The Sonneck Society Newsletter is published in the spring, summer, and fall by the Sonneck Society, College of Music, Box 301, University of Colorado, Boulder, CO 80309. Deadlines for submitting materials are Feb. 1, May 1, and Oct. 1. A subscription is included with membership in the Society at $50 for 1981 and should be sent to Kate Van Winkle Keller, 8102 Thoreau Drive, Bethesda, MD 20817.

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FROM THE PRESIDENT

"THE SOCIETY AT THE CROSSROADS"

Some perceptive comments made by our membership chairman, Deane Root, prompted our editor to suggest the theme of "The Society at the Crossroads" for this column. We are about to embark on the publication of our new Journal, and this raises questions about the function of the NEWSLETTER, which has served us so well in the past. In order to cover the costs of the JOURNAL, we must increase our membership quickly and effectively, but this would conflict with our desire to retain the special camaraderie and informal friendly nature of the Society. We have great plans striving for other goals set for the Society, but we find we have not sufficiently involved the membership to achieve them, and the number of non-renewals, while apparently typical of most societies in these times of financial strain, indicates that we are not able to meet the needs of some of our members. It would seem we are approaching an important intersection.

But crossroads usually implies that there are two or more clear paths ahead, and that a single choice must be made. Has the Society really reached such a crucial point? Might we not see another analogy, possibly more appropriate? As a Society, are we not, at the advanced age of eighty, in the "sub-teen" stage of development? It is a period of rapid change, at times bewilidering, at times frustrating, but at all times exciting. It is a period of searching, for new knowledge, for new friends, for new skills and understanding. It is a period of putting aside the ways of one's childhood, and taking up the ways of adulthood.

It is a period of introspection, of searching for identity. Some have raised questions about our logo, and even about the name of the Society. Isn't it typical of sub-teens to be dissatisfied with their own name and identity? Some very important questions were raised by our membership chairman in the letter that was recently sent to you, and the first addresses itself to this problem: what does the Society mean to you?

It is a period of experimentation, to see what does and what doesn't work, in new and unfamiliar situations. We have tried direct mailings, journal advertisements, and the distribution of membership invitations at the conventions of other societies. We have tried to remain a meeting ground for the serious scholar, the performer, the collector, the specialist and the generalist, the musician and the non-musician. Is it possible to be all things to all people? Some say we are too scholarly, others that we are not scholarly enough. Some say we put too much emphasis on our annual meetings, and others say that the special camaraderie we enjoy develops directly from those meetings. The second of Deane's questions addresses itself to this problem: what would you like to see the Society be and do?

It is a period of developing interpersonal relationships, some resulting in strong friendships, others in indifference or toleration. When we approached the American Council of Learned Societies, we were told to come back when we were older. Our hesitant step with the Music Library Association in New Orleans in 1979 was so successful that we are doing it again in Philadelphia in 1983. Our venture with the Theatre Library Association and American Society for Theatre Research last year in Greensville will produce another first for the Society, the publication in book form of the proceedings of that meeting.

From the reports of the 1982 committee, the joining of the Society with the Midwest American Musicological Society chapter is working very well, but we can't forget that our first attempt with the AMS itself almost resulted in a cause celebre. (Learning from our experiences, we hope that our next attempt will be more successful.) The third question relates to this problem: what should be the Society's role in the community of professional associations?

Finally, it is a period of developing skills and techniques, and of sharing work and responsibilities. The listing of

CINCINNATI CMS MEETING

Several papers read at the Cincinnati meeting of the College Music Society, Oct. 15-18, are of interest to Sonneck Society members. Among them are a jazz session with papers by Milton Stewart on the "Nao-Bop Era," and Alfred Cochran on jazz education; a paper on the Black Art Song by Carles Henderson, on Ernest Bloch as a music educator by David Kushner, and on 19th-century music criticism by Beverly Clark and John Polnak. A Neglected Americans series includes papers by Henry Woodward on Cincinnati's Margaret McClure Stitt, by John Gillespie on New England "classi-"cist" piano music, and by Marchall Bialosky on George Antheil. Finally, an informal concert and discussion of ballads and banjo tunes from North Carolina will be presented by Sheila Rice.

SONNECK SOCIETY SPRING CONFERENCE 1982 LAWRENCE, KANSAS

As reported in some detail in the spring issue of this newsletter (pp. 10-11), plans for the spring meeting of the Society, April 1-4, held in conjunction with the Midwest Chapter of the American Musicological Society and the Midcontinent American Studies Association, are well under way. The program will include Virgil Thomson as honored guest and an evening of his music, a premiere performance of Amy Beach's chamber opera CABILDO, and a performance of the 19th-century melodrama THE DRUNKARD. Program chair Jean Geil reports that the response to the call for papers has been quite brisk. Lawrence promises to match both the high level and the conviviality of previous Society meetings. The program will appear in the spring issue of this newsletter.

Susan Porter writes:

"At last spring's Sonneck Society meeting, a group of the faithful turned to bewailing the financial situation at universities in general and particularly the worsening status of university travel budgets. Bunker Clark, our host for the 1982 meeting, was a most sympathetic listener. The following suggestions were made:

1. Since hotels often offer cheaper rates for rooms with double occupancy, it might be possible for members to indicate their willingness to share accommodations. Members of the local arrangements committee could then pair reservations on a first-come-first-served basis.

2. The local arrangements committee might arrange for an airport 'hot line' so members arriving at similar times could share rides to the hotel. (Since Lawrence, KS people have a unique set of transportation problems that are unlike any other meeting we've had or will have. We have no suggestions, just sympathy.)

3. Banquets are for conviviality and entertainment. We wouldn't miss them for the world, but we really don't attend for the food. More laughter and less cost is better. The same could be said for other meals arranged in advance by the committee.

4. Things we liked about meetings past included the detailed instructions for transportation from airport to meeting with projected costs (last year at Greenvale), the lists of local restaurants arranged by location, type of food, and cost (New Orleans), the group tour with box lunch (Baltimore), and the use of reasonably priced university housing (Ann Arbor).

This is certainly not a new problem (someone should do a scholarly paper on the financial plight of the American music professor since 1602), but it shows no prospect of improvement in the near future. Do you have ideas to share?"

PCA CALL FOR PAPERS

Papers/presentations are welcomed onMusic at the 1982 meeting of the Popular Culture Association (to be held conjointly with the American Culture Association) on April 14-18 in Louisville, Kentucky. Papers or presentations may cover any aspect of popular music—history, personalities, performance—or any subject related to popular music. Demonstrations and use of recordings are particularly welcomed. Please send proposals (with 150-word abstracts and/or descriptions) by 1 November, 1981 or as soon after as possible, to Gregory S. Sojka, American Studies Department, Wichita State University, Wichita, KS 67208, (316) 689-3148.

NEA AND THE FEDERAL BUDGET

Below are copies of a letter written by President Raoul Camus at the request made by the Society at its spring meeting and the reply from Charlton Heston, co-chairman of the Presidential Task Force on the Arts and Humanities.

Dear Mr. Heston:

The recent Bicentennial did much to encourage the performance of music by American composers, both living and from the past, but as time slips by, old habits return. The Sonneck Society will continue working very hard to promote music in America and American music, and, as such, is the only organization of its kind in America.

At its recent annual meeting, devoted to the theme of "Musical Theatre in America," the membership voted unanimously to object to the proposed cuts in funding for the National Endowment on the Arts.

As the elected representative of the Society, whose members represent a broad spectrum of studies and activities in American music, I urge you, respectfully but also firmly, to do all in your power to prevent this most devastating action from coming to pass.

27 May 1981
No less a personality as Arnold Schoenberg suggested that a law be passed compelling American symphony orchestras to devote 50% of their programs to American music. He indicated that such a law was in force in Italy. Perhaps 50% is too much for the moment, but certainly some music by American composers should be included. The NEA in the past has encouraged such activities, and American music is beginning to come into its own, after suffering for so long from an inferiority complex in relation to European music.

Please do not permit this backward step to happen!

Sincerely,

Raoul F. Camus

Dear Mr. Camus:

25 June 1981

I have your letter protesting the budget cuts proposed by the OMB in the NEA and NEH programs for fiscal '81. As you may have heard by this time, I was fortunately involved in a series of meetings with the Administration on planning the Task Force when these rescissions were first proposed. I was able to point out the practical difficulties of administering such rescissions and the unfairness of imposing them on funds that were in effect already in the pipeline. Accordingly, almost all the rescissions were cancelled.

Since then, the Task Force has had its first series of meetings, and established a rough schedule for the weeks ahead. The task is formidable. Congress will unquestionably make more cuts in the funds allotted both Endowments for fiscal '82, we must find ways to make do with less.

We have some extraordinarily able men and women enlisted on the task. I'm confident we'll be able to come up with some useful advice for the President in these areas. The arts and humanities are vital national resources. They must be nourished. I'm most grateful for your interest.

Please wish us well.

Cordially,

Charlton Heston

Craig Short, executive secretary of the College Music Society and a Sonneck Society member, has been monitoring the Federal Government--arts and humanities situation closely and makes the following current report:

"Cautious monitoring of federal activity in the arts is clearly a continuing need in the autumn of 1981. While the Congress allotted $119.3 million each to NEA and NEH during the budget resolutions at the end of summer (that amount is a 25% reduction, compared to President Reagan's proposed 50% cut), there is still some danger that these recommended amounts will be further reduced. This danger results from the fact the federal budget for fiscal 1982 (which began October 1st) is not yet approved; continuing resolutions in Congress offer only temporary funding levels until the final budget is passed. Thus, continued monitoring remains necessary.

"Our concern must also continue since the President will probably announce further budget cuts for the endowments for fiscal 1982 (this would mean a rescinding of previously announced budgets--a fact that did not work for fiscal 1981) to a decreased total of $72 million for NEA in the new fiscal year, despite Congressional wishes to fund NEA for $119.3 million.

"Another concern to supporters of the arts and humanities is the new 'block grants' approach of funding. In this decentralization of the federal bureaucracy, Washington will give money to the states in blocks of large amounts of grant money. We will need to focus our attention to the state and local levels in future years to continually voice our support of the arts in our communities, rather than addressing and blaming Washington and Congress for all of our problems.

"President Reagan's Special Task Force on the Arts and Humanities held its last meeting in Washington on September 16th; its report has been delayed until October 15th. A preliminary draft of the report identifies three primary recommendations: (1) the President should become a leader in promoting private support of the arts; (2) the Federal Council on the Arts and Humanities be strengthened and given a greater role; (3) tax incentives be explored to encourage philanthropy in general, including gifts to the arts and humanities. Other items likely to be mentioned in the Task Force's report are these ideas: Presidential Fellowships for young artists and humanists; corporate matching gifts; employee deduction plans for the arts; and in-kind business services for the arts. The Task Force will not recommend any organizational changes in the structure of NEA/NEH."

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ACTIVITIES AT SMITHSONIAN

A concert and lectures series with the theme "Music from the Age of George Washington" is the theme of the year at the Division of Musical Instruments, Smithsonian Institution, Washington, D.C. A series of four programs is planned each for concert life in London, Vienna, Paris, and Philadelphia. A lecture by Neal Zaslaw on October 26 will be followed by the recreation of a Sunday concert at the home of Charles Burney; on November 30, a lecture by H. C. Robbins Landon followed by a Viennese chamber concert; on February 8, a lecture by David Fuller followed by a Parisian concert spiritual; and on April 26, a lecture by William Brooks followed by a Philadelphia City concert after Alexander Reinagle. The music will be performed by the Smithsonian Chamber Players using 18th-century instruments from the Smithsonian collections. The series will conclude with a symposium on April 29-30 in which the lecturers will join other participants in discussing the cultural and musical life of their city and its influence on Americans during the time of Washington.

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**QUERIES**

Ellen Knight has two for the Society: "I am working on a biography and catalog of works for Charles Martin Loeffler. I would appreciate hearing from anyone about the whereabouts of any manuscripts—music or correspondence—or any other pertinent material." And: "Does anyone have any information on the location of the score of Dudley Buck's opera, DESERT? I have a copy of the libretto and seven published selections, but I have no idea where the manuscript score is. I started a search a couple of years ago when I did a paper based primarily on the opera libretto for the Association for Mormon Letters. Now that I am doing an entry for the Dictionary of Opera in the United States, I have reopened the search for the score." Dr. Ellen Knight, 17 Paul Revere Road, Arlington, MA 02174

Bunker asks: "Do any readers know how the spelling "Raynor" Taylor originated? I have found only "Raynor" in early sources: one is his publication DIVERTIMENTI (1797), a second is the list of subscribers and in the preface to Benjamin Carr's MASSES, VESPERS, LITANIES (1805), and the third is John R. Parker's MUSICAL BIOGRAPHY (1825)".

J. Bunker Clark, Dept. of Music History, 344 Murphy Hall, University of Kansas, Lawrence, KS 66045

Patricia H. Virga writes: "I am engaged in a study of a little-known entertainment entitled "The modern Contest, a musical entertainment." It exists in manuscript at the Historical Society of Pennsylvania. The work appears to be a fragment, however, consisting of only the first sixteen pages. I am searching for the remainder, if it exists at all. To help describe the work, here is some pertinent information: Pages 1-12 are numbered; a separate unnumbered quarto follows. The work is unsigned and undated, but it appears to be from the early Federal period probably in Philadelphia or its vicinity. The Dramatic Personae include Venus, Cupid, Hymen, Colin, Miranda, Laura, Lucinda and Sylvia. The plot centers around a contest among four women who vie for the affections of Colin. "If anyone recognizes this description and knows any information regarding the missing part, please contact me at 411 Grand Avenue, Leonia, NJ 07605."

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**THE WATCH FOR PERFORMANCES OF AMERICAN MUSIC**

In examining programs of American orchestras playing in Carnegie Hall this winter (New York Times)—fifteen of them—there will be six compositions by American composers, four of them played by one ensemble, The American Symphony Orchestra. Only two new works by American composers will be heard: Kirchner and Bolling, Samuel Barber (d. 1980) and Charles Griffes (d. 1921) are being revived.

The Metropolitan Museum will offer about seventy concerts, some of them by specialized groups dedicated to periods; composers, or genres. But not one work by an American, dead or alive, will be heard during the winter of 1981-82. Among the hundreds of operas being produced in U. S. centers this year are a few premières of operas by American composers: the New York premiere of Glass' SATYAGRAHA at the Brooklyn Academy, Nov. 6; Ward's ABELOD AND HELOISE in Charlotte, Feb. 19; Paulus' THE POSTMAN ALWAYS RINGS TWICE, St. Louis, June 17; and Rochberg's THE CONFIDENCE MAN, at Santa Fe next summer. Some revivals include REGINA in Kansas City, Sept. 19, and in Chicago, Mar. 27; FOUR SAINTONS IN THREE ACTS in Carnegie Hall (Orchestra of Our Times, Nov. 13; FORGY AND BESS in Michigan, Jan. 29; SUSANNA in Memphis, Nov. 14, and at the NY City Opera, Mar. 27; TREMENDISHA in Houston, Mar. 20; P 13; SAILOR'S GULL, in Fort Worth, Jan. 15; and RAKE'S PROGRESS in San Francisco, June 24.

On the brighter side, the Friends of American Music presented the fourth season of the New Mexico Festival at Taos from July 17 to August 17, this year featuring works by Varese, Earle Brown, Philip Glass, Alvin Lucier, Riegger, Cowell, Edward Barnes, Charles Eakin, Pia Gilbert and Robert Starer.

The Tanglewood Contemporary Festival included works by Walter Mays, Samuel Adler, Husa, Donald Sur, Davidovsky, David Kobiltz, Thomas Lee, Foss, Marlos Nobre, Oliver Knussen and Ramon Zupko.

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**ON THE "MEDIOCRITY" OF AMERICAN MUSIC**

One notes with some chagrin how the arguments about the artlessness of Americans remain very much the same generation after generation. A recent spate of these could just as well be taken from pages of HARPER'S WEEKLY in the 1890s instead of the present-day HARPER'S. BRUCE WILSON has provided the following thoughtful assessment of the situation. "As the Sonneck Society moves self-assuredly toward the debut of AMERICAN MUSIC, many members engaged in the continuing Reagonomics debate are acutely aware of how much our new journal is needed for understanding music in America and American music. Public discussions of threats to the National Endowments for the Arts and Humanities have aired the familiar characterizations of American Music which we may have thought were no longer used in enlightened discourse. Beware! Here are two samples for which NEWSLETTER readers may wish to have ready answers."

The first commentator, Lewis Lapham, argues in "In the Weekly" (21 March 1981, p. A-15) that 'American has a talent for brilliant interpretation and performance, but they haven't got the knack for making works of art.' Lapham's essays as editor of HARPER'S (he has since resigned) have earned him a reputation for pretentious overstatement.
For example, he translates the old saw that you can't make a silk purse out of a sow's ear thus: 'Certainly, the government tried hard enough, but no matter how earnest its intentions, or how munificent its expenditure of money and sentiment, it couldn't change a corn field into an Italian garden.' How quaint for Lapham to compare American arts to their European counterparts in that terminology. We are all familiar with the inferiority complex which Americans of cultivated taste adopted towards indigenous music in the 19th century. Lapham simply echoes that sentiment when he specifically condemns American musical composition by saying that 'the country lacks practitioners of the first rank.' He concludes his criticism with this assessment of America's creative potential in the arts:

The failure of the national speculations in the arts need not be interpreted as a fall from grace. At various points in time, various peoples invest their energy and imagination in literature, painting, poetry, dance, and the drama. Throughout most of its history, the United States has pursued other interests. The Nobel prizes awarded every year to American physicists, biologists, and economists suggest that the play of the American mind takes place in the theater of the sciences. Art remains an expensive entertainment, and in times of trouble the country cheerfully dismisses the dance band.

"Consider finally the title of Lapham's essay, "Why Patronize America's Mediocre Arts?" One is tempted to dismiss Lapham by observing that the only way to arrive at his erroneous conclusion is to follow his leading question. The trouble is that he is not alone.

"Tom Bethell, Washington editor of the New Republic, is a second commentator whose argument for cutting the Endowment appeared in the Washington Post (22 March 1981, pp. L-1, 4-5). Bethell, who came to American culture as a foreigner in 1962, finds creative genius in America's indigenous music--jazz, blues, ragtime, and movies--from the early twentieth century. He feels that 'the principal instrument for eliciting creativity in people of artistic disposition is the marketplace itself,' and consequently that 'the arts funding, far from encouraging creativity, actually ends up stifling it.' This view is his chief argument for abolishing the National Endowment for the Arts, which he accuses of distorting arts institutions from change, failing to increase audiences, and harming individual creators by removing them from the 'marketplace' with 'up-front' grants.

Bethell fantasizes the effect of the NEA, and it existed in the early twentieth century, on the burst of indigenous American musical culture. He imagines the government money men hemming and hawing over the relative merits of Arnold Schoenberg and King Oliver. Then, as reinforcement of his marketplace theory, he has the grant going to 'King Oliver' by some anonymous person, squelching his creativity in the process. The moral of his fantasy is: 'It doesn't do people any good to pay them to be creative.' If that were the motto on a coin, the flip side would be Bethell's other declaration: 'Unpublished masterpieces don't exist.' Oh.

"Make no mistake, it is fascinating to read these two articles. Both their assertions that government funding for American arts (think music) should cease because (1) we lack practitioners of the first rank and always will and (2) we are a creative people whose potential contributions cannot be called forth with up-front money. But their statements regarding the Endowment are less interesting than the way they characterize American music. Each judges American music according to what he thinks it ought to be, more than on the basis of what it is and has been.

"Could it be that Lapham and Bethell are legion? If that question smacks of rhetoric, could it not be addressed, nevertheless, to Mr. Davidson, whose letter was printed in the Spring 1981 Newsletter (p. 4), suggesting that the upcoming American music would be an absurd effort if it were limited to just American music. On this day do Mr. Davidson, 'At last!' a journal will be devoted to the enormous subject of American music. Perhaps its contribution to understanding music as it exists in American culture will dispel erroneous notions of what it ought to be." Bruce D. Wilson, Curator, Special Collections in Music, University of Maryland Libraries, University of Maryland, College Park, MD 20742

Sonneck Society member Steven Ledbetter, who is Director of Publications for the Boston Symphony Orchestra, offers some words of encouragement with regard to BSO performances of American music:

"As everyone in Boston is certainly aware, this year marks the 100th anniversary of the Boston Symphony Orchestra, which played its first concert on 22 October 1881. The centennial celebration is being spread out over a period of about five years (largely for fund-raising purposes, which, of course, are getting more and more crucial than ever these days). But there are two special features that may be of interest to Sonneck Society members: commissioning of new music, and the re-examination of the orchestra's past. Twelve new works have been commissioned for performance during the centennial period, with commissions offered to composers of many styles and persuasions. Whether it was accidental or planned, the end result was to have four of the commissions go out to Boston-based composers (John Harbison, Leon Kirchner, Donald Martino, and Peter Lieberson); four to other Americans (Leonard Bernstein, John Corigliano, Roger Sessions, and Olly Wilson); and four to non-Americans (Sándor Balassa, Peter Maxwell Davies, Andrzej Panufnik, and Sir Michael Tippett). Although the American composition is still a rare bird on the 'regular' programming our most American symphonies, I take it to be a refreshing and healthy sign that the BSO's commissioning program has Americans predominating in a 2-to-1 ratio.

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"Another first in the commissioning scheme is that some of these musicians have been asked to write for various constituent members of the BSO: Corigliano has already composed a work for the Pops; Martino is writing for the Tanglewood Festival Chorus, and Kirchner for the Boston Symphony Chamber Players. By the time the NEWSLETTER appears, the actual centennial weekend, which will include the world premiere of Roger Session's Concerto for Orchestra will have passed. Other works to have had their first hearings already are last season's DIVERTIMENTO FOR ORCHESTRA by Bernstein, the SECOND SYMPHONY of Maxwell Davies, and the aforementioned Corigliano work. Also to be heard in the present season is Robert Starer's new violin concerto, composed for Itzhak Perlman to be premiered the week before the Sessions work (this was not a centennial commission) and the Panufnik EIGHTH SYMPHONY. The other commissioned works will be scheduled as they are completed over the next few years.

The other aspect of centennial programming that should interest members is the fairly systematic re-programming of pieces given either first performances or first American performances by the BSO. That includes, of course, a number of American works written under the aegis of Serge Koussevitzky. It also includes some other works (mostly) Boston composers, who, in the early years at least, found the orchestra willing to give their latest compositions a hearing (though all too many of them have never been heard from again). It is my own fond personal hope that this aspect of the celebration can be extended, so that it will become traditional to bring back at least one (!) older American Symphonic work each year. This year's piece is not utterly forgotten, since it was performed a lot by Koussevitzky and even recorded by him: Arthur Foote's SUITE FOR STRINGS, Opus 63. Last year Gunther Schuller led a performance of the Paene MASS IN D, not a BSO revival, but certainly a worthy 'forefather' to hear again.) For the future? Certain Chadwick, Loeffler, and Edward Burlingame Hill works have been considered and may yet appear (such problems as recording contracts--for 'classics,' naturally, not for these American works--interfere sometimes with what we might like to schedule). There is yet hope that some of these long-forgotten composers and their long-forgotten works may again reach an audience in Symphony Hall! (And, of course, by extension, audiences on the radio throughout the country.)"

Steve also writes:

"It is most welcome to this Bostonian (and aficionado of Boston's musical history) that a local university press is beginning to undertake the publication of records of American music with (so far) a predominantly Boston flavor. Northeastern University has put out a number of albums over the last few years that fall in the category of 'showing off one's own'--faculty performers and school musical organizations. But they have now begun to produce a new series of records (two are presently in the works) that will be of interest to Americanists. Virginia Eskin has undertaken the preparation of a series of recordings of music by women composers, works not yet represented on disc. The first recording will contain piano music by Amy Beach, Marion Bauer, Ruth Crawford Seeger, and Mary Jeanne van Appledorn. The second will have songs and music for violin and piano by Mrs. Beach (with mezzo D'Anna Fortunato and the BSO concertmaster Joseph Silverstein joining Eskin). These and other performers are involved in concerts to be given in the Boston area (including an upcoming Loeffler program at the Gardner Museum this winter) which may also be preserved on record. The initiative of Northeastern Records in undertaking this project will be applauded--and I hope supported--by those who are themselves interested in this repertory and the musicians interested in this repertory and who select recordings for their college and public libraries."

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AMERICAN MUSIC PROJECTS

University Music Editions has served American music scholarship well in publishing the four monumental collections of its American Music Series: the NATIONAL TUNE INDEX, 18TH-CENTURY SECULAR MUSIC, the VOLUMES OF THE MTNA, and the earlier DWIGHT'S JOURNAL OF MUSIC, and the JOHANNES HERBST COLLECTION. VOLUMES OF THE MTNA total 57, and a new index provides access to over 2,000 articles by nearly 1,000 writers. Virtually every important person in American music pedagogy and scholarship since 1876 is represented. BUC has commented on the NATIONAL TUNE INDEX as follows: "The possible uses of this compilation are immense and it should be available in any library with a significant collection of 18th-century songs and dances." The microform editions of these collections are relatively inexpensive, and we should urge our libraries as well as provide University Music Editions with ideas for other projects in American music. If you have ideas about the latter, write to Sonneck Society member Christopher Pavlakis, UMED, P. O. Box 192 - Fort George Station, NY, NY 10040.

Patricia Virga offers a user's testimonial to the TUNE INDEX:

The response to my dissertation, "The American Opera to 1790," Rutgers, 1981 (UM 81-153-33, and to my recent essay, "A Reply to Susan Porter's 'Ballad Opera---What's in a Name?'" has been most favorable. Much of the research was made possible through the kindness of Kate Van Winkle Keller and Carolyn Rabson who allowed me to use the NATIONAL TUNE INDEX prior to its publication. Having worked with this exceptional reference work, I can say that its uses are endless and its information copious. Using the INDEX has significantly contributed to the quality of my research, and I now consider it a primary tool for my current and future projects.

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A SOUSA-HERTZBERG FESTIVAL

New York's Guggenheim Concert Band, formerly the Goldman Band, under the direction of Ainslee Cox, presented a week-long festival, July 21-26, featuring the music of John Philip Sousa, Victor Herbert, and their contemporaries. Evening concerts were held at Damrosch Park at Lincoln Center and morning seminars, presided over by our own Raoul Camus, at the Bruno Walter Auditorium. Many Sousa and Herbert scholars such as Edward Waters, Paul Bierley, Frederick Hoffman, and Morton Gould participated, as well as performers such as conductor Leonard Smith, Edward Wall, a clarinetist with Sousa, and Ilse Marvenga, a soloist in the 1920s Herbert musicals. In addition to the evening band concerts, music was to be heard in the morning seminars with cellist Amy Camus and pianist John Graziano and members of the Chamber Opera Theatre of New York. Allen Hughes wrote in the NEW YORK TIMES:

"The United States does not have a world monopoly on bands, but it can certainly claim the most and best of them, and it is high time we were reminded of their history and the breadth of their literature in some organized way. Mr. Cox and the Guggenheim Concert Band are to be commended, therefore, for getting this started in New York. And started is the key word, since the Guggenheim forces are apparently planning to present some sort of band festival annually from now on."

SOUSA AMERICAN BICENTENNIAL COLLECTION

Leonard B. Smith, music director of the 65-member Detroit Concert Band, has announced the release of the final volume (No. 10) in "Through the Years with Sousa" containing fifteen Sousa marches. All albums in this series are available at record shops across the country. To order by mail, send check or money order for $8.96 for each album to: Detroit Concert Band, Inc., 20862 Mack, Grosse Pointe Woods, MI 48236.

When I Had Lunch With John Philip Sousa

"It was during the summer of 1930 in Atlantic City, where my parents had taken refuge from Philadelphia's heat. The manager of the Steel Pier, Jules Falk, had engaged Sousa to conduct there. Falk, an old friend of my father suggested that I meet Sousa. And so it was arranged that I have lunch with him."

"I do not know what Sousa said to Falk afterwards, if he said anything at all. But I know what he should have said. For my indifference must have shown Sousa that he meant little to me. This band leader was not my idea of glory. I was a somewhat precocious student at the Curtis Institute of Music where my teachers were Josef Hofmann in piano and Rosario Scalero in composition. Actually I have been such a snob, for the august Mr. Scalero was then collecting records by Rudy Vallee. But I certainly did not distinguish myself on this occasion."

"Conversation lagged. In my defense let it be said that I was rather shy at that time. Still, at least I could have followed suit when people came to our table to ask him for his autograph. He got no such request from me."

"Finally he turned to me and I noticed his eyes. I can still see them. I will never forget them. Warm, brown, Portuguese eyes, they searched mine as he said slowly and not unkindly: "You know, not everybody can write a march. Many composers can write waltzes, but not many succeed in writing marches. Wagner tried for the Centennial, and failed."

"Nine years later, I gave three recitals of American piano music in Philadelphia and New York. They served to begin my active interest in music of the Western Hemisphere. Now, more than fifty years later, I regret that lost opportunity in Atlantic City. It would console me to think that John Philip Sousa knew—or even cares—about how I regard him now."

Jeanne Behrend, 2401 Pennsylvania Ave., Apr. 4A1, Philadelphia, PA 19130.

(Ms. Behrend is an authority on the music of American composer, John Edmunds. She recently gave a lecture-recital, "John Edmunds and a Flowering of American Solo Song," at the Philadelphia College of the Performing Arts. She was assisted by soprano Victoria Villalini.)

ABSTRACTS FROM THE SPRING GREENWALD CONFERENCE: MUSICAL THEATRE IN AMERICA

The following abstracts conclude our printing of last spring's Greenwald Conference. Negotiations are underway to publish the entire proceedings in the near future.

Cole Porter, 1944-1948:

Don't Fence Me In

by John F. Johnson, Temple University

Much has been written about Cole Porter's brilliant, highly integrated score to KISS ME KATE, composed in 1948. But what of the other painful, musical lean period preceding this shining work? By focusing here on the years 1944 to 1948 in the composer's career, I hope to sketch in rather broad outlines, a picture of Cole Porter and his relationship with the Broadway musical of the 1940s. I also wish to suggest what may have gone wrong with his earlier shows and right with KISS ME KATE.

During the four-year stretch mentioned above, Mr. Porter was involved with three musicals: MEXICAN HAYRIDE, in 1944; SEVEN LIVELY ARTS, in that same year; and AROUND THE WORLD IN EIGHTY DAYS, in 1946. The music and lyrics for these productions were considered by most critics to be relatively inferior to past Porter efforts.

Of the three musicals in question, only MEXICAN HAYRIDE, produced by Michael Todd, was a commercial success. Mr. Ethan Mordden, in BETWEEN THE ACTS, sums up the very prolific and eclectic score to the show. He says:

"Listening to the cast album Decca made of the show is a lesson in how many varieties of theatre music can turn up in one smash musical.
Mr. Morden then describes the various types of song he discovered in the production, including the usual chorus numbers, the standard comedy songs about sex/love, ballads (including the rather sentimental hit song of the show titled simply "I Love You"), and, not surprisingly, several specialty numbers arising from Porter. Especially in this last instance, the composer was supplying audiences with what they wanted to hear. A number of producers in the 1940s were attempting to revive or update old operettas such as THE RED MILL and SWEETHEARTS; and seven months after MEXICAN HAYRIDE opened, a new operetta called SONG OF NORWAY arrived in New York and ran for 860 performances. It was based on the life and music of Edvard Grieg.

On the other hand, less than one year before the arrival of MEXICAN HAYRIDE, the highly acclaimed OKLAHOMA! opened on Broadway. No other composer of his time or the least bit serious about his profession could have escaped the wave of excitement surrounding the newly found team of Rodgers and Hammerstein. "[Years later] Cole Porter, when asked what was the most important development in the musical theater of the 1940's and 1950's, he flatly replied, 'Rodgers and Hammerstein.'"

Robert Kimball explains Porter's answer this way:

What (Cole) meant was that after Rodgers and Hammerstein's OKLAHOMA!, CARNIVAL, and SOUTH PACIFIC, it would be very difficult to present a show in which the various elements (song, dance, story, etc.) were not closely coordinated, or "integrated."

Since Cole Porter's score to MEXICAN HAYRIDE represents almost every type of theater music to be heard in the 1940s, it is only natural that among its songs there should be at least one that comes very close to the Rodgers and Hammerstein mold. A comparison of two songs, both comic, one from OKLAHOMA! ("I Can't Say No"); the other, from MEXICAN HAYRIDE ("There Must Be Someone For Me") reveals how the composers to provide the audience with a song expressly written for a central character in the show, which reveals some aspect of his or her personality.

SEVEN LIVELY ARTS, the second musical under discussion, began with some kind of book in mind, but producer Billy Rose soon developed cold feet and opted for a star revue headed by Beatrice Lillie and Bert Lahr. In his score, Cole Porter busied himself providing specialty numbers for the principals, some of which worked, some of which didn't.

The opening number to the show was the only shadowy remnant left of a discarded plot which dealt with the adventures of seven young hopeful artists in the Big Apple. Once the opening refrain of "Big Town" was stated, the new artists had a very brief musical section in which they individually introduced themselves. Needless to say; SEVEN LIVELY ARTS might have been an entirely different show if this beginning thread of a story line had been nurtured and allowed to grow. Billy Rose's very expensive, rather uncoordinated revue closed after twenty weeks.

Last, and certainly least musically of the three Porter assignments in question, involved his work for Orson Welles' spectacular AROUND THE WORLD IN EIGHTY DAYS, which disappeared after only seventy five performances. Buried somewhere underneath all of the many scene changes, circus phenomena, and magic acts by Orson Welles himself, was a very modest uninspired group of Porter songs, none of which has survived even to a minor degree. On the surface it appears that Cole, upon being handed the "world" as his subject for a score, retreated entirely.

The following comments found in a Brendan Gill essay on Cole provides, in my judgment, a clue as to what might have gone wrong with Porter's flops and right with KISS ME KATE. Mr. Gill relates:

"[Cole's] refusal to defend his own work in the rough-and-tumble of preparing a show led more than one Broadway director to describe him flatly as a coward. At the peak of his popularity, if someone connected with a Porter show in rehearsal expressed skepticism about a song, Cole always preferred discarding it to rewriting it; a fresh start struck him as the safest way to avoid an odiously close give-and-take of criticism. The discarded song might turn up years later, slightly altered, in a new show or movie; meanwhile, the moment of dangerous self-doubt had been past."

Cole Porter's discarding of songs brings to mind an amusing and very pertinent incident which occurred in the midst of these musically dreary mid-1940s. A cheerful, unpretentious Western ballad called "Don't Fence Me In" filled the airways and juke boxes of America in 1944 and 1945. If any average citizen on the streets had been asked to name the composer of that tune, few people, if any, would have ventured to guess Cole Porter. Indeed, it was Porter who had written this number as a spoof ten years earlier, in 1934, for a never-produced film. I mention this unlikely tune here, because its title could be an attempt by the composers to provide the audience with a song expressly written for a central character in the show, which reveals some aspect of his or her personality.

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As Cole did with each successive producer, he endowed Todd with omnipotence. "He hypnotized himself," Elsa Maxwell said. "He had to. You have to when you put your
shows in their hands." (A friend noted that Cole spoke of "my producer" almost as "my Father Confessor."

Was this blind trust that Porter seemed to have in his producers a seriously debilitating factor? Or have they been one of the more negative, non-productive elements involved in his works?

As I stated before, I feel that Cole Porter, like any artist of his stature, needed not only a kind of inspiration in his craft, but also someone and something to productively "fence him in." That's exactly what he received during the development stages of KISS ME KATE. As I see it, one of the central and controlling agents that made KISS ME KATE such a total triumph was the loving and patient care taken by writer Bella Spewack in dealing with Cole and his songs for the musical.

George Bells' description of Ms. Spewack's treatment of Porter is extremely revealing. He says:

Bella, having worked with Cole before, realized, as many of his friends did, that it was easier to interest him in specifics and in small problems than in larger ones. Consequently, she approached him in that way. (She says) "I wrote out suggestions for song titles to stimulate him--and it just came like an avalanche once the initial strivings were over.

Twenty-five songs came tumbling forth from Porter's pen between February and May of 1948. Seventeen of those songs were eventually used. In describing the days before the out-of-town tryouts of KISS ME KATE, Bella Spewack adds:

In the history of American musicals, this is the only one where they didn't have to touch a scene or song.

In conclusion, I feel that the specific, defined limitations placed on Cole during his writing for KISS ME KATE provided him with the inspiration lacking in earlier productions mentioned above. In one sense, the line "love interest would walk in music," that a major character could go through a musical without a song, and that the dramatic situation of the play would be accepted by the audience. But Cohan, in his usual obstinate way, left the piece as it was, and proved his point.

His insistence on a storyline, as flimsy as the story of LITTLE JOHNNY JONES might have been, was something new for the time. Cohan began work on a new musical by first mapping out a plot, not by basing the story on several good songs, which was common practice at that time. He developed a story line, filled in the dialogue, wrote lyrics, and finally, after everything else was set, he wrote the music.

Cohan added to his play the qualities he learned in vaudeville. LITTLE JOHNNY JONES, like every other show Cohan directed, raced along at breakneck speed. A critic for the New York WORLD wrote that Cohan had geared [the play] up to seventy-five miles an hour and threw the brakes away. The play is up to the speed limit from the rise to the fall of the curtain.

And a Boston writer felt that the audience's eyes would ache with the celerity of the tempo of everything, the general brilliancy and the effectiveness of the groupings of many colored lights and costumes.

Cohan also cast the play as if it were a vaudeville sketch. He played the leading part himself; of course, and he also used his parents and his first wife Ethel Levey. Tom Lewis and Sam J. Ryan, a blackface comedy team, and Truly Shattuck, a singer from burlesque, were also featured.

This paper consists of a detailed examination of the musical, together with comments from reviews of the time and slides including many scenes from the original production.

The highpoint of the entire evening came when Johnny Jones, not yet cleared of charges that he threw the race, is advised to stay behind in England while the other
Winning the Battle and Losing the War: The 1927 Strike Up the Band
by Joan Pirie, New York University

The first STRIKE UP THE BAND (with book by George S. Kaufman and music and lyrics by George and Ira Gershwin) closed out of town in Philadelphia in September, 1927. Despite this initial failure, a re-vamped STRIKE UP THE BAND succeeded as the 1930's first musical show, heralding a new politically satirical format which was further developed in such landmark shows as OF THEE I SING, I'D RATHER BE RIGHT, and LET 'EM EAT CAKE. Its book satirized War, Big Business, Politics, International Diplomacy, and the League of Nations, focusing on the machinations of the American cheese magnate Horace J. Fletcher to raise the tariff on Swiss cheese. He eventually offered to subsidize a war with Switzerland on the condition that the war be named after him. Ultimately the Horace J. Fletcher Memorial War was won in the opera fashion by the young man who had been considered a traitor (he even wore a Swiss watch), all romantic entanglements came to the requisite happy end, a long-lost son was found (and found to be a Secret Service agent), and a foreign spy exposed, all to song, dance, and a healthy dose of satire. The play closed with the intimation of a similar war against Russia over the tariff on caviar. Kaufman's cynical book had members of the Very Patriotic League dressed in Ku Klux Klan costumes, the President and his confidential advisor under constant attack, and the victorious troops rewarded by losing their jobs to automation. Ira Gershwin's lyrics echoed Kaufman's acerbic book, especially in such songs as "Strike Up the Band" and "Oh This Is Such a Lovely War." Ira Gershwin made ample use of his barbed wit, and this, coupled with his use of the operetta traditions of choral repetitions and recitative, was reminiscent of W. S. Gilbert at his best.

The show underwent extensive revisions, both in rehearsals in New York and out of town, in a desperate effort to fuse a frenetically-paced first act with the deadeningly-slow second act. Moreover, three principals from the cast were replaced in Philadelphia one week before the show closed. The critics were kind to the show, but it could not draw an audience, perhaps because World War I was still too recent to be found amusing and the idea of entering into another war directly on the heels of the "war to end all wars" must have evoked chilling thoughts. The 1930 book by Morrie Ryskind (based on Kaufman's 1927 effort) softened the cynicism; Fletcher's most vainglorious desires were lived out in a dream sequence, thus keeping the war from being a theatrical reality and therefore supposedly less offensive. The success of the latter show also owed a great deal to the antics of the comic Clark and McCulloch, in addition to the tuneful Gershwin score; these elements made up for what Brooks Atkinson saw as a loose and ineffectual book.
Kurt Weill and Broadway Opera
by Marc Roth,
University of California, Berkeley

In a letter to LIFE written in March, 1947, Kurt Weill objected to being labeled a "German composer." Unfortunately that label has stuck and grown stronger with Weill's acceptance as a serious composer in America. Weill himself did not seem to mind the Berlin-Broadway division in his works and claimed that he always had tried to get "the leading dramatists of our time involved in the problems of musical theatre." This collaborative goal was best realized in New York, where Weill became a member of the Playwright's Company, a theatrical partnership formed by Elmer Rice, Max Anderson, Robert Sherwood, and Sidney Howard. Weill was the only European and non-playwright in the group and got them involved in the production of musical theatre with his collaboration with Max Anderson on KNICKERBOCKER HOLIDAY in 1938, a politico-musical fable having significant thematic and performance elements in common with his better-known German works.

Weill's most significant American operatic collaboration occurred with Elmer Rice. After several Broadway producers rejected STREET SCENE, Rice was advised to consider its possibilities as an opera libretto. He stuck with his original idea and his play was immensely successful before he and Weill adapted it for the musical stage. Weill made especially effective use of the natural rhythm of Rice's text as well as the notes regarding street noises written into the stage directions. Especially noteworthy are the opening orchestral introduction, which creates the environment of New York, and the first number in which the characters greet each other. The musical ideas and their execution are no less "operaic" than the opening sections of Verdi's OTELLO or Richard Strauss' SALOME. In STREET SCENE Weill effectively affirms the idea of dramma per musica. Acting as his own producer, Weill cast opera singers in three of the four key roles, and following the run of STREET SCENE two of its principal cast members joined the Metropolitan Opera premiere of Britten's PETER GRIMES (Brian Sullivan, Sam Kaplan in STREET SCENE played Grimes, and Polyna Stoska, Weill's Anna Maurrant, took the role of Ellen Orford). This was precisely the kind of interchange between opera and musical theatre that Weill tried to foster.

Weill's next and final contribution to Broadway opera was LOST IN THE STARS, an adaptation of Paton's novel CRY, THE BELOVED COUNTRY. A choric opera for Broadway based on a controversial novel about racially torn South Africa was a high-minded and ambitious composition. Since Weill and Anderson were the producers, they could take such a risk. The following night, October 31, 1949, Marc Blitzstein's REGINA, an adaptation of THE LITTLE FOXES, had its Broadway premiere. Not immediately successful, it was the kind of dramatic musical Weill wanted on American stages, and perhaps a more logical successor to STREET SCENE than LOST IN THE STARS. All three works are now part of the New York City Opera repertory.

Weill, his American collaborators and followers demonstrated that Broadway opera could find a home in the American theatre. Few major opera houses will risk producing anything more contemporary than PETER GRIMES, while the successors of STREET SCENE (SWEENEY TODD, EVITA, etc.) have made Broadway opera an extremely significant component of the American theatre.

The Hebrew Publishing Company Collection: An Introductory Report
by Irene Heskes, Director of the American Yiddish Theater Music Restoration and Revival Project

In 1902, Hutchins Hapgood in his book, SPIRIT OF THE GHETTO--STUDIES OF THE JEWISH QUARTER OF NEW YORK, wrote:
They love the songs that are heard on the stage, and for these the demand is so great that a certain bookshop on the East Side makes a specialty of publishing and selling them.

That same year, the catalogue of the Hebrew Publishing Company had listed over 1300 items, including an 81-page section devoted to Jewish music. The company's founder, Joseph L. Werbelowsky, had pledged to the public that the newest music of the popular stage operettas would be printed for sale as soon as performed by the stars of the Jewish theater. That promise was faithfully kept until early in the 1920's, when the company—a family enterprise, having passed into the control of the next generations—turned exclusively to the publication and distribution of Jewish literature, prayerbooks and religious materials. As long as its retail bookstore remained in operation on the Lower East Side until 1978, some sheet music—generally of other music publishers—was stocked and sold.

However, for almost sixty years, the Hebrew Publishing Company inventory of American Yiddish Theater sheet-music from the era 1885 to 1920 remained in cold storage at a warehouse out in New Jersey. The existence of this stock came to my attention, and during 1979 I did a sample examination of 16 boxes, out of which I identified more than 100 titles of show songs. I thereupon entered into a formalized arrangement with the present head of the company, enabling me to have access to the entire repository for the purposes of research and development.

Organizing the American Yiddish Theater Music project, I structured an unpacking process undertaken during the summer of 1980. For this specific purpose, I secured a grant from a major industrial corporation and matched it with funding from private foundations.

At the conclusion of our summer's work, 568 old boxes of randomly-packed, unmarked, unsorted and uninventoryed song-sheets had been converted into two discrete assortments. One now constitutes the basic research collection, consisting of a quantity of each title—packaged, labeled
and documented—in preparation for extensive study, as well as for use in exhibitions, re-publications and performance-revivals. The balance of the materials—after being sorted, repaired and counted—were repacked into 282 coded boxes and then shipped to the current hot-storage facilities of the Hebrew Publishing Company, song and music publishers.

These original old song sheet pressings were printed with decoratively designed lito covers and with photographs of the leading theater personalities of that early era. From all indications, most of the songs are not presently to be found in any library, archive or public reference source. When fully catalogued and annotated, this research collection should provide valuable information for such topical fields as: American Theater Music; American Popular Songs; American Music; and of course, American Jewish Cultural History. Clearly, this is a legacy for all of us.

The emergence of a distinctive Yiddish Musical Theater during the last quarter of the 19th century was a culmination of age-old Jewish traditions. Since pre-Middle Ages, during the Talmudic era, rabbinical scholars had celebrated the Purim holiday with songs, playlets, costumes and pageantry. The very chanting of the Scroll of Esther in synagogue was always a joyful yet dramatic experience. Educators, as well as entertainers of the people, the Purimshipilier—or Purim players—presented a rich variety of Biblical and historical stories. At best, their performances were a Jewish version of the Italian commedia dell' arte. Over the centuries, these players were much appreciated, and often well-received outside the Jewish community. The earliest known publication of a Purim playlet with musical references is dated 1708.

Also inherent to Jewish cultural traditions since those early centuries, have been the artistry of the rabbinim—troubadours, klezmorim—minstrels, letzim—street bards, and minclerim—street singers. Particularly in East Europe during the 18th and 19th centuries, these often vagrant artists entertained at communal celebrations and weddings, and gave performances at private homes, wayside inns, coffee houses and wine taverns. Some achieved special recognition, and much of these songs and poetry entered into the folklore of the people.

Out of this background came Abraham Goldfaden, acknowledged "father" of Yiddish Musical Theater. While a student at a rabbinical seminary, he had written playlets and songs and performed as a Purimshipiler. Later traveling widely in East Europe as a teacher and writer—and as a badchon—Goldfaden was also familiar with the general world of theater and opera. In 1876, in Jassy, Roumania, he brought together several entertainers to form a theatrical troupe and began writing the so-called operettas, for his group of performers. Soon, other entertainers formed themselves into traveling companies to present the Goldfaden repertory, or its lesser variants. But this flowering was abruptly halted in 1883 when the Russian authorities banned all Jewish theatricals. Thereupon, these fledgling troupes began to make their ways to America. Thus came Boris Thomashefsky, Sigmund Mogulesco, David Kessler, Jacob Adler, and the retinue of other actors, actresses, music composers, lyricists, playwrights, instrumentalists, dancers, costumes, scenery designers, impresarios, theater hall managers and music publishers.

Fleeting with so many of their fellow-Jews from economic and political hardships as well as social repressions, these newly-hatched theatrical artists passed through Castle Garden and then Ellis Island, implanting themselves and their versatile creative gifts on the Lower East Side of New York City. During the decades which followed, American Yiddish Musical Theater—through its performers and their presentations—had formative influences upon the immigrant audiences, as they all struggled to establish themselves here. Music was an essential ingredient in all stage vehicles. Even for high drama, the incidental music was considered significant to interpretive performances, much as the melodies of opera were always central to synagogue services.

Until the years directly after World War One, there was truly a "golden age" for this distinctive theatrical expression, reflecting life in this country in all its difficult aspects of adjustments, mirroring the trials and triumphs of human lives, and assisting in the rapid progress toward Americanization. The show songs—their melodies incorporating synagogue chants, holiday hymns and old Yiddish folksongs, together with the newer American tune formulas—and with their all-too-significant lyrics—were sung everywhere: in homes, factories, meeting halls and on the streets. Rapidly broadening their scope and skills, these immigrant entertainers soon reached out to be affected—and then in turn to affect—the general musical and theatrical scene of the nation. Though the Golden Age of Yiddish theater remained devotedly with the Yiddish stage, numerous other gifted artists moved into the mainstream and began actively and prolifically to participate in the shaping of American music and theater.

A genuine folk-art expression of its time and place, rich in innovative creativity and in notable personalities, the American Yiddish Musical Theater—vintage 1885 to 1920—was more indigenous to the American milieu than to its Eastern European origins. While those show songs did yeoman service in their day, now "recalled to life" they take on new values as sources of information and perhaps again as entertainment. Moreover, these materials help to focus our attention upon a broader issue—that of the social relevance of the theater arts.

A badchon—Eliakum Sünser—wrote the ballad, "A sheiney teater iz der Welt," in 1874: "What a gay world is the theater, in which all the people are the actors / And the play is life itself."
The Federal Theatre Project's Musical Productions
by Carol G. Baxter, George Mason University

The Federal Theatre Project, the Works Progress Administration program during the Depression to employ out-of-work theatre personnel, was established on August 29, 1935, and just short of four years later was abolished by Congress on June 30, 1939. In the month allotted to liquidate the Project, units across the country sent their materials—scripts, set designs, lighting plots, ground plans, costume designs, posters, programs, playbills, photographs, musical scores, reviews, and production notebooks or bulletins—to Washington for deposit in the National Archives and the Library of Congress.

In 1949, National Archives staff archivist Frances T. Bourne wrote a report on the W.P.A. materials stored at the Library of Congress. In it she advised ... now after the termination of the Federal Theatre Project, it seems highly unlikely that there will be any sudden increase in reference inquiries involving the use of its records, with space becoming a serious problem and with economy now a major objective... I am recommending that the majority of Federal Theatre Project records be destroyed.

For once, government inefficiency was a blessing. In 1974, the materials sentenced to destruction years before were rediscovered at a Library of Congress storage facility near Baltimore by two English professors at George Mason University, Lorraine Brown and John O'Connor. The Library of Congress was persuaded to place the 900 cubic feet of materials—about a quarter of a million items—on permanent loan to George Mason University. The University received a $156,000 NEH grant to organize the collection; that task has been completed and the materials are accessible to researchers. The grant also included funds to establish an oral history program, and over 250 interviews with former Federal Theatre Project personnel have been conducted. The University is striving to create a "Living Archive" by offering courses, sponsoring forums, and creating institutes on the 1930s decade and on the relationships between government, society, and the arts. In 1978, a book covering several FTP productions, entitled FREE, ADULT, UNCENSORED: THE LIVING HISTORY OF THE FEDERAL THEATRE PROJECT, was published by New Republic Books. Each year, over 300 people visit the collection to make use of the Federal Theatre Project material.

The resources of the FTP collection at George Mason, at least in regard to Musical productions, are summarized in the three-page hand-out entitled "FTP Musicals--Materials at GMU." The productions listed are based entirely on the appendices of Hallie Flanagan's book ARENA. According to her lists, the FTP produced a total of fifty-one Musicals, and several were performed in multiple cities [signified by a "+"] sign. Of the fifty-one, twenty-nine were new productions created by the FTP. The remainder were standard Musicals. Some highlights of the FTP Musicals include:

- THE DISAPPOINTMENT. Written in Philadelphia in 1767, it encountered censorship problems due to its broad lampooning of some prominent Philadelphians and was not performed. The FTP thus premiered the work in 1937. An alternate title of THE TREASURE HUNT, and additional materials are listed under that title on the hand-out.
- FOLLOW THE PARADE. This was the first original revue mounted by the FTP. Gene Stone and Jack Robinson, a very successful FTP Los Angeles team, built the show around the talents of about 100 vaudevilleians. The show used the gimmick of television to give the show continuity—a television announcer's image appeared on a stage-wide screen between scenes. When done in other cities by other units, the scenes were adapted for the personnel at hand. Thus each city ended up with its own version of FOLLOW THE PARADE.
- Gilbert and Sullivan. The popularity of these operettas is evident from the repertoire included in the FTP productions. The uses of the FTP's Spanish languageMusical. The usage in Tampa unit mounted six musicals in Spanish.
- SING FOR YOUR SUPPER. The over-long 18-month rehearsal period for this production was due not only to producer-director Harold Hecht's incompetence; another contributing factor was free enterprise. The stars were repeatedly hired away by private industry, and the entire process of building skits, songs, and production numbers had to begin anew each time it happened. Since one major objective of the relief program was to return workers to private employment, no one could complain when it happened. It happened a lot with SING FOR YOUR SUPPER.
- SWING MIKADO. This original Black production out of Chicago was a tremendous hit, combining straight Gilbert and Sullivan with swing arrangements that seemingly arose spontaneously. The singing numbers were actually few in number: "Wand'ring Minstrel," "Mikado's Song," "Flowers that Bloom in the Spring," "Were You Not to Ko-Ko Plighted," and "Here's a How-de-do." Several critics in fact complained that SWING MIKADO didn't swing enough. Its success led to commercial offers to take over the entire production, and inspired Mike Todd's HOT MIKADO, which out-competed SWING MIKADO when SWING MIKADO came to New York.

The Federal Theatre Project was involved with at least two other musicals that do not appear on this list: CRADLE WILL ROCK by Marc Blitzstein and a revival titled SUMURUN. CRADLE WILL ROCK's message of social protest was too strong for the government project, and it was denied permission to open. It opened anyway, at an independent theatre, and that act of censorship deprived the FTP of the talents of John Houseman, Orson Welles, and Marc Blitzstein, among others. SUMURUN, a Los Angeles project, was in preparation when the FTP closed down. The copying order for the orchestral parts, submitted two days before Congress abolished the Project, is marked "Cancelled."
In addition to providing music for musicals, the FTP's composers supplied music for many other productions. Lehman Engel wrote music for THE EMPEROR'S NEW CLOTHES, A HERO IS BORN, and HORSE PLAY; Paul Bowles wrote music for Orson Welles' production of DR. FAUSTUS; Leonard de Paur wrote for HAITI and PINOCCHIO; Nad Lehac for SING FOR YOUR SUPPER; Earl Robinson for PROFESSIONAL; Wallingford Riegger for at least two dance productions--TROJAN INCIDENT and WITH MY RED FIRES. Several women composers were active in the FTP, including Edna Rosalyne Heard, Ruth Morzis, Genevieve Pitot, Clair Leonard, Jean Stor, and Leona Krause. The innovative Living Newspapers utilized music, and several scores still exist—for ONE-THIRD OF A NATION, 1935, POWER, SPIROCHETE, and TRIPLE-A FLOWED UNDER.

Many details concerning the musicals and music of the Federal Theatre Project are still unknown. Recommendations regarding people we should contact or materials we should know about—especially concerning music, musicals, and musicians—will be eagerly accepted. We also invite scholars to explore the resources of the FTP collection at George Mason University, to help define the contribution of this government-sponsored theatre, and to help illuminate this fertile period in the history of American drama.

Astonishing discoveries lie in store, without doubt. One recent discovery, for example, involved the FTP Children's Theatre production of PINOCCHIO by Yasha Frank. A scholar who had devoted some years researching versions and productions of PINOCCHIO had concluded that Walt Disney's PINOCCHIO was completely unimfluenced by the FTP production which ran in Los Angeles from June 1937 to December 1938. Files in the George Mason University collection, however, reveal that Walt Disney attended at least one performance. The scholar is questioning his conclusion in light of this information.

Another discovery involves the music for PINOCCHIO. Among the administrative files at the National Archives, a flurry of inter-office memos make heated charges and countercharges concerning who is responsible for the highly inaccurate orchestral parts copied for PINOCCHIO. Complaints include mis-transposed parts and discrepancies of 75 to 130 measures in different parts. The resolution of the problem is not disclosed, but the result of the problem is evident from the music in GMU's holdings—across a conductor's score is an angry scrawl in red pencil: "No Good!" The theme of inefficiency appears again, unabated.

For a copy of "Federal Theatre Project Musicals—Materials at George Mason University," please write to Carol G. Baxter, Special Collections, George Mason University, 4400 University Drive, Fairfax, VA 22030. Please enclose a stamped, self-addressed, business size envelope.

The French Connection: Ballet Comes to America

by Maureen Needham Costonis, Hartsdale, NY

In the last decade of the eighteenth century, about two dozen professional theatrical dancers of French origin wended their separate ways to the east coast of the United States. Their number was small but their impact on American theatrical practice was great. American dance was no longer the same after their arrival: English jigs and reels, sailors' hornpipes and the mock French court dances gave place to melodramatic three-act pantomime ballets, comic "ballets villageois" or charming pastoral ballets. The French dancers effectively challenged the English dancing masters who had formerly staffed the theatres; all but two retreated before the grace and skills of the Frenchmen. Their popularity was such that the advent of the French dancers signaled the end of the monopoly of the Old American Company which had operated since 1752.

The French contributions have gone largely unheralded by historians because so little has been known of their background, talents, or the kind of spectacles in which they engaged. The very earliest historians of the American theatre represented the French dancers as mere "tumblers" or "strolling players," and contemporary newspapers called them even worse names, such as "the refuse and faces of a degenerate people." It has been assumed that, at worst, they were "rare-show montebanks" and, at best, they were the equal of the provincial provincial players who were the original members of the Old American troupe. However, the dancers should not have been so harshly judged. Some were celebrated international stars; others were young but talented dancers who had been enrolled at the Royal Academy of Music, the most prestigious ballet school that the world had known. Still others had forged successful careers as soloists at the popular theatres of Paris.

The professional dancers whom we can track through the theatres of Europe, the West Indies and the United States present a common background. Most were born into theatrical families and received their stage training as small children. The French dancers were accustomed to travel like gypsies throughout Europe and the New World. They would perform in various cities along the way until receipts grew thin and then move along to the next city. This tactic was one that they continued to follow in the United States and the West Indian islands.

Most of these dancers had once appeared at the boulevard theatres of Paris. "Les petits spectacles de la foire," as they were called, had proved so successful that the Royal Academy of Music, Comédie Italien and Comédie Français made repeated efforts to close rival theatres in hopes that they would regain their diminishing audiences. With the King's acquiescence, they regulated this kinds of productions at the Paris theatres, limited the size of the orchestra or corps de ballet, monopolized the repertory and, to top it off, threatened to
confiscate the owners' permits if enormous sums of tribute were not dispatched to the coffers of the Royal Academy of Music.

The typical evening's entertainment brought by the French was strongly influenced by Nicolet, one of the most famous theatrical entrepreneurs of Paris. Generally the dancers presented a four-hour production which featured acrobatics side by side with English ballad-operas of French opéras-comiques. Rope dancers flourished next to pastorale ballets, and harliquines were found alongside the melodramatic pantomimes. The English-speaking members of the cast usually sang ballads, recited monologues and enacted farces while the dancers assisted the Old American Company during ballad-operas and rounded out the cast in the popular patriotic spectacles. The Frenchmen also performed antique court dances, hornpipes and character dances in wooden shoes during the entre-actes.

The dancers were proficient in the three genres of dance: they mastered the ancient danse noble form (such as the Allemande a trois or Gavotte à la Véspons); demi-caractère dance was seen in dramatic ballets (Gardel's Mirsa et Lindor or Noverre's Rosière à la Salancre); the comique was characteristic of the harliquines which united dance and dialogue.

Dramatic dance included the Noverrian ballets en action and also the pantomimes which the Parisian audiences considered to be "the fourth species of theatrical dance, and the most famous." Dramatic dance could be "melee"—intermingled with song, dialogue, vaudeville couples or chanted poetry. The harliquines, based on commedia dell'arte traditions, were comical stories expressed in rhythmic dance and pantomime as well as interspersed with dialogue and acrobatics.

The hasty dialogue and topical wit which sparkled at Nicolet's fall flat in Puritan-istic America; however, the sentimental and heroic pantomimes from his theatre took the country by storm. The French dancers had their greatest successes with the "serious" pantomimes, a type never seen in this country. Their favorite playwright was Jean-François Arnould-Mussot (1734-1795) whom Lyonnet called "the true creator of melodrama." At least eight of his "pantomime dialogues" were staples of the Placide repertory, and some were also adapted as operas by the English actors. His successor, Guibert de Pixérécourt, employed similar melodramatic plot formulae and integrated the whole in music, dance, dialogue and spectacular scenery in a form not unlike the American Broadway music. Some of the dancers who later settled in Louisiana produced the Pixérécourt "Melodrames" in the original French, but this integrated musical form did not affect the musical theatre in the United States wherever English predominated. Instead, the language barrier seems to have accelerated the dancers' reliance on pantomime which omitted song or dialogue.

Although outcasts in Paris, many of the French dancers who settled in America became accepted as respectable citizens. Alexandre Placide and Paul Redige, for example, were often mistaken on Parisian streets as assassins; passers-by stepped into doorways rather than walk close to them. However, in this country William Dunlap noted that, when the actors had "thrown off the stigma which the laws of their own country had affixed to them, they (felt) bound to assume, with the more elevated character, a more elevated deportment and conduct." Even the feisty Placide nolled into a popular member of Charleston society. He and his new wife managed the Charleston Theatre and established the great American theatrical dynasty of the next century. All his children dominated the stages from New York to New Orleans. Others, such as Jean Marie Lége and Balthasar Quenot grew rich as dancing masters and prepared the way for the next generation of American dancers. Mme. Gardie, Mme. Val and Mlle. Teissiere graced the United States stages for a brief time but were outlasted by American's first ballerina and woman choreographer, Susanne Douvillers. She and Jean Baptiste Francisque tried to shape the great French opera company which resided in New Orleans almost continuously from 1793 to 1919. Francisque, at the height of his powers, disappeared mysteriously, while the proud Susanne, once known as one of the most talented dancers of Paris, died from a hideous disease which literally consumed her face.

When the French dancers left Paris to come to America in the 1790's, ballet dancers were dismissed as social outcasts who, by dint of their profession, could not marry or even be accorded a Christian burial. Today American dancers enjoy a glamorous profession which commands high fees and international fame. These dancers have recently repaid some fraction of the debt that we owe these eighteenth century pioneers who brought ballet to our country. The ballerina Lelia Haller is the direct inheritor of the New Orleans opera-ballet tradition and was appointed a premiere danseuse at the Paris Opera in 1927. When Rosella Hightower, an American Indian ballerina, was appointed director of the Paris Opera this year, the debt owed the French dancers was partially repaid.

**SOME RECENT ARTICLES**

At its spring meeting, the Sonneck Society Board recommended that book and recording listings be moved to the pages of AMERICAN MUSIC and that the NEWSLETTER continue listing periodicals. Thus, Summer 1981 is the last issue of the NEWSLETTER to contain all three listings. In future listings of NEWSLETTER, we intend to expand listings of periodicals.


Morelli, G. "Tu lampada, tu asciugamano, tu platto, tu maple leaf, tu zucchini, ... Una odissea filosofica nella concordanze metaforiche di Joplin (con una postilla di G. Cane su 'Treemonisha')." REVISTA ITALIANA DI MUSICOLOGIA 14 (1979): 395-435.


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AN ESSAY ON OLDTIME BANDS AND THEIR INSTRUMENTATION
by Robert Hoe

Let us consider the word "instrumentation." This word connotes two basically different things. First, the actual number of players on each part in a given band at a given time; and second, the printed music being used by that band. These considerations are not mutually exclusive, nor are they necessarily the same.

Most research into the subject of bands of the late 19th and early 20th centuries has dealt with the top professional bands of the era, for examples--Sousa's (both his professional travel band, and the Marine band when he led it), Gilmore's Grafullia's, Reeves', Brooke's, etc. Little, if any, thought has apparently been given to the typical "Town Band" of that time. There were literally thousands of them from one end of the country to the other.

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Orchestras such as we know them today hardly existed in the smaller communities of the country, and the professional bands (excluding the circus) until the later years of Sousa's time, were mostly confined in their appearances to the larger cities, which could produce larger crowds and, hence, larger income with which to pay the players. The circus bands were generally of a very small size. It was most difficult to fit a large band on the typical band wagons on which the band played during the parade through the town.

So let us consider just what was the instrumentation of the "town bands." Basically they were mostly, in some cases completely, brass, with no woodwinds at all. In fact, very often these bands were called "Brass Band" or "Cornet Band." DO NOT confuse these bands with the British Brass bands of today, which are circumscribed in their instrumentation and number of players for reasons having to do with their "contesting" and not because the players would not be available if desired.

The basic instrument was the cornet (trumpets as we know them today were never used, or at least not known). The Eb cornet was the leading instrument, and Bb cornets also shared in playing the melodic line. Eb altos were always in evidence—sometimes little upright instruments, same as used in British and Salvation Army brass bands today, and later on sometimes "the poor man's French horn," which variously as the "mellophone" or "peck horn."

Slide trombones were just coming into common use during this time, and many bands had only "tenors" which were not too different from the German tenor horns, or the British baritones, being valued instruments. American type baritones were used, although a few bands had true euphoniums, but the same part was used by whichever instrument was present in the band. Mostly the basses (tubas) were Eb size, rather than the larger and heavier (and more expensive) Bb type.

Of course, all bands had a drum section—but the instruments were nearly always snare (side) drums and bass drum and cymbals. There was very little of the great emphasis on the other instruments that are felt to be necessary to a full percussion section today. In fact, if someone had walked into the band room of a typical town band in 1900 and spoken of the "percussion section" no one would have had the slightest idea what he was talking about!

Now as to the woodwinds—the basic instrument which was felt to be a real necessity (and relatively inexpensive) was the piccolo. Flutes were unheard of, as were the more "strange instruments" such as the saxophones, and alto and bass clarinets. The oboe and bassoon were out of the question, no such were ever seen.

The other two woodwinds used were the Eb clarinet and the Bb clarinet, but they existed in very limited quantities in those days. If a town band had one clarinet, that was fine; if somehow they managed to scrape up both an Eb and a Bb or two, that put them in a special class, bigger and maybe better than the band in the town just down the road. Such bands were often referred to as "brass and reed bands."

It must be remembered that every musician was expected to buy and own his personal instrument, and if nobody wanted to play clarinet, well, the band got along without any.

Now it is obvious that, since the great number of small-town bands provided so large and lucrative market to publishers of music, they would attempt to satisfy these needs. However, to sell to these bands required music that was not too difficult, and that was ARRANGED in such a manner that it "sounded good" no matter how many clarinets a band did or didn't have, etc.

In order to achieve this result it was necessary to write into the printed music much "doubling of parts." A composer or arranger might devoutly wish that a certain passage be played on a bassoon, but if the great majority of bands had no bassoon, what was the poor man to do? He could either leave out the particular passage, or have it printed in such a way that it could be played by the instrument in common use, nearest in sound to the bassoon (in that case it would be the baritone-euphonium). Therefore a great deal of "cross-cueing" was necessary, or, in the simplest of arrangements, where no part at all was printed for the bassoon, it was given to the baritone without further ado.

As a result of this particular market problem, the various publishers of the day standardized their own "sets of parts" (what parts were printed) without any regard for what other publishers were doing. It is most interesting to trace the evolution of "saxophone parts." Probably the first to print them was the firm of Carl Fischer, beginning about 1900. Concurrently Barnhouse did not print any sax parts at all. A few years later Barnhouse editions showed in the upper right corner of the Solo Bb cornet part (which was also the conductor's part) a bare price of 40c (WOW!!) for a set of parts and a note that sax parts could be had for 10c extra. A few years later the price rose to 50c and the sax parts were included in the standard set of parts.

It was not until the early 1930s that most of the leading bandmasters of the day reached the conclusion that the time had come when a standard set of parts must be furnished by all publishers. This led to the formation of the American Bandmasters Association by such men as Sousa, Pryor, Simon, Bert Meyer, Goldman, Harding and many others. They worked with the publishers and came up with what was considered to be an adequate set of parts to be furnished to a buyer. In actual fact, the "standard set of parts" problem continues to this day, especially as regards the QUANTITY of each part to be included in the "standard set."

The great proliferation of flutes, for example, in high school bands makes it an open question how many of this part should be included in a "standard set." Is five enough? In many cases this is claimed to be insufficient. However, we must not be
The average player in a town band, of the type that existed around the turn of the century, most assuredly "came to play" not to sit around waiting for his turn to come. He wanted to play most of the time and the demanded music that gave him the opportunity to do so. Admittedly, some strange sounds came from these town bands, but everybody both in the band and in the audience was having a good time, and what more could anyone ask? It must be realized that the top bands of the 1880s, most particularly those of Gilmore and Reeves and the Marine Band, included nearly all the instruments used today in bands. Therefore it stands to reason that the composers of the time knew what these instruments were, what they sounded like, and wrote for them when they knew that the music would be played by such a band. And the publishers occasionally put out sets of parts including all these instruments.

A fine example of this is Coleman's edition of Sousa's International Congress, published in 1887. Here is the list of the parts that were published: piccolo in C/flute in C/oboe/bassoon I/ bassoon II/ E♭ clarinet; 1st B♭ clarinet; 2nd B♭ clarinet; 3rd B♭ clarinet; 4th B♭ clarinet/alto sax/ tenor sax/baritone sax/E♭ cornet/tenor B♭ cornet—which was also the conductor's part/1st B♭ cornet/2nd B♭ cornet/3rd B♭ cornet/1st and 2nd B♭ horns; 3rd and 4th B♭ horns/1st trombone—printed in both clefs/2nd trombone—printed in both clefs/3rd trombone—printed in both clefs/euphonium—(and that is what the part was titled—not baritone) printed in both clefs/basses—first and second on one part/small drum/bass drum and cymbals, of the standard instrumentation for the professional band.

There could be no more positive proof than this list of instruments for which parts were written. In addition, manuscripts of Sousa in the library at the Marine band, written before that date, also included all of the instruments.

Why is it then that published editions of marches and waltzes and overtures and other standard band music included only a limited number of parts? The answer lies in the economics of the publishing business: the publishers would have had great difficulty in finding a large market for sets of parts that included the saxes, when no bands had them, etc.

In 1890 the Coleman firm was sold to Carl Fischer and much of the music previously published by Coleman was "re-issued" by Fischer. In the process, it was necessary to make this music conform to the "standard instrumentation" that Fischer was using at the time. Among other things, this meant the addition of saxes. Of the most valuable of the Coleman copyrights at the time included a number of Sousa marches; Washington Post, High School Cadets, Semper Fidelis, among others.

Fischer soon made these available to the music buying public in "new editions" including saxes. Also, in many cases, the horn parts were changed and other things done. It is anyone's guess what exact process was followed by Fischer in doing all this. It might be an interesting project for a researcher to study with great care the original manuscripts of these marches of which a few, or portions of a few, seem to be available at the Library of Congress, and compare them with the editions as published by Coleman and as later re-issued and re-issued by Fischer. Did the original manuscripts of Sousa himself include parts for the instruments later published by Fischer? Or did Coleman's edition conform exactly to what Sousa wrote? If that is the case, then who made the changes that showed up in the later Fischer publications? It is not beyond the realm of possibility that Sousa himself was paid by Fischer to revise and add parts to the Coleman editions for them to print.

To think even more deeply about the subject, let us consider the writing of Semper Fidelis by Sousa. At the time he wrote it, he was director of the Marine Band. There are two possible hypotheses that come to mind as to the exact circumstances under which Sousa wrote it. I do NOT refer to the fact that he set out to write a march for the Marine Corps and Band, and that he probably had the melody, and most of the harmonization in mind before he ever set pen to paper to write a score. That goes without saying. The question is rather one of these alternatives: (1) Did he first, before writing anything, contact his publisher, Coleman, in Philadelphia, and say to him "I am about to write a march for the Marine Corps, dedicated to them, and I think it is going to be a fine march, and how would you like me to instrument it?" OR (2) Did he first compose the march and score (arrange) it with the instrumentation of his Marine Band in mind? If he did the latter, then he wrote parts for all the instruments, including several that Coleman did not include in his "standard set of parts" at the time. It is much more probable that this was the way Sousa went about writing Semper Fidelis. So, having written it for the Marines to play, and finding it satisfactory, it can be safely assumed that he then took it to Coleman and said: "How about publishing it? How much will you give me for it [in money]?

At this point the "reduction of instruments" begins. In actual fact, Sousa surely knew, since he had previously sold many marches to Coleman, exactly what instruments Coleman would include in the printed set. In keeping with the stories Paul Henry has unearthed, it is most likely that Sousa himself made the reduced arrangement for Coleman, leaving out what he had to, and possibly adjusting some of the other parts to cover what was left out.

All the above applies in far more extreme terms to the Sousa marches issued by Pepper, who published all the music in a set of parts than Coleman did. There is a great mystery about how it happened that two competing Philadelphia publishers both put out a certain few Sousa marches. The most reasonable explanation is that Sousa originally sold them to Coleman, and then Pepper came along and bought the rights
from Coleman to issue them in a somewhat simplified edition.

To illustrate this point, here is the list of parts as published by Coleman of Sousa's ESPIRIT DE CORPS in 1878: piccolo/oboe/bassoon/Bb clarinet/1st Bb clarinet/2nd Bb clarinet (and it was very different from the 1st clarinet part)/ Bb cornet/sojo Bb cornet/1st Bb cornet/2nd and 3rd Bb cornets/1st and 2nd alto Bb/ 3rd and 4th alto Bb/1st and 2nd trombone (but both played exactly the same part, there was no division)/3rd trombone/baritone/Bb bass/drums.

Here is the list of parts printed by Pepper to the SAME march 15 years later, in 1893. Bb piccolo/Eb clarinet/Bb clarinet/ONLY ONE PART FOR ALL CLARINETS AND THERE IS NO PLACE IN IT WHICH IS DIVISI---in other words, at all times all clarinets in the band are to be playing exactly the same thing/Eb clarinet/sojo Bb cornet/1st Bb cornet/2nd Bb cornet/sojo Bb alto--and this part is a "melody" part, NOT an accompaniment part/1st Bb alto/let trombone/2nd trombone/3rd trombone/baritone/Bb bass/drums.

So, what are the major differences, and how do they tie into the large "Town Band" market for which Pepper was shooting? Well, only one part for all clarinets would certainly indicate that there were bands which bought his publications didn't have many, if any, clarinets. Pepper had one less cornet part, and no oboe or bassoon. Not only were these changes made, but the introduction was changed, and other melodic and harmonic changes made in the Pepper edition.

Extensive use of Sousa's marches has been made because Sousa's works and the details of his composing and arranging are far better authenticated than those of any other composer or arranger of the time.

Probably the single most surprising thing to today's musicians about these old-time settings and music is that early the marches, is that full conductor's scores (full line scores) were NEVER PRINTED. None of the marches have any kind of score other than the solo Bb (and/or Eb) cornet part, which was always used in those days by the leader of the band. This part is sometimes "cued" with the bass line, or the woodwind embellishment; but it remains a cornet part, NOT what a band director of today would call any kind of score.

It is hoped that this essay will give a better idea to the musicians of today that "sets of band parts" weren't always the same as they are now. Experience has shown that many young band directors, confronted with a set of parts printed in the times with which this essay deals, are confused, lost, and don't know what to do with them. A careful reading of the above will explain much of the problem to them, and when such music is found, these directors will be better prepared to deal with it, and use it.

The above essay is reprinted with a few alterations from Volumes 35 and 36 of Robert Hoe's splendid recording series, HERITAGE OF THE MARCH. Bob Hoe is an indefatigable researcher in the area of 19th-century American band music.

He estimates that he has spent some two thousand hours in the Library of Congress combing through some six thousand boxes of copyrighted music in order to sort out band music. Those who wish to correspond with Bob about his projects can reach him at Box 69, Poughkeepsie, NY 12602. Recently I received some additional ideas from Bob which are relevant to his article above and which I will include in the Spring 1982 NEWSLETTER.

THE SILENCING OF TWO AMERICAN-MUSIC VOICES

With the twelfth volume (1981), the publication of THE COMPOSER, a periodical which contains several thoughtful articles on contemporary music and composers, has come to an end. In the final article, "The Last Rights," editor David Cope reviews the hopes and difficulties of the periodical's eleven-year life. Also included is an index to all the issues.

The National Church Music Fellowship issued its last NEWSLETTER in March 1981. Organized in 1972 to improve the quality of music in evangelical churches, the NCMP grew to number over 500 student and professional members in the early 1960s before dropping to under 100 in the late sixties. In its heyday the NCMP conducted a varied number of activities including conventions featuring clinics, discussions, lectures, workshops, exhibits, and field trips. Its newsletter carried not only current news but a wide range of articles, both original and reprints, concerning church music. The NCMP's activities on campuses were particularly strong, for over half of its members were students during the peak enrollment period. The organization's president, William W. Tromble, of Spartanburg [NC] Methodist College, attributes the demise of the NCMP to rising costs, particularly for attendance at national meetings and music. The increasingly pluralistic view among church musicians regarding what is good and appropriate. "In recent years NCMP has tried to be all things to all men, but it has not increased our viability." My thanks to Sonneck Society member George Brandon for calling my attention to the NCMP. George writes: It seems to me that the death of an organization of this sort is a significant event in the history of American music (and religion). Among other things, I am puzzled by the situation which allows an avowedly "evangelical" organization like this to slip away in a time that supposedly is seeing a revival of interest in conservatism and evangelical Christianity. The sociological and musical aspects of the event seem far-ranging.

The Sonneck Society regrets the loss of periodicals and organizations the purpose of which is to make us increasingly aware of our varied and rich musical culture.

ANNOUNCEMENTS

Barbara Owen writes: "I am about to get out my 7th list of Books on Music for sale, which will contain
a number of Americana items. I wonder if you could put some notice of this in the Sonneck Society NEWSLETTER. The list is available to anyone sending me a self-addressed stamped envelope." 28 Jefferson Street, Newburyport, Mass. 01950. --

J. Robert King writes:

"Since the Fall of 1978, as a result of a sabbatical leave, I have been working with the Moravian Musical Foundation in Winston-Salem in preparing and editing scores for modern performance from their archives of 18th century works printed or copied in part form. As of this date the list of works completed and available for study or performance is the Fleischer Collection of the Free Library of Philadelphia and are as follows:  SINFONIA IN C MAJOR FOR STRINGS, by Johann Gottlieb Graun (1703-1771); SINFONIA IN E MAJOR FOR STRINGS, OBOES, HORNs AND CEMBALO, by Franz Beck (1723-1808); CONCERTO FOR VIOLONCELLO AND ORCHESTRA IN E MAJOR, Op. 15, by Ignaz Pleyel (1757-1831); SIX CONCERTS FOR FLUTE, TWO VIOLINS, BASS AND CEMBALO, Op. XIX, by Tommaso Giordani (1730-1806); and CONCERTO FOR CLARINET AND ORCHESTRA IN B-FLAT, No. 4, by Jean-Xavier Lefevre (1763-1829). Edited scores and parts are available for the above works.

"A DIVERTIMENTO FOR EIGHT WINDS IN E-FLAT by Franz Anton Hoffmeister (1754-1812) has been accepted for publication by World Wide Music Services in New York." Department of Music, University of Delaware, Newark, Del. 19711. --

Silvia Glickman, of Haverford College has written to tell us of the release of her recording with the Alard Quartet of the Bartok Piano Quintet (1904), the first American recording, for Leonarda Productions (LP 108). Professor Glickman is also the editor and has written the introduction for Amy Beach's virtuoso piano music, published in the Da Capo Women Composers Series #10.

June Lazare Goldberg writes that her second album of FOLK SONGS OF NEW YORK CITY has just been released by Folkways Records. --

Chester Music of London has announced the publication of the COLLECTED MUSIC FOR SOLO PIANO and THE COLLECTED VOCAL MUSIC of Lord Berners (1883-1950), wit, eccentric, composer, painter and man of letters, who during his lifetime served as a "messenger of the arts" for English society. The editions are edited by Roger Dickinon, who is our host and UK program chairman for the upcoming 1983 Keele Conference.

George Luktenberg, president of the Southeastern Historical Keyboard Society, has announced that the society has been chosen as the agent through which the Alienor Award for the composition of new literature for the harpsichord will be made. Awards, including commissioning, total several thousand dollars. For more information, write to George Luktenberg, 207 Beechwood Dr., Spartanburg, SC 29302.

AMERICAN MUSIC FOR PUBLIC SCHOOLS

In reply to Raoul's column in the summer 1981 issue of the NEWSLETTER, Jack Winner of the University of Kansas writes:

"We all share your excitement about what has happened since 1973 as well as an awareness of the future's enormous challenge. Recordings, books, and conferences are a first step, but without live musical performance you are correct that the Bicentennial door that seemed to open for American music appears to be almost shut again.

"Since 1976 (naturally) the Kansas Arts Commission has been supporting my programs of American music for public elementary schools. A 'pennies' operation, it has so far survived the closing of the Bicentennial door. Thousands of Kansas youngsters in the first, six grades have heard James Hewitt's VARIATIONS ON YANKEE DOODLE, Blind Tom's BATTLE OF MANASSAS, as well as MacDowell, Gottschalk, and Joplin. At other times I have included additional eighteenth century variation sets on popular tunes, nineteenth century polkas, and Copland, De Falla, Gershwin, and Cowell.

"These public school programs are not going to be advertised in the music section of the NY TIMES. However, I feel that I am helping American music become a natural part of many young people's early listening experience. We have a long way to go. Yes, most of the music I play on tour in the States and abroad is standard repertoire, and I wish that any Sisters of Mercy would at least book me to play American music for their unprejudiced children as they learn to tolerate 'perhaps one American would be all right' but that's my work during your Presidency. A toast to us all! See you in Lawrence." --

PHILIP JAMES

I recently received a hardcover copy of CATALOG OF THE MUSICAL WORKS OF PHILIP JAMES, compiled by his widow, Helga James. Philip James (1890-1975) led the highly varied and intensely active career of most composers of his generation: organist-choirmaster, conductor of orchestras in the NY area, soloist, and professor of music (and eventually head of the dept.) at New York University. Nevertheless, he managed to compose steadily and produced a significant number of compositions of all types. The CATALOG includes a biographical sketch and chronology, a stylistic description of the composer's music, and a fully annotated catalog of pieces arranged by genre. Helga James writes:

"Either hard-bound or soft-bound edition of A CATALOG OF THE MUSICAL WORKS OF PHILIP JAMES is available without cost to members of the Sonneck Society until March 1, 1982 and may be ordered from Helga James, F. O. Box 605, Southampton, NY 11968. After March it will go on sale at a yet undetermined price.

"Mrs. James is now at work on the memorabilia, including "miles of correspondence" which should provide much documentary interest for historians of this period." --
SHAPE NOTE SING

The fifth annual Long Island New York Summer Fifth Sunday All Day Shape Note Gospel Music Singing and Dinner on the Ground was held at the Farmingdale Baptist Church this past August 29-30. Sonneck Society member Stan Brobstom, who helped to organize the event, writes: "We didn't have as many participants from the South as in the past. (Schools open earlier in the South.) On the plus side, we proved we were able to maintain our viability using mostly New Yorkers, with only a smattering of outside help. No official attendance was taken, but all of the 100 song books I ordered were used up and some persons were having to share."

"We used the second 1981 paperback shape note song book published by the James D. Vaughn music company, SOMEBODY LOVES YOU. These are mostly new songs composed by amateurs, and are designed to be sight-read. Only a few of this year's crop of songs will endure to find a place in a hymnal somewhere, but they are fun to sing and some can challenge even the best sight-readers."

"The food was outstanding also! It always is. We have such a wide variety of ethnic and cultural backgrounds among the people who attend our church that the food alone is worth a 250-mile trip."

"We'd love to have more Sonneck Society members join us. Maybe our singing isn't as 'authentic' as the ones down South, but we're trying. Our 'Sixth Annual' will be at the end of August in 1982. Try to make it."

AMERICAN MUSIC ON RADIO

Sonneck Society members John Johnson and Tim Lenk are producer/host of radio programs featuring American music. John's program, called "The Musical Stage," documents the music and personalities of the American musical theatre using both new and vintage recordings. "The Musical Stage" is organized in one-hour segments and includes a one-hour series on the music of Cole Porter, a two-part series on Irving Berlin, a 6-part series on Rodgers and Hart, a two-part series on early Black musicals, and a 17-part series on George Gershwin. The programs are heard in approximately fourteen cities across the country. The home station is Public Radio, WUHY-FM in Philadelphia. Check with your own station if you would like to have them carry "The Musical Stage."

Tim Lenk broadcasts "American Composers' Showcase," a one-hour weekly program aired on KGUN in Boulder. Tim writes: "If any member has any unique recording which she or he might like to share with KGUN listeners, I can assure them that it will be well taken care of—or preferably a copy."

Undoubtedly Tim would be happy to make exchanges of copies from his own extensive collection. Tim can be reached at P. O. Box 1076, Boulder, CO 80306.

SOME RECENT ARTICLES AND REVIEWS


A recent issue of THE KANSAS QUARTERLY is devoted to articles on folklore and folksong with music articles on Lakota honor songs by R. D. Theisz, on "Lady Mary Ann" by Robert D. Thornton, and on "Beulah Land" by William Koch. ESQUIRE 96 (Sept. 81) has its annual music review with articles on Oscar Peterson by Frank Conroy, on Merl Haggard by Bob Allen, as well as reviews of the best record releases for the past quarter-year in Jazz, Country, and Rock.

THE JOHN EDWARDS MEMORIAL FOUNDATION QUARTERLY has been running two series of special interest—the first a graphic series with short studies and reproductions of graphics on American folk and popular themes by the well-known folklorist, Archie Green (The Winter 1980 issue [No. 55 in the series] is on Palmer Hayden's John Henry series); the second (beginning Fall 1980) is a series of reprints of articles by etnomusicologist Peter Tamony on the origin of words such as "jive," "bop," "swing," and "hootenanny." These articles originally appeared in the now defunct periodical JAZZ (1958-60) and in WESTERN FOLKLORE.

MUSICA AMERICANA?

For several years the AMS Publications Committee has expressed interest in considering the sponsorship of a series of American music editions. Although no master plan was drawn up, the Committee and the Society made a major commitment to the concept by providing funds and expertise to make possible the publication of THE COMPLETE WORKS OF WILLIAM BILLINGS.

Now that the Billings project is well launched, the Committee has again raised the question of what other American musical publications the Society might next support. Has the time come for a MUSICA AMERICANA? Should the Society sponsor the publication of complete works of other American composers? Would a series of well-chosen collections of genres from the American vernacular tradition fill a need?

The Committee would be grateful for your advice on what kinds of works might be published, who might edit them, what policies should guide such a series. We would greatly appreciate it if you could send your thoughts on the subject to Cynthia Adams Hoover, Division of Musical Instruments, Smithsonian Institution, Washington, DC 20560 as soon as possible.

With thanks from the Society, James Webster, Chairman, and Cynthia Adams Hoover for the Publications Committee, American Musicological Society.
PENNSYLVANIA FOLK MUSIC: A BIBLIOGRAPHY OF BOOKS

The Archives of Folk Song at the Library of Congress has recently released this finding aid. Additional copies are available on request from the Archive, Washington, DC 20540.


Boyer, Walter E., Alfred P. Buffington, and Don Yoder, eds. Songs along the Mahantongo; Pennsylvania Dutch folk-songs. Lancaster, Dutch Folklore Center [1959] 231 p. ML3555.B6


Compiled by Jennifer L. Phillips for the Archive of Folk Song.

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