:10
Decorative Arts Trust, 4,2:11
Dichter, Harry, 3,3:15
Dickinson, Peter, 3,2:7, 5,3:6
Dictionary of American Biography, 3,3:7
Dictionary of American Hymnology, 5,1:8
Discography: Newgrass, 4,1:18; organ music, 2,2:11; shape-note singing, 5,3:7 *see also* Recordings, discography; Recordings announced
Dodge, Ossian E., 4,3:11
Drumming, jazz, 4,2:15
Duke Ellington Society, 4,1:10
Dyen, Doris, 4,3:13

Early Concert-Life in America, revision, 5,1:10
Earthwatch, 3,3:10
Education, music, in public schools, 5,3:19
18th Century Studies, American Society for, 5,1:9
Eiseman, David, 4,1:12, 4,1:13
Eliason, Robert E., 2,1:3
Ellington, Duke, 3,1:5, 4,1:10
England, trip to, 3,2:1
Epstein, Dena, 5,1:7
Eskew, Harry, 5,2:6
'Essence' of American music, 4,1:14
Ethnic studies, fellowships available, 5,1:8
Ettel, Anna-Marie, 2,1:4

Fair use, 4,3:19, 5,1:15
Fanfare, 5,1:6

Federal Music Society, 4,3:9
Fillmore, Henry, 2,3:3
Films and videotapes, index, 3,1:6
Films on American music, 4,2:6, 4,2:7
"The First Italian Opera Season in New York," 5,2:5
Fish House Punch, 3,3:5
Fleisher Collection, 2,1:3
Fleisher Ensemble, 3,1:8, 3,2:6
Flute club, New York, 2,2:5
Folk Dance Association, 2,2:11
Folk life, 2,1:6
Folk lore: index of films and videotapes, 3,1:6; 4,2:7; Southern, 5,1:7, 5,2:13
Folk music, 2,1:7, 5,1:7; index, 5,3:15
Folk song: copyright, 5,2:5; Festival, 4,3:11
Foote, Arthur, 5,2:5, 5,2:14, 5,3:10, 5,3:13
Forbes, John, 4,3:5
Frontier musicians, 4,3:5

Gaelic Psalms from Lewis, 3,3:12
Gallo, William K., 5,1:15
Georgia, gospel music in, 5,1:11
Gillespie, Dizzie, 3,2:13
Golden Age Band, 2,3:9
Goldenberg, June L., 1,3:3, 5,1:14
Gospel music in Georgia, 5,1:11
Gottschalk, Louis Moreau, 2,2:12, 5,2:15
Graber, Kenneth Gene, 4,2:14
Grants, 4,2:8. *see also* Sonneck Society, grants
Great Songs of Madison Avenue, 3,1:7
Gregg Smith Singers, 5,1:6
Grove's Dictionary, 6th ed., 3,3:9, 4,2:11

Hagert, Thornton, 1,3:4
"Hail to the Chief," 5,3:11
Harmony Society, 4,3:5
Harney, Ben, 5,3:16
Hedges, Bonnie Souder, 5,1:7
Heinrich, Anthony Philip, 1,3:5, 2,3:2, 3,3:12
"Henry Cowell's New Music; 1925-1936," 4,3:15
Herbst Collection, 3,3:7
Hill, Rodney, 5,3:10
Hitchcock, H. Wiley, 1,3:5
Huff, Will, 2,3:3
Hodges, Edward, 4,1:11, 4,2:10
Hoe, Robert, 2,2:10
Hoover, Cynthia, 1,3:4
Host, Philip, 4,1:10
"How a Songbook can be useful," 5,1:18
Howe, Elias, 5,3:13
Hudson-Catskill Studies Center, 5,3:9
"The Hunters of Kentucky," 5,1:16, 5,2:10
Hutchinson family, songs, 3,1:6
The Hymn, 4,3:8
The Hymn Society of America, 5,1:8
Hymnals, index, 4,3:8
Hymnody: dictionary, 5,1:8; hymns, 5,3:9; Symposium of rural, 5,1:5, 5,3:12. *see also* Church music

"Impressions: Writing Music for American Churches, 1978," 4,3:16
Indexing, computer-assisted, 1,3:6, 4,1:2, 5,3:17
Instruments: clarinet, 5,2:9; wind, 2,1:3. *see also* Organ
ISCM meeting, 1,3:8
An Ives Celebration, 4,1:6
Ives, Charles, 4,1:6

Jackson, George K., 2,1:2

THE SONNECK SOCIETY NEWSLETTER - INDEX TO VOLUMES 1 - 5, Summer, 1975 through Fall, 1979

- Jacob-Bond, Carrie, 4,3:11
Jacobsen, Arnold, 5,3:15
Jazz: drumming, 4,2:15; influence on music of Martinique, 5,1:15; recording and remastering, 5,2:12
Jazz Studies, Journal of, 3,1:9
Johnson, H. Earle, 2,2:5, 3,3:4, 3,3:14, 5,2:5
Jones, William, 5,2:13
- Kaufman, Charles, 2,1:2
Keele University, 3,2:7
Keller, Kate Van Winkle, 1,3:6, 4,1:2, 4,2:13, 5,3:12
Keynote Address (Britton), 5,3:17
Kitto, Gloria DeFeo, 3,3:11
"Kojak," 5,2:11
Kroeger, Karl, 1,3:4, 2,3:10
Krueger, Karl, 5,3:9
Krummel, D. W., 4,3:10, 5,1:6
- Laderman, Ezra, 5,2:7
Landmark of American Music Awards, 4,3:9
Lehman, Robert A., 2,2:5
Levy, Lester, 3,1:6
Librarians, music, 5,2:9
Library of Congress: American Folklife Center, 2,1:6; microfilms, 4,2:7; recordings, 2,1:7, 5,3:7
Lichtenwanger, William, 2,3:2
"The Limits of Tolerance," 5,2:7, 5,3:10
Lining out, performance practice, 3,3:12
Loring, William C., 2,1:2, 4,3:12
Lost persons, 3,3:3
Lowens, Irving, 1,3:4, 3,3:12, 4,1:6, 4,1:19, 4,2:13, 4,3:11
Lowens, Margery Morgan, 1,3:4
Ludlow, Noah M., 5,1:16
- Mackay, Jocelyn, 3,1:5
Mahan, Katherine, 4,3:8
Mandel, Alan and Nancy, 2,2:4, 3,1:9, 4,1:10
Manuscripts, 1,3:3, 1,3:6, 2,2:4; Herbst Collection, 3,3:7; Index of Buchanan manuscripts, 4,3:8
March, President's, 5,3:11
Martens, Mason, 1,3:4, 2,1:2
Martinique, influence of jazz on music, 5,1:15
Mason, William, 4,2:14
Mather, Cotton, 2,1:2
McCorkle, Donald, 4,2:11
McCulloh, Judith, 1,3:4, 5,2:11
McVarish, Douglas C., 1,3:4
Mead, Rita H., 4,3:14, 4,3:15
Meyer, Eve, 4,2:9
"Midsummer Night's Dream" (Mendelssohn), 5,1:17
Millard, Harrison, 4,3:11
Military Music of the American Revolution, 2,3:9
Minstrel show, 4,2:9
Mission music, California, 1,3:5
Mixed Pickles, 2,2:11
Modern Music, An Analytic Index, 2,3:9
Moore, Douglas B., 5,2:14
Moravian Music, 3,3:7; Festival, 2,3:10; Foundation, 1,3:5; catalog, 5,3:6
Moseley, Caroline, 4,3:18
Museum Exhibitions, music for, 4,3:12
Music education, centralization, 3,3:14, 4,1:12
Music Educator's Journal, 5,2:9
Music from 18th-century Pennsylvania, 4,2:7
Music halls, 5,3:14
Music Library Association, Conference, 5,3:15
Music Teachers National Association, *Proceedings*, 4,1:8
Myers, Gordon, 2,2:4, 3,3:11, 4,1:9, 4,2:7
- National Tune Index*, 3,2:2, 4,1:2
Necrology, 1,3:2, 3,2:6, 3,2:8, 3,3:15, 4,2:11, 5,1:5, 5,2:9, 5,3:9
Nelson, Molly, 5,2:5
Nettl, Bruno, bibliography of writings on American music, 4,2:5
Nevell, Richard, 4,3:5
"The New Harp of Columbia," 5,3:7
New Mexico, music in, 2,1:7
New Music Quarterly, 4,3:15
New Orleans, music, 2,3:7
New World Records, 1,3:5
Newgrass, 4,1:17
"Le Nouveau Salon des Refusés" 5,2:10
- Oesterreichische Musik Zeitschrift*, 3,1:6
"Oft in the Stilly Night," 5,1:19
Ogasapian, John, 4,1:3, 4,2:11
Old Stoughton Musical Society, Festival, 1978, 4,3:8
Old-Time Fiddler's Repertory, 2,2:10
"On Musical Trash," 2,2:7
Opera, 4,2:9, 5,3:20; competition for composition, 5,2:8; dictionary, 3,1:5, 5,1:7; "First Italian Opera Season in New York," 5,2:5
Oral history, 5,3:8
Oregon, history of music appreciation and performance, 4,1:13
Organ Historical Society, 2,3:11, 4,2:8, 5,2:5
Organ music, 2,2:4, 2,2:11, 4,1:10
Organs, 3,3:7, 4,2:11; tracker, 4,1:10
"Oscar's Ghost," 4,2:2
Owen, Barbara, 2,2:4, 4,2:10, 5,3:12
- Paine, John Knowles, 5,3:10
Papers. *see* Books, Articles, Papers, and Reviews
Parker, Charlie, 3,2:13
Patterson, Daniel W., 2,2:4, 2,2:11, 5,3:7
"Pax Vobis" (Kroeger), 2,3:10
Peabody Conservatory, 4,3:11
Performance practice: lining out, 3,3:12; 19th century, 5,1:18; singing schools, 2,2:5
Performances, 1,3:5, 2,2:3, 2,2:4, 2,2:5, 2,3:4, 2,3:9, 2,3:11, 3,1:8, 3,1:9, 3,2:6, 3,3:11, 4,1:11, 4,2:9, 4,3:9, 4,3:11, 5,1:6, 5,3:12, 5,3:13
Performers, directory of women, 5,1:9
Periodical literature, bibliography and index, 1,3:8
Perkins, Charles Callahan, 4,3:9
Perkins, Leeman L. 5,3:10
Perlis, Vivian, 1,3:3, 1,3:4
Peter, Johann Friedrich, 3,2:12
Peters, William Cumming, 3,2:10
Popular culture: archives and special collections, 3,2:5, 5,1:9; Association, 1,3:8, 3,1:8; conference, 5,3:15; Latin American, 5,2:7; Studies, Institute of, 4,3:6
Popular music, 20th century, 4,1:16
Priest, Daniel B., 4,3:4
Psalms, Gaelic, 3,3:12
Publications. *see* Books, Articles, Papers & Reviews
Publishing statistics, books on music, 4,2:6, 4,3:7
Punch, Fish House, 3,3:5
- Quartets, string, 4,3:16
Queries, 3,2:10
Quintets, string, 3,2:12
- Rabson, Carolyn, 3,2:8, 4,1:2, 4,1:9, 4,2:2, 4,2:3, 4,2:6
Radio programs, 1,3:8, 4,2:9, 4,3:6, 5,3:4
Ragtime, 5,3:16

THE SONNECK SOCIETY NEWSLETTER - INDEX TO VOLUMES 1 - 5, Summer, 1975 through Fall, 1979

- Rapp, George, 4,3:5
 Recordings: archive, 4,3:6, 5,3:15; cylinder, 3,2:8, 4,1:1; dance band archive, 5,3:15; discography, 2,2:11, 2,3:11, 4,1:7, 4,1:18, 5,1:6; jazz audio distortion in, 5,2:12; lists, 3,3:8, 3,3:14, 5,1:4, 5,3:5; review, 2,2:10, 2,2:11, 3,1:6, 3,3:12, 3,3:14, 4,1:9, 4,1:18, 4,2:6, 4,2:7, 5,3:6; topical songs, 4,1:9, 5,3:15. *see also* Radio programs, Television programs
 Recordings announced, 1,3:5, 1,3:7, 2,1:7, 2,1:8, 2,2:4, 2,3:10, 3,1:5, 3,1:6, 3,1:7, 3,1:9, 3,2:5, 3,2:8, 3,3:11, 4,1:1, 4,1:10, 4,2:7, 4,3:6, 5,1:5, 5,1:7, 5,1:20, 5,2:5, 5,3:6, 5,3:7
 Recordings of Americana, 3,3:14
 Research, financial support, 3,3:10
 Resources of American Music History, 2,2:9, 4,2:9, 5,1:6
 Reviews. *see* Books, Articles, Papers and Reviews listed; Recordings, review
 Rochberg, George, 4,3:16
 "The Rock Revolution," 4,1:16
 Rockefeller Foundation, 1,3:5
 Root, Deane, 4,3:13
 Ryan's Mammoth Collection, 5,3:13
 Ryan, Thomas, 5,1:17

 Sacred Harp Bicentennial Celebration, 2,2:11
 Salzburg Seminar, 2,1:8
 Schabas, Ezra, 5,1:10, 5,1:12
 Schonberg, Harold C., 2,2:12, 3,1:7
 Schrader, Arthur F., 1,3:4, 4,1:9, 5,1:8, 5,3:9
 Sears, David F., 4,1:10
 Seeger, Charles, 5,1:5, 5,1:10
 "Sentimental Songs of the Mid-19th Century," 2,2:10
 Sentimentality in music, 3,2:8
 Shape-note music, 2,2:11; performance style, 2,2:5; singing, discography, 5,3:7; songs, 5,2:6; tune books, 4,3:8
 Shaw, Arnold, 4,1:16
 Shaw, Oliver, 5,2:8
 Sheet music, 2,1:4, 2,2:12, 4,3:4, 4,3:18; prices, 4,3:4, 5,3:13
 Shirley, Wayne D., 2,3:9
 Siegmeister, Elie, 4,1:14
 Simmons, Walter, 4,1:12, 5,1:6
 "Sinful Tunes and Spirituals," 5,1:7
 Singing schools, performance style, 2,2:5
 Slonimsky, Nicolas, 5,2:2, 5,3:4
 Smith, Carleton Sprague, 2,2:5
 Smith, Joan Templar, 4,3:16
 Smithsonian Institution: Celebration of Billings, 3,3:9; fellowships, 2,3:11, 3,3:9, 5,3:14; recordings, 2,1:8, 3,1:5, 3,2:5
 Social context of music, 3,2:8, 3,2:9
 "The Social Harp: Early American Shape-Note Songs," 5,2:6
 Society for Ethnomusicology, 1,2:3, 2,2:12
 "Somewhere near the 'Essence'," 4,1:14
 "A Song is a Lovable Thing," 3,2:9
 Songbook, 19th century, 5,1:18
 Songs: commercial, 3,1:7; Madison Avenue, 3,1:7; popular, 2,2:8, 3,2:8, 3,2:9, 5,1:14, 5,1:18; sentimental, 4,2:9
 Songwriters' Hall of Fame Museum, 4,2:8
 Sonneck, Oscar, 1,3:2, 1,3:4, 3,3:3, 4,1:19, 4,2:13, 5,1:10
 Sonneck Society: Annual Meeting: 1975, 1,3:1; 1976, 2,2:2; 1977, 3,2:1; 1978, 4,2:1; 1979, 5,2:1; Board of Trustees Meetings, 1,3:1, 1,3:2, 3,3:1, 4,3:1, 5,3:1; Budget, 1979, 4,3:1; Conferences: 1975, 1,1:6, 1,2:3; 1976, 1,2:2, 1,3:3, 2,1:1, 2,2:1, 2,3:1, 5,3:17 (Keynote Address, Britton);
 Sonneck Society (continued)
 Conferences: 1977, 2,2:6, 2,3:2, 3,1:1, 3,2:4; 1978, 3,2:4, 3,3:2, 4,1:1; 1979, 4,2:1
 4,2:8, 4,3:2, 5,1:1; 1980, 5,3:3; Executive committee, 1,3:2; financial report, 3,2:2, 4,1:2, 5,1:1; goals, 1,1:5, 1,3:6, 2,2:5, 2,2:6, 2,3:4, 2,3:5, 4,2:12, 5,3:17; grants, 3,2:3, 4,1:2, 4,2:1; history, 2,2:1, 3,2:1; honorary member, 5,2:2, 5,3:4; incorporation, 1,2:2; items for sale, 5,1:20; Journal, 3,2:3, 3,3:4, 4,1:2, 4,2:1, 4,2:10, 4,3:12, 4,3:13, 5,3:1; logo design, 4,2:3; members, list, 1,1:1, 1,2:1, 1,3:1, 2,2:13, 2,3:12; Membership Directory, 3,3:1; name, 5,3:12; Newsletter, 1,3:2; 3,2:3, 4,3:13; nominations, 3,1:2, 5,3:3; officers, 1,1:6, 1,3:1, 3,2:2, 5,1:1, 5,2:2; publications, 1,3:1, 1,3:2, 1,3:3, 2,2:1, 2,2:2, 2,2:6, 3,3:3, 4,2:1; recordings, 3,2:8, 4,1:1; regional meetings, 2,2:7; song, 4,2:2; Steering Committee, 1,2:2
 Sousa, John Philip, 2,2:10, 2,3:3, 4,2:7
 Southern folklore, 5,1:7; 5,2:13; index of films and videotapes, 3,1:6, 4,2:7
 Southern Quarterly, 4,1:9
 Spark, Clare, 3,2:8
 Specht, R. John, 1,3:6
 Spivacke, Harold, 3,2:8
 "The Stilly Night, a Catch," 5,1:19
 "A Straight-out Rebuke," 3,2:11
 "The String Quartets of George Rochberg," 4,3:16
 Strong, George Templeton, 2,1:2
 Summers, William John, 1,3:5
 Swan, M. L., 5,3:7

 Tagg, Philip D., 5,2:11
 Tallmadge, William, 3,3:12, 4,1:17, 5,2:12, 5,3:12, 5,3:16
 Taste, musical, 5,3:20
 Tawa, Nicholas, 2,1:4, 2,2:7, 3,1:9, 3,2:9, 3,2:11, 4,2:12, 4,3:19, 5,1:18, 5,2:7
 Television: music, 5,2:11; program, 3,3:11, 4,1:10
 Temperley, Nicholas, 1,3:4, 2,3:1, 3,2:7, 4,1:4, 4,2:10
 Theater, musical, 2,2:8
 Theater Research Center, 5,3:15
 Thomas, Theodore, 5,1:12
 "The Thoreau Family's Sheet Music," 4,3:18
 A Time to Dance, 4,3:5
 Tin Pan Alley, 2,2:8
 Truesdell, F. Donald, 5,1:7
 Truman, Harry S., library, 2,2:12
 Twayne Musical Arts Series, 4,3:7, 5,2:10, 5,3:8

 Victorian Society, 5,3:14
 Violin makers, 4,1:10
 Vocal music, bibliography of early American, 1,3:6
 Walden Consort, 2,1:2
 Warner, Thomas E., 1,3:4, 4,2:7
 Warren, M. Robin, 1,3:4, 1,3:8
 Wetzell, Richard D., 4,3:5
 "Whither the Sonneck Society," 4,2:12
 Whitman, Walt, 5,3:20
 "Why I study American Music," 2,1:4
 Wilson, Ruth, 1,3:4, 5,3:12
 The Wings of the Dove, 5,3:9
 Wister, Owen, 2,1:2
 Wolf, Edward C., 2,3:11
 Women in American music, 2,3:10, 4,3:11, 5,1:9
 Woodbury, Isaac B., 2,1:2
 "Yankee Doodle in Connecticut," 4,2:13
 Yankee Doodle Society, 1,3:7, 2,1:4, 4,2:9
 Yankee Transcendoodle, 3,1:5
 Yearbook for Inter-American Musical Research, 2,1:5
 Zimmerman, Elena I., 5,1:9