

THE SONNECK SOCIETY NEWSLETTER

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Editor: William Kearns

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FROM THE PRESIDENT

Did you happen to notice something different about this NEWSLETTER? Our logo, which has been with us since the beginning, has been temporarily dropped. You may remember we asked the membership for opinions, and those that did reply seemed to feel it was unnecessary. In view of these responses the Board decided to drop the logo and study other possibilities. Some suggestions have already come in, so, if you are feeling creative, by all means let your voice (and sketch) be heard. Remembering Ben Franklin's suggestion for the seal of the United States, anyone for a turkey rampant? How about our own American bald eagle, but with quavers instead of arrows? Knowing how imaginative our members can be, I can hardly wait for the responses!

There is something else different about this NEWSLETTER, although it may not be noticeable at first. Soon to be joined by the Society's journal, AMERICAN MUSIC, the NEWSLETTER editor has suggested a new approach. Some items that were in the NEWSLETTER will now appear in the Journal, thereby allowing more space for current items of interest, mini-biographies, and correspondence in the NEWSLETTER. Far from disappearing because of the appearance of the Journal, as frequently happens in other societies, our NEWSLETTER has a potential to become even livelier than in the past, and count on your letters to make it so.

This issue also contains the announcement of the coming Society meeting. You may have already received full details in a separate mailing. In these days of increasing financial difficulty, and with travel funds sharply cut, you may wonder why anyone would want to spend money to see Lawrence, Kansas. If you have been to one of our meetings in the past, you already know why, but for the many who have not as yet given it a try, may I make a few

comments? First of all, while Lawrence is a lovely place to visit (if you've never been there, I think you will be very pleasantly surprised), it is the conference that is important, and not the location. The program committee and the host have worked long and hard to come up with a series of happenings that involve not only papers, but concerts, performances, and a little sight-seeing. Then, too, there is the banquet. We've all read about the Sons of Liberty, the Daughters of . . . , the Society of . . . , having wonderful times at banquets in the past, and wonder why modern day business banquets are so deadly. Well, our host, Bunker Clark, assures me that this banquet will be like no other, and we have had some really great ones in the past! So, if you've never been to one of our meetings, won't you consider the trip as partly vacation and partly professional, and see how the sessions will stimulate you in your own areas of interest, open new areas you might find equally interesting, all the while meeting wonderful people like yourself who are serious in their work, but know how to enjoy life as well? I look forward to seeing you at the University of Kansas, Lawrence, April 1-4!

Thanks for listening,
Raoul Camus

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In the fall, 1981, issue of this newsletter, Deane Root, the chairman of our membership committee, asked some questions which he felt were pertinent to our organization as a growing and evolving society. The questions were as follows:

1. What does the Sonneck Society mean to you; what functions has it had in your work and your interests?
2. What would you like to see done by the Society that is not already done?
3. What should the Society's role be in the community of professional societies, and how should we cooperate with other organizations?
4. How might we encourage and assure the vitality of interaction and dialogue among members, beyond passive membership?

Deane writes that he has had "very slight" response to these questions. He continues: "This leaves me in something of a fog over the answers to the questions I posed. I can infer that the answer to the first question is that the organization is

foremost an information network, keeping members abreast of current developments in the subject area and providing them with the names of like-minded people. Apparently members are satisfied with the Sonneck Society as is, and have few if any suggestions to offer in response to my second and third questions. And as for the fourth question, perhaps members actually prefer not having active contact through the Society, and choose anonymity and remoteness over direct involvement."

These questions take both thought and time to answer, and the answers will change as our Society changes. Let us consider them as questions which are always before us, and the pages of this newsletter are always available for your comments.

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From Lake Charles, LA, Bob Jordahl writes: "I must admit to being one of the 'passive' members you write about. I've never been an organization man, but I do belong to the Sonneck Society." Bob continues with a suggestion: "Many of us in Sonneck do not know each other. Could we have a kind of mini-biographies in each issue of the NEWSLETTER?" The fact that Bob wrote and has offered a good idea belies his passivity. Why don't you take a moment to write to us and tell us what you are doing in American music now? Or maybe you know of the activities of a colleague or friend who is too modest or preoccupied to write. What is s/he doing? A part of this newsletter below is devoted to the activities of Society members and other people of interest to our Society. I, for one, would like to see it greatly expanded. In the summer issue, we hope to acquaint you with many of our newer members.

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This spring we want to step up our efforts to gain new members for our Society. With the birth of AMERICAN MUSIC in a few weeks, the large response to the call for papers at the Lawrence meeting, and the prospect of very interesting meetings in Philadelphia and Keele ahead, now is the time for us to give every effort to expanding our membership so that we can support adequately our ambitious projects. In looking through many periodicals (both music and nonmusic), newsletters, and other materials in preparing this newsletter, I am amazed at the large amount of writing about American music. I have room to include only a small portion of what I actually find in the periodical and review listings. And many of these writers are not members of the Sonneck Society! I've often thought about writing each and every author of an article on American music, sending along a flyer describing our Society, and inviting him/her to join us. But, alas! After preparation of the NEWSLETTER, I lack the time to search for the address and write to the author. Are there some volunteers out there who could take on some of the task? I can provide the author's name, article title, and periodical for you. In most cases, addresses shouldn't be too difficult to obtain. Let's take this opportunity to invite those who

have shown a strong interest in some phase of American music to join us!

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HIGHLIGHTS: BOARD MEETING BOSTON, NOV. 12, 1981

On the opening night of the American Musicological Society meeting, your Board of Trustees convened in a small conference room of the Park Plaza Hotel. Following a brief half hour of conviviality and a delicious seafood dinner arranged by Mary Davidson, the Board worked its way through many issues and proposals until the wee hours of the following morning. You will receive a report of the activities of the Board during the business meeting at Lawrence; however, here follow some items of possible interest to you that were discussed in Boston.

Bill Lichtenwanger sent along a report that the Library of Congress would be willing to house the Sonneck Society archives. Don Levitt remarked that such a commitment did not entail personnel to work with the materials.

Allen Britton, editor of AMERICAN MUSIC, reported that seventy-four articles had been received to date and sent out for review. [See NEWSLETTER, Fall, 1981, p. 3, for a description of articles scheduled for the early issues.] Allen also reported that he now had to submit articles and other materials to the University of Illinois Press nine months before publication.

Kitty Keller, our treasurer, requested that committees and members using the Society's fund be as precise as possible in making their requests and accounting for use of the funds. She submitted the following budget for 1982 which was approved:

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| Membership Services | \$ 350.00 |
| Membership Outreach | 225.00 |
| American Music | 5,340.00 |
| Newsletter | 1,950.00 |
| Directory | 250.00 |
| Board expenses | 500.00 |
| Conference expenses | 400.00 |
| Miscellaneous expenses | <u>50.00</u> |
| Total budget for 1982 | \$9,065.00 |

H. Earle Johnson made a progress report for the publications committee. He has been discussing a proposal to publish studies based on dissertation research in American music (updated and revised considerably) with several publishers. Although no final arrangements have been made, the committee is now proposing the publication of perhaps four or five monographs per year and wants to have ten or fifteen in hand before starting the project.

Raoul Camus read a progress report from Robert Bagdon and his committee on the Early Concert Life update project. The letter contained some suggestions about the format of the finished volume. [See below for a brief description of the project.]

Co-chair Karl Kroeger discussed plans for the upcoming Keele Conference, Summer, 1983. [See call for papers below.] Four days seems the likely length of the concert with three hour morning sessions, a second daily session before tea at 4:30, and one

or more evening dinner-concert sessions. A July 4th concert on campus is being planned. Kitty Keller is working on travel arrangements including a possible charter flight.

Richard Crawford displayed a citation form that he had designed for presentation to honorary members.

Program chair Jean Geil gave a report on the program for the Lawrence meeting. Because of the large number of proposals which have been submitted, [see below], the Board gave its approval to the holding of simultaneous sessions if necessary.

The Philadelphia meeting (Spring 1983) was discussed. [Tom Warner has submitted a call for papers below.] We will be meeting at the same time and in the same hotel with the Music Library Association.

Grants advisor Doris Dyen reported that she had received one letter of inquiry concerning a research proposal which the Board agreed to endorse.

A proposal for emeritus status in the Society died for lack of a second. It was affirmed that an institutional membership is accorded full membership privileges.

The University of Illinois Press reported that all material for Oscar Sonneck and American Music had been received and a publication date in 1983 was possible.

John Graziano submitted a revised version of the Society's by-laws (as of Apr. 1981) which the Board accepted by acclamation and with gratitude. John suggested that a new committee tackle any further revisions.

Under administrative matters, the Board voted to drop the logo, to drop all names on the stationery below those of the Board, and to print a supplement to the present Directory.

Deane Root, membership committee chair, discussed several ideas to enlarge the membership. The Board asked President Raoul Camus to appoint a person in charge of publicity for the Society who will submit articles about the Society to various music journals and who will promote the various concerns of the Society.

The Board also asked the president to explore the feasibility of continuing a bibliography of 19th-c. music imprints from 1825 on (post Wolfe).

The Board also approved a motion that an Executive Committee, consisting of elected officers, handle the Society's business between scheduled Board meetings.

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THE LAWRENCE MEETING
April 1-4, 1982

You will have received the mailing for our 1982 annual spring meeting before you receive this newsletter; therefore, we will not repeat the extensive program for that conference here. Combining the Sonneck Society, the Midwest Chapter of the American Musicological Society, the Midcontinent American Studies Association, and the History Special Research Interest Group of the Society for Research in Music Education, the conference will have a number and diversity of papers exceeding those of any of our previous meetings. For the first

time, simultaneous sessions will be necessary. Although we leave behind with some reluctance the single-session conference and its potential for maintaining a community of interest and discussion, we do welcome at the same time the many more opportunities which have been presented to us with sessions on Virgil Thomson, Music Education, Vocal Music, American Music and American Studies, Art History-Music History-Literary History, Music and the Visual Arts, Cities and Towns, Traveling Musicians, Music in the Ozarks, Pre-Civil War Topics, and Kansas City Area--Genteel and Jazz, and Folk Music and Midwestern Immigrants. With nearly fifty papers and several conference sessions to choose from, we will be kept busy. Congratulations to Jean Geil and her committee for arranging such a fine program. Additional papers on American music topics will be given at AMS and MASA sessions which are not joint sessions with Sonneck. Jean writes: "I was really flabbergasted to see all those MASA papers on various aspects of American music--including 3!! entire music sessions: 'Music in Popular Culture,' 'Song and Social Movements,' and 'New Perspectives on the Meanings of Music and Music Men.'"

Our host, Bunker Clark, has been his usual hard-working and perseverant self in planning this conference and making the local arrangements. We look forward to the concert of Virgil Thomson's music, Amy Beach's *Cabildo*, and the banquet with a performance of *The Drunkard*, as well as the many other events that Bunker has arranged for us. See you in Lawrence!

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THE PHILADELPHIA MEETING
February 25-27, 1983
CALL FOR PAPERS

A central, but by no means exclusive, theme of this meeting will be "Music and Musical Activity in Pennsylvania." Proposals for papers, workshops, lecture-recitals, performances, and discussion groups are to be submitted in ten copies. The nature of individual proposals shall determine the length and format of each abstract, but clarity and brevity are never out of order. Less formal presentations or "mini offerings" such as short reports or musical presentations are also encouraged. The Program Committee earnestly solicits and particularly desires ideas and suggestions of ways to make the Philadelphia meeting responsive to a broad range of interests. Proposals on all aspects of American music and music in America are to be submitted before September 1, 1982 to: Thomas Warner, 1983 Sonneck Society Conference, Department of Music, Bucknell University, Lewisburg, PA 17837.

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THE SONNECK-KEELE CONFERENCE
July 1-4, 1983
CALL FOR PAPERS

The Sonneck Society and the Centre for American Music at the University of Keele, Staffordshire, England, are jointly

sponsoring an international conference on "British-American Interactions in Music," 1-4 July 1983 at the University of Keele. Persons wishing to read papers, participate in panel discussions, present musical performances, or propose other presentations and activities, should send proposals to the program co-chairman, Karl Kroeger, 120 Linbrook Dr., Winston-Salem, NC 27106 by 1 October 1982.

Some suggested areas for presentations are: psalmody, folksong and country music, minstrelsy and ragtime, folk influences and 20th-century composers, Afro-American influences on both countries, musical theatre, literary influence and interchange (e.g., British composers setting American poets, and vice versa), interactions during the Rock era, educational exchange, historical comparisons of musical taste, musicological cooperation, country dance, vaudeville, bands, areas for future interaction. Other topics than these are, of course, acceptable; but primary emphasis will be given to the binational aspects of the topic. Papers on purely American topics, without reference to British influences or interactions, while not ruled out, will not be given high priority.

(For purposes of this conference, Great Britain will include not only England, Scotland, Wales, Northern Ireland, and other areas of the United Kingdom today, but also the Republic of Ireland. America can include the whole of the western hemisphere or any area in it.)

Persons wishing to present papers should send a detailed abstract of the paper only. Those wishing to propose and/or participate in panel discussions or other activities should send a detailed outline of their proposal and/or their type of contribution.

It is hoped that eight or so 15- to 20-minute time slots for musical performances will be available within the paper sessions. Performers wishing to perform at these times should send details of their program and a cassette tape recording of some of the pieces they intend to perform to the program co-chairman.

Paper presentations should not exceed a half hour's length. It is expected that the conference program will be decided upon and participants notified by 1 January 1983.

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ACLS TRAVEL GRANT PROGRAM

It may be possible for persons reading papers or otherwise participating in the Sonneck Society-Keele University conference 1-4 July 1983 to receive travel assistance from the American Council of Learned Societies. The ACLS offers travel grants to "scholars in humanistic disciplines to enable them to participate in international scholarly meetings held outside North America." Applicants "must hold a Ph.D. degree or its equivalent, and must be citizens or permanent residents" of the U. S.

The program provides travel funds to "persons who propose to read significant scholarly papers at smaller research conferences which are broadly international in participation." We believe the Keele conference qualifies under this provision.

The number of awards "is severely limited. Applications from persons who have received an ACLS travel grant in the current year or in either of the two preceding calendar years cannot be considered; applicants who have received multiple grants in previous years can be given only low priority."

"Financial assistance is limited to air fare between major commercial airports. Awards, not to exceed \$900, will be equivalent to one-half of project economy-class fare. Payment will be made after the meeting, upon receipt of ticket stubs (or legible copies) and a substantive report. Since the program is supported in part by funds from a Federal agency (NEH), the use of U. S.-flag carriers is required."

"Membership in a society is not required." To request application forms persons should write to: Travel Grant Office, American Council of Learned Societies, 800 Third Ave., New York, NY 10022 (Telephone: 212-888-1759). Include the name, dates, place, and sponsorship of the meeting as well as a brief description of the nature of the applicant's scholarly interests and his or her proposed role in the meeting. "Even when plans are incomplete, a prospective applicant should request forms well in advance of the cut-off date, since deadlines are firm and no exceptions can be made."

Deadline: for requests for travel funds to attend meetings scheduled for the period of July through October is 1 March. The Keele conference is scheduled from 1-4 July. "Awards will be announced approximately two months after each deadline."

(The above information extracted from a current ACLS information flyer.)

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EARLY CONCERT-LIFE IN AMERICA (1731-1800) Update

A committee of the Sonneck Society comprised of Robert J. Bagdon, John W. Wagner and Henry Woodward is in the process of collecting and organizing recent research for inclusion in a revised edition of Oscar Sonneck's Early Concert-Life in America (1731-1800) to be issued by the Society.

Since much research material, such as additional early newspapers and diaries, has become available since Sonneck did his research, the goal of the committee is to make this updating as complete as possible. The committee is eager to hear from those scholars who have done research on the cities covered in the original edition, have found concert dates not included and who are interested in being contributors to this edition. The only additional cities anticipated for inclusion at this time are those of the Moravians.

Anyone who has such information concerning eighteenth-century concert life, either for all or part of this period, or simply single concert dates, is urged to write to the chairman of the committee, Dr. Robert J. Bagdon, 600 W. Camino Real, Boca Raton, FL 33432.

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AMERICAN MUSIC

Deane Root writes: "I just received notice from Jean Geil that my proposal for an issue devoted to the music of American theater (Special Issue, Vol. 2) has been accepted. I would like to invite comments on the proposal, suggestions for contents and special features, and names of potential contributors to the issue, to supplement material already planned. (I'll be assigning articles this spring, on a rather tight deadline.)"

"My feeling is that the members of the Sonneck Society, hence readers of AMERICAN MUSIC, share at least an interest in the role of music in our society. Recognizing that the theater is a generating point for much of the music and musical style in the United States, the journal issue will explore the ramifications of this fact, focusing on musical composition, performance, re-creation, printing and recording, distribution, collection, bibliography, and scholarship. Preliminary ideas for contents include articles on the influence of theatrical music on musical taste and custom in American society; the recording of theatrical music and its transformation in other media; non-commercial and ethnic music in theater; the collecting, preserving, and archiving of music from theater; a guide to organizations that sponsor research in music of the theater; a bibliographical essay on theatrical music; vocal and instrumental styles in different forms of theater music, contrasted with concert repertoires and other contexts; and perhaps several case studies or shorter essays on particular composers and performers."

"Readers may write to me at my home address, 104 S. Hernando St., Lake City, FL 32055, or through Jean Geil, Special Issues Coordinator (1403 S. Busey Avenue, Urbana, IL 61801)."

LETTERS TO THE EDITOR

Robert Stevenson writes: "After reading our distinguished president's statement, 'The Society at the Crossroads,' NEWSLETTER, VII/1 (Fall 1981), pp. 1-3, I ask myself how society members may opportunely increase our visibility."

"Reference books on our library shelves often slight the Americas. Examples come readily to mind. Consider for instance, The Simon and Schuster Book of the Opera: A Complete Reference Guide--1597 to the Present Over 400 Illustrations (New York: Simon and Schuster, 1978). This 'complete reference guide' omits even such American operas as reached the Metropolitan by Cadman, Converse, Hanson, Parker, Rogers. Nor are Ginastera or Chávez so much as mentioned, despite premieres of their operas in New York City and Washington."

"In Inter-American Music Review, III/2 (1981), pages 159-207, I voiced my qualms so far as numerous other 'complete reference guides' are concerned. Our American library budgets make possible many of these 'reference works.' Insisting on better American coverage in these 'complete reference works' (international histories,

encyclopedias, and other compendia) that are designed to sell in the United States, might be a very proper and useful task for us as Sonneck Society members to undertake. "Such insistence will quickly increase our visibility."

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Lawrence Gushee writes: "To be sure, the printing of Bruce Wilson's critique of statements by Lewis Lapham and Tom Bethell does not imply any official Sonneck stance, but I do blush to read 'Bethell, who came to American culture as a foreigner in 1962 . . .' This remark is ignoble and irrelevant."

"As to Bethell's opinions on where creative genius is to be found in American music and on the deleterious effect of government subsidy, these hardly seem to me to show him judging U. S. music according to what it ought to be. Quite the contrary. Let me remind members of the Society that Bethell wrote one of the most valuable and interesting jazz biographies ever, George Lewis: A Jazzman from New Orleans."

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And Leonard Ellinwood writes: "Let me call your attention to an important article which should get a notice in the S. S. NEWSLETTER."

'Grandfather's Songbooks, or The Psalmodikon in America' in THE SWEDISH PIONEER HISTORICAL QUARTERLY XXXII, 4 (October 1981) 265-288.

"The author, Ardith K. Melloh, has done an excellent job in tracing the history and use of this primitive instrument which rural churches in Sweden and America used to 'give out' the tunes before a more expensive instrument was used. It was also used a lot in the homes. It is a monochord about the size of a viola, with the frets marked with letters so almost anyone could play it."

"When I first heard about it, I looked in vain to find any mention of it in the standard reference works. Should you need it, Ardith's address is: Apt. 207, 201 North First Ave., Iowa City, IA 52240."

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THEATRE VS. THEATER

Occasionally the drudgery of editing is lightened by controversy. In pouring over the many manuscripts submitted for publication in forthcoming AMERICAN MUSIC, editor Allen Britton noticed the discrepancy between spellings re and er with regard to theater and decided to put his editorial advisory board to work. In a memorandum to them last August, he provided them with some background to the argument (most manuscripts submitted use re but the University of Illinois Press prefers er), a short article on the subject by Bernard Simon in PLAYBILL (Nov. 1972), and asked for a decision.

In his article, Simon had noted the precedent setting change in THE NEW YORK TIMES (sic) in 1962 from re to er. The theater people, along with Simon however, have clung stubbornly to re and note with patriotic zeal that the truly American