The Sonneck Society Newsletter is published in the spring, summer, and fall by the Sonneck Society, College of Music, Box 301, University of Colorado, Boulder, CO 80309. A subscription is included with membership in the Society. Dues are $15.00 per year and should be sent to Raoul Camus, Treasurer-Sonneck Society, 14-34 155 St., Whitestone, NY 11357.

The Sonneck Society wishes to congratulate Nicholas Tawa for his outstanding work as editor of this NEWSLETTER for its first six volumes. Nick's energy, scholarship, and enthusiasm are responsible for the growth of the NEWSLETTER from a small announcement sheet (Summer 1975) to the volumes of recent years with their assemblage of news items, business summaries, reviews, bibliographies, essays, and issues. Nick has continued to help in the preparation of this volume with the list of books, records, and a review. Many thanks to Nick for his hard work of the past and his continuing support and counsel into the future!

And special thanks to Kitty Keller for our handsome 1980 Membership Directory (see below) as well as her very useful index to the first five volumes of the NEWSLETTER, appended to the last issue.

Kitty Keller writes: "Our new MEMBERSHIP DIRECTORY was mailed in mid-December. Bob and I maintain the records of the entire membership from 1975 on our Apple computer, and I had typed the 1977 and 1978 books myself. However, our membership has doubled since 1978 and we expect to more than double in the next two years. Discussion with local printers showed that now the most economical procedure was to use a computerized typesetting system. The larger printing run, and the compression and reduction possibilities brought the cost per book down considerably and for our next edition, we will be able simply to input changes and additions to the data bank. Because every inch of space was precious, I edited all the information pretty heavily. I hope the result is legible and useful to you. If your own entry is not correct, or you wish to make changes, please write me. Typographical or editing errors will be corrected in the NEWSLETTER. Changes and additions will appear in the next edition."

Repair List
Eleanor Eldot is at Queensborough Community College.

Robert Jordahl is at McNeese State University.
James Willey lives and works in Geneseo, NY.

STATEMENT OF INCOME AND EXPENDITURES
1 January 1980 - 31 December 1980
Submitted by Raoul Camus, treasurer

<table>
<thead>
<tr>
<th>INCOME</th>
<th>General fund</th>
<th>Publications fund</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance carried fwd.</td>
<td>2,998.84</td>
<td>1,295.90</td>
</tr>
<tr>
<td>1980 Receipts:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>renewals</td>
<td>2,990.00</td>
<td></td>
</tr>
<tr>
<td>new members</td>
<td>620.00</td>
<td></td>
</tr>
<tr>
<td>donations</td>
<td></td>
<td>1,170.00</td>
</tr>
<tr>
<td>1980 interest</td>
<td>333.86</td>
<td></td>
</tr>
<tr>
<td>1981 receipts:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>renewals</td>
<td>1,940.00</td>
<td></td>
</tr>
<tr>
<td>new members</td>
<td>185.00</td>
<td></td>
</tr>
<tr>
<td></td>
<td>9,067.70</td>
<td>2,465.90</td>
</tr>
</tbody>
</table>

| EXPENDITURES | |
|--------------| |
| Printing: | |
| Newsletters | 889.00 | |
| Directory | 1,375.45 | |
| miscellaneous | 163.31 | |
| Postage & telephone | 573.40 | |
| Labor fees: | |
| Newsletter | 207.00 | |
| Directory | 103.50 | |
| Subscriptions | 15.00 | |
| Mailing list | 227.10 | |
| Board fees | 770.14 | |
| Miscellaneous | 41.95 | |
| Conference fund | 360.94 | |
| Travel (AMERICAN MUSIC) | 482.00 | |
| | TOTALS 5,208.79 | - 0 - |
| | BALANCE 3,858.91 | 2,465.90 |

Total membership for 1980: 434.

BUDGET FOR 1981
Approved by the Board of Trustees at its meeting, New York, October 4, 1980.

| Printing: | |
| Newsletters | $1,500 | |
| Flyers | 500 | |
| Miscellaneous | 250 | |
| Postage & telephone | 1,000 | |
| Labor fees (newletters) | 300 | |
| Subscriptions, ref. material | 200 | |
| Board meeting expenses | 1,500 | |
| Miscellaneous | 100 | |
| Conference fund | 300 | |
Travel (journal) $ 600
Mailing list (computer) 150
TOTAL $6,400

PROGRAM FOR SEVENTH NATIONAL CONFERENCE
SPRING 1981
Musical Theatre in America
April 1-5, 1981
C. W. Post Center, Greenvale, NY
Julian Matas, host

Sponsored by the Sonneck Society, American Society for Theatre Research, Theatre Library Association

Wednesday, April 1
1-5 p.m. Board of Directors Meeting, Sonneck Society
6-7 p.m. Reception
7:00 p.m. Concert of numbers from the American Musical Theatre heritage, performed by the C. W. Post music department

Thursday, April 2
9:30-10:30 Keynote address: Lehman Engel

THE BEGINNINGS:
10:00-12 RECREATING THE EIGHTEENTH CENTURY AMERICAN MUSICAL
Coordinator: Julian Matas; Chairperson: Cynthia Hoover
Kalman A. Burnim, "The English theatre: backgrounds to America"
William Brooks, "The Recreation and Performance of Eighteenth Century American Musical Theatre"
Howard Scammon, "Acting Techniques of the Eighteenth Century"
Panel session: Hoover, Burnim, Brooks, and Scammon

12-2 LUNCH

2-5 NINETEENTH CENTURY DEVELOPMENTS IN FORM
Coordinator: William Green; Chairperson: Deane Root
Rosemarie Bank, "Music for the Nineteenth Century American Melodrama"
Leonard L. Rivenburg, "Edgar Stillman Kelley and the American Musical Theatre, 1880-1900"
Irene Forsyth Comer, "Lotta Crabtree and John Brougham: Collaborating Pioneers in the Development of American Musical Comedy"
Helen A. Johnson, "Themes and Values in Afro-American Librettos and Book Musicals, 1898-1930"
Robert B. Winans, "Early Minstrel Show Music"

6-7 Cash bar
7 & 10 p.m. Performance: Lady in the Dark (Post Theatre Company)

Friday, April 3 THE MUSICAL IN THE TWENTIETH CENTURY
9:30-12 VARIETY AND REVUE FORMATS

Coordinator and chairperson: Ginnine Cocuzza
Stanley Green, "Overture"
Ginnine Cocuzza, "The Greenwich Village Follies of 1919"
John E. Hirsch, "The American Revue Costume"
Jane Sherman, "Denishawn in Vaudeville and Beyond"
Joan E. Pirie, "Winning the Battle and Losing the War: the 1927 version of Strike up the Band" (transition to the book musical)
Caroline Schaffner, "Musical Tabloid Companies"

LUNCH

THE BOOK MUSICAL
Coordinator: John Graziano
Chairperson: Steven Ledbetter
John Gráziano, "The Emergence of the Black Musical, 1895-1910"
Stephen M. Vallillo, "George M. Cohan's Little Johnny Jones"
Margaret M. Knapp, "Watch Your Step, Irving Berlin's 1914 Musical"
Ned Lehac, "Sing for your Supper"
John Johnson, "Cole Porter"
Marc A. Roth, "Kurt Weill's Broadway Operas: Street Scene and Lost in the Stars"

6-7 Cash Bar
7 p.m. Performance: American Dance Machine

Saturday, April 4
9-12 DANCE IN THE AMERICAN MUSICAL THEATRE
Coordinator and chairperson: Genevieve Oswald
Lee Theodore, "Overture"
Mary Grace Swift, "Celestial Queen of Dumb Shows"
Lynne Emery, "The Contribution of Black Culture to Dance in the American Musical Theatre, 1860-1930"
Barbara Barker, "The Ballet Girl; Graceful, Ungraceful, or Disgraceful?"
Camille Hardy, "Art Dancing on Broadway: Loie Fuller in A Trip to Chinatown"
Barbara Neomi Cohen, "Facers Ponies, Squabs and Peaches; Ned Wayburn and Chorus Choreography for the Ziegfeld Follies"
Richard A. Long, "Black Influences on the Choreography of the American Musical Theatre after 1930"
Christena L. Schlundt, "Jerome Robbins and His Contribution to the Theatre of Musical Comedy"
LUNCH

Luncheon and business meeting of the Sonneck Society

PUTTING IT ALL TOGETHER: THE SYNTHESIS OF A MUSICAL AS A WORK OF ART

Chairperson and coordinator: Glenn Loney, assisted by Richard M. Buck

Michael Stewart, "Book and Lyrics"
Joe Layton, "Choreographing and Directing"
Oliver Smith, "Lighting, Scenery, and Costumes"
Cwean Vardon, "Choreography and Performing"
Charles Strouse, "Composition"

Cash bar

BANQUET

Coordinator: Estelle Thaler; Master of Ceremonies: to be announced
Performance: After Dinner Opera Company

Sunday, April 5

PRESERVING THE HERITAGE

9:30-10:30

THE WRITTEN AND VISUAL RECORD

Coordinator: Thor Wood

Chairperson: Robert Kimball Symposium, with Richard M. Buck, Irene Heskes, Robert Kimball, and a representative from George Mason University speaking on the Federal Theatre Project

10:30-12

THE AURAL RECORD: PRESERVING THE SOUNDS OF THE MUSICAL

Coordinator and chairperson: J. Peter Bergman and J. Peter Bergman, "Overture"
Martin Williams, "The Smithsonian 'Recreations' of Original Cast Performances"
Ben Bagley, "The 'revisited series' of Recordings and Recordings"
Thomas Z. Shepard, "Editing the Recording Sessions"
Stanley Green, "Record Liner Notes and their Importance"

THE LIVING RECORD

Coordinator and chairperson: Richard M. Buck
Symposium, with Paulette Attie (National Musical Theatre), Jerry Bell (Bandwagon Company), Gerald Bordman (The New Princess Theatre Company), and Michael Price (Goodspeed Opera Company)

1-3

CLOSING BRUNCH

Summary speaker: Gerald Boardman

- - -

AND LOOKING FORWARD TO 1982

Announcement of 1982 spring meeting

The Sonneck Society, the Midcontinent American Studies Association, and the Midwest Chapter of the American Musicological Society will meet at the University of Kansas, Lawrence, the first weekend of April 1982. Along with the traditional and separate sessions of each organization is the possibility of one or more joint sessions devoted to topics of mutual interest.

"The Midwest" is the main, but not exclusive, focus of the weekend. Plans are being made for a gala Friday evening concert, and a Saturday evening banquet with entertainment.

The main hotel is a Holiday, a convention center now being built by Holiday Inn, which is scheduled for completion by the time of the meeting.

Those with proposals for papers or presentations are encouraged to send three copies to one of the following program chairs no later than the end of October 1981. If a topic might interest more than one organization, send the copies of the proposal to two of those listed below, for possible joint sessions. Complete papers are preferred, although abstracts are acceptable.

Sonneck Society (meets Thursday-Sunday, April 1-4) Jean Geil, Music Library, University of Illinois, Urbana, IL 61801

Midcontinent American Studies Association (meets Thursday-Saturday, April 1-3) Haskell Springer, English Department, University of Kansas, Lawrence, KS 66045

American Musicological Society, Midwest Chapter (meets Saturday-Sunday, April 3-4) Lawrence Gushee, School of Music, University of Illinois, Urbana, IL 61801

In charge of local arrangements is J. Bunker Clark (Music History), for the Sonneck Society. Daniel T. Politeske (Music History) represents the Midwest AMS, and Stuart Levine (English) represents MASA.

--

AMERICAN MUSIC: CALL FOR PAPERS

Editor Alan L. Britton writes: "Most of all we need a large supply of good articles as soon as possible. It is our hope that the first issue can contain a complete listing of the contents of all issues for the first year. We need to have them on hand and refereed as soon as can." Below is the Call for Papers released by the University of Illinois Press.

The Sonneck Society and the University of Illinois Press are pleased to announce the creation of a new quarterly, AMERICAN MUSIC. This journal is designed to meet the long-felt need for a single publication than examines all aspects of American music and music in America: genres and forms; geographical and historical patterns; composers, performers, and audiences; sacred and secular traditions; cultural, social, and ethnic diversity; the impact and role of the media; the reflection of social, political, and economic issues; problems of research, analysis, and archiving; education and criticism and aesthetics; and much more. AMERICAN MUSIC will maintain a true open forum for all scholars, without prejudice for or against any particular field of American music. The main criterion will be Americanliness; beyond that, excellence.

In addition to refereed articles, AMERICAN MUSIC will feature book and record reviews, bibliographies and discographies, and other helpful aids. The journal will be indexed. One issue each year will be devoted to a special subject and will be prepared by a guest editor. AMERICAN MUSIC's broad approach and accessible style are certain to interest academic and informed lay audiences.
like: musicologists, folklorists, historians, anthropologists, critics, collectors, librarians, teachers, students of popular culture, American studies scholars, and many others.

The first issue of AMERICAN MUSIC will appear in January, 1982. Articles are now being solicited; they should be sent to the editor, Allen P. Britton, 229 Stearns Building, School of Music, University of Michigan, Ann Arbor, Michigan 48109. In general, manuscripts should follow the typing and stylistic instructions in "A Manual of Style." (Chicago: University of Chicago Press, 1969), and two copies should be submitted. For a more detailed style sheet, write to the editor or to AMERICAN MUSIC, University of Illinois Press.

Books for review should be sent to Irving Lowens, Peabody Conservatory, 1 East Mt. Vernon Place, Baltimore, Maryland 21202. Recordings for review should be sent to Don L. Roberts, Music Library, 1935 Sheridan Road, Northwestern University, Evanston, Illinois 60201.

For information about subscriptions and advertisements, please write to AMERICAN MUSIC, University of Illinois Press, Box 5081, Station A, Champaign, Illinois 61820.

Call for Proposals for Special Issues of AMERICAN MUSIC

Coordinator of Special Issues, Jean Geil, writes: "One issue of each volume of AMERICAN MUSIC will be devoted to a particular subject and will be prepared by a guest editor. Such issues may focus on musical genres or forms (e.g., Opera in America), cities or regional areas, social trends and institutions (e.g., Women in American Music, Music Education in America), particular historic periods, or music of individual cultural groups. Special issues may also be interdisciplinary in approach or represent state-of-research reports. In order to provide sufficient lead time, commitments from guest editors will be secured well in advance of press deadlines, which fit within the regular publishing sequence established for AMERICAN MUSIC. The first special issue (September, 1982), under the editorship of D. W. Krummel, will be concerned with music publishing in America, interpreted broadly to include studies of music printing, sound recordings, and music collections. Topics and editors are selected by a committee consisting of Allen P. Britton, AMERICAN MUSIC editor; Jean Geil, special issues coordinator; Judith McCulloth, for the University of Illinois Press; and one or more additional members of the AMERICAN MUSIC editorial board. Suggestions and proposals for future special issues should be submitted by June 1, 1981 to Jean Geil (1403 S. Busey Ave., Urbana, IL 61801). Proposals may consist of a one- or two-page outline or summary of how a topic might be developed as a special issue. It would be appropriate to include names of suggested contributors and/or new articles, although commitments from contributors need not be secured in advance of submitting a proposal. The choice of a guest editor for the September, 1983 special issue will be made by or before August, 1981. For further information, please contact Jean Geil at the above address or at the spring conference of the Sonneck Society."

Reprinting Notable Items Now Out of Copyright, Out of Ken, but Worth Revival

Some of our editors have suggested that AMERICAN MUSIC publish, in each issue, a notable item long forgotten, out of copyright if ever in, but presumed to be of general interest and value to our readership. We have under consideration a letter by Oscar Sonneck to Carl Engel (1921) and a chapter from Louis Lombard's Art Melodious (1897). What do you think of the general idea? Can you yourself suggest an appropriate hidden treasure?

And, finally, Allen Britton has passed the following letter along for publication in the NEWSLETTER. Some of our membership might want to consider a thoughtful reply in a future issue.

Martin Davidson writes: "1981 January 10. Given the growing internationalization of music, particularly with the ascendency of free improvisation in the last decade and a half, it seems somewhat absurd to start a new journal dealing with just American music. The main criterion should surely be EXCELLENCE, with "Americanness" (whatever that may be) and other such obsolete jingoistic sentiments best relegated to a historical footnote." 105 Pimlith Street, Walpole, MA 02081.

SOME RECENT BOOKS

compiled by Nicholas Tawa


Copland: BILLY THE KID. APPALACHIAN SPRING. Pittsburgh Symphony Orchestra conducted by William Steinberg. MCA WESTMINSTER MCA-1406.


Schiecke: SONGS FROM THE KNIGHT OF THE BURNING PESTLE. ELEGIES FOR CLARINET AND PIANO, SUMMER TRIO FOR FLUTE, CELLO, AND PIANO. Lucy Shelton, soprano; Margot Rose, alto; Frank Hoffmeister, tenor; Robert Kuehn, baritone; ensemble conducted by Peter Schickele; Richard Stolz- man, clarinet; Peter Schickele, piano. VANGUARD VSD 71269.


SOME RECENT ARTICLES AND REVIEWS


MacLeod, Bruce A. "Quills, Flutes, and Flutes Before the Civil War." SOUTHERN FOLKLORE QUARTERLY 42 (1978):201-208.


A SURVEY OF ARTICLES AND REVIEWS IN BRIEF

Among several comprehensive articles in recent issues of POPULAR MUSIC AND SOCIETY, George H. Lewis' "The Sociology of Popular Music: A Selected and Annotated Bibliography," 7 (1979):57-68, is useful in getting a grasp of this vast subject. **
THE HYMN continues to have excellent articles. Notable is a letter from Ernest K. Emurian in the July 1980 issue (pp. 195-199) showing that the chorus to Ralph E. Hudson's well-known hymn-tune "At the Cross" is taken from a popular song "Take Me Home," by Eugene Raymond (John Hill Hewett) and published during the Confederacy. The music is included. ** This fall saw numerous tributes to Aaron Copland on his eightieth birthday including an extensive section in the AMERICAN RECORD GUIDE (Nov. 1980) and no fewer than twelve songs of "Simple Gifts" by pianist-composers published in CONTEMPORARY KEYBOARD (Nov. 1980). ** There have been numerous tributes to recently deceased Sonneck Society members Rita Benton and Harold Gleason. DIAPASON (Nov. 1980, p. 15) has a list of Harold Gleason's publications. ** ** H. Earle Johnson's FIRST PERFORMANCES IN AMERICA continues to receive favorable reviews in BRIO (Autumn 1979, p. 55), MUSIC EDUCATORS JOURNAL (Nov. 1980, p. 28), and FONTES ARTIS MUSICAE (Jan.-Mar. 1980, p. 71). ** ** Complete Works of Carl Ruggles, Buffalo Philharmonic, Michael Tilson Thomas, conductor (CBS Masterworks M2 34591) has extensive reviews by Stephen Chakwin in the AMERICAN RECORD GUIDE (Dec. 1980, pp. 43-45) and by Steven Gilbert in THE MUSICAL QUARTERLY (Oct. 1980, pp. 604-607). ** ** The AMERICAN CHORAL REVIEW devoted its April 1980 issue to composer Randall Thompson. ** SOUTHERN FOLKLORE QUARTERLY 42/1 (1978) is a special blues issue with articles on field work, pitch structuring, oral formulas, social context, etc., by Jeff Titon, David Evans, R. D. Clarke, Dennis Jarrett, John Barnile, Michael Taft, and Peter Narvaez. ** ** THE SOUTHERN QUARTERLY, Fall 1979, is a special issue on Elvis Presley with articles of special interest by Bill C. Malone, Charles Wolfe, and Richard Middleton. ** ** Issue no. 10 of HERESIES: A FEMINIST PUBLICATION ON ARTS AND POLITICS is called "Women and Music" and contains articles on Ruth Crawford Seeger, by Barbara Jeepson and Karen Cardullo, and women in folk song, jazz, ragtime, gospel, bebop, blues, and classical music. The address of the periodical is Box 766, St. Stephen, NY 10013. ** Finally, THE CAMPAIGNER, "A Neo-Platonic Republican Journal," saw fit to devote nearly its entire Sept.-Oct. 1980 issue to a sixty-two page article by Peter Wyr, "The Racist Roots of Jazz."

I would like to hear from the membership concerning the usefulness of these publications and record checklists. Nick and I make no attempt on inclusiveness, for such lists would encompass the entire NEWSLETTER. In preparing this periodical and review list, I had to cut several hundred possible entries (and ours is a medium-sized research library!), so inclusive are the interests of Sonneck Society members. We try to give priority to the activities of the membership, and we need your help to do this. Many of you have publications or reviews in local or regional which might not come to my attention. Send me the entry if you want to insure publication in the NEWSLETTER. Also let me know how extensive you wish these lists to be and what areas you wish covered.

Richard Crawford has written an extensive essay, "A Historian's Introduction to Early Music," AMERICAN ANTIQUARIAN SOCIETY (see article list), which is remarkable in its observations about the role of music in 17th- and 18th-century American life. A reprint of the essay is accompanied by a recording of William Billings' "Anthem for Thanksgiving," performed by the Western Wind, and "Haste to the Wedding," by the Original Dulcimer Players Club. The reprint is available for four dollars from the University Presses of Virginia, Charlottesville, VA 22904.

Congratulations to Nicholas Temperly on the publication of his monumental work, THE MUSIC OF THE ENGLISH PARISH CHURCH, (see book list). In the advertisement, Irving Lowens is quoted as calling it "a landmark in Anglo-American musical scholarship." Further comments from the advertisement read: "English parish churches have played an important role in both the artistic performance and popular expression of music. Professor Temperly examines the type of music that developed along with the various complex social, theological, and aesthetic movements that were part of what ultimately became the late Victorian ideal in church music. The extensive bibliography includes a numbered chronological list of printed collections of parish church music, comprehensive up to 1800, with summaries of their contents. Volume II provides an anthology of parish church music of all kinds from the fifteenth to the twentieth century, newly edited from primary sources for study or performance."

A BIBLIOGRAPHY OF AMERICAN MASTERS' THESSES

James Heintze writes: "I am working on a project entitled 'American Music Studies: A Classified Bibliography of Masters' Theses.' This compilation will serve as the general reference tool for masters' theses in American music studies. Accordingly, coverage will be as extensive as possible. All theses which would enlighten our perspective of music in America will be included. Examples of relevant topics include: art or classical music, folk music, church music, composers' lives and works, performers, organizations, instrumental music, vocal music, opera and Broadway musicals, jazz, and so on. Interdisciplinary areas, such as dance and theatre, will also be considered." For information on how individuals or libraries may submit entries for this guide, please write: James R. Heintze, Performing Arts Library, The American University, Washington, D.C. 20016.

AMERICAN FOLK SONG AS HISTORIC DOCUMENT

Caroline Mosely is organizing what promises to be a very important conference on American Folk Song as Historic Document, April 18, Douglass College, New Brunswick, NJ. The Conference is funded by the New Jersey Committee for the Humanities. Participants include historians, folklorists, and musicologists. The speakers and their topics (some of these are still tentative) are William Ferris, Center for Study of Southern Culture, "Region and Folk Culture";
Angus Gillespie, Rutgers Univ., "Coal Miners' Folksongs as Political Weapons"; Herbert Halpert, Memorial Univ., Newfoundland, "NJ folk song"; Pandora Hopkins, Rutgers Univ., "Rutgers Urban Folk Music Archive and NJ History"; Caroline Moseley, Princeton, NJ, "Young Women in 19th Century Parlor Song"; Arthur Schrader, Singing History, Sturbridge, MA: "Documentation of Anglo-American Folk Song Before 1779-1850: Notes on Some Case Studies"; Robert Winans, Smithsonian Fellow, "Black Folk Songs in the WPA Ex-Slave Narratives." A panel discussing "Sources and Resources for the Study of American Folk Song" will include Joseph Hickerson, LC; Frank Mare, WCCR-FM, NY; Wayne Shirley, Surmacon, and Saddle River, NJ, as moderators; David Grinstead, Univ. of Md. (College Park); James M. McPherson, Princeton Univ.; Michael Rockland, Rutgers Univ.; Sean Wlentz, Princeton Univ. The Sonneck Society will be well represented at the conference by members Schrader, Winans, Hickerson, Shirley and, of course, Moseley.

COUNTRY DANCE AND SONG SOCIETY

The CDSS held an "Early Dance and Music Weekend, Nov. 7-9, 1980 at Hudson Guild Farm in Mount Vernon, New York, opened the activities Friday night with a slide show on the theme of the weekend—from Dijon and Versailles to Newport. The program included classes in the French and English dancing traditions, Baroque ornamentation, and Renaissance improvisation. Saturday night featured Renaissance dancing followed by English country dancing, and Sunday afternoon was given over to dances of the Baroque. From the description of the affair in the CDSS Newsletter, it must have been a glorious weekend.

The CDSS has announced its summer program at Pinewoods Camp near Plymouth, Mass. as follows: American Dance and Music Week, July 25-31; Folk Music Week, Aug. 1-7; Family Week, Aug. 8-14; English Week, Aug. 15-21; and English and American Dance Week, Aug. 22-28. If you want more information about any of these fine programs, write to the Country Dance and Song Society, 505 Eighth Ave., New York, NY 10018 for the 1981 brochure. Below is a press release of the English Dance Week to be directed by Dr. Anthony Barrand, which illustrates the quality of the CDSS programs.

The focus of this, the third English Dance week, will be the important relationship between dance music and movement style and quality. To help achieve this, the musical staff will consist principally of two existing ensembles, namely, the "Cottey Light Orchestra" with Nim Morrison and Tom Kruskal on fiddle and anglo-concertina, and two members of "LES PETES GALANTES," John Tyson on pipe-and-tabor and recorder and Francis Pich on harpsichord.

Special guests will include Margaret Daniel, also of "LES PETES GALANTES," who will teach and demonstrate Baroque court dances and steps and will work with country dance staff to examine the re-interpretation of the early "Playford" repertoire. Peter Brown of Newcastle-upon-Tyne, England, is returning to Pinewoods to teach classes for different levels of experience in his own exciting approach to rapper sword dancing and the competition clog dance steps. Dr. Brown will teach the traditional country dances of the Northern counties, Wales, and the Isle of Man. In addition to classes in the technique and repertoire of recreational country dancing and classes covering most of the known ritual dance forms, including North-West, Moorland Dances, Morris and Midlands Morris as well as the more familiar Cotswoold Morris, Long Sword, and rapper sword, there will be panel discussions and clinics on organizing and maintaining country and ritual dance groups and on teaching and arranging country dance parties will include a Northumbrian Barn Dance and a "Playford" Ball. Teaching notes with bibliographical and discographical references will be available for all classes, workshops, and dance parties.

A BLACK THEATER EXHIBITION FOR VIENNA

The Armstead-Johnson Foundation for Theater Research, which has a unique collection of memorabilia concerning Black Americans on the stage, has been invited to prepare an exhibition for the National Theater Museum of Austria in celebration of the 1982 world renowned Vienna Festival. Dr. Helen Johnson, Director of the Foundation, has received the invitation from the Museum's Director, Dr. Oskar Pausch. Said Dr. Pausch: "The exhibition just seems to be a natural follow-up to our highly successful one on Josephine Baker in the summer of 1980. It will provide a much broader historical perspective on the participation of Black Americans, as well as their influence, on the musical stages of the world." Plans are also underway for the exhibition to be accompanied by a workshop on Black Music under the sponsorship of Wiener Musikgesellschaft. The exhibition is scheduled to open in April, 1982, and close in September.

NINETEENTH-CENTURY AMERICAN OPERA HOUSES AND BANDS

Irving Lowens and Robert Elason participated in the Eighth Annual Symposium of The Victorian Society in America held in Wilmington, Delaware, Oct. 23-26, 1980. The theme of the Symposium was "Victorian Sharps and Flats: Arts, Architecture, and Music in America's Nineteenth-Century Opera Houses and Theaters." Irving's paper, "That Grand Old Opera House," was illustrated with a slide show using postcard photographs of late 19th-century and early 20th-century American opera houses. Bob's paper, "Ragtime: Band in America, 1835-92," also was illustrated by slides of instruments, performing groups, and music of the period and drew heavily on 19th-century source material. Other papers were concerned with opera houses and music halls (Calumet Opera House, Mich.; Cincinnati's Music Hall; and New York Academy of Music), organs, popular song, sheet music, the phonograph, and opera prima donnas. The Saturday evening program consisted of a visit to Eleutherian Mills, a magnificent wisteria-covered home that E. I. duPont built for his family in 1803, and a special concert, "Evening of Popular Nineteenth-Century Piano Music of the Wilmington-Delaware Area," performed by Jon Williams of the Eleutherian Mills-Hagley Foundation Staff.
THE OLD STOUGHTON MUSICAL SOCIETY

The OSMS presented its second fall music festival, "Music in Old Boston," November 22-23 at Old West Church, 31 Old Cambridge Street in Boston. The festival was a presentation of the Boston 350 Jubilee Brahman and included papers, a lecture-recital, and a concluding concert by the OSMS chorus under the direction of Roger Hall and organist Barbara Owen. David McKay's lecture-recital, "Colonial Opera in Boston," was illustrated by selections from MIDS, BEGAR'S OPERA, and LOVE IN A VILLAGE as well as some "firsts" in American opera: Ralph's THE FASHIONABLE LADY, Selby's APOLLO, Brown's THE BETTER SORT, and Taylor's BUXOM JOAN--all performed by McKay's Colonial Opera Repertory Group. Papers were given by Sonneck-Society members Roger Hall, "Old Stoughton in Old Boston"; Steven Ledbetter, "George W. Chadwick and the Choral Festivals"; Barbara Owen, "Organs and Organists in Old Boston." The concluding concert included music by Billings, Chadwick-Buck-Pershing-Pinkham, the first published version of "The Battle Hymn of the Republic" (1862), and some festive hymn settings: "Sons and Daughters of the Pilgrims" (temperance hymn, 1880s), "Angel of Peace" (for the National Peace Jubilee), "How Lovely Shines the Morning Star" (from Chadwick's NOEL--A CHRISTIAN PASTORAL, 1909), and "Festival Hymn" by Dudley Buck (the World's Peace Jubilee). Roger Hall writes: "We were disappointed the small turnout for the festival, especially the lack of Sonneck Society members, but those who did attend were quite appreciative of the various lectures and concerts. At this time, it is debatable when and if there will be another Fall Music Festival sponsored by The Old Stoughton Musical Society. Certainly we did not receive much support from those Sonneck Society members who claim to share our interest and involvement in music of early New England. I would welcome any correspondence from Sonneck Society members who are able to assist our musical society in the future, either through research or the suggestion of possible members for our society."

Sonneck Society members interested in joining the Old Stoughton Musical Society and receiving its newsletter should write to the OSMS, Stoughton Historical Society, PO Box 542, Stoughton, MA 02072.

Finally, congratulations to Roger for the Da Capo reprinting of THE STOUGHTON MUSICAL SOCIETY'S CENTENNIAL COLLECTION OF SACRED MUSIC (1878) in its Earlier American Music Series.

EMPHASIS ON AMERICAN MUSIC IN THE ELEMENTARY AND SECONDARY SCHOOLS

Sonneck Society member Marcelle Vernazza, professor emeritus of music education at San Francisco State, has been a strong advocate of the use of more American music in the elementary and secondary music curriculum. In an article in THE SCHOOL MUSICIAN, Oct. 1977, she pleaded with her colleagues to expand further the gains made for American music during the bicentennial, and she outlined areas of study, topics, and resources in American music that elementary and secondary teachers might use. Now with her TREASURY OF AMERICAN MUSIC LESSON PLANS (see book list) she has created a series of lessons for grades K through 8 devoted entirely to American music. The series is titled as follows: "Part One: Singing, includes historically important songs, country music (Carter family), ballad opera, cowboy songs, humorous music, gold rush, regional music, etc. Part Two: Playing Instruments, includes beginning lessons (using American music, of course) on autoharp, banjo, dulcimer, harmonica, guitar, ukulele, folk instruments such as jaw harp, etc. Part Three: Listening, lessons are designed not only to build up an appreciation of American music but to stimulate involvement. Famous composers and entertainers, music for band, orchestra, chamber groups, solo instruments (especially piano) theater, film, etc. Part Four: Moving, includes both patterned and creative movement in singing games, beginning line, circle, and square dance and dramatization. Part Five is the climax of the study--Creating Your Own American Music. Vehicles for creativity include ballads, and ballad opera, strophic song, dances, blues, modally oriented music, improvisation, and electronic sounds--plus story telling, choric reading and the exploration of instruments and electronic sounds. The book is a basic text. It does not aim to present the unusual but to establish a firm background and beginning concept of American music as our heritage."

Our membership should encourage our colleagues who teach in the elementary schools to examine Marcella's book and consider its usefulness for their teaching.

REVIEW

Wilson, Ruth Mack, with the assistance of Kate Van Winkle Keller. CONNECTICUT'S MUSIC IN THE REVOLUTIONARY ERA. Hartford: American Revolution Bicentennial Commission of Connecticut, 1979 (c. 1980). 142 pp., illus., notes, index.

One of the greatest handicaps to a more thorough understanding of the role of music in American history has been the dearth of reliable regional studies. How fortunate it is, therefore, to have this splendid considered book on music's role in eighteenth-century Connecticut.

The first chapter describes the state of music, particularly that of sacred music, in the early colonial years. Then, the second chapter traverses the years just before the Revolution. It is fascinating to discover to what extent music for dance, ballad opera, and patriotic song gradually took their places alongside the psalm and hymn during this period. The next chapter, on the war years, gives details of the military bands that naturally prevailed during the struggle for independence. The chapter also takes notice of the rise of native singing masters and the vocal music they compiled and composed. The fourth and final chapter looks at the musical activities after the 1780s and the several significant composers of the decade, among them Timothy Swan and Daniel Read. There are copious notes and brief recommendations for further reading. A bibliography of works consulted is absent. Do write to Sonneck-Society members Wilson or Keller if you would care to acquire a copy of this book.

Nicholas Tawa
A REPLY TO SUSAN PORTER'S "EIGHTEENTH-CENTURY OPERA—WHAT'S IN A NAME?"

Susan Porter's "Eighteenth-Century Opera—What's in a Name?" (this NEWSLETTER, Vol. 6, no. 2, pp. 17-18) provides a most welcome clarification of my previous misinterpretation of the term "ballad opera" as applied to eighteenth-century musical comedies in England and America. She gives a succinct and articulate clarification of the fundamental differences among ballad operas, pastiche operas, and "one-composer" comic operas. Her conclusions, arrived at in complete agreement with my own, that these should be considered as separate genres and collectively described simply as comic opera, or, even better, as just opera. This terminology is consistent with names used by librettists, other writers, and the general populace in the eighteenth century. Whether or not these works indeed fit the qualifications of opera as we apply them today is another matter, subject to a separate discussion.

In my dissertation, "The American Opera to 1790" (Rutgers University, 1980), the matter of correct terminology is discussed with particular emphasis on the earliest American operas which, in a way, provide a microcosm of practices and styles in use in mid-eighteenth-century England. From my discussion and from Porter's description of the three types of comic opera, a question arises: What nomenclature should be applied to operas which fall into a middle ground displaying stylistic traits of more than one genre? Specifically, the early American operas appear to be similar to the pastiche operas in their musical qualities but are closer to the ballad operas in their literary characteristics. Thus, these operas elude classification into either type of comic opera.

Consider, first, the musical qualities. As Porter accurately states, both the ballad opera and the pastiche opera relied on borrowed music. The major difference between them lies in the highly significant change in musical style from the strophic ballad tunes with sparse accompaniment to the more supple, elaborate songs complete with defined forms and orchestral elaboration. In the American operas, borrowed music was chosen in large part from the popular songs of the galant tradition common to those of the pastiche operas; the use of strophic tunes found in earlier ballad operas received only limited use. Thus, musically at least, the early American operas can be identified with the contemporary trends of pastiche opera.

Examination of the literary qualities of the early American operas shows them to be closer to the ballad operas, however. Again referring to Porter's description, the ballad operas displayed a close satirical relationship between the lyrics in the libretto and the verses associated with the borrowed music. This satirical relationship changed with the pastiche opera, though. Porter states, "... in the pastiche opera, tunes were selected because they suited the poetry of the libretto, both rhythmically and stylistically, and usually retained some of the original source." This statement seems to imply two situations, both of which contradict the literary relationships found in the ballad operas: (1) the librettist wrote his lyrics first and then selected a tune which best fit them, and (2) the librettist was not concerned with the import of the lyrics found in the borrowed song. The American operas do not follow these literary dictates but, as will be shown, instead resemble the more antiquated models of the ballad opera tradition.

Again referring to my dissertation, the interrelationship between old and new lyrics is given careful consideration. I have shown that, in the American operas written before the last decade of the eighteenth century, the lyrics set to borrowed tunes closely followed their English models. The librettist rarely always remained true to the versification and rhyme scheme; he even retained some key words, phrases and sometimes entire refrains, not differing significantly from the techniques of some English librettists of the same period. This evidence suggests that the librettist wrote his lyrics with the original song in mind, and it can thus be inferred that he chose the borrowed song first and then proceeded to write his new lyrics. This procedure does not follow Porter's description of pastiche opera but rather resembles the older ballad opera.

The second implication of Porter's statement, concerning the relationship of content between old and new verses, presents a more complex problem. Contrary to her description, similarities of content between old and new verses can be observed in many songs of the early American operas. These relationships can be described as one of general mood, metaphorical reference, or nearly literal repetition. Moreover, the degree of these relationships might vary from very tenuous to highly specific. Most often, the parody showed enough similarity to the original verse to suggest that satirical references were indeed intended by the librettist. As an example, consider the following:

In the BETTER SORT (Boston, 1789), Air No. 10 appears in the libretto under the rubric "What pleasure can, & c." This tune indication refers to the first line of a popular song entitled "Hunting the Hare" (song sheet, London: Thompson, [1772]). The original text of the first verse reads as follows:

What sport can compare
To the Hunting of the Hare
In the morning, in the morning,
In fair and pleasant weather.
With our Horses and our Hounds
We will scour o'er the Grounds
And tantara, huzza and tantara, huzza,
And tantara, huzza and tantara
Brave boys we will follow.
The parody appearing in THE BETTER SORT reads:
What pleasure can compare
To a sleighing with the Fair,
In the ev'ning, the ev'ning,
in cold and frosty weather?
When rapidly we go,
When we gingle o'er the snow,
And tantarra, huzza! and tantarra, huzza!
And tantarra sings ev'ry brave fellow.

Upon comparing both verses, the similarity between them is immediately apparent. The two have nearly identical versifications, and the first lines as well as many other
lines in the poems are quite similar. More important, however, the two texts show a clear relationship of content. The original verses describe a hunt with all its robust excitement. The Parody from THE BETTER SORT similarly tells of an exhilarating adventure, this time a sleigh trip through the hinterlands of Boston. This evident analogy was surely intended by the librettist of THE BETTER SORT, and thus it can be asserted that he chose this song because of its text and because of the satirical relationship which would be created when borrowing it for his opera.

In view of this, it should be recognized that the content of the original source probably did indeed play an important role in the writing of new lyrics for at least some of the American operas. Even though the nature and extent of that role varied from song to song, the literary technique has to be considered similar to that of the ballad opera where satirical relationships lie at the heart of the librettists' comedy.

Thus, the American operas represent a middle-ground, combining the modern musical qualities of pastiche opera with the older literary technique of ballad opera. Indeed, many European operas of the mid-eighteenth century also fall into this realm. What name, then, can be applied to these operas? Unfortunately, no precise answer can be offered at this time. The librettists of the eighteenth century give us little help, for they seem completely content with just "comic opera." Perhaps we could take their example and also use this term. In doing so, however, it must be understood that comic opera can take two different meanings referring to (1) all the eighteenth-century musical comedies collectively and (2) the operas from the second half of the eighteenth century which neither fit all the qualifications of ballad opera nor pastiche opera but which belong somewhere between them.

Patricia H. Virga

THE AMERICAN OPERA TO 1790
by Patricia H. Virga

[Abstract, Ph.D. dissertation, Rutgers University, 1980, order no. pending.]

During the early part of this century, Oscar G. Sonneck published two major studies, first on eighteenth-century opera in America which dealt almost entirely with the repertoire performed in this country, and, secondly, on the native American operas of this same period. Since then, no single work has surpassed the level of achievement established by his pioneering efforts. With the passage of our nation's bicentennial and with the advance of recent research, the opportunity once again arises to reexamine this particular sphere of cultural activity and to expand upon our already existing knowledge of America's artistic past. This dissertation attempts to accomplish part of this task by studying those operas of purely American origin before the last decade of the eighteenth century.

This study goes beyond Sonneck's work in three aspects: (1) it discusses some operas not previously mentioned by him, (2) it provides more information than was available for his study, and (3) it includes the music which had previously only been indicated but which had not been united with the librettos. While not every question pertaining to the early American operas and their music has been fully answered, this work does provide a more comprehensive survey of this subject than has heretofore been available to the scholarly community.

Prior to 1790, the vast majority of operas performed in America were of English provenance. A small number, however, were written in this hemisphere by Americans. Among these, THE DISAPPOINTMENT (Philadelphia, 1767), THE BETTER SORT (Boston, 1789) and THE RECONCILIATION (Philadelphia, 1790) are the most significant American operas printed in their day; and a few others, THE BLOCKHEADS (New York, 1782), MAY-DAY IN TOWN (New York, 1787) and DARBY'S RETURN (New York 1789), are of secondary importance. This dissertation provides a detailed study of all these works including information on their historical backgrounds, authors, literary style and music.

The first chapter constitutes a survey of eighteenth-century opera, both in England and in America. It includes a discussion of various operatic genres of the time such as ballad opera, pastiche opera, comic opera and others. It also surveys the development of comic opera in England and its subsequent influence in the colonies. Finally, the chapter includes a brief review of operatic activities in America as background for those works specifically of American provenance.

 Chapters II and III comprise a detailed discussion of America's first opera, Andrew Barton's THE DISAPPOINTMENT. The first section provides a study of the historic background, the plot and characters, the authorship, and the second edition of 1796. Some new information concerning the personalities involved in the opera as well as some detailed research on the authorship problem are also presented. The second section consists of a study in depth and restoration of the eighteen airs, one dance and incidental music associated with the opera. In addition to presenting the music, the study includes an analysis of various performance problems, the overture, the relationship of the lyrics to those employed in the original songs, the musical sources, and the musical style. The choice of tunes, differing in part from other modern editions, provides an accurate presentation of the music available.

Chapter IV is concerned with THE BETTER SORT. It includes a study of its background, plot and characters, and authorship, musical restoration of the eighteen airs is also provided. Chapter V, a study of Peter Markoe's THE RECONCILIATION, is similarly organized and includes a restoration of all eleven airs. In both chapters, performance problems, overtures, musical styles, analyses of the lyrics and other pertinent musical questions are examined.

Chapter VI discusses the miscellaneous operas which either have been lost, are very short, or cannot be musically restored at this time: THE BLOCKHEADS, MAY-DAY IN TOWN, and William Dunlap's DARBY'S RETURN, including a restoration of both airs from the latter. The musical entertainment, a related operatic genre, is also given brief mention along with its most significant examples from the period. The dissertation
finally contains appendices listing concor-
dances for all the tunes presented in each of
the chapters.

CO-ORDINATED CONCERTS OF
SAMUEL FELSTED'S "JONAH"

On October 26, 1980, Sonneck Society mem-
er, Thurston Dox conducted a performance of
Felsted's oratorio with the Community Chorale of
Oneonta, NY. On the same day, a perform-
ance of the same work was heard at the San
Francisco Theological Seminary by the Marin
Pro Musica, Wilbur F. Russell, director. The
latter concert was done in collaboration with
Sister Mary Dominic Ray, O. P. and the Ameri-
can Music Research Center. Thurston Dox's ex-
cellent program notes outline the history of
this first complete oratorio to be com-
posed and performed in America.

By the time of the American revolution, the
performing capability of the colonials
was sufficient to offer concerts of sacred
music which often included solos and choruses
excerpted from the oratorios of the revered
George Frideric Handel. A program containing
only excerpts from Handel's MESSIAH was given
in 1770 in New York and is often cited as a
"first performance" in this country of this
immortal oratorio. Performances of complete
oratorios, such as occurred in European
concerts of the time, were not yet part of the
American concert life however.

In 1775 on the island of Jamaica, an
organist named Samuel Felsted—whose life and
musical career have remained bathed in almost
total obscurity—wrote a work based on the
main events in the biblical story of Jonah, which
he rightly called an oratorio. The
work was published privately in London through
the efforts of a long and impressive list of
subscribers, including many official digni-
taries, and was dedicated to Mrs. (John)
Dalling, wife of the Lieutenant Governor of
Jamaica. The dedication is signed with the
respectful flourish of an eighteenth-century
patron of the arts—"Your most obedient hum-
bles servant, Samuel Felsted."

Current research in the area of American
oratorio history leaves little doubt that Fel-
sted's oratorio JONAH is in actuality the
first complete work of its kind to have been
composed in the "new world." A brief refer-
eence recently located in the National Library
of Jamaica mentions a performance of JONAH on
the island in 1779. This may be the earliest
recorded hearing of the work. Knowledge of
the oratorio spread to other colonies, where it
found favour with aspiring per-
groupings, probably due in part to its brevity; the need for only keyboard accompa-
niment, and the fact that with this work Ameri-
cans could perform a complete oratorio.

In 1788, New Yorkers were to hear the
earliest known performance on the continent.
The following notice appeared in the New
York DAILY ADVERTISER on June 6 of that year.

On Wednesday, the 11th instant will be
performed at the German Church on Nassau
Street for the relief of the German
Reformed Church in the city of Albany.
1. Grand Overture by Martini
2. Anthem for the 134th Psalm
3. Jonah an Oratorio, composed by
   S. Felsted
4. Sinfonia

5. Anthem for Sundry Scriptures
6. Sinfonia finale

Two subsequent performances in New York
on June 18, 1789 (New York DAILY ADVER-
TISER) and December 9, 1802 (New York EVENING
POST) have been documented. Although later
performances may well have been given, it is
notable that a writer for Dwight's JOURNAL OF
MUSIC (June 6, 1857), a venerable music
periodical which reported mid-century
American musical life for about 30 years,
referred briefly to JONAH and an early Boston
performance with a plea for any recollections
which contemporary readers might supply about
this "ancient" work.

The interest of Boston musicians in the
oratorio and their performances of it
pro-
vide a colorful and historic backdrop for
the reintroduction of the work today into
American concert life. On October 14, 1789,
the MASSACHUSETTS CENTINEL in Boston pub-
lished the following advertisement.

On Wednesday next, will be performed at
the Stone Chapel in this town, an
ORATORIO
or CONCERT OF SACRED MUSICK
to assist in finishing the Colonnade or
Portico of said Chapel, agreeably to
the original design.

PART THE FIRST
1. Full Anthem
2. The favorite AIR in the MESSIAH
   (composed by the celebrated
   HANDEL)—"Comfort ye my People"
3. Organ Concerto
4. The favorite AIR in the ORATORIO of
   SAMSON (composed by the celebrated
   HANDEL)—"Let the bright Seraphim"
5. Full Anthem

PART THE SECOND

The ORATORIO of JONAH complete
As the above ORATORIO has been highly
applauded by the best judges, and has
never been performed in America; and
as the first performers of this country
will be joined by the excellent Band
of His Most Christian Majesty's Squadron;
the Publick will have every reason to
expect a more finished and delightful
performance than was ever exhibited in
the United States.

Before the projected performance date
came, however, news of the coming visit by
our newly inaugurated President, George
Washington, prompted the planners to post-
pone the concert until October 27th, so that
the performance could be honored by the
presence of the country's first President.
When the appointed date arrived, an epidemic
of influenza resulted in the "indisposition
of several singers" and though a performance
of some kind was evidently given that evening
President Washington did in fact attend,
Samuel Felsted's oratorio JONAH was not heard
in Boston until December 2 of that year. The
concert which the Community Chorale presents
today is intended to reflect on that pro-
duced concert of October 27, 1789, and to
enjoy the historical significance of Fel-
sted's JONAH with that moment in American
history.

Thurston J. Dox
The American Music Research Center, San Rafael, CA

In response to my request, Sonneck-Society member Dominic Ray has sent the following information concerning the AMERICAN MUSIC RESEARCH CENTER which he directs and which is located at Dominican College, San Rafael, CA 94901. Karl Krueger's THE MUSICAL HERITAGE OF THE UNITED STATES, pbk, 240 pp., 28 illus., $5.95 (plus tax), is available from the Center.

The AIM of the AMERICAN MUSIC RESEARCH CENTER is to foster the preservation, to study and disseminate accurate information, and to perform music from the AMERICAN MUSICAL HERITAGE. To do so, the Center operates a reference library which serves not only research scholars but also music societies, performing artists, repertory companies, music historians and students. It offers classes, lectures, tours, performances.

Established in 1968 as a part of the Music Department of the Dominican College of San Rafael, the American Music Research Center is one of only THREE such centers in the United States. Its founding Director is Sister Mary Dominic Ray, O.P. While the collections of the Center represent the broad range of our country's musical tradition, the holdings in the NEW ENGLAND SINGING SCHOOL MOVEMENT, 18th-century AMERICAN [English] COMIC OPERA, and CALIFORNIA MISSION MUSIC are particularly significant. The approximately 200 titles of early American Comic Operas are said to be the largest such collection in the nation.

It is important to note that the AMRC is not only a repository for books, musical scores, sheet music, recordings, etc., but that it is also a vehicle for the PUBLICATION and PERFORMANCE of rarely heard early American music. Over the past few years the AMRC, in cooperation with Dominican College, has mounted SIX PRODUCTIONS of early Comic Operas that had played over and over again in 18th-century America: DEVIL TO PAY or WIVES METAMORPHOS'D, FLORA or HOB IN THE WELL, THE DEAD ALIVE or THE DOUBLE FUNERAL, THE MOCK DOCTOR or THE DUMB-LADY CUR'D, THE AGREABLE SURPRISE, THE CHAMBERMAID. Although most of these works were among the most popular operas performed in the Colonial period, they are virtually unknown to the American public today.

Since 1968 the American Music Research Center has grown dramatically—both in additions to its collections [these have more than doubled], and in the number of inquiries served. The needs of the Center have grown accordingly. FUNDS for continuing acquisitions and research ARE A PRIORITY NEED because the collection itself is the essential core of the Center and all of its programs.

Support for research, for photographing, and for taping are also of vital importance.

Sister Mary Dominic Ray

Heinrich's 200th Birthday in March

Wilbur R. Maust writes: "This past summer I submitted an article 'The American Indian in the Orchestral Music of Anthony Philip Heinrich' to be published in a Festschrift for Walter Kaufmann. With Heinrich's 200th birthday on March 11, 1981, some grand celebrations should certainly be planned. Do you know of any? Perhaps society members should be reminded of this date."

Stephen Foster

Robert L. Prewitt writes: "Please advise the Sonneck Society membership that my set (No. 649) of the Foster Hall Reproductions is for sale. The set is complete with steel box and in pristine condition. The standing photo of Foster and Cooper are under tissue. There are a magnificent large engraving of the head of Foster and other memorabilia including Foster Hall Bulletin #10. There is some fading of the lettering on the buckram boxes. The set is priced at $300 plus shipping cost." Please contact Mr. Prewitt at 8500 Penwood Drive, Sherwood, AR 72116.

Sidney Lanier's Flute

James Burk writes: "I am trying to locate the flute which belonged to American poet Sidney Lanier. I would appreciate hearing from anyone knowing of it, whether anywhere in the United States, Canada, or abroad. It is not with his papers in the libraries of The Johns Hopkins University or the Oglesby University Library." Please contact Professor Burk, Dept. of Music, 140 Fine Arts, University of Missouri, Columbia, MO 65211.

AMERICAN MUSIC PAPERS,
AMS-CMS-SMT, DENVER, 1980

Five papers were given at the "Studies in American Music," session held on Sunday morning, Nov. 9 at the Denver Meetings. The abstracts of four papers appear below. Barry Kernfield, Robert Nisbett, and Harrison Powley expanded their original abstracts somewhat for publication in the NEWSLETTER. The abstract of a fifth paper, "Narcissa, by Mary Carr Moore: A Singular Contribution to American Opera," by Cynthia S. Richardson of Bellingham, Washington, will appear in a following issue of the NEWSLETTER.

THE DRUM TABLATURE TRADITION IN AMERICAN MILITARY MUSIC OF THE EARLY NINETEENTH CENTURY

Harrison Powley, Brigham Young Univ.

The origins of American military drumming seem to be deeply rooted in English and European traditions. Because improvisatory performance practices were governed primarily by rote-learning methods, there are few surviving examples of notated percussion music prior to the publication in the United States of several early nineteenth-century drum instructors. These methods preserve many elements of older European practices recorded in such diverse sources as Arbeau's ORCHESTRGRAPHY (1588), Pistofilo's IL TORNOEO (1621), Mersenne's HARMONIE UNIVERSELLE (1636-37), English and Scottish military records, and the Philidor music manuscripts from the late seventeenth and early eighteenth centuries. A common tradition of using onomatopoetic syllables to describe the various drumbeats and beats is outlined by Arbeau, Pistofilo, and Mersenne. These terms are similar to the tonguing syllables presented in early seventeenth-century trumpet methods, e.g.,
Fantini's MODO PER IMPARARE A SONARE DI TROMBA (1638). Pistoletto and several English sources from the mid-seventeenth century use a tablature-like notation to indicate specific hand motions. This is used in conjunction with the onomatopoeic words. These early sources also deal briefly with the military commands given on the drum.

In the early nineteenth century the American tutors by Ashworth (1812) and Lovering (1818) and to a lesser extent those of Hazeltine (1810), Robbins (1812), Rum- rille and Holton (1817), and Robinson (1818) expand upon the older improvised traditions. The English method by Samuel Potter, THE ART OF BEATING THE DRUM (London, 1815), also supplies valuable insights into drumming styles and techniques. The tablature notations and descriptive words are refined and developed in these methods to make the various beats easier for the drummer boys to learn. The tablature indicates, usually by means of note stems (up for left, down for right), which hand is to play each stroke. Note heads often represent dynamic shadings and specific strokes or beats, not exact durations. A few tutors (Hazeltine and Robinson) print verbal instructions which experienced drummers could easily interpret, e.g., "a seven and three double flams." In each instance, however, the precise rhythmic patterns depend on fitting the proper melody to the notated drum part. These sources all seem to preserve to some extent the elements of the improvisational style of American Revolutionary military music.

The tablature system, with unique modifications, persists in drum tutors until the period of the Civil War when traditional notations become the norm for written drum parts. For example, the well-known methods of Bruce and Emmert (1862) and Strode (1889) continue to teach drum rudiments and beats via a tablature-like system of upward and downward stems fitted more or less to precise rhythmic values. A most curious manual, however, is H. C. Hart's NEW AND IMPROVED INSTRUCTION FOR THE DRUMMER (1852) which uses a system of dots, circles, numbers, and other assorted symbols to indicate specific marching beats and rudimental strokes. Vestiges of the tablature method of notating drum rudiments continue in several twentieth-century methods, especially those emphasizing the military style of drum performance.

CHARLES WAKEFIELD CADMAN'S FIRST "INDIAN" OPERA, "DAOMA" 
Harry D. Pearson, Pennsylvania State University

Charles Wakefield Cadman's first success and fame came in 1909 with the publication of FOUR AMERICAN INDIAN SONGS, Opus 45. During the next decade he produced all of his major "Indian" compositions in an attempt to promote the establishment of a distinctively American nationalist school of composition, and in the process earned for himself the label "Indianist"—a label he later came to regret. Among his "Indianist" works are two of his five operas: "Daoma" (1912; rev. 1930) and THE ROBIN WOMAN (1918; rev. 1927), both with librettos by Nelle Richmond Eber-hard. THE ROBIN WOMAN, also known as SHANEWSIS, is well known to students of American opera, but "Daoma," Cadman's only full-length opera, remains a relatively unknown work. "Daoma" (revised as "The Land of the Misty Water," and later revised under the title "Ramala"), represents Cadman's "Indianism" at its height. Its libretto was based on a Siouan legend provided by the American Indian ethnologist Francis La Flesche, and it used as its principal melodic material Indian melodies chosen both for programmatic suitability and compatibility with Cadman's method of adapting and harmonizing such melodies—a process he termed "idealization." With its considerable length, its elaborate orchestration, and its system of leading motives, "Daoma" was his most complex and ambitious work, but, despite his persistent efforts, it remains unperformed and unpublished.

This paper includes an account of the genesis of the opera, a description of the operatic manuscript copies, identification of some of the melodies and their sources, and illustrations of Cadman's method of using these melodies in the opera.

LOUIS GRIENBERG'S AMERICAN IDIOM 
Robert F. Nisbett, Colorado State University

Louis Gruenberg (1884-1964) was a Russian-bom American composer who was brought to the United States when only a year old. He received his early training with his father and as a piano student at the National Conservatory of Music in New York which was then under the direction of Antonin Dvořák. Gruenberg later went to Europe and became a student of Ferruccio Busoni. His association with Busoni brought him into contact with many important composers including Arnold Schoenberg and Edgard Varèse.

When Gruenberg returned to the United States he sought to create an American musical style. His varied background which included a Broadway musical in collaboration with the violinist Eddy Brown was ideally suited for him. In the nineteen twenties Gruenberg was one of the founders of the American Music Guild and The League of Composers. Later in life he became a successful composer of film music. Gruenberg was among the first American composers to gain recognition in the United States and Europe in his use of jazz and the Black spiritual.

In 1923 Gruenberg began a series of compositions which presented his ideas in the use of these indigenous materials. Most important in this group were FOUR INDISCRETE Tunes for string quartet (Op. 42), THE DANIEL JAZZ for voice and piano (Op. 22), and JAZZ BERRIES for piano (Op. 25). THE DANIEL JAZZ was performed in 1925 at the International Society for Contemporary Music Festival at Venice and received acclaim as an outstanding work in an American idiom. That same year these works were published by Universal Edition and established Gruenberg as an innovator in the use of jazz and the Black spiritual. In 1926 Gruenberg's study of the spiritual culminated in the publication of four volumes of spirituals arranged for voice and piano.

These solo and chamber works were later followed by several large compositions. Of greatest interest in this study were the
In a study of "Jazz At The Plaza," the concept "formula," borrowed from the Milman Parry-Albert Lord theory of oral poetry, proves helpful. Coltrane’s melodic repetitions are bracketed in transcriptions and then reorganized into tables of repeated, recurring structural locations within a 12-bar blues progression; this stock of formulas is limited, and he tends to use these formulas in an inflexible manner. In contrast, his “So What” improvisation develops the opening statement through logically, continuous variations based on motivic transformation.

Surveying Andrew W. White’s excellent transcriptions of numerous Coltrane solos from 1955 to 1964, one traces the development and initial resolution of this conflict between unimaginative formulaic restatement and creative motivic work. Several conclusions emerge:

1. "Jazz at the Plaza" provides neither an isolated nor an exceptionally rigid example of Coltrane’s approach to formulaic improvisation during the second half of the 1950s. He had not yet completed experiments leading in 1959 to "Giant Steps" and related solos that sound extraordinarily impressive if one listens casually, excessively repetitive if one listens carefully.

2. At the same time, Coltrane began to incorporate blurred flurries (sixteenth-note runs at \( j = 310 \)) and new tone colors into his playing. These techniques disguised mechanical restatements of melodic fragments.

3. "So What" was probably the first recording in which he developed a motive throughout a solo. The increasing prominence of motivic work through the first half of the 1960s may provide a partial musical explanation for the success of some of his most famous recordings, including "My Favorite Things" and the entire album, A LOVE SUPREME.

4. Eventually he was not necessarily forced into this in "Impressions" (1961) coheres through the development of the distinctive short and contour of eighth-note groups. If his lines are too technically difficult to be completely spontaneous, they are nonetheless continuous and inventive. The conflict between the two Coltranes had begun to be resolved.

---

American Hymn Tunes

A short time ago I was in the process of compiling a checklist of early hymnals in the University of Colorado library and made inquiry to Leonard Ellinwood and Harry Eskew about researchers and catalogers of American carol tunes. They put me in touch with W. A. "Bill" Buckley, director of Kellogg Springs Christian Camp and Conference Center, Oregon, who is making a determined effort to gain computer control over his 400-volume collection of American-published hymnals from 1860 to the present. In response to my request that he provide the Sonneck Society with some
details about his work, he has sent both an impressive eight-page, single-spaced, detailed account of his own project called "A Hymn Cataloging Process," which includes the codification of information about tunes as well as hymns, and a humorous, short reflection on his work for the past six years. The latter is printed below; however, Bill will be pleased to send a copy of his cataloging process to interested readers for $1.00 to cover reproduction and mailing costs.

Wm Kearns

CONCERNING CATALOGING, COLLECTING, AND KINDRED CONCERNS

Have you ever wondered if Franz Gruber really was the original composer of STILLE NATCH? And that tune we use with "What a Friend we have in Jesus." Is that CONVERSE, or ERIE, or FRIENDSHIP, or is it WHAT A FRIEND? If questions like these trouble you, take heart. An obscure director of a small youth camp in the Oregon forests may have come up with the means of answering these and similar profound questions.

Five or six years ago—he's not really sure when it all started—W. A. "Bill" Cipolla, of Klamath Falls, Oregon, gave a hundred of old hymn books. "For some reason, having those few hymnals made me want more," Bill relates, "so I just sorta started collecting them. And just having them didn't seem to be enough, I had to do something with them, he continued, so, for a reason that completely escapes me today, I decided to catalog the hymns and tunes in them." And catalog he did! Evenings and weekends, on and off for about three years, he typed cards, stacked them in piles on the dining room table, sorted them into other piles, typed more cards, stacked them.... One evening a caller asked Bill's son if his Dad were home. "Oh, yes," the boy replied, "he's in the dining room, playing cards!"

Finally, Bill assessed three years of work, and discovered he had typed, sorted, and stacked approximately 25,000 3 x 5 cards—and he had cataloged only 13 hymnals! There must be a better way. He thought about the amazing things being done with computers, and wondered if that might be the solution to hundreds of stacks of cards and thousands of man-hours of labor. And, after taking several computer programming courses at the local college, and acquiring his own micro-computer, Bill became convinced that even though they might not be a potential panacea or a cataloging cure-all, computers can replace about 90-95% of the hand labor in cataloging.

So, setting aside his stacks of file cards in favor of a programming pad and a computer keyboard, Bill, who has an above average affinity for alliteration, began building computer programs to compile his catalog of hymns and hymn-tunes. But, at times, the going has not been easy. For instance, it was necessary to devise a code that would allow the computer to record the first part of the hymn-tune melody line. The result was something that looks like this: "MENMENMENMEN MENSENPFENLAM." Not very poetic, but the computer understands it. Oh yes, that code is the first eight notes of the melody that goes with "O little town of Bethlehem." Bill's present plan is to compile a five-index catalog—Master Index (recording as much information as possible about each hymn), Tune Identification Code Index (that's that MENSEN, etc. thing), Tune Name Index, First Line Index, and Source Index. Hope for completion date of the first draft of all programs is Spring, 1981.

In order to widen his knowledge of the hymn-cataloging field, and to increase his collection of hymnbooks for this project, Bill has been corresponding with a number of fellow hymnbook collectors and cataloging aficionados. He also hopes to coordinate with others working in this area. He welcomes correspondence concerning cataloging and collecting (alliterative to the end), and may be reached at: Kellog Rd., Box 111, Oakland, OR 97462. W. A. "Bill" Buckley

Wilma Reid Cipolla writes: "This is to clarify and amend a bit of information which appeared in vol. 6, no. 2 (summer 1980) of the NEWSLETTER. In the notice on p. 6 of the article HYMN LIBRARY WHERE there was listed a publication of the Hymn Society, HENRY WILDER FOOTE, HYMNOLOGIST, attributed to Arthur Foote. This is not the work of the Boston composer Arthur Foote (1853-1937), but of his great-nephew and namesake, Arthur Foote II, a retired minister of the United Church now living in Southwest Harbor, Maine. The Rev. Mr. Foote is the son of Henry Wilder Foote, Jr. (1875-1964), the subject of the above-mentioned publication, and the grandson of the well-known minister of King's Chapel, Boston, Henry Wilder Foote (1825-1889). The old Henry Wilder and the composer Arthur were brothers. The Rev. Mr. Foote is the only living relative of Arthur Foote and has been very helpful in assisting scholars researching Foote's music. He was most kind to me in supplying personal family data for my book which has just been published, A CATALOG OF THE WORKS OF ARTHUR FOOTE, 1853-1937 (Detroit: Information Coordinators, 1980), as well as for the reprint edition I prepared of Arthur Foote's AUTOBIOGRAPHY (NY: Da Capo Press, 1979)."

NEH Grant for an Edition of Tunebook Spirituals

The National Endowment for the Humanities in September 1980 awarded a grant of $19,000 to support work by Daniel Patterson on an edition of choral settings of traditional tunes in American religious tunebooks. Patterson, who chairs the Curriculum in Folklife at the University of North Carolina at Chapel Hill, is the author of THE SHAKER SPIRITUAL and with John 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 Vanguard Records albums. The 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 nineteenth-century American religious songsters. The files will serve as the basis of 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 folk song across the decades of the nineteenth century.

Congratulations to I.S.A.M.

Güido Schlesinger, Education Specialist for the Western Electric Fund, has announced that the Trustees, at their October 1980 meeting, granted an Appreciation Award ($5,000) to the Brooklyn College Institute for Studying American Music (BCIAM). This award, which recognizes outstanding contributions to American education, is designed to encourage scholars to recognize and promote the achievements of the organization, its fulfillment of an educational need, and its potential as a model for replication elsewhere. Congratulations to Willy Hitchcock, Carol Oja, Rita Mead, and others on the I.S.A.M. staff for a well-deserved recognition.

Band at Bennington

Alan J. Ferguson

John C. Dann’s new book, THE REVOLUTION REMEMBRED, based on depictions of war experiences made many years after the War by veterans who wished to claim pensions, contains new or startling pieces of information concerning American or British music during the American Revolution; however, one account of a veteran’s experience at the Battle of Bennington (16 August 1777) does stand out. In an attempt to cut off New England from the remaining states, Burgoyne and his army of British and Hessian troops were pressing south from Montreal down through the Lake Champlain region during the summer of 1777. A detachment of Burgoyne’s Hessian troops under the command of Lt. Col. Friedrich Baum was sent toward Bennington on a mission to seize supplies but was stopped by Col. John Stark and his patriot militiamen. Stark also turned back reinforcements led by Col. Breymann and Col. Skehe, thus firmly securing the victory at Bennington.

In his pension deposition, David Holbrook, a veteran of that engagement, described the approaching relief column as follows:

[Holbrook] wheeled his horse and said there was a reinforcement of British coming, which was soon discovered to be from nine hundred to twelve hundred British soldiers with a nine- and six-pounder and a band of music [Dann, pp. 89-90].

The two pieces of artillery are probably accurately described; however, the enemy’s strength is typically inflated. What is new is the mention of a specific document that a band made up part of that relief column.

In his MILITARY MUSIC OF THE AMERICAN REVOLUTION, Raoul Camus commented:

When General John Burgoyne needed supplies of horses and cattle, he organized a raiding expedition into the countryside. To keep the true mission of this expedition secret, he ordered a German band of music along with the troops as if it were a ceremonial parade [p. 70]. Unfortunately, Holbrook’s deposition contains no description of the band he saw and presumably heard at Bennington. According to Camus, contracts drawn up between Great Britain and Brunswick allowed the Hessians four hautboys for their bands (p. 69).

Bennington is a relatively lightly documented battle in REVOLUTIONARY annals. Even George Stanley’s FOR WANT OF A HORSE, which contains details of casualties and other miscellaneous information, says nothing about music. We do know that the relief column led by Breymann was composed of a battalion of grenadiers, a battalion of light infantry, a detachment of jagers, and the ranger company of the British 9th Foot. The band can probably be assigned to the light infantry battalion since, according to Camus, grenadiers were allowed fifes, jagers, horn or bugles, and rangers, probably bugles as well. Given the special duties of rangers, a band would be most inappropriate.

The German allies of the Crown earned a reputation for being slow and perhaps overly concerned with parade appearance in regions that might better be described as war terrain. Assuming that Holbrook knew the difference between bands of music and fifes and drums, that reputation seems to have been borne out at Bennington.

Sousa’s Original Band Suites: An Aesthetic Middleground

William B. Stacy, University of Wyoming

John Philip Sousa composed eleven original, programmatic suites for band between 1893 and 1925, a period which spanned most of his career as conductor of his own professional band. These works played an important role in the development of band repertoire, served as an aesthetic middleground between popular and high art music, and aided Sousa’s efforts to elevate the musical taste of his audiences.

The Suites

Each of the suites (with one exception) is set in three movements with a fast-slow-fast tempo scheme. Inter-movement key relations seem more a matter of convenience than adherence to an overall harmonic structure. Internal movement forms are often binary or ternary, and subdominant serves as a frequent contrasting theme.

Sousa’s musical language was that of popular music of the time. Other than the creation of a personal idiom, he did not make any substantial changes in that language. Indeed, Sousa considered simplicity and directness an essential ingredient of his style.

He employed descriptive and narrative programs exclusively, avoiding abstract or philosophical themes. The subjects included exotic, fantasy, historical, and national scenes from America’s life in South’s time. Sousa used a variety of methods and genres to represent the programs. Frequently, he used dances to imply social status, nationality, or ethnic origin. Sousa also favored the use of characteristic themes and descriptive passages for a direct and simple expression of musical and extra-musical ideas. Although he felt that sound effects and direct alliteration degraded musical quality, Sousa did make frequent use of sound effects. The movements
with narrative programs are through-composed, with the sections of the movements following the story line of the program. Sousa occasionally used songs as slow movements, but they have curiously static quality and seem to be his weakest composition in the suites. Finally, in spite of his reputation as the "March King," Sousa used marches in only six of the movements.

The Appendix gives a complete list of the titles of the suites and their movements along with notes about the programmatic representations.

Sousa's Bands and Their Repertoire

Sousa's contributions to the changes in American bands which took place in his lifetime centered around instrumentation and repertoire. Post-Civil War bands were highly variable in instrumentation, and the resulting uncertainty as to available performing forces resulted in discouraging composition where control of timbre and sonority are of importance. Band repertoire at this time included popular and traditional songs, dance tunes, marches, and transcriptions of opera arias—there was, however, little serious literature, either original or transcribed from orchestral repertoire.

During his tenure as leader of the United States Marine Band (1880-1882), Sousa developed a standardized instrumentation which emphasized sonority and balance among instrumental families—essentially the same instrumentation which serves modern bands. When he became leader of the Marine Band, its repertoire was much the same as other post-Civil War bands, and Sousa set about including works from the high art repertoire, especially transcriptions of orchestral works.

As leader of his own band beginning in 1892, Sousa did not make any substantial changes in instrumentation: his work centered around further development of band repertoire. Transcriptions of orchestral works, particularly Wagner's overtures, played an increasingly important role in his programming. It was Sousa's own suites, however, which added a new dimension to the band repertoire: these appear to be the first multi-movement works composed especially for band. (The earlier potpourri and concert overtures do not really seem to fall into the category of extended, serious composition.) Sousa felt that the band had as great a potential in terms of technical and expressive capabilities as the orchestra, but that these potentials would be realized in forms different than those which brought the orchestra to its dominant position: evidently, Sousa felt that the programmatic suite was one of the forms which was well-suited to writing for band.

An Aesthetic Middleground

H. Wiley Hitchcock's concepts of vernacular and cultivated traditions serve as convenient points of reference for placing Sousa's suite in an aesthetic context. The band repertoire during Sousa's time can be divided into three categories and evaluated in terms of Hitchcock's concepts: (1) popular and traditional tunes, etc., which are vernacular; (2) orchestral transcriptions, which are cultivated; and (3) extended original works such as Sousa's suites which do not fit conveniently into either group.

The suites' basic language, that of popular music, is vernacular, but the formal and programmatic aspects, taken from orchestral repertoire, are cultivated. Thus, the suites belong to a middleground which combines elements from both the vernacular and the cultivated traditions. (Interestingly, the majority of modern band works also combine the same elements from the two traditions.)

Sousa and Audience Education

The elevation of American musical taste was a prime concern during the late 19th Century, and Sousa contributed his views to the lively discussion surrounding this issue through interviews and articles. Moreover, as an eminently successful conductor and composer, he was able to put his thoughts into practice in a manner that few of his contemporaries found possible.

Much of Sousa's success depended upon his ability to satisfy all his listeners. He divided his audiences into three classes: (1) the musically literate, (2) the enthusiastic but uninitiated, and (3) the musically illiterate. He managed to please all three groups by including some music which appealed to each type of listener in every concert. Although he did not set out to educate his audiences deliberately, Sousa felt that such varied exposure would accustom the second and third classes to high art music. He viewed "dramatic music" (including program music) as an excellent first step, and he felt that an enjoyment of program music would eventually lead to an appreciation of "more intellectual composers like Beethoven."

For many listeners, however, the step from popular music to art music is a big one: Sousa's suites, as middleground compositions, eased the process by joining vernacular and cultivated elements to create extended but readily-comprehensible forms. The frequency and longevity with which many of the suites appeared in Sousa's own programs attest to their audience appeal. Unfortunately, the same popular elements which contributed to the suites' success also date them so explicitly that they have fallen out of fashion as tastes in popular music changed. As a result, the gulf between popular and high art music which Sousa worked to bridge has remained largely unspanned.

References


3This is confirmed by my own informal studies of programs and cadence words for bands of the period. The Library of Congress collections of Civil War era brass band pieces contain only pieces such as those described in the text. The Sousa/Graber collection of 1602 band compositions at the Marine Corps Historical Center, mostly published between ca. 1870 and ca. 1900, does
contain some transcriptions, but the majority of works are lighter pieces.

5 John Philip Sousa, MARCHING ALONG (Boston: Hale, Cushman and Flint, 1928), 363-64.


7 Sousa, MARCHING ALONG, 132.

8 John Philip Sousa, THROUGH THE YEAR WITH SOUSA (New York: Thomas Y. Crowell Co., 1910), 133.

SOUSA'S ORIGINAL BAND SUITES

Appendix

Title, (Date), Subject of Program

THE LAST DAYS OF POMPEII (1893), Exotica:

1. In the House of Burbo and Stratone (march)
2. Burglary (song)
3. The Destruction of Pompeii and Nydia's Death (descriptive, reprise of Mvt. 2).

THREE QUOTATIONS (1895), Exotica:

1. The King of France (children's march)
2. I, Too Was Born in Arcadia (song)
3. The Darkest Africa (minstrel show tune)

LOOKING UPWARD (1902), Exotica:

1. By the Light of the Polar Star (schottisch and polka
2. Beneath the Southern Cross (song)
3. Mars and Venus (characteristic themes: Mars = march, Venus = song; battle scene included)

AT THE KING'S COURT (1904), Exotica

1. The Countess (galop and polka)
2. The Duchess (waltz)
3. Her Majesty--The Queen (grand march)

PEOPLE WHO LIVE IN GLASS HOUSES (1909), Fantasy

1. The Champagne (farandole)
2. The Rhinelander (schottisch)
3. White Rock and Psyches (not scored for band)
4. The Whiskies--Scotch, Bourbon, and Rye (descriptive: oboe and bassoon become intoxicated; then reel, jig, and sand dance)
5. Convention of the Cordials and Wines (galop)

DWELLERS OF THE WESTERN WORLD (ca. 1910), Historical

1. The Red Man (characteristic themes)
2. The White Man (narrative potpourri)
3. The Black Man (sand dance)

TALES OF A TRAVELER (1912), Exotica

1. The Kaffir on the Karoo (characteristic song and dance)
2. The Land of the Golden Fleece (waltz)
3. Grand Promenade at the White House (grand march)

3a. Easter Monday on the White House Lawn (polka with humorous sound effects); used as substitute for 3.

IMPRESSIONS AT THE MOVIES (ca. 1914), Fantasy

1. The Musical Mokes (narrative)
2. The Crazy Villain and the Timid Maid (characteristic themes, narrative)

3. The Cabaret Dancers (reel)

CAMERA STUDIES (1920), Current Life

1. The Flashing Eyes of Andalusia (Spanish waltz)
2. Drifting to Loveland (song)
3. The Children's Ball (polka with toy sounds and "smashing of glasses"

LEAVES FROM MY NOTEBOOK (1922), Current Life

1. The Genial Hostess (characteristic themes)
2. The Camp-Fire Girls (narrative)
3. The Lively Flapper (characteristic theme)

CUBALAND (1925), Historical

1. Under the Spanish Flag (Spanish march and waltz)
2. Under the American Flag (potpourri of American traditional tunes)
3. Under the Cuban Flag (nationalistic melodies)

John Philip Sousa Memorial

The John Philip Sousa Memorial, Al G. Wright, President, an organization supported by nine national American Band associations announces the organization of a Sousa Oral History Tape Library. A projected ten year project, the library will consist of recordings of both former Sousa band members and sons who heard the band from the audience. The first phase of the project is to assemble names and addresses of live Sousa Band members as well as anyone who heard the band live and would like to participate in the project. The Committee requests that names and address of persons in either category be sent as soon as possible to the program Director, David Whitwell, Music Department, California State University, Northridge, Northridge, CA 91324.

March Composers from the "Golden Age"

A continuing series in the JOURNAL OF BAND RESEARCH, beginning 14/1 (Fall, 1978) is "Brief Biographies of Famous March Composers," edited and written in part by Robert Hoe, Jr. The biographies are three to four paragraphs long and include many obscure, nineteenth-century and early twentieth-century composers whose biographies would otherwise be difficult to find. These biographies are planned as liner notes on the HERITAGE OF THE MARCH, non-commercial recording project featuring the service bands.

Lester Levy

Lester Levy writes that he is continuing to lecture on America's popular music, sometimes with the assistance of professional vocalists and pianists. His lecture for this spring, "The Greatest Quarter Century of Musical Comedy (1925-1950)," has been scheduled for Rockville, MD, in January, and Baltimore during February. A second letter informed me that Mr. Levy is ill and was unable to make his Rockville appearance. We wish him speedy recovery.

The Moravian Music Festival, 1981

The fourteenth Moravian Music Festival and Seminar will be held at Carroll College in Waukesha, Wisconsin, June 17-21, 1981. Barbara Strauss of Windsor, Wisconsin, is the general chairman, and David Crosby, the conductor. The program includes an opening lovefeast on Wednesday and mini-concerts on Thursday and Friday evenings prior to the
Evening choral rehearsals. Daytime seminar classes will focus on the history and development of the Moravian Church and its music in the upper midwest. Jeff Renolds will lead a band program for instrumentalists. For more information, write to The Moravian Music Foundation, P. O. Drawer Z, Salem Station, Winston-Salem, NC 27108.

Black Music Research Newsletter 4/2
(Fall 1980) contains substantial essays by Bruno Nettl, "The Ethnomusicologist and Black Music:" Dominique-René de Lerma, "Black concert and recital music: A glimpse of Afro-Caribbean music in the early 17th century"; and Charles Wolfe, "Rural Black String Band Music," in addition to news items. The NEWSLETTER has two issues per year and is available through subscription ($2.00). Write to Fisk University Institute for Research in Black American Music, Box 3, Fisk University, Nashville, TN 37203.

Arts in America Bibliography

The new publication, ARTS IN AMERICA: A BIBLIOGRAPHY contains over 24,000 annotated entries on the visual and performing arts from the colonial period to the present day. It encompasses books, exhibition catalogs, museum and gallery publications, periodical articles, inventories of pictorial materials, and sales and art auction catalogs. More than 21 subject sections are covered, and the compilers were drawn from several professional groups and selected for their expertise. Among them are curators, editors, educators, historians, and librarians. For further information contact the Smithsonian Institution Press, Box 1579, Washington, D.C. 20013.

Another American Opera by Carlisle Floyd

The Houston Grand Opera has announced the world premiere of Carlisle Floyd's "Willie Stark" on April 24 with repeat performances on April 26, 28, and May 1. "Willie Stark," was commissioned by the Houston Grand Opera and the Kennedy Center for the Performing Arts. It is based on Robert Penn Warren's "All the King's Men." The opera will be directed by Harold Prince and conducted by John DeMain.

The John Donald Robb Archive of Southwestern Music

Created in 1964 and located in the Fine Arts Library of the University of New Mexico in Albuquerque, the John Donald Robb Archive of Southwestern Music is dedicated to preserving the musical heritage of the Southwest. Comprising nearly twenty thousand songs and more than twelve hundred hours of tape recordings, the Archive's collections preserve examples from the wide range of the region's musical traditions and the unique ethnic groups that have been interwoven to form the rich tapestry of southwestern culture.

Through its facilities and ongoing collections, the John Donald Robb Archive of Southwestern Music seeks to play an important role in preserving the musical traditions of the Southwest, offering opportunities for greater cross-cultural understanding among the region's many peoples. For more information, please write or call: John Donald Robb Archive of Southwestern Music, Fine Arts Library, The University of New Mexico, Albuquerque, NM 87131, Tel. (505) 277-2357.