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FROM THE PRESIDENT
"You've come a long way, baby" may be the slogan for a popular cigarette, but it could also apply to our Society. It was in May of 1973, at a conference sponsored by the Colonial Society of Massachusetts, that Irving Lowens proposed the formation of a society for the promotion of American music, and suggested that it be named after Oscar Sonneck. A few months later he and his wife Margery invited all interested people then attending the American Musicological Conference in Washington to come to a luncheon meeting, where the proposal was enthusiastically received, and a steering committee was formed to draw up by-laws, and prepare plans for the first meeting. In 1975, at Wesleyan University, the by-laws were approved, and the Sonneck Society officially came into being. Irving Lowens was elected President by acclamation. Our first NEWSLETTER proudly listed the names of 101 members, but very little else in its doubly-folded single sheet.

Today, eight years later, as we near the enrollment of our 500th member, as we read this expanded NEWSLETTER, and as we look forward to the new journal, we should look back and say thanks to some of those who have made it possible. Having nursed the Society to such a state of maturity, Irving has decided to step down as President (but not too far down; fortunately, as he remains on the Board for another year as Past President). What words can we use to express our appreciation for his dedication, labors, and guidance all these years? The presentation at the annual meeting was an attempt to express our feelings to "Sir Irving, Lord of Baltimore." (See this NEWSLETTER for explanation if you were not at the meeting.)

There are other familiar faces from the early days who have also stepped down from the Board, and they will be sorely missed. Nicholas Tawa, our NEWSLETTER editor for the first six volumes, has turned his pen over to Bill Kearns so that he can get back to more research. Alan Buechner always seemed to have just the right words for the occasion, as you can see by one of his motions reprinted in this NEWSLETTER. Our by-laws are in fine shape thanks to the dedication of John Graziano, who, in his spare time, also handled our membership campaigns. Rita Moad, in spite of a heavy schedule and declining health, flew out to Urbana with us to be sure that the Journal got a fit and proper start in life. Our sincerest thanks to each of them, as we greet the new members of the Board, Richard Crawford, H. Earle Johnson, H. Wiley Hitchcock, Richard Jackson, and Donald Leavitt.

We cannot sit back and rest on past achievements, however. The Bicentennial seemed to open the door for American music, but it appears to be almost shut once again. Looking at two full pages of concert advertisements in the New York Sunday Times recently, I was depressed by what I saw. True, there was a special tribute to Varese; the Philharmonic's presentation of Copland's "Ancient Voices of Children"; and Indiana University's Philharmonic Orchestra offered Ives' Fourth Symphony—but there was not a single piece of American music in the other 63 concerts advertised. Two particularly depressing advertisements were in close proximity: the Philharmonic's series on "The Romantic Era," which included works by Doppler, Conus, and Reincke, but not one single American work; and the Guarneri Quartet's "Country Music" series of six concerts, each "devoted to the music of a single country." The home of "Country Music" is conspicuous by its absence in the listing of "Viennese, Czech, Hungarian, French, Scandinavian, and Russian" evenings. Obviously, there is plenty of work still to be done!

You will be receiving a special mailing from our new Treasurer, Kate Keller, in the near future. Included will be a complete listing of all committees and their members, and we urge you to contact them if you can aid them in any way to achieve their goals. Also included will be a special questionnaire on the conference to be held at Keele, England, July 1-4, 1983. May I urge you to plan now to attend this special event, for I know the program committed is...
Musical Theatre in America

MILD WEATHER, THE Rustic location of the C. W. Post Center of Long Island University, a good conference room, many varied activities—all these conspired for the success of Greenvale. The committee planning had to be more extensive than any conference to date with no fewer than seventeen meetings. Raoul Camus, John Graziano, and Beth Flusser represented the Sonneck Society. The special theme of the conference demanded such planning, and, although the individual sessions reflected status and pararallels, the conference from start to finish emphasized the collective nature of musical theatre.

Conference participants got into the mood of the occasion on Wednesday evening, April 1, with a food-laden, opening reception followed by a variety of theatre music performed by the ensemble and soloists from the C. W. Post Music Department. On Thursday morning, kick-off speaker Lehman Engel, a legend in musical theatre, established the lively pace and sometimes controversial nature of the conference with his lament on the lack of the “spoken word” (book musical) in today’s context. A question he believed to be necessary for good lyric theatre. At least two papers read in the following sessions challenged this assumption, however.

Abstracts or shortened versions of many of the papers given at this extended conference (five days!) appear in both this and the fall issue of the newsletter, with dedications underway for Greenwood Press to publish a conference proceedings. In addition to being of good quality generally, the papers were as varied in subject matter and their authors were as diverse in backgrounds as one might expect in a meeting of musicians, dancers, actors and actresses, producers, choreographers, teachers, writers, etc. The comingling of professional theatre people and scholars gave the conference its special excitement with some earnest exchanges occurring both on and off the floor.

Thursday’s sessions, morning and afternoon, were organized around the 18th- and 19th-century musical theatre respectively. Friday’s subject was the 20th-century musical with variety and review formats in the morning and the book musical in the afternoon. Saturday morning’s session was devoted to the dance, and two sessions were crowded into Sunday morning. One was devoted to preserving the aural heritage of the musical; the other, to preserving the written and visual record. The latter sessions, billed as a symposium, turned out to be a sleeper. What we actually heard were some excellent individual papers describing the circumstances and contents of some important, specialized theatre collections around the country.

The “big” symposium of the conference occurred on Saturday afternoon when coordinators Glen Loney and Richard Buck assembled their panel of “over-achievers,” an illustrous group of diversified theatre people who, among themselves, have been responsible for many of the good musicals these past fifteen or twenty years. "Putting It All Together," the title of the panel, brought the integral aspect of the conference into its clearest focus, for, as philosophies, opinions, and reminiscences were bantered back and forth among the panel, we in the audience were given a vivid impression of how closely these professionals interact, even when occasionally exchanging idiosyncrasies, to make a successful musical.

The evenings were given over to the theatre itself. Thursday evening’s production of Kurt Weill’s Lady in the Dark, given by the C. W. Post Music Department was a challenge. Can a Broadway show from a different time (1941), a different theme (psychiatry) be given a convincing revival in the much different setting of a college theatre production? For most of us, the answer was a resounding yes, and the C. W. Post performers are to be congratulated for an evening both moving and entertaining.

Friday evening, Lee Theodore brought from Manhattan out to campus a troupe of a dozen young dancers from her American Dance Machine. For the first half of the program, we were treated to an open rehearsal in which some of the basic dance patterns and steps found in the musicals of the 1920s through the 1960s were illustrated. The content was certainly interesting; however, even more revealing was Ms. Theodore’s technique, one of modeling each pattern and then coaching her apprentices individually as they danced collectively.

The last half of The American Dance Machine program consisted of five celebrated dance routines reconstructed, sometimes with tremendous effort, from famous musicals of the past. For musicians with a relatively advanced notation system, it is a shock to realize how tenuous the heritage of American dance can be, and The American Dance Machine should be vigorously applauded in its effort to recreate an accurate record of the past.

Saturday night’s banquet was accompanied by sparkling entertainment, selections from 18th-century American musicals performed by the combined After-Dinner Opera Company. The numerous toasts and courses, the charming music and humorous theatre pieces all produced a relaxing and convivial atmosphere. To author Gerald Boardman fell...
the task of summarizing the accomplishments of the conference at the closing lunch early Sunday afternoon. In reviewing the many different papers and events, he noted the colorful and varied history of the American musical theatre and he expressed the wish for continuing activity through revival, teaching, and research-publication, on this vital and fascinating subject.

Those of us from the Sonneck Society in attendance can only echo the eloquent motion of thanks expressed on our behalf by Alan Buechner at the banquet:

I rise to offer a motion expressing the Sonneck Society's heartfelt thanks and those of the American Society for Theatre Research and the Theatre Library Association to Dean Julian Mates, and to the Program Committee for offering such a delightful program of papers, presentations, and performances and to C. W. Post College for serving as a gracious host for the Musical Theatre in America Conference.

THE BOARD MEETING AT GREENVALE

The Board convened on the afternoon of 1 April 1981 and, excepting a break to attend the opening reception of the Musical Theatre in America Conference, met until nearly midnight.

Reports from those responsible for the various publications of the Society and from the ad hoc and standing committees were received and discussed. The substance of many of these reports can be found in the minutes of the business meeting below. The Board reconvened briefly on April 4 to make arrangements for the fall interim Board meeting to be held in Boston during the fall conference of the American Musico logical Society.

MINUTES OF THE BUSINESS MEETING

GREENVALE, NY, April 4, 1981

[Editor's note: Texts of the several recommendations read at this meeting are numbered and appended to the minutes.]

President Lowens called the meeting to order at 12:50 p.m. Kate Keller moved that the minutes for the meeting of March 22, 1980 be approved as published in Vol. VII, No. 2 of the NEWSLETTER. The motion was seconded by Tawa and approved unanimously.

Camus announced that the treasurer's report for 1980 had been published in Vol. VII, No. 1 of the NEWSLETTER. While entertaining questions pertaining to the treasurer's report, Camus recognized Arthur Schrader, who, with appropriate tongue-in-cheek remarks, lauded Nicholas Tawa's scholarly activities in the field of American music and praised in particular his efforts in helping to found the Society and developing its NEWSLETTER as a uniquely useful medium of communication. Schrader's remarks were greeted by general applause.

Lichtenwanger then proceeded to address the membership concerning the extraordinary contributions of outgoing President Irving Lowens, during the course of which Lichtenwanger proposed a resolution conferring upon "Sir Irving, Lord of Baltimore" the Royal Order of the Sonneck Sunburst. The treasurer's report was concluded by Gordon Myers' singing of several nursery rhymes, the texts of which had been fittingly altered to honor the two retiring officers.

Inscribed silver cups were presented to Lowens and Tawa.

Amid general merriment and to the accompaniment of popping champagne corks, Kate Keller moved that the treasurer's report be approved as presented. The motion was passed by acclamation.

Allen Britton reported that work on the first volume of American Music is progressing well. A call for papers appeared in the last issue of the NEWSLETTER. Members are encouraged to submit suggestions and comments to Britton, to special issues coordinator Jean Geil, or to the three special editors (Irving Lowens, Don L. Roberts, and Richard Jackson).

William Kearns spoke on anticipated developments in respect to the NEWSLETTER. Members are encouraged to submit to Kearns any ideas and suggestions, as well as new items and announcements appropriate for inclusion in the NEWSLETTER.

Bill Lichtenwanger announced that the manuscript for Oscar Sonneck and American Music was submitted to the University of Illinois Press. The book will include 14 articles by Sonneck, some of which are being published for the first time.

Jean Geil read excerpts from Grants Committee chair Doris Dyen's letter to the Board, and reported on actions taken by the Board in respect to Dyen's suggestions.

The Grants Committee will be replaced by a Grants Advisor; Dyen has been asked to assume the latter position. The Sonneck Society will act generally as endorser rather than sponsor of individual grant applications.

R. Earle Johnson reported on a proposed Publications Committee project involving the recommendation of doctoral dissertations in the field of American music to be published as a continuing series under the auspices of the Sonneck Society. Comments and suggestions from Society members are encouraged.

John Graziano outlined proposed changes in Article III, Section 2 of the Society's by-laws. Keller moved that the proposed changes be accepted as presented; the motion was seconded by Tawa and passed without opposition.

Alan Buechner offered a resolution recognizing retiring Board member Graziano's continued efforts on behalf of the Society, particularly in respect to revising the by-laws. Buechner's remarks were followed by a round of applause.

Election results were announced. [See page 1 of this NEWSLETTER.]

Announcements were made as to future conferences in Lawrence, Kansas (April 1-4, 1982), Philadelphia (Spring 1983), England (July 1983), and Boston (1984).

J. Bunker Clark described events planned for the conference at Lawrence, which will be held jointly with the Midwest Chapter of the American Musical Theatre Association and the Midcontinent American Studies Association. "The Midwest" has been established as the conference theme. The 1983 conference at Philadelphia will be held jointly with the Music Library Association. A tentative theme of "British-American Music Interactions" has been established for the
special conference hosted by the Keele Centre for American Music.

Lovenfæd read a citation which bestowed honorary membership on Howard Hanson and which acknowledged his significant contribution to American music as composer, conductor, educator, and musical statesman. A moment of silence was observed in Hanson's memory.

Upon transfer of the Society's gavel to incoming President Raoul Camus, the Society's committee structure was described in detail.

Under New Business, Vivian Perlis proposed that the Sonnecke Society make official objection (by letter or telegram to the Senate Appropriations Committee) to the proposed cuts in the programs of the National Endowment for the Humanities and the National Endowment for the Arts. Leonard Rivenburg expressed concern for the Society's prospects in attracting and keeping members; he proposed that the Membership Committee apply appropriate "arts marketing tactics" in this regard. An announcement was made to forwarding a symposium, "American Folksongs as Historic Document," to be held April 18, 1981, at Douglass College.

A resolution proposed by Buehrer expressing gratitude to Julian Makos and to all the other individuals who contributed in so many ways to the success of the 1981 conference was deferred until the banquet that evening.

---Submitted by Jean Geil, Secretary

1. TRIBUTE TO NICOLAS TAWA

By Arthur Schrader

Mr. Treasurer, Ladies & Gentlemen:

I was wondering a few days ago what my ancestors were doing in 1770 when Billings published the New England Psalm Singer. That naturally led me wondering what some of your ancestors were doing then, and especially what Nick Tawa's ancestors were doing in what is now Lebanon.

I have never asked Nick about this, but he is so damn versatile that the possibilities are staggering. You know he is cunning. It's easy to imagine some very successful merchants in his past. Yet I wonder; would you buy a pre-owned camel from this man? Nick always stands erect, chest out; a regal posture; was there a Caliph of Beirut in his ancestry? He is a gourmet and a gourmet cook. Is his ancestry through the Caliph's kitchen? He is a composer; did an ancestor pluck an oud and sing loved lyrics while the Caliph dallied with a gazelle-eyed virgin?

I know Nick best as a friend, scholar, friend, Workaholic, friend, and now past editor of the SONNECKE SOCIETY NEWSLETTER. Nick first came to the Old Sturbridge Village music studio when he was finally finishing his doctoral dissertation after twenty years as a dropout from the Graduate School at Harvard. Nick later edited one of our recordings, but more important, he was a vital part of the triumvirate of Buehrer, Schrader and Lovenfæd and planned JOYFUL SOUNDS at Old Sturbridge in early May 1973. Irving has told me that JOYFUL SOUNDS was the first conference on early American music, and has told many of us that Sonnecke Society had its start there.

I can easily believe that because so many spoke to us at the end of the JOYFUL SOUNDS sessions about the need for and for making moving. The Colonial Society conference which followed a fortnight later was a heaven-sent opportunity to keep things moving, and shortly after, the triumvirate became a temporary quartet when Gilbert Chase joined Alain, Nick and me at my house in Sturbridge to plan a more philosophical discussion on the subject: "What? Another Society?". Nick prepared the lunch, brought an appropriate luncheon wine, acted as secretary to the meeting, edited the questionnaires he sent out about a new society, and most important, sent out reports to all who might read them.

These reports were the predecessors of the SONNECKE SOCIETY NEWSLETTER. A new society is, for awhile, little more than acts of faith by many people. In Nick's hands, the NEWSLETTER became the social glue that enabled this Society to get its act together. Now Nick has decided to rest on those laurels and go on to other projects--including a short history of the founding of the Society--Bill Kearns, Alan Britton, please note. I'll probably miss some of Nick's ascetic wit in the NEWSLETTER, but the did order change yielding place to new, and God fulfills himself in many ways, lest one good custom should corrupt the world. Thank you Nick.

2. BILL LICHTENWANGER'S RESOLUTION CONCERNING IRVING LOWENS

Be It Resolved

By The Sonnecke Society in Plenary Session: that

Whereas on the 19th of August in the year 1916 a new spout burst forth upon the skies of the Family,Lowens of New York and was named Irving by the astronomers that discovered it; and

Whereas during the several ensuing decades said son did cast its unique and astounding upon mankind and the arts and the sciences of the Human Condition, including--but not limited to--the Art of Das Schachspiel, the Serene Science of Musical Sounds, the Trepidation Task of Talking Aeroplanes safely onto the ground and back up again, the Pickle Game of Scholarship and Learned Writing about Music, and the Solemn Sacrifice of Personal Ambition to the Organizational Demands of his fellow-wanderers in the Endless Dark of Human Existence; and, further,

Whereas said son did, before his sixty-sixth Birthday, receive our bring into being the Sonnecke Society, and in seven years thereafter did hold sway over it in the Seven Cities of Sonnecke--to wit: Middletown, Bayside, Williamsburg, Ann Arbor, New Orleans, Baltimore, and Greenvale--and did thereby create a Sonnecke Boom to enliven the curdled vitamines thereof, thereby having honored, and properly served the Fame of Oscar Sonnecke; Be it Resolved we therefore say, that

Irving Lowens is hereby awarded the Royal Order of the Sonnecke Sunburst with Seven Oscars Radiant upon a Field of Blue and is hereby dubbed Sir Irving, Lord of
office in the Society at one time.

"The Board of Trustees shall present to the members each year a double slate of candidates, acting on proposals by the Nominating Committee, except that, at their discretion, the Board of Trustees may by a two-thirds vote decide to present only one candidate for the posts of Secretary and Treasurer (changed from "Post of Treasurer"), provided the candidate has already served at least one term in the same post."

"Officers shall serve terms of two years or until such time as such officer's successor shall be elected and qualified. Members-at-Large shall serve terms of two years or until such time as each Member-at-Large's successor shall be elected and qualified. Except for the offices of Secretary and Treasurer, members of the Board of Trustees may serve no more than two (2) consecutive terms in any one office or position. Upon the election of a successor, the President will serve on the Board of Trustees as past President for a period of one (1) year."

6. RESOLUTION FOR JOHN GRAZIANO
By Alan Buechner

I would like to call your attention to the retirement from the Board, temporarily I hope, of John Graziano. I don't know whether the membership realizes the extent of his labors for the good of the Society. To mention but one of his many contributions, if we have an intelligible and useful Constitution, and we do; it is largely because of his tireless efforts.

And, the Board will always be indebted to him and his wife, Roberta, for their gracious hospitality over several years in providing a congenial place in which to hold its meetings. They are too fine a team to lose. We must bring them back soon.

7. CITATION FOR HOWARD HANSON
By Irving Lowens

In acknowledgement of his magnificent contribution to American music as composer, conductor, educator, and musical statesman, the Sonneck Society awards honorary membership to Howard Hanson, director of the Institute Of American Music at the University of Rochester.

Dr. Hanson is a Founding member of the Sonneck Society, and an enthusiastic supporter of its stated aim, "to carry out educational projects and to help disseminate accurate information and research dealing with all aspects of American music and music in America."

Even though his age and fragile health do not permit him to share in the fellowship and camaraderie so characteristic of the Society, he represents, in his genial personality and his 40-year-long career, the ideals and aspirations of the Society, which honors itself by honoring him.

Baltimore, MD
1 December 1980
The Chronicles of Obadiah Potsherud
Chapter I by Nicholas Tawa

I was sitting at the table, waiting for the banquet to begin at the Long-Island conference of Sonnecks and sundry theater people, when who should walk in but my friend Obadiah Potsherud.

"Obadiah!" I called. "Come sit by me. I didn't know you were here."

"Of course I am here; you stupid or something? Only I kept missing that damn bus and had to walk. The closest I came to the van was to have it run over my toes. I do wish conference places and my bedroom were in the same building. Saves on wear and tear, you know."

"Hear, hear!" came from around the table.

"I hope you aren't upset about your transportation."

"Not at all. I got plenty of fresh air and plenty of exercise, too, dodging that damn traffic and, when I fainted in front of the school's Common Building, a lovely young thing in high-heel shoes and a name on her bun—Jordache, I believe—cuddled me back to consciousness."

"How terrible."

"Not at all. Paint again, if I'm given the chance. Maybe get one of them Machine dancers next time. Muffed that, though."

He looked at me intently, hawk-nosed quivering and bushy brows twitching in expectation of my question.

"So, I had to ask, "How come?"

"Well, ask me with them long, papers and no music or dancing. Wanted to faint at the right moment, into the lap of Ms. Calvin Klein, next to me. If she weren't a dancer, she ought to have been. Got so goggle-eyed with the speaker's drone and the lousy amplification I popped off and started to snore. Why don't they speakers sing or dance a little? It'd help, you know."

"I, of course, protested and said it was a serious conference and at serious conferences you don't sing and dance—you read. "Don't say," said Obadiah. "Lucky they gave me Lady in the Dark. Now, them pretty things could -grip and squirm in—maybe I'm wearing eighty years old, but I sure appreciate Art not for Art's sake—as I say, them pretty things, they beat papers any day. And also, give me them all-American dancing machines any time. Didn't realize how much I missed all that prancing and miming and bumping and grinding of the good old days in the theater. I'm not a cradle robber, though. Might rescue the director from her smoking, if she ever comes up my way. Smokes too much. Noticed all them dancers, her and Gwen Verdon and others, always puffing as if they were steam trains on the way to California. Cancer'll get 'em if they don't watch out. Value 'em too much, too, wanta see 'em go like that. Nice person that Lee Theodore. Kinda got to me. Nervous as hell, though."

"A portly gentleman on the other side of my table mattered, "Agree with him, that I do. But it's regimentation and tight planning that gets me. My figure is of an amplitude that prevents my rushing around."

"And my social life is cramped," interrupted Obadiah.

"Obadiah, you're hopeless," I replied. "Yup, guess you're right. Most conferences I go to get the most hopes. I come for that there Benny Franklin punch, and sousing around, and talking, and saying hello to people I like or might come to like if I drink enough punch and they shut up a little and listen more. You know, Sonnecks are terrific people if you open 'em up with those Franklin inducers."

A bright-eyed woman sighed in agreement. "I live a lonely life on my farm," she said. "And cows are limited company—Oh, how I wish, how I wish there was time to speak to human beings at these meetings."

She broke out in loud lamentation and the portly gentleman patted her shoulder and sang her a ditty, which began, "You are not alone, my dearest. Believe me, you are not alone."

Then he sang her a consoling hymn and shaped his lips into O's and triangles and diamonds and squares. It was a wondrous thing to see. I felt strong affection for him, and he was very much an extraordinary person who went out of his way to befriend fellow humans who knew no one and felt so alone amidst strangers.

"Sonneckers," Obadiah commented, "are notorious for conviviality, and famous for their fostering of a certain family feeling. Only, sometimes one feels left out."

He bent toward the stout man. "Glad to meet you, fella. What's your name?"

"Donald Swamp," the man replied. "And she's Larkit Tykelle."

"What do you do, when you're not pullin' weeds?" Obadiah asked Larkit, smiling benignly to show he was being friendly.

"I am writing a history of country airs and fiddling in my part of Tennessee, Harpsville." She glanced shyly at me, avoiding Obadiah's stare, and my heart went out to her.

"Have you published anything?" I asked.

To my astonishment she broke out into a long wail and began to wring her hands in anguish. What had I done to produce this effect? I wondered? "I'm sorry I said something to upset you," said I.

"How can you know," she said. "I left my manuscript at the Memphis library for a friend of mine—she's in charge of the adult desk—and she let a person look at it, when he said he was interested in the local music."

"Well, what's wrong with that?" I asked.

"Tears rolled down her eyes and her sobs were like, Nickie's. "I have worked ten years on that manuscript, and that person, Eugene Longone Van Meusen, has put out what I've found out, under his own name. Never mentioned me at all.""

"Phew! Glad he's not a Sonnecker," I said. "I thought he was into ninth-century organum. What's he doing in American music?"

Obadiah laughed. "Come on, now. You're not that innocent. He knows a publisher who wants a book on American country music. So, he dashes in, reads what he can, borrows where he can, invents when necessary, and there you have it, in her semi-book, which profoundly interprets the American musical experience."
Larkit drooped over her spinach salad and wheezed out the eternal complaint of the unknown scholar: "... cheated... cheated... cheated." Her speech descended into emotion-choked gurgles, and she munched on a piece of celery to clear her throat.

I felt that they might be unfair to Doctor Van Meusen and suggested that simultaneous discoveries were often made.

"Van Meusen is making them all the time," Versatile, he is," was Obadiah's comment. "Beats me, how he joins different societies, gets on their boards and does nothing. He's got charisma, I guess. Gets elected doesn't he? Ought to be a law that says no activity for a year's as good as being dead. Get rid of him and get a real Indian." By this time, we were munching through our delicious dill in orange sauce. Several toasts were given, each of us drained several glasses of wine, and there was always someone close by to quickly fill them again.

"Now this is my idea of conferences," commented the stout man.

It was then that buxom Joan and the After-Dinner Opera showed up. Joan sat on a stool and sang a saucy number at Obadiah, bringing her face and ample figure closer and closer to his.

"I'll be damned," shouted Obadiah.

"Joanny, you've saved the conference for me." With that, he dashed to his feet, grasped Joan around her rounded shoulders, and heaved her towards the exit.

"Stop!" shouted Beth Flusser from around the curtain. "You are snatching our prima donna."

"Prima donna, shamma bonna," replied Obadiah, "who cares." With that bon mot, he disappeared into the night.

"Such a romantic old man," said Larkit Tykelle. "Nothing exciting ever happens to me."

Hearing that, the rotund gentleman busoned her on the lips. "My dear," he said, "as a true Sonnecker, I aim to give you sufficient excitement to last you until the next conference." With that, he bounced to his feet and, displaying a carefree spirit, lifted Larkit into his arms and swept out of the room, stumbling over Irving's feet and a tuba which Raoul Camus had meant to solo on after the room had become sufficiently receptive to his art.

A bemused ex-President, and a new President of the Sonneck Society, namely the team of Lowens and Camus, gazed absentedly into their wine glasses, and groaned for human affection, brother-and-sisterhood, and the variety of relationships that the society seemed to foster. The groans, however, were heartfelt and required no footnoted addenda.

I turned slowly to study the entire banquet room and thought that all's well that ends well. Happy people surrounded me. Julian Mates knew the conference was a success (or perhaps he was glad it was almost over). He laughed gaily at handsome Mrs. Mates; she laughed gaily at the opera singers attempting to complete their singing stints; and I laughed gaily at nothing in particular.

From the distance I heard the portly gentleman wooing his fair Larkit with a traditional song:

Let me sing to you, my fairest fair
Of scholars and chokers and bilious glare.
If I bill to you and you coo to me,
I'll be your he, you'll be my she,
And scholars and chokers and biliousness
Will yield to Sonneck joyousness.

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SOME RECENT BOOKS
compiled by Nicholas Tawa


SOME RECENT RECORDINGS compiled by Nicholas Tawa


Berger: FIVE PIECES FOR PIANO. SEPTET. Wolpe: FORM FOR PIANO. PIECE IN TWO PARTS FOR SOLO VIOLIN. Robert Miller, piano in Five Pieces; The Contemporary Chamber Players in Septet; Russell Sherman, piano in Form; Rose Mary Harbison, in Piece. New World Records NW 308.


Carter: SYMPHONY OF THREE ORCHESTRAS. A MIRROR ON WHICH TO DWELL. New York Philharmonic Orchestra conducted by Pierre Boulez in Symphony. Susan Devney Wyner, soprano; Speculum Musicae conducted by Richard Pitz in Mirror. CBC Masterworks M 35171.


Harbison: QUINTET FOR WINDS. Rochberg: SLOW FIRES OF AUTUMN. Aulos Wind Quintet in Harbison. Carol Winton, flute; Nancy Need, harp in Rochberg. CRC Records SD 436.


TRIO FOR FLUTE, CLARINET, AND PIANO. Van de Vate: MUSIC FOR VIOLA, PERCUSSION, AND PIANO. R. Hill, fl.; A. Abramson, cl.; E. Jacobson, piano in Iannaccone. M. Johnson, viola;


Ives: SONATA NO. 2 FOR PIANO ("CONCORD"). Herbert Henck, piano; Georg Georgiev, viola; Hermann Klemeyer, flute. Wergo 60 080.


SOME RECENT ARTICLES AND REVIEWS


Ridout, Godfrey. "Fifty Years of Music in Canada? Good Lord, I Was There for All of Them!" UNIVERSITY OF TORONTO QUARTERLY 50 (Fall 1980): 116-134.


SOME ARTICLES AND REVIEWS IN BRIEF

Among the numerous tributes to Samuel Barber are Hans Heinzlher's "Adagio for Sam," OPERA NEWS 45 (14 Mar. 1981): 30-31; and Allan Kozinn, "Samuel Barber: The Last Interview and the Legacy, Pt. 1," HIGH FIDELITY 31 (June 1981): 44-46; 65-68. * * * THE YALE UNIVERSITY LIBRARY GAZETTE has recent articles on "Virgil Thomson: Portrait of a Composer," by Kathleen J. Moretto and Harold E. Samuel, 55 (July 1980): 31-45; and "The Letters of Paul Rosenfeld," by Charles L. P. Silet, 55 (Jan. 1981): 121-127. * * * In the NEW YORKER, Nicholas Kenyon reviewed the Juilliard School Festival of Contemporary Music (16 Feb. 1981): 124, and spring concerts of contemporary music in NYC including an all-Poulène concert by the Orchestra of Our Time (4 Mar. 1981): 140-146. * * * Kathy Grandcamp reviewed a recent concert devoted to the choral music of English and American women composers and given by the Plymouth Music Series, Philip Brunelle, conductor, AMERICAN CHORAL REVIEW 23 (Apr. 1981): 22-23; American compositions included Amy Beach's Magnificat (1905) and Mable Daniels' Psalm of Praise (1951), and Ruth Crawford Seeger's Prayers of Steel (1933). * * * Two features on MacDowell are found in CLAVIER 20 (Apr. 1981): 22-23; Maurice Hinson, "Edward MacDowell: America's Great Tone Poet," and Sylvia K. Sheblesty, "The Rescue of Edward MacDowell." The latter contains information on how to get out-of-print MacDowell music. * * * The Hymn Society of America has been doing a series on denominational hymnody in America in THE AMERICAN ORGANIST. Since the last issue of this newsletter, the following articles have appeared: Virginia K. Folgers, "Hymnody in the Christian

Sonneck Society Series of Monographs by H. Earle Johnson, Chairman, Publications Committee

A publishing project of major importance to the field of Music in America is announced by the Trustees of Sonneck Society. There are more than 600 Ph.D. dissertations on the American subject. These exist for the most part, in one copy for the candidate, one for the college, and perhaps a microfilm in the Library of Congress. Each dissertation represents a rich source of hard-won research by men and women in their earliest productive years which should be made accessible to every scholar. Few achieve publication as books or are extracted as articles for professional journals.

What can be done to make these hidden resources available?

The Publishing Committee of Sonneck Society envisions a series of four or five modestly-priced paperbound Monographs each year similar to those now issued in substantial quantity by Information Coordinators. Greenwood Press has also signified interest in a series of hard cover volumes on the subject of Bands. There are other possibilities.

Plainly, no dissertation as it now stands is suitable for publishing. It is hoped that scholars will welcome an opportunity to rewrite, revise, or update their work in a form destined for lasting usefulness, and that colleges, music departments, libraries, and individuals according to need, will avail themselves of a continuing series.

About fifteen volumes will be in the pipe-line, from which examples of a wide spectrum of subject matter, period, area, and university will be selected. The rewriting, reviewing until meeting the standards of publishing processes will require two or three years and all will be approved by the Trustees. It is expected that royalties will be paid.

The scope of this undertaking is broad, the opportunities for service vast. The project is open to all Ph.D.'s, irrespective of membership in Sonneck. All individuals according to need, are invited to respond to this invitation by addressing the Secretary, Bonnie Hedges, Music Department, College of William and Mary, Williamsburg, Virginia 23185.

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AMS Meeting in Boston

Anne Dhu Shapiro writes that she will chair a panel, Music and Society in Boston, 1750-1850, at the annual meeting of the American Musicological Society in Boston, Nov. 12-15, 1981. Panelists include H. Earle Johnson, Barbara Lambert, Michael Ochs, Nicholas Thompson, and Arthur Soderlund. The Panel will conduct a discussion on how social and economic factors in late 18th- and early 19th-century Boston interacted to support musical practices and institutions in the city and environs. Music publishing, manufacture, and ownership of musical instruments, music criticism, and music education will be among the topics touched upon. A short slide presentation of the history of music publishing in 19th-century Boston will be included.

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Sonneck Society Spring Conference 1982—Lawrence, KS

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. In addition, members of the history special research interest group of the Music Educators National Conference are expected to attend and participate. 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. The main hotel is a Holiday Inn, which is scheduled for completion by the time of the meeting.

Virgil Thompson, a native of Kansas City, has accepted an invitation to be the honored guest. He celebrates his 85th birthday on 25 November 1983. There will be a workshop performance of Mother of Us All on Thursday evening, April 7.

On Friday evening, the University of Missouri-Kansas City Conservatory of Music will produce in Lawrence: the hitherto-unperformed chamber opera Cabildo by Mrs. H.H. A. Beach. On Saturday there will be a festive banquet, including an entertaining performance of the 19th-century melodrama The Drunkard by a local professional company which has been doing it for over twenty years.

Those with proposals for papers or presentations are encouraged to send them 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 proposal to two of those listed below, for possible joint sessions. Complete papers are preferred, although abstracts are acceptable.

Sonneck Society (meets Thursday-Saturday, April 7-9) Jean Geil, Music Library, University of Illinois, Urbana, IL 61801.

Midcontinent American Studies Association (meets Friday-Saturday, April 2-3) Haskell Springer, English Department, University of Kansas, Lawrence, KS 66045.

American Musical 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. Politoske (Music History) represents the Midwest AMS, and Stuart Levine (English) represents NASA.

J. Bunker Clark

As has been announced at the Sonneck Society conference and in the NEWSLETTER, "The Midwest" has been established as the theme for the meeting to be held April 1-4, 1982, in Lawrence, Kansas, in conjunction with the Midwest Chapter of the American Musical Society and the Midcontinent American Studies Association. It should be emphasized that proposals are welcome for presentations concerned with aspects of American music other than those relating specifically to the Midwest.

The rich and varied musical traditions of the Midwest do, however, offer myriad possibilities for presentations related to the conference theme. For example, areas for consideration might include the following: music of immigrant settlers of the Midwest (German, Russian, Scandinavian, etc.); Kansas City and Chicago jazz; ragtime; native American-music traditions; music publishing in the Midwest; music instrument manufacture in the Midwest; music of particular cities (e.g., Chicago, St. Louis, Cincinnati) or regions (e.g., the Ozarks); bands and band music in the Midwest; rural hymnody; Midwest composers, performers, and performing groups; significant musical events (e.g., music at the St. Louis or Chicago World's Fairs); music of religious sects and utopian communities of the Midwest; music education in Midwest states; folk song collecting in the Midwest; music festivals.

The list might be extended almost indefinitely. For this conference, the term "Midwest" will probably be interpreted rather broadly as to the geographic area involved.

A typical length for Sonneck Society conference presentations is 20-25 minutes (approximately 8-9 double-spaced typed or written pages). We are also considering the option of 10 minute presentations (about 4 typewritten pages) for topics which may be more successfully developed in this manner rather than as standard-length papers. Proposals for presentations relating to the above-mentioned topics or other areas of research should be sent (preferably in triplicate) to Jean Geil, 1403 S. Busey Ave., Urbana, IL 61801, by the end of October. Proposals may be submitted in the form of complete papers, one- or two-page abstracts, or a letter outlining in general terms the approach and information to be presented.

Jean Geil, Program Chairman

Sonneck-Kelee Conference. Summer 1983

Kitty Keller, Chairman for the Keele Conference Committee, writes: "The University of Keele has invited us to participate in a joint conference on their campus in Staffordshire, England, July 1-5, 1983. The proposed broad topic, 'British-American Intercultural Relations,' should be of interest to Sonneck members as well as members of other American and international organizations. Although the program is not yet firm, papers and performances on all aspects of the theme will be sought. Grant funding support for individuals and groups willing to participate certainly should be available, and Doris Dyen, Sonneck's Grants Advisor, stands ready to help you with advice and suggestions.

"We are very excited about the possibilities of planning a low-cost group tour package with as many options for individualization and small groups as possible. I will shortly solicit, via a questionnaire, your specific suggestions concerning the trip, and, as soon as the program chair is appointed, more information will be forthcoming in that regard.

In the meantime--PLAN TO COME WITH US. You are guaranteed all of the usual Sonneck Merriment and further program richness, information sharing, and network expansion!"

American Music

Editor Allen P. Britton gave a very encouraging progress report concerning our
new journal AMERICAN MUSIC at the Greenvale business meeting. The first issues, beginning in 1982, should have some excellent articles and other features: Articles should be submitted to the editorial P. Britton 229 Stearns Building, School of Music, University of Michigan, Ann Arbor, MI 48109. In general, manuscripts should follow the typing and stylistic instructions in "A Manual of Style," 12th ed. (Chicago: University of Chicago Press, 1969), and two copies should be submitted. For a more detailed stylesheet, 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, MD 21202.

Recordings for review should be sent to Don B. Roberts, Music Library, 1935 Sheridan Road, Northwestern University, Evanston, IL 60201. For information about subscriptions and advertisements, please write to AMERICAN MUSIC, University of Illinois Press, Box 5081, Station A; Champaign, IL 61820.

In a recent letter to AMERICAN MUSIC editor Allen Britton, Martin Davidson of Walpole, MA, challenged the idea of a periodical confined to such a topic, arguing that such obsolete jingoistic sentiments [should] best be relegated to a historical footnote. (See NEWSLETTER, 7/1 (Sp. 1981), p. 4, for complete text.) I have received a response to Davidson's letter from Sonneck Society member Esther Landon of Los Angeles. Ms. Landon teaches music at Santa Monica College. She has worked with 17th- and 18th-century English and American instructional materials. She writes:

"Martin Davidson questions the validity of need for the new journal, AMERICAN MUSIC, suggesting that 'Excellence' rather than 'Americaness' should be the concern. This is, of course, an old dispute. The fact that itigers unresolved, is a strong argument for just such a journal, one of whose tasks should be the proper definition of American Music."

"Surely, no one questions the inclusive terms, French music, Russian music, Spanish music, etc., while recognizing that they are all part of Western music. Their identifiable elements are those which are uniquely associated with the culture of an area and which have been exploited by their composers, e.g., Spanish dance rhythms or Russian folk-songs.

"In the United States the gathering of man's cultural heritage is prevented, for a time, the emergence of a single or dominant cultural identity. If we grant that the largest part of the works by American composers of the nineteenth century belongs to the European mainstream of Western music, there remain for analysis and classification pre-nineteenth century English Psalmody and the multi-faceted works of the twentieth century. Both areas deserve serious examination.

"The fuging pieces of William Billings may not have succeeded as fugues, but they deserve better than John Tasker Howard's dismissal as the 'crude attempts of a tanner to produce something different.'" (Our American Music, 1930, p. 46) And where in European Music would one find the jazz idiom except as a quotation of or reference to American Music?

"One aspect of the definition of American Music should be its delimitation, geographically. Are we dealing with the music of the United States, alone? Do we include the music of Canada? or Mexico? or Central America? or South America?"

"Another question I should like to see addressed in the Definition of American Art Music. Do we include the improvised music of jazz (now that it can be recorded)? Aleatory music is treated seriously by contemporary composers, and that is usually less structured than jazz improvisation.

"Where do the Broadway musicals belong? If pre-World War II musicals are treated no more seriously than earlier European and American operettas, what about post-World War II Oklahoma, South Pacific, West Side Story and the more recent Stephen Sondheim musicals? Can they be otherwise defined than as works of art?"

"The 'Excellent' works in the fields of jazz and the Broadway musical have added to the 'sum of Western Music,' yet can well be identified by their 'Americaness.' Let us have further discussion in this area of disagreement in the pages of the new journal, AMERICAN MUSIC."

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**QUERIES**

From the University of Keele, Karl Kroeger writes: "I'm about to begin work on Vol. 3 of THE COMPLETE WORKS OF WILLIAM BILLINGS. This volume is designed as the 'catch-all' volume and is intended to include 'among other things all of Billings' compositions still in manuscript copy which are not demonstrably spurious. I ask the assistance of Sonneck Society members in locating manuscript tunbooks, or substantial additions in manuscript to printed tunbooks from the 16th or early 17th centuries, which are in private hands or in well-known collections. I will be travelling to survey the major collections during the fall and winter, and would like to also include any small or rare holdings that may be brought to my attention. If members would contact me at 120 Linbrook Dr., Winston-Salem, NC 27106 after August 1, 1981, I'd be most grateful."

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"Jonathan Couchman, a graduate student of historical musicology at UCLA, writes that he is currently engaged in research on the role of music in New England, 1624-1700. Three categories of evidence are needed to formulate a clear picture of music in the Dutch settlements along the Hudson river of the seventeenth century: (1) music—print or manuscript (indigenous or import); (2) musical instruments (including their mention in New Netherland estates and supply ships); (3) literary and pictorial accounts of performance. Because next to nothing is known about this area of scholarship, he requests the reader to send him information about collections, both public and private, in which these items are contained. Furthermore, those interested in his findings may request a
copy of his paper to be delivered at the symposium to be held at UCLA in Spring 1982, "Politics, Economics and the Arts: The Netherlands and the Foundation of the New World - The Colonies as a Dutch Sphere of Influence."

The AMERICAN-CHORAL DIRECTORS ASSOCIATION is considering the commissioning of a history of choral music in the United States. The book should be of sufficient scope to cover information of importance to the modern choral performer and conductor about choral music, choirs and choral associations, and performances practices from the 17th century to the present. For more information, write to Professor Walter Collins, Chairman of the Research and Publications Committee, ACDA, College of Music, University of Colorado, Boulder, CO 80309.

NOTES


Caroline Mosely writes that she has received a grant-in-aid from the American Council on Education to support research on IMAGES OF WOMEN IN 19TH-CENTURY AMERICAN PARLOR SONG. Congratulations, Caroline.

The Pacific Southwest Chapter of the American Musicological Society devoted the entire afternoon session of its winter meeting, held at the University of Southern California on Feb. 21, to contemporary American popular music. Malcolm S. Cole, the vice-president of the chapter, noted that the session was the first of its kind for the chapter. Sonneck Society members Arnold Shaw, a professor of Rock 'n Roll as a Musical Style," told. Other papers were "On the Structural Usage of Polytunality in Contemporary AfroAmerican Music," by Lee Cronbach; and "Classical and Modern Elements in Progressive Rock," by Nors Josephson. Arnold Shaw is professor of music at the University of Nevada, Las Vegas where he teaches a course on the history of rock which attracts over 100 students per registration.

During a coffee break at the Greenvale Conference, H. Earle Johnson and I were discussing ways in which the NEWSLETTER might be used to acquaint Sonneck Society members with each other's ongoing work as well as specific accomplishments. Recently H. Earle sant along the names of some members who have interests in American music but whose professions are other than music. Morris E. Dry describes himself as a "retired lawyer" in our Directory with interests in popular sheet music, folk music, and Colonial and Civil War Songs.

William C. Loring is a sociologist at the Center for Disease Control in Atlanta, GA. His interest is the work of American composers written in Europe. H. Earle believes John W. Skaggs of Newtown, PA, to be an M. D. with an interest in late 19th-c. orchestral music. Edmund G. Wilson, a dentist, collects scores of American and European operettas, musical comedy and film composers. Richard J. Wolfe, the author of the marvelous three-volume SECULAR MUSIC IN AMERICA, 1801-1825, is librarian at the Harvard Medical School. As H. Earle says: "Let us not think of ourselves as a consortium of academics!" The Sonneck Society is pleased to have members from many different professions drawn together in the study of American music. Please use the NEWSLETTER to let us know about your activities.

Charles Gilbert Spross

Soprano Constance Jessup has made a special study of the music of the American composer Charles Gilbert Spross and has prepared a recital of his songs. She gave her first program in Poughkeepsie on May 17 and plans further performances this coming fall. She writes:

"Included in the ASCAP Biographical Reference Dictionary is the name of Charles Gilbert Spross (1874-1961) born in Poughkeepsie, NY of German parentage. He was not only a prominent American composer during the late 1800's and early 1900's but also a distinguished accompanist, appearing in concert with the most famous singers and instrumentalists of his day. These include Melba, Nordica, Eames, Destinn, Premstut, Hempel, Schumann-Reink, Bori, Gluck, Case, Caruso, Gigli, Gerardi, Thibault, Ysaye and many others. His immense creative activity included 450 compositions published by the John Church Pub. Co. Of these, only two of his 200 songs are still in print by the Presser Pub. Co. which acquired Church a few years ago. Most of the celebrated artists included his music in their concert programs. It was Alma Gluck who sang his 'Will o'the Wisp' so often that it sold 80,000 copies. The Sonneck Society sponsored a testimonial dinner held in his honor at Poughkeepsie in 1928, W. Leroy Coghill, general manager of John Church Pub., presented Dr. Spross with a complete edition of his compositions in seven volumes together with a volume of letters of congratulations representing every state in the union. Some of the letters were written by Oley Speaks, E. Nevin, Laforge, Harriet War, Damrosch, Manna Gucza, and Edward Johnson.

"His songs, traditional in style, demonstrate the rare genius for establishing a graceful harmony between text and music. The challenging, accompaniments reflect his talent as a most accomplished pianist, supporting the singer and captivating an audience."

"During her only U. S. tour in 1908, Cecile Chaînadé said, 'I consider him [Spross] a remarkable artist of pure style and brilliant mechanism.' Among the many, I received a letter of appreciation, telegraphed 'You have given pleasure to hundreds of thousands through the beauty of your numbers.
"Surely, Charles Gilbert Spross deserves more recognition and study in the history of American Music than a mere paragraph in the standard dictionaries."

American Musician and Composer
E. A. Jones Recognized

Edwin Arthur Jones (1853-1911) was a professional musician and civic leader in Stoughton, MA. He taught piano and violin, conducted the local orchestra, and was the moving spirit behind Old Stoughton Musical Society for thirty years beginning in 1881. The Old Stoughton Musical Society is honoring this outstanding musician and citizen from an earlier time with two concerts featuring his music. On April 26, the Society performed Jones' full scale oratorio EASTER CONCERT (1887), conducted by Roger Hall. On November 22, the Society plans as part of its 195th Annual Concert to perform DEDICATION MARCH, a piece that Jones wrote for the dedication of Stoughton Town Hall on the same date in 1881.

Two Scholars Study Mary Carr Moore

Two new Sonneck Society members are collaborating on a biography of the American composer Mary Carr Moore. Catherine F. Smith, Professor of Music at the University of Nevada, Reno, has prepared the Introduction for the forthcoming reprint by DaCapo Press of Moore's opera DAVID RIZZIO. Professor Smith has also presented papers on various aspects of Moore's career to the Bay Area Congress on Women in Music, January, 1981, and the First National Congress on Women in Music, March 1981. Cindy Richardson is a librarian at Western Washington University, Bellingham, WA. She is completing her master's thesis on Moore's early opera, Narcissa, at the University of Southern California, the abstract of which is printed below. She presented a paper on the same topic at the "Studies in American Music" session of the 1980 AMS meeting in Denver.

MARY CARR MOORE, 1873-1957:
A Progress Report by Catherine F. Smith

Among our better known Southern California composers, ... Arnold Schoenberg is teaching at the University of California at Los Angeles, and Mary Carr Moore is teaching privately, also at Chapman College and at the Olga Steeb Piano School.

--Pacific Coast Musician, Jan. 2, 1937

A store of recently located materials makes it possible to study for the first time the more obscure of the two composers named above. Equally important, her music and the materials related to her life will add substantially to our understanding of the musical life that was developing in certain west coast cities during her active years (c. 1890-1950).

The principal events of Moore's life are summarized as follows:

Born Mary Louise Carr, Memphis, Tennessee, 1873; died Inglewood, California, 1957.
Daughter of Sarah Pratt Carr, the author of several books, plays, and two librettos as well as a Unitarian minister; and Byron Oscar Carr, Civil War officer, railroad man, gentleman farmer, banker, etc.

Lived: San Francisco Bay Area, 1881-1895; Lemoore, California, 1895-1901; Seattle, Washington, 1901-1914; San Francisco Bay Area, 1915-1926; Los Angeles, California, 1926-1957.


An abbreviated list of her compositions:

Stage Works (date of first performance)
- Four full length operas: Narcissa (1912); Los Rubios (1931); David Rizzio (1932); Legende Provencale (completed 1935, not produced).
- Two operettas: The Oracle (1894); Flutes of Jade's Happiness (1934).
- Four shorter stage works: The Leper (1912); Memories (1914); Harmony (1917); The Flaming Arrow, later The Shaft of Ku Pha Tha Ya (1922).
- Orchestral and Chamber Music: Kaniakin or Indian Idyll for orchestra; Kidnap, for orchestra; piano concerto; Brief Furlough, quintet; string quartets (2); string trios (2); sonata for violin & piano; several shorter pieces for various instruments with piano.
- Vocal Music: about 225 songs, 40 published; about 50 trios and quartets for voices, 15 published; three longer works for voice(s) and instruments (Saul, Beyond these Hills, The Quest of Sigurd).
- Piano Music: about 60 short pieces, six published.

Three aspects of Moore's life are immediately striking. First, her creative career spanned nearly sixty years; her first and last published songs were written in 1889 and 1951. Her operas were composed over more than 40 years, from 1893 through 1935. Second, she was one of the very few American composers born before 1900 who devoted her most intense creative efforts to the stage. And, she persisted in writing operas in the face of monumental indifference to such works by Americans or by females on the part of the few opera companies in the U.S. All of her operas were produced on an ad hoc, semiprofessional basis. Some of the tributes and accolades she received, including these productions are documented in her papers. Third, she never studied abroad.
Apart from a sojourn of some six months in New York City in 1913, she passed her entire creative career on the West Coast.

Of the ten stage works which she lists as operas and which are listed above as stage works, four are full length operas, sung throughout, with instrumental introductions.

Narcissa, the first and probably the most important historically, is the subject of intensive study by Richardson. Please refer to her abstract below.

David Rizzio, an Italian opera based on the story of Mary Queen of Scots, was composed in 1927-28 to a libretto by Emmanuelle Mapleson Browne. Browne's mother, Celestina Boninsegna, sang many roles in Masbagni's operas, used his Italian connections to secure a promise of a production in Venice in 1930, but this never materialized. A single performance in Los Angeles in 1932 and two subsequent private club readings in the city constituted its actual performance history. The work is immediately attractive; one of its arias was often performed in Los Angeles in the late 1930's and early 1940's. Full and augmented triads and parallel major thirds, its harmonic language is far different from that of the earlier Narcissa: the vocal score, which was published in 1937, is currently being reprinted.

Moore's last opera, the only one which has never been produced, may be her masterpiece. She wrote the first act of LEGENDE PROVENÇALE in 1929, then laid it aside until the summer of 1935, when she completed the full vocal score. The full score was finished about three years later, but both copies were subsequently lost. The present vocal score is in a clear manuscript on transparent sheets; she reconstructed it in 1947 and later, presumably from sketches which do not survive. James Sample, who conducted her music several times in WPA days, compared it to Massenet's MANON in estimating its popularity, though Massenet's does not seem enormously similar in its substantive aspects. It is somewhat more dissonant than Rizzio, although it remains very triad oriented. There is even less distinction between recitative and aria.

Moore's other full length opera, LOS RUBIOS, was composed in three months in the summer of 1931, as the result of a commission (very likely unpaid) from the Los Angeles Parks and Recreation Department. The promised single outdoor performance in the Greek Theatre took place on schedule, in September, 1931, before a very large audience. Its performance has not yet been thoroughly examined.

Moore's activities as a self-supporting musician show a person of enormous energy and drive who managed, in a rather unlikely setting, to survive and become a serious composer of opera, however stymied by lack of professional productions. Through her work as a teacher of theory and composition, performances of her compositions, her participation in numerous clubs, and her efforts to promote American music, Moore achieved a very wide acquaintance and a considerable influence. It is the record of these activities and her stage works which tell so much about music in the west coast cities where she worked.

Moore supported the movement to create an "American" art music, but only a few of her works, such as NARCISSA, THE FLAMING ARROW, and a curious choral setting of "America" attempt to contribute to the definition of an Americanist esthetic. Most, as the titles of her stage works suggest, range over a wide variety of interests. The Americanist movement, which coincided with much of Moore's creative career, disappeared in her later years and after her death almost as completely as she did. Now, Moore's music seems well worth study and revival, while an exploration of her career promises fresh insight into the musical culture of the West Coast in the first part of this century.

"Narcissa, by Mary Carr Moore: A Singular Contribution to American Opera" by Cynthia S. Richardson

Narcissa, the second of ten operas by west-coast composer Mary Carr Moore (1873-1957), is very likely the first grand opera to have been composed, scored, and then conducted by an American woman. Completed in 1911, Narcissa (originally entitled The Cost of Empire) was premiered in Seattle on April 22, 1912; later performances in San Francisco (1925) and Los Angeles (1945) were also conducted by the composer. Moore's mother, Sarah Pratt Carr, wrote the libretto, an ambitious four-act historical drama. The story is based on the lives of Marcus and Narcissa Whitman, missionaries to the Pacific Northwest whose eleven years' work among the Indians ended in a massacre in 1847. A piano-vocal score of the opera was published by M. Witmark in 1912; the manuscript of the full score is at the University of California, Los Angeles.

Among Moore's papers, the majority of which were recently given to UCLA by her heirs, are an autobiographical account of the first thirty-three years, and twenty scrapbooks of clippings and programs documenting over fifty years of creative activity. Because these and other primary source materials offer an unusual opportunity to understand the circumstances which shaped Moore's life and dictated her choices, this study of Narcissa opens with a more extensive biographical account than would ordinarily accompany the examination of a specific work.

Since the events depicted in Narcissa adhere so closely to historical facts, the discussion of the opera is theopera is closely tied with the identification of the historical figures featured in the leading roles, and a detailed plot synopsis. Once the historical context has been established, the circumstances of the opera's composition and premiere are described. In the chapter following, the discourse turns to the musical aspects of the opera.

Narcissa is scored for eight principals, a large chorus, and full orchestra. The music of the opera is more conventional than its subject matter. Moore's harmonic language tended to be conservative throughout her career, and for this reason she deliberately avoided "any touch of modernistic style" as inappropriate to the theme
and setting of the opera. In keeping with Narcissa's historical roots, Moore sought to acquaint herself with genuine Indian music. However, like many of her contemporaries who were composing "Indianist operas," she did not utilize actual transcriptions of the music she studied. Instead, at the appropriate moments in Narcissa she opted to employ certain rhythmic and intervallic formulas to produce Indian-sounding music, which the public tended to accept as "authentic."

Moore was herself trained as an opera singer, which undoubtedly contributed to the exceptional melodic grace of the solo passages in Narcissa. Many skillfully-wrought and effective ensembles and choruses also attest to her abilities as a composer. The solo numbers for the leading roles of Marcus and Narcissa illustrate Moore's skill at musically reinforcing characterization. Marcus' solos typically project noble sentiments emphasizing the opera's twin themes of religious mission and patriotism, and they tend to serve a purely narrative function. Narcissa's numbers, by contrast, are more introspective and expressive; her solos, provide some of the finest examples of Moore's lyricism in the opera. The orchestra in Narcissa contributes appropriate color and atmosphere, but its role is essentially limited to supporting the voices.

Moore never ceased to champion Narcissa, which remained the largest of her compositions, and her efforts to get the work staged in San Francisco and Los Angeles are described in the final chapter of this study. The three full productions of Narcissa which Moore succeeded in bringing about all shared certain features. For each production, the composer trained the chorus, coached the soloists, and conducted all of the rehearsals. For the most part, the leads were taken by local singers, and Moore led the large and predominantly amateur casts in remarkably smooth, if not highly polished, performances of this huge work. The well-drilled choruses invariably fared better in performance than the orchestras, which always suffered from too little rehearsing and many fewer players than are specified in the score. Each time, the composer significantly depleted her personal funds in order to get her opera before the public, and large deficits at the end of each of Narcissa's three brief runs (a total of sixteen performances) were an additional financial strain. In spite of all these difficulties, the composer’s faith in Narcissa remained undiminished, and the opera was well received by the press and the public in 1912, 1925, and 1945. This study concludes with a review of various aspects of the critical response to Narcissa over a period of thirty-three years.

The Oldest Active Music Society in America?

Sonneck Society member Roger Hall calls our attention to a review of this continuing controversy by George McKinno in The Boston Globe, 24 Oct. 1980, p. 27. Although the Handel and Haydn Society, which has claimed the privilege, dates back to 1815, the Harvard-Radcliffe Orchestra traces its origin back to the Pierian Sodality of 1808. Roger Hall's Old Stoughton Musical Society makes both groups appear to be latecomers with a founding date of 1786. H. Earle Johnson settles the matter with the wisdom of Solomon in his HALLELUJAH, AMEN: THE STORY OF THE HANDEL AND HAYDN SOCIETY OF BOSTON (Boston, 1965; reprint DaCapo, with introduction by Richard Crawford, 1981). H. Earle considers Old Stoughton the oldest choral society and Handel and Haydn the oldest oratorio society. He notes: "Stoughton delights in keeping alive early American music, from the beginning, eschewed the psalm tune era and hailed the oratorio form expounded by Handel and Haydn."

An American Season in Switzerland

A recent issue of OVATION (Apr. 1981, pp. 19-21) contains an article of great interest to Sonneck Society members. Written by the American conductor, Mark Starr, "An All American Season in Lugano," relates the story of what was one of the most extensive presentations of American music in any foreign country or even perhaps the United States. Starr was invited to conduct an all-American program presented by the Orchestra della Radio Svizzera italiana, the principal performing group of the Italian-Swiss Radio and Television Network. On arriving in Lugano, Starr discovered that his was no isolated American program... In his own words: Indeed, as the American eagle on the season's program cover hinted, the entire year's programming had been planned as an in-depth exploration of our country's musical heritage. By the phrase "entire year's programming," I mean not only the orchestra's 13 programs--devoted by the 'most part to works by a wide spectrum of American composers, led by a phalanx of American guest conductors, and featuring a long list of American instrumental soloists and singers; it also two jazz concerts, six chamber music concerts and song recitals, two American operas, a "lecture-audition" of American film music, a concert of American band music (performed by the Civic Band of Lugano), choral concerts, a "sonic College" devoted to Charles Ives' life and music, a ragtime piano program, an 'evening of American percussion music, an illustrated lecture on Gerashin's music, an evening devoted to the 'avant-garde piano music of Morton Feldman, and a presentation of vocal music by native American Indians. Starr also notes the inclusion of works by non-American composers which nevertheless emphasize "musical interaction between Europe and the United States." Thus Dvorák's cantata THE AMERICAN FLAG, Busoni's PANTASIA INDIANA, Martinu JAZZ SUITE, Ravel's G MAJOR PIANO CONCERTO, and Milhaud's LA CREATION DU MONDE; among other pieces, have been performed. Even that part of the season's programming given over to the standard European repertory has an American slant in the large number of American conductors and performers invited to provide American interpretations of the classics.
Three additional facts from Starr's article should be noted. The entire project was conceived by the orchestra's permanent conductor, Marc Andreae. The audience reaction has stimulated an unusually large audience response by mail—most of it favorable, some of it mixed, but all of it involved." The expenses have been enormous but, since the PSI is state-controlled, the Swiss government has backed the series financially. Evidently, the Swiss, whose budget problems must be as severe as our own, do not yet consider such a cultural project expendable.

ANNOUNCEMENTS

The INSTITUTE FOR STUDIES IN AMERICAN MUSIC has released a flyer concerning the activities and publications as of Fall 1980 of THE CHARLES IVES SOCIETY, INC. If you have not received this flyer, or you wish more information about the Society write to the I.S.A.M., Dept. of Music, Brooklyn College, C.U.N.Y., Brooklyn, NY 11210.

W. W. Norton has just published an INDEX TO THE NEW WORLD RECORDED ANTHOLOGY OF MUSIC in recording the recorded material, the printed material, the genres and performing media, and a chronological index. The price is $7.95.

NEW WORLD RECORDINGS has just announced the release of twelve of the folk and popular music recordings from the original set. These recordings have previously been unavailable on the retail market. They include: "Follies, Scandals, and Other Diversions" (NW 215); "Come, Josephine, in My Flying Machine" (NW 233); "Jive at Five" (NW 274); "Shake, Battle and Roll" (NW 249); "Jazmin' For The Jackpot" (NW 217); "I'm On My Journey Home" (NW 223); "Brighten the Corner Where You are" (NW 224); "That's My Rabbit, My Dog Caught It" (NW 226); "Nico's Dream" (NW 242); "Maple Leaf Rag" (NW 235); "The Vintage Irving Berlin" (NW 236) and "Going Down the Valley" (NW 236).

ABSTRACTS OF PAPERS READ AT MUSICAL THEATRE IN AMERICA CONFERENCE

ACTING TECHNIQUES OF THE EIGHTH CENTURY by Howard Scammon, Professor Emeritus, College of William and Mary

The paper was written on the assumptions: (1) that English life and thought were the backgrounds for 18th-century American theatrical roots until 1774; (2) that dramatic criticism, as the phrase is understood today, is rare to find on 18th-century productions; (3) that an actor's performance exists only at the moment of that production.

The speech was divided into three parts: The Prologue, The Main Piece, The Epilogue. The Prologue brought out the fact that the first known play to be staged in the English colonies was performed in Accomack County of the Virginia Colony; that the first playhouse in the colonies was built in 1716 in Williamsburg, Virginia; and that the theatre was used by different groups of people to present plays. Most of these performances might have been designated as amateur.

The performers were ladies, gentlemen, tradesmen and their wives, and students. The Main Piece was centered on the arrival and first appearance of the Hallam Company, a professional company from Goodman's Field's in London. This event took place in September, 1752 in Williamsburg, Virginia. The type of production was presentational rather than representational. The question raised was one relative to the style of acting. Was the acting technique that of the Quin School (the use of bombastic and oratorical speech with energetic action of the body) or the Garrick School ("natural" acting based on the study of human emotions and speech as found in Nature)? Exponents of both schools were performing in the American Company of Comedians (1758-1774).

Questions were raised. Would the Company advocate only the Quin or the Garrick School? Was it possible, since actors born in America were not appearing on stage, that an American School of acting would be established? Would the style of acting be eclectic, based on elements from Quin, Garrick, America? At this moment of theatrical crisis, there was a dramatic crisis—The Epilogue. In 1774 the Continental Congress passed an act to suspend theatrical presentations. This action brought about a fusion of another style: it was a style of acting known as "a revolutionary experience."

EARLY MINSTREL SHOW MUSIC: THE FIRST DECADE, 1843-52 by Robert B. Winans, Smith Senior Fellow

Through taped excerpts from my recording re-creating minstrel show music of the 1840s, to be issued by New World Records in the fall, and many slides of contemporary illustrations, I attempted to convey a sense of early minstrel show music in performance, as well as presenting some analysis of that music. The performance aspect of the paper, perhaps its most important feature, cannot be captured on paper, but the analysis can be quickly summarized.

The survey of many minstrel show programs from the period shows that, although instruments such as accordion, triangle, and others were sometimes used, the core instrumentation of the ensemble was minstrel banjo (which sounded much different than a modern banjo), violin, tambourine, and bones. Instrumental solos on banjo, and to a lesser extent, on violin were common. The vocal style of the early minstrel shows was heavily influenced by the Rainer/Hutchinson Family model, and the male quartet, providing their own instrumental accompaniment, quickly became standard. I presented lists of those songs most frequently performed during the two halves of the period, and then arranged these lists according to a simplified taxonomy of song types. The vast majority of the most popular songs between 1843 and 1847 were comic songs of various sorts, or, as I prefer to call them, anti-sentimental songs. Between 1848 and 1852, comic, anti-sentimental songs decreased and sentimental songs increased, a trend that intensified through the fifties, but it was the anti-sentimentality of the
early songs that largely explains the great initial appeal of minstrel music."

One final issue briefly touched on in the paper is the idea that the real essence of the minstrel show was burlesque. Not only were blacks made fun of, but so was every serious theatrical and musical trend of the time, especially grand opera and Jullien concerts.

Many of the illustrations, and the descriptive and analytical material in the paper will be included in the booklet to accompany the New World Records recording.

LOTTA CRABTREE AND JOHN BROUZHMAH:
COLLABORATING PIONEERS IN THE
DEVELOPMENT OF AMERICAN MUSICAL COMEDY
by Irene Forsyth Comer, Arlington, MA

On the night of August 14, 1867, at the Wallack’s theatre in New York, Lotta Crabtree, known professionally as "Lotta" or "Miss Lotta," opened in John Brougham's dramatization of Charles Dickens' novel The Old Curiosity Shop. Brougham entitled his adaptation Little Nell and The Marchioness. "Expressly for Miss Lotta" is written on the title-page, and Lotta played both title roles: gentle Little Nell, who cared for her ailing grandfather, and the cocky, half-starved little Cockney servant-girl, dubbed "The Marchioness." This production was the joint creation of two remarkable theatre artists, inspired by the work of a literary great, Charles Dickens, who had more than a little flair for theatre himself. This collaboration resulted in a tremendous success in New York, a success which was repeated throughout the country, wherever and whenever it was presented, for the next twenty years.

My discovery of the long-considered-lost Brougham script (a separate story in itself, the search stretching across the country from West to East coast) brings forth a new contender for 'first place' in the developing new theatre form, clarifying the substantial qualifications for consideration of my 'entry.' Little Nell and The Marchioness offered a magnetic star, in a 'book musical,' adapted from the work of a famous author, with substantial supporting roles played by well-known actors of the day. It artfully introduced integrated music, song, and dance, in an elaborately staged production featuring dancers, groups of singers, and specialty artists. Only one important ingredient of the modern musical is missing: the especially written score (Lotta used popular and other appropriate music, as in ballad opera). All the rest are there, some in embryonic form, and some already developed to a remarkable degree of integration with the dramatic structure of the piece. Lotta's performance in, and production of, Brougham's dramatization of Dickens' novel may now be recognized as a milestone in the progress toward a unique national achievement: American musical comedy.

[Ed. note: Ms. Comer was employed in professional music theater during the 1920s and 1930s. She taught drama at the University of Arizona from 1966 to 1976 and supervised her own school of dance and dramatic art. She received her Ph.D. in 1979 from Tufts University.]

EDGAR STILLMAN KELLEY AND THE AMERICAN MUSICAL THEATRE, 1880-1900
by Leonard L. Rivenburg, Columbus, Ohio

Of the Americans who sought German musical training and returned to the United States ready to combine native fervor with acquired aesthetic outlook and skill, Edgar Stillman Kelley achieved international recognition early in his career through his compositions for the musical theatre. Kelley was to become a major American composer recognized for his symphonies and his works in other forms, but three early successes
form: the art of the solo dancer. The basis of Fuller's innovation was his realization that dance did not have to be allied to an academic tradition. It could be, quite simply, a sensual experience, dependent only on motion, sight, sound and the vivid trappings of the theatre. Technical proficiency was less important than inspiration and a keen awareness of theatrical values. Although later eschewed by Fuller (along with Isadora Duncan and Ruth St. Denis who followed her example), the commercial stage in America provided the first opportunities for testing and refining this original approach to dance. Fuller's initial success on Broadway was doubly significant. It launched her personal mastery of the experimental idiom and set a precedent in the commercial theatre for supporting individual dance artists in their attempts to explore the new, modern form.

Although Fuller had worked for years as an actress and variety performer, it was a single production that finally launched her career as a dancer. On February 29, 1892, she joined the cast of Charles Hoyt's A Trip to Chinatown. Already in its third month of an extraordinary run, Hoyt's piece was to become unparalleled in the national annals of theatrical longevity during the nineteenth century. In allied herself with an avowed hit, Fuller enhanced her recently fashioned image as a dancer. She confirmed the acceptance of her new discovery and garnered a great deal of valuable publicity. When she left the show on June 28, 1892, she had established a place for the art of dance as an attractive novelty within the evolving milieu of musical comedy.

Charles Hoyt's plays, which he termed farce comedies, were a significant milestone in the evolution. Like his predecessors Harrigan and Hart, he emphasized local color. Yet Hoyt went a step further to create characters based on native American types. His wickedly topical songs related to events in America and to a flexible central plot. In Chinatown he also abandoned the traditional practice of interpolated numbers and, with Percy Gaunt, wrote songs especially for that production.

Each of Hoyt's plays was conceived for a specific performer. Chinatown was written for the veteran actor, Harry Connor. As the wealthy hypocritical, Welldom Strong, Connor is foiled and bedazzled by Mrs. Guyer, a winsome widow from Chicago who chaperones and champions four young lovers. Located among the exotic charms of San Francisco, the plot centers on a visit to Chinatown—never accomplished—which serves as a prelude for the youngsters' visit to a masked ball, also not achieved. Instead, the group is delayed at dinner in a swank hotel where members of the party view professional dancers and have the opportunity to display their own interest in dance. Hoyt's specialty was his first performance of these madcap antics took place in September, 1890, at the Powers Grand Opera House in Decatur, Illinois. A year later, in November, 1891, Chinatown made its New York debut at Hoyt's newly acquired Madison Square Theatre.

ART DANCING ON BROADWAY: LOIE FULLER IN A TRIP TO CHINATOWN

by Camille Hardy, University of Illinois at Urbana, Champaign

When Loie Fuller (1862-1928) was asked during her mature years: "Where were you born?" she always responded, "In America. But I was made in France!" The affectionate reference to her adopted home was characteristic: It was in Paris that Fuller's creative development as a dancer began to find itself. It was on native stages that she discovered the germ of that would be nourished by herself and subsequent sympathetic iconoclasts into a new theatrical

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In the fall of 1891, Fuller returned to New York from a series of disappointing engagements in London to enter the cast of Fred Marsden's Quack M.D. Not a success, the production was notable only as the vehicle in which Fuller discovered her remarkable approach to dancing. In her autobiography, Fifteen Years of a Dancer's Life, Fuller gave mellowed remembrances of the event. The play soon closed and Fuller auditioned at the Casino Theatre for Uncle Celestin. Mounted to capitalize on the timely success of Walter Damrosch's musical comedies before the novelties, Charles Kean's detailed staging of Julius Caesar, Uncle Celestin incorporated music, drama and dancing. Fuller was hired to perform what was entitled her "Serpentine Dance." When the play opened, Fuller's dancing received the only glowing reviews. Locked in a squabble with the Casino management over salary and billing, Fuller left the Uncle Celestin cast seven days after its first Manhattan performance. Riding the crest of a gratifying wave of publicity, she was immediately contracted by Hoyt to join the record-breaking victory of A Trip to Chinatown. From this point, Fuller's image as an experimental dancer was confirmed in America. Three months later, leaving a flood of imitators in her wake, she set out to conquer Europe, where she soon became associated with painters, sculptors, and writers who were shaping a visual aesthetic for the twentieth century.

Fuller left neither precise technique nor philosophy of dance, and her most important contributions were, quite possibly, in the area of lighting design. But she was the first American to tap the source of a new, modern concept for dance. She mesmerized audiences with the manipulation of organic forms and natural movement against the bewitching interplay of colored light. Unlike her successors, her art was imaginative rather than expressionistic; she divorced motion from narrative and personal implication. In accepting this, showing this, unconsciously allied herself with the basic preoccupation of modern art—the emphasis of form over content. What's more, he attempted to harness art with science, capturing the imaginations and calming the fears of contemporaries who were anxious about the relationship of man to the machine. Her dance became a symbol of harmonious possibilities. Considered "elegant," and "soul-searing" in the 1890s, those performances would probably appear comical today, even camp. To interpret them within the context of their own period has been difficult, perhaps too much influenced by the later Romanticic investigations of St. Denis and Duncan.

Fuller was more than a decade older than those women. She had learned her craft in the circus and burlesque as well as on the legitimate stage. And she was plain. For her, the marvels of light and motion brought about a paradox: she became, possibly for the first time, a glamorous exotic.

The four-month alliance of Fuller with A Trip to Chinatown was a landmark of sorts; a vivid example of the precocious state of the native musical theatre. By the end of the nineteenth century, that theatre had produced two original forms: the art and musical comedy. The two would grow in almost antithetical directions. Dance would concern itself increasingly with abstract form. The musical, with the exception of some of Siegfried's innovations, would retain for many years its predilection for representational content. But Chinatown established a sympathetic pattern for the art-dancer on the commercial stage. From her appearances in Hoyt's play, Fuller gained enormous, broad-based recognition. The piece offered an unmatched opportunity to display her novel versatility to standing-room-only audiences. The production, a milestone itself, set an important precedent: Broadway was willing--albeit modestly and with gainful objectives--to support experimental dancing.

[Ed.'s note: Camille Hardy is a dance-scholar whose articles and reviews appear in Dance Chronicle, Dance Research Journal, and Ballet Review. Hardy is the Chicago reviewer for Dance Magazine. For the past two years she has travelled throughout the Midwest as a consultant for the Dance Program, National Endowment for the Arts. Dr. Hardy is a member of Congress on Research in Dance and serves on the Board of Directors for the Dance Critics Association. In her capacity as Assistant to the Dean, College of Fine and Applied Arts, University of Illinois at Urbana-Champaign, she is the series editor for An Introduction to Dance as Art, History and Literature, which will be aired on cable television.]

DENISHAWN IN VAUDEVILLE AND BEYOND

By Jane Sherman, New Platz, NY

Ruth St. Denis first appeared in vaudeville in 1906 when she made her debut as a professional soloist with her East Indian dances Incense, The Cobras, and Rada. Upon her return in 1909 to this country from Europe, where she had been received as a great artist, she continued for years to alternate vaudeville dates with society appearances in private homes or before women's clubs, adding Japanese and Javanese works to her repertory. After she met and married Ted Shawn in 1914, they formed the first Denishawn school. Their subsequent appearances in concert were so successful that St. Denis, Shawn and their Denishawn Dancers were offered many vaudeville engagements. They accepted the most lucrative of these offers because they needed that financial security to support both the school and their company.

Shawn later wrote that in the period when Denishawn was just beginning, "The only ballet was at the Metropolitan Opera and it was so bad you wouldn't believe it. Dancers in musicals kicked 16 to the right, 16 to the left, and kicked the back of their heads. In vaudeville you had the soft shoe, the sand shuffle, and the buck-and-wing." But as St. Denis and Shawn toured coast to coast on the two-a-day Orpheum, B.F. Keith, and Cohan stages, they refused to compromise their standards in order to win the approval of audiences who had come, principally to see comics, magicians, animal acts, blues singers, and tap dancers. Even if those audiences failed to appreciate...
the unfamiliar Denishawn pearl on the program, they had to swallow it to eat the familiar pie. In 1918, Ruth St. Denis, Ted Shawn and company were brought into New York's Palace Theatre, that Mecca of every old-time star like George Burns and Gracie Allen, the Marx Brothers and Jack Benny. To the surprise of all concerned, 5,000 people had to be turned away at the box office. The management then took them for a second week and, except for Sarah Bernhardt, this was the only act to that time that had ever been held over at the Palace.

In vaudeville, the Denishawn mini-concert was presented midway in a long program of musical acts. On one concert, they offered Miss Ruth in The Spirit of the Sea, Ada Forman in Dansse Javanose, Shawn in His American Indian Invocation to the Thunderbird, and the entire company in a Moorish ballet entitled The Peacock. Another of their programs featured a St. Denis Japanese flower arrangement, and her Wolfe, adding that "Nature Rhythms," and a Ballet of Ancient Egypt. Louis Horst, who was to become such an influential figure in modern dance, was their musical director. The program of one tour lists the Denishawn act following "Fannie Bryce, Comedienne."

For artists with dreams of what American dance could be, vaudeville was degrading labor. Shawn described the management representatives—from agents and bookers to local theatre managers—as "the most sadiest, ghoulish and horrible people encountered in a long profession," adding that "those (in the audience) who spent hard-earned quarters to watch a sequel to a trumpet were not always receptive to the dance of Denishawn. Against odds we made friends for the art of the dance, and sparked applause by our sweat and sincerity. We gave our best at every performance."

This "best" arose from the devout belief of St. Denis and Shawn in dance as a great and important art.

During layoffs, Miss Ruth and Papa taught at their Los Angeles school and made forays into the Crescent City or together. But until the first Daniel Mayer U. S. tour of 1922, vaudeville provided their basic bread and butter. Alexander Pantages commissioned an act for his circuit. Shawn created Jullar of the Sea, an Arabian Nights spectacle in three scenes, with a cast of 17 gorgeously-costumed dancers and a narrator to make the story clear to audiences who had never heard of Scheherazade. With Horst as pianist-conductor, Jullar took to the road in November, 1917, and played continuously until March, 1921. A letter from Shawn sent out another vaudeville company in his Aztec ballet Kocult (pronounced 20-chill). This featured a young Martha Graham and an even younger Charles Weidman, with eight girl dancers. Pauline Lawrence—future partner of Humphrey and Weidman, and wife of José Limón—was at this time. Shawn wrote this work "The First Native American ballet," and audiences loved watching the pure but fiery Loomis fight off the evil intentions of Weidman's Emperor Tépóncfázin. In the 1923 Greenwich Village Follies, Martha Graham performed Shawn's swift, seductive whirling Serenata Morisca, marking her break with Denishawn. Around the same time, other individual Denishawn dancers also began to make an impression on audiences, in vaudeville and Broadway as well as off. Van Doren starred in the vaudeville production of The Dancing Girl of Delhi, before she met and married band leader Paul Whiteman. Florence O'Denishawn appeared in 1921 Ziegfeld Follies and in the 1923 Music Box Revue doing a famous dance in which her slender body, clad only in handkerchiefs and a few leaves, represented a bending, swaying, quivering eucalyptus tree.

Many well-known Denishawn dancers also found work in the larger moving picture houses doing "prologues before the feature film showing. And during these years, the Denishawn School advertised that a professional dancer could have a number choreographed exclusively for her, including costumes and music, for the then high price of $200. It is therefore certain that many more talented dancers invaded the vaudeville, revue and legitimate fields with these creations. And because of this activity, I feel that Denishawn was mainly responsible for the introduction of serious dance into popular theatre. For as St. Denis and Shawn improved the technique and material of dancers, they also improved the taste of unsophisticated audiences, thereby creating a demand for art dance. The record seems to bear this out, for by 1926, the Earl Carroll Vanities featured ballets by Anton Dolin. By 1927, the Ziegfeld Follies topped that with ballets by the great Fokine, while in its 1926 films choreography by none other than Balanchine.

Furthermore, Denishawn was the first American company to raise the male dancer to the equal of the female in duets and ensembles. Ted Shawn had insisted, long before he formed his Men Dancers group in 1933: "We will not reach the pinnacle of greatness that dance is capable of until we have as many men in dance companies and as soloists as we have women." And can anyone imagine a Broadway or Hollywood or Theatrical today without its contingent of terrific men dancers? Could all the modern dance groups now be headed by men from Alvin Ailey to Paul Taylor? (In the 1960's, after Gene Kelly had done a TV special called Dancing is a Man's Game, Shawn met and congratulated him, saying: "You have helped the cause I have given my life to." And Kelly replied, with his engaging grin: "I know. When I saw you and your Men Dancers perform at my high school in Pittsburg that's when I became a dancer.")

Then there is the matter of priority that might be interesting to explore. Denishawn's ethnic and folk dances won wide appeal long before similar influences could be discerned in the popular theatre. For instance, Shawn's Hopi Indian ballet considerably predated Tamir's exciting Indian dances in Annie Get Your Gun. The 1922 Denishawn Siamese Ballet toured the United States years before the charming dances in The King and I were seen. Miss Ruth's Japanese O'Mika of 1915 and the 1926 Denishawn Kabuki dance-drama Momiji-Gari preceded the musical Pacific Overtures by many seasons. Shawn's New England square dance Boston Fancy and
his cowboy romp with two girl dancers, called Around the Hall in Texas, were applauded by thousands all over the country twenty years before de Mille's epoch-making Oklahoma!

Meanwhile, the offspring of St. Denis and Shawl were on to prepare the next generations of audiences to accept new kinds of dance. They applauded Denishawn Jack Cole's Hindu Serenade in the 1942 Ziegfeld Follies, as well as the later stage and film choreography, wherein he introduced what he called "American urban folk," an early form of the now familiar modern jazz technique. After Humphrey and Weidman left Denishawn, their dances were acclaimed when, either together or separately, they choreographed the Broadway productions As Thousands Cheer. I'd Rather Be Right, Sing Out, Sweet Land, Life Begins at 8:40, and Americana. For this review, incredible as it may seem, producer Lee Schubert signed Humphrey's regious concert religious dance, The Shakers. When he asked Doris to substitute more brightly colored costumes for the traditional Shaker garb, she refused with a contemptuous "Keep your preliminary hands off my dances! And I don't suppose you even know what a predatory means."

Here Humphrey reflected the integrity her Denishawn mentors had demonstrated throughout their professional lives. And perhaps never more so than when they starred in a road company of the Ziegfeld Follies in 1927-1928. This was the closest I ever came to dancing in vaudeville, and neither I nor the other six girls and two boys with Denishawn realized what we were getting into. For ours was not a national touring company of the Follies, it was what was known as a "tab" show, a hodgepodge put together by an arrangement under which an out-of-town producer bought the Ziegfeld Follies title, with some of the sketches and elaborate sets and costumes from previous editions, but without the original famous stars. The simple, freshly "learned", were for the most part unknown vaudevilleans. The dancers were recruited from small-town dance schools and from among those "gypsies" who had been rejected in the casting of Broadway musicals. The showgirls had been mainly selected by our producer, George Wintz, from local beauty-contest winners. As they later left the show, for one reason or another, during the tour Mr. Wintz would replace them with pretty showgirls or waitresses lured from their mundane jobs by the dazzle of the Ziegfeld fame. With grizzled, idealistic backgrounds, we Denishawners felt like a flock of black crows among a covey of jungle parrots when first we met the members of the Follies company one hot day in a rehearsal hall in Dayton, Ohio. Even though the Denishawn dancers were the stars of this adventure, we were to share dressingrooms, train coaches, hotels and stages with these exotic creatures for forty weeks of an enforced intimacy that considerably broadened our education. We heard language we had never imagined in our sheltered lives. We witnessed behavior we had never dreamed possible. This was the middle of Prohibition days, but we saw more drinking than we could believe. Even more distressing, our dances were surrounded by an alarming environment.

For those who have never seen a Denishawn concert, it may be hard to conceive how deeply shocked we were by the programming. Right after a comic sketch called "Mental Telepathy" (starring the then-unknown comic David Burns) came our first number, the bacchanal Allagresse. Following a slapstick comedy duo, Miss Ruth did her East Indian solo, Dance of the Red and Gold Sari. As part of a huge production number set in a Parisian cafe, Shawl performed his Flamenco Dances. After something called "The Blue Blue's Stomp Dance" came our Soaring—that delicate St. Denis-Humphrey creation for five girls who wore silk flesh-colored leotards and manipulated a large square veil under vari-colored lights, to music by Schumann. This was immediately followed by St. Denis', ethereal Brahms Waltz and Liszt's Liebestraum. And when a chorus line had tapped its way straight through the "Kickelhock," the last act went down for Shawl's Cosmic Dance of Siva. This study of the Hindu god's creation of the world Shawl had devised from East Indian sculpture. "He danced, it entirely on a small three-level platform, and he wore little more than a coat of brown body paint with forty pounds of silver belts, anklets, bracelets and headress. To our constant amazement, Siva invariably stopped the show. After the star comedienne's specialty act, Miss Ruth did her famous Naught and we all joined her in an East Indian mini-ballet."

For ten months, this was our routine, bright after night and twice a day with matinees. No time or strength to attend class or rehearse. No new dances created. No radio to hear or TV to watch on our rare moments off. Few new books we could afford to buy, because we were all either studying as much as we could or sending a goodly share of our salaries home to help support our families. No new friends to be made among the members of The Follies company because our interests were as far apart as the north and south poles. On our private train, the principal was composed of musicians, stagehands, show girls, chorines, and Denishawners piled into two day coaches. In the so-called theatres, the school auditoriums, and the convention centers where we played, the stars occupied whatever dressingrooms existed. The rest of us made do in locker rooms, basements, hallways, and, once or twice, even in walled platforms that had been built out into the street behind the stage.

One clause in the contract, St. Denis and Shawl had signed provided that their Denishawn girls must learn the regular chorus numbers so that we would be available as understudies if needed. It was both a sobering and an amusing experience for us, dressed in our usual black-wool one-piece tank suits, to line up behind the chorines in their vivid rehearsal coats and try to follow their steps in our bare feet. Fortunately for the reputation of the Follies, we were never called upon to expose our inexperience in public. But something did
happen at which I can now laugh but which at the time I did not find funny.

When the "Miss Miami" of the big beauty-pageant scene skipped the show; manager Wintz asked me to take her place. I knew she wore a lace bathing suit and high-heeled black satin slippers. And that all she had to do was walk down a flight of stairs in the spotlight while she twirled a black lace parasol in time to the music. But I fled to Ted Shaw in tears. I could NOT do such a demeaning thing! Papa, although sympathetic, reminded me of the contract, admitting he was helpless. In desperation, I took my tears directly to Mr. Wintz. That big, rough, tough man was baffled. Why would I do this? Didn't I know it was kind of an honor? But I can't go on stage in that skimpy costume, I wailed. Well my god, he roared, you wore a lot less in that Soaring thing you dance! Yes, yes, I sobbed. But that's AREN'T!

There was a moment of silence until Mr. Wintz suddenly grinned in triumph. "Hey, Jane honey, I'll bet you don't know that black lace suit has a lining!" We stared at each other across a chasm of absolute incomprehension. Then he signed. "O.K., kid. You don't hafta do it if you don't wanna. Scram." I ran out the room fast, before he could change his mind.

The very next night, Soaring—on which I was then dancing Doris Humphrey's center part—stopped the show in Montreal. Mr. Wintz himself signalled for an encore to us and to our pianist in the pit. For the first and only time in that Follies, a number was repeated.

Perhaps it may not be historically accurate to imply that only Ruth St. Denis, Ted Shaw, their Denishawn Dancers and their immediate descendants prepared the way for the wonderful inventive choreography and the fine dance technique we now see on Broadway, in films, and on TV. But in this brief overview, I have been able to indicate that their contribution to the popular American musical theatre was valid and important in many ways that have yet to be fully recognized.

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[Ed. note: Jane Sherman was the youngest member of the Denishawn Dancers from the 1925-1926 Orient tour through the U.S. 1926-1927 tour and the 1947-1928 Ziegfeld Follies tour, as well as a member of the first Humphrey-Weidman company. She is the author of the book ORIENTAL DANCING: THE DIARY AND LETTERS OF A DENISHAWN DANCER IN THE FAR EAST, for which she received the 1975 de la Torre Bueno Prize, and of THE DRAMA OF DENISHAWN DANCE, for which she was awarded a grant from the National Endowment for the Humanities. Both books were published by Wesleyan University Press. She has written a book with Barton Mumaw on the story of his life with Ted Shaw's Men Dancers, the building of Jacob's Pillow, and beyond.]

RAGS, SENTIMENTAL SONGS, AND TRANSFORMATIONS: THE BLACK MUSICAL, 1895-1910
by John Graziano, City College, CUNY, New York

The emergence of the black musical in the final decade of the nineteenth century provided the nascent musical comedy with some lasting contributions. Chief among them was the introduction of the rag-time songs into the book musical.

Though rag-time songs were an important part of the black musical, they were not used exclusively. For in attempting to write shows which would be accepted by white, as well as black, audiences, the creators of these musicals wrote songs in all the musical styles current in the 1890's.

This paper examines some of the music written by three important black composers of the period, Will Marion Cook (1869-1944), Bert Williams (1874-1922) and J. Rosamond Johnson (1873-1954). In the course of this survey, we will examine the various types of songs these composers, their musical context and their importance to the development of the musical in the first decades of the twentieth century.

WATCH YOUR STEP: IRVING BERLIN'S 1914 MUSICAL
by Margaret Knapp, Molloy College

The purpose of this paper is to review the circumstances surrounding the 1914 production of Watch Your Step and the critical and audience reaction to the show in order to demonstrate how a musical can succeed in spite of, and to some extent because of, a weak libretto. Watch Your Step was the brainchild of producer Charles Dillingham, who engaged composer Irving Berlin to write his first complete score for a musical. Dillingham also hired the prolific librettist Harry B. Smith to write the book for Watch Your Step. Smith's plot, consisting of a trite story concerning the various relatives to secure a $2 million inheritance, disappeared midway through the second act of the show.

One reason for the undeveloped, episodic nature of the book was Dillingham's decision to use vaudeville entertainers rather than musical comedy performers in most of the major roles. The stars were to be Mr. and Mrs. Vernon Castle; also featured in the cast were singer/dancers Charles King and Elizabeth Brice, ragtime singer Elizabeth Murray, and comedians Harry Kelly and Frank Tinney. Faced with the preponderance of vaudeville in the cast, Smith was forced to allow a great deal of latitude in his script so that the specialties of the performers could be introduced. The librettist also provided Irving Berlin with maximum freedom in the composition of songs for Watch Your Step by leaving verses in the music which songs on any subject could be easily worked into the plot.

Upon opening in New York on December 8, 1914, Watch Your Step received enthusiastic notices, although several reviewers were uncertain whether the show was glorified vaudeville, "rags with opera," or "musical comedy." The critics were tolerant of the shortcomings of Watch Your Step's libretto, however, and were extravagant in their
praise of the other aspects of the show, particularly Irving Berlin's score, the dancing of the Castles, the fine performances of the other principals, the elaborate scenery and costumes, and the general spirit of vitality and freshness that enlivened all of the other elements.

Berlin's songs for Watch Your Step gave an early hint of his future versatility as a musical comedy composer. In addition to such lively dance numbers as "Show Us How To Do The Fox Trot," "The Syncopated Walk," and "The One-Step," he also created an unusual waltz called "What is Love?," a winning duet entitled "Settle Down in a One-Horse Town," an early use of two melodies sung in counterpoint in "A Simple Melody," and the clever musical parody "Old Operas in a New Way," in which several of the most famous operatic arias were given new lyrics and a ragtime beat.

Berlin was fortunate in having such a talented cast to perform his music. Most notable were the Castles, who were then at the peak of their popularity as a result of the revolution in ballroom dancing that had begun around 1910. The Castles' dances in Watch Your Step included a one-step, a fox trot, and a tango; Vernon also sang a song called "The Dancing Teacher" in which he made fun of his success as a dance instructor. The attention paid to the Castles' dancing in this show helped to establish the new ballroom steps as acceptable choreography for the musical stage.

In addition to the Castles, critics lavished praise on the other performers and on the rich but tasteful scenery and costumes. All of the show's elements contributed to the general opinion that Watch Your Step was a brash, sleek, up-to-the-minute musical made by, and for, a new generation. The show's success can be attributed as much to its spirit of modernity and vivacity as to the individual triumphs of Irving Berlin and the Castles.

The popularity of such recent musicals as Dancin', Sugar Babies, and Sophisticated Ladies reminds us that shows with little or nothing in the way of a libretto still occupy an important place on the American musical stage and in the hearts of musical comedy audiences.

THE HYMN SOCIETY OF AMERICA

has two recent publications of interest to our Society: "Afro-American Religious Music: A Study in Musical Diversity," by Portia K. Maulsby is a well-documented essay spanning the late 17th through the 20th centuries; "Hymnbook Collections of North America," by Louis Voigt and Ellen Jane L. Porter, is a catalog of 179 public and private collections (inc. size, description, availability for study, and a subject index).

Abstracts of the Greenvale Conference will be concluded in the fall issue of the NEWSLETTER.