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. Dues are $20 per year and should be sent to Marie Van Winkle Keller, 8102 Thorough Drive, Bethesda, MD 20817.

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. Remember 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 other 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. And the many who have not 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

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 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.

From Lake Charles, LA, Bob Jordahl writes: "I must admit to being one of the 'passive' folks you wrote 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 with other activities 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.

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 asking 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(s) 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 committee members think about 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:

| 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    | $50.00   |
| **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 Camas 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 Gill 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 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 Gill 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 Man.'"

Our host, Bunker Clark, has been his usual hard-working and perseverent 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 chairman, Karl Kroeger, 120 Linbrook Dr., Winston-Salem, NC 27106 by 1 October 1982.

Some suggested areas for presentations are: psalmsody, folksong and country music, minstrelsy and ragtime, folk influences and 20th-century composers, Afro-American influences on both classical and popular music, musical theatre, literary influence and interchange (e.g., British composers setting American poems, 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 meetings, upon receipt of receipts (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 Gell 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 repertories 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 Gell, Special Issues Coordinator, 1403 S. Busey Avenue, Urbana, IL 61801."

LETTERS TO THE EDITOR


"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—1977 to the Present Overview (New York: Simon and Schuster, 1977). This 'complete reference guide' omits even such American operas as reached the Metropolitan by Cahnman, Converse, Hanson, Parker, Rogers. Nor are Ginastera or Chavez 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 quails so far as numerous other 'complete reference guides' are concerned. Our American library budget may possible many of these 'reference works.' Insisting on better American coverage in these 'complete reference works' (international histories, encyclopedias, and other compenda) 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."

"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."

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


"The author, Arvid 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, Arvid's address is: Apt. 207, 201 North First Ave., Iowa City, IA 52240."

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 discrepancies 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 1964 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
spelling must be re, since practically every theater notice from 1962 back to the 18th century carries re. Er, Simon suggested, is a late-coming Germanic incursion.

Only a few of the AMERICAN MUSIC board sided with Simon, and nobody defended his etymological and historical observations. The vote, according to Allen Britton was nine "positive affirmations" in favor of theater; three "impassioned pleas" for theatre; and two "dispassionate" votes for either. The re advocates had three compelling arguments: their way is the "natural" way; the theater people want it their way; and (most impressive of all) Oscar Sonneck used their spelling. One neutral advisor suggested the all encompassing "theater."

But the er advocates carried the day, and, in the process, proceeded to demolish Simon's argument for re. Most were appalled at the provincialism of Simon's fixing 1962 and the NEW YORK TIMES changeover as the date and reason for the nascence of theater in the American language. Simon surmised that one of the NEW YORK TIMES editors had finally gotten around at that time to reading Fowler (1926), who had fixed er as English usage and American usage. Frederick Crane, however, has invoked our own authority of a century earlier, the venerable Noah Webster, and has sent along the pertinent passage from Webster's AN AMERICAN DICTIONARY OF THE ENGLISH LANGUAGE (1828): "At a very early period, the words chambre, desatre, desdreme, charme, monstre, tendre, tigre, entre, fievre, diametre, arbitre, nombre, and others were reduced to the English form of spelling; chamber, disaster, charter, monster, tender, tiger, enter, fever, diameter, arbiter, number. At a later period, Sir Isaac Newton, Camden, Selden, Milton, Whitaker, Prideaux, Hook, Whiston, Bryant, and other authors of the first character, attempted to carry through this reformation, writing scepter, center, sepulcher. But this improvement was restrained, and a few words of this class retain their French orthography; such as metre, nitre, spectre, sceptre, theatre, sepulchre, and sometimes centre. It is remarkable that a nation distinguished for erudition, should thus reject improvements, and retain anomalies, in opposition to all the convenience of uniformity. I am glad that so respectable a writer as Mitford has discarded this innovation, and uniformly written center, scepter, theater, sepulcher. In the present instance, want of uniformity is not the only evil. The present orthography has introduced an awkward mode of writing the derivatives, for example, centred, sceptred, sepulchred; whereas Milton and Pope wrote these words as regular derivations of center, scepter, sepulcher; thus: 'Sceptred King.' So Coxe, in his travels, 'The principal wealth of the church is centered in the monasteries.' This is correct."

Bunker Clark's argument for er is among the most inclusive and passionate. I have received his permission to print it below:

In short I cast a loud vote for "theater" all the time, except when quoting someone or when citing an organization or place which uses "theatre."

The question goes beyond usage. It's a matter of the emancipation of the American theater from Britain. There's still a close connection to the London stage, as evidenced by the number of American actors who feign the British accent on the stage, and by the predominance of British productions now on Broadway.

Somehow we still have the image that a "theatre" is higher class than a "theater." In the other wing of my own building at the University of Kansas, it's the University Theatre, and I restrain myself very often from taking some tools and exchanging the last two letters.

But even though members of the legitimate stage have perpetuated "theatre," to indicate a higher art than the low movies, it does no good. In my own town, every movie palace, including the drive-in, also spells it "theatre." Therefore, all this pretension signifies nothing.

We don't pronounce it "theater," which rhymes with tree, thee, three. The British got the spelling from the French. The British is still very dependent on French for many words and spellings, which is quite understandable considering 1066 and Eleanor of Aquitaine, and the relatively short distance between Dover and Calais (wretched seas on the English Channel notwithstanding). But why should we pretend Americans, United Statesians, and supporters of AMERICAN MUSIC be similarly dependent on the British, when the Atlantic Ocean is wide and deep.

I am not an Anglophobe. On the contrary, I'm an Anglophile. I did my dissertation in Anglophilic, and still do research in that corner. But I was there just last summer, and still relish reciting the Creed at King's Chapel, Cambridge, which includes a paragraph on the Newy Gheest, the while still insisting on pronouncing my home state as Michigan, not Mitchigan. Only New Yorkers, and others who haven't yet broken the umbilical cord from England, pronounce it THIthuh. The rest of us, who know better, pronounce it theater, with a proud emphasis on the "r" that the British love to mock.

Consider the following report from an important dictionary, which goes into the etymology of the word:

The AMERICAN HERITAGE DICTIONARY (underlining intentional) puts "theater" first. The origin is Greek theatron, to Latin theatrum, to Old French theatre which was taken over into Middle English—and from which the contemporary English have not yet recovered. But we Americans can! Consider the following differences of spelling:

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<thead>
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<th>English</th>
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<tr>
<td>litre</td>
<td>liter</td>
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<td>colour</td>
<td>color</td>
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<td>centre</td>
<td>center</td>
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<tr>
<td>labour</td>
<td>labor</td>
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</table>
neighbour
theatre

donor
theater

Your article from PLAYBILL, advocating "theater," dates from November 1972, and is outdated. The more forward-looking and more leafy-edited publications, such as TIME, NEWSWEEK, and (not "The") NEW YORK TIMES, and SATURDAY REVIEW, use "theater," for which I am eternally grateful.

Finally, I am also grateful to such bastions of American usage as the Chicago MANUAL OF STYLE (12th edition, no.7.44) and the University of Illinois Press for stubbornly, and correctly, adhering to the American spelling "theater." The new journal with the proud title AMERICAN MUSIC should do no less.

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CONGRATULATIONS, I.S.A.M.

With the publication of Volume 11/1 this past November, the Institute for Studies in American Music reached its tenth birthday, and what an impressive decade it has been! When we look over the large number of monographs its authors have produced and think about the distinguished group of research fellows it has sponsored, the conferences it has held, and, of course, the NEWSLETTER which has served us all as a chief source of information about American music publications, recordings, and affairs, we can only conclude that the service of this remarkable organization is inestimable. The November issue of 15 pages is, as usual, chock full of valuable information on new books, recordings, concerts, exhibits, and contains reviews as well as printings of addresses by Wiley Hitchcock on "Virgil Thomson at Eighty-Five" and "Hans von Bülow in America," by Siegmund Levarié, May Wiley Hitchcock, Carol Oja, Rita Mead, and the rest of the staff continue their valuable work.

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LATEST NEWS FROM THE AMERICAN MUSIC RESEARCH CENTER

By now we hope that most Sonneck members are aware of the exciting new STAFF of the American Music Research Center: THURSTON DOX, Research Associate, and RICHARD CRAWFORD, SAM DENNISON and ROBERT STEVENSON as Consultants. A word about some of their activity which concerns the AMRC:

Thurston's proposal to complete his indexing of Oratorios and Cantatas by American Composers has now been accepted for publication by the Scarecrow Press. Also, Thurston's work on SAMUEL FELSTED (18th c.) is going ahead full steam: in the fall of 1980 Felsted's oratorio JONAH was given a modern "premiere," conducted by Thurston in Oneonta, NY and was received with very great enthusiasm both by audience and performers. Simultaneously the same work was performed by organist and choir director, Olm Russell, in Marin County, California. A curious thing is that this lovely little 45-minute oratorio was soon translated into Chinese (!) by some eager herbs.

Taiwan musicians, and was given in nine Taiwan cities and towns last August and September. All of these performances--twelve in all--were conducted by Wilbur who reports that in every town "the enthusiasm was almost unbelievable."

Adding to the prestige of the whole tour, a German organ company furnished a special portable organ. Tales and adventures experienced on this tour--even through the typhoon "Agnes"!!--would indeed fill a canoe.

Sam Dennison is now in the process of what we think may be a highly interesting project regarding one of the 18th century comic operas that were performed in early Philadelphia. But more of that when the fruit ripens properly--Sonneckers, keep watch!

Consultant Robert Stevenson recently awakened the interest of AMRC's Director, Sister Mary Dominica, calling her attention to a MASS by IGNACIO JERUSALEM, the highly gifted chapelmaster of the great Mexico City Cathedral from 1750 to 1769. Robert wrote to Sister a year or so ago and it was so lovely it would be for you to sponsor a revival of this delightful work...

Perhaps it is the earliest 'art-music' work sung in the California missions. Excellent quality, musically!" The AMRC obtained a copy of all the available manuscript parts from the Santa Barbara Mission Archives, and now Thurston Dox has begun to make a score in hopes of an eventual performance. The original manuscript at Santa Barbara unfortunately lacks not only the 'little Benedictus,' but also the Agnus Dei and all orchestral parts. However, never give up hope! Perhaps in time the missing parts may indeed turn up. Meanwhile we are doing what we can with what we have of it. In all fairness we should thank still Summers for having discovered the Santa Barbara manuscript! HAIL CALIFORNIA!

Sister Mary Dominica Ray
Dominican College
San Rafael, CA 94901

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RESOURCES OF AMERICAN MUSIC HISTORY

At the Boston AMS meeting, many of us got our first look at RESOURCES OF AMERICAN MUSIC HISTORY, by Donald W. Krummel, Jean Gell, Doris Dyen, and Deane Root, and published by the University of Illinois Press. This "Directory of Source Materials from Colonial Times to World War II is very impressive indeed. The publication flyer includes the following information:

"Drawing on the responses from more than 3,000 libraries, music archives and institutions, museums, historical societies, and personal collections, Krummel and his associates have compiled a nationwide directory of source materials that will be absolutely indispensable for current and future scholarship in American music history."

For each of the 1,689 institutions reporting (many of which have several subsidiary sources, divisions, and centers), the book lists special collections and holdings in ten areas. These are:
MUSIC IN THE WATKINSON LIBRARY

The Watkinson Library of Trinity College, Hartford, Connecticut, has published a handsome booklet, MUSIC IN THE WATKINSON LIBRARY, by Margaret P. Sax. Briefly described are some of the major collections such as the Henry Barnard Collection, which contains a number of 19th-century musical instructors; the Charles T. Wells collection, containing several hundred psalm and hymn books and early church books; the papers and library of Nathan Allen, author of HISTORY OF MUSIC IN CONNECTICUT FROM PSALMDY TO SYMPHONY; the Abbé Niles Collection of jazz books, recordings, and music; several American MS copybooks from the 18th and 19th centuries; a large collection of sheet music (24,000 pieces); and a sizeable selection of English, Scottish and American popular songs from the 18th and 19th centuries. The booklet is available upon request.

AMERICAN STUDIES PROGRAM

The College of William and Mary announces a program of study leading to the degree of Master of Arts in American studies beginning in the Fall Semester of 1982. Offered in cooperation with Colonial Williamsburg, the program will afford students interested in early American life ample research opportunities. The program is not, however, focused on a single period; applications are welcome from students with interests in all periods. Financial aid, in the form of fellowships and research assistantships, will be available; a large collection of sheet music (24,000 pieces); and a sizeable selection of English, Scottish and American popular songs from the 18th and 19th centuries. The booklet is available upon request.

THE INTERNATIONAL ASSOCIATION FOR THE STUDY OF POPULAR MUSIC

At the concluding session of the First International Conference on Popular Music Research, held in Amsterdam on 21-26 June of 1981, the decision was taken to establish a new international, interdisciplinary society concerned with the scholarly study of popular music.

This organization, known as the International Association for the Study of Popular Music, was formulated at a meeting of a temporary executive committee, held in Kassel, Germany, in September. IASPM is now a legal entity, registered in Sweden. The aims of the society are:

- to provide a forum where those involved in the study of popular music can meet and exchange information about their work;
- to organize regular conferences;
- to encourage the development of research and systematic study of topics and in areas where such study is not well-developed;
- to further the recognition of popular music as an area for scholarly research;
- to provide information on popular music sources and resources, and to encourage their development.

Membership is open to any person interested in the study of popular music. There will be a newsletter; proceedings of the Amsterdam conference are being printed, and will be available to members; the next conference will be held in Scandinavia in the summer of 1983, and will concern itself with the general topic "Towards a Definition of Popular Music." A call for papers will go out to all members within a few months.

Participants at the Amsterdam meeting were drawn from the disciplines of sociology, folklore, ethnomusicology, music education, performance, history, aesthetics, political science, library science, and musicology. They came from Scandinavia, the British Isles, Western Europe, Eastern Europe, and Africa; only three Americans were in attendance. It is hoped that membership will soon include South America and Asia as well, and that more Americans will involve themselves in the activities of the new society.

Annual dues have been set at $20. Membership forms and further information may be obtained from: Charles Hams, Department of Music, Dartmouth College, Hanover, NH 03755.

AMERICAN VIOLA SOCIETY

Raoul Camus has sent along the November, 1981, issue of the newsletter for the American Viola Society, the American Chapter of the Internationale Viola Forschungsgesellschaft. The newsletter not only contains information about our Sonneck-Keele Conference, but also has several other items of interest to Sonneckers, among them an excellent article by Ellen Knight, "Chamber Music with Viola by Charles Martin Loeffler," (pp. 10-14), and "An Anonymous American Viola Sonata," by Wolfgang Sarvody, (pp. 15-17). The president of the Society is Maurice Riley, 512 Roosevelt Blvd., Ypsilanti, MI 48197.

DELILUS FESTIVAL AT KEELE

March 8-14, 1982

Festival Chairman Mark Pargeter, of Keele, writes: "I know that you are coming to Keele in 1983 for the British-American Music Interactions Conference, but next March we are celebrating a British composer whose background and environment demonstrate the kinds of influences from a variety of sources including the American. We are
celebrating the former Floridian orange planter in a really big way. It is terribly nationalistic of us to think of Delius as English, and I think this comes out in the construction of the programme for the week, when we celebrate Delius the cosmopolitan."

The week-long program of lectures, concerts, and recitals featuring the music of Delius but also including numbers by Grieg, Dvořák, Elgar, and Host. Philip Jones is the artistic director of the Festival which will close with a performance of A Mass of Life. Wilfrid Mellers will be one of the lecturers. A special feature of the Festival will be the first performance in the United Kingdom of Folkeraadet or Parliament (as the English translate it), the farce by the Norwegian playwright, Gunnar Heiberg, for which Delius wrote the incidental music.

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THE CONTEMPORARY AMERICAN COMPOSER AND AMERICAN ORCHESTRAS

In a recent article for the NEW YORK TIMES MAGAZINE (29 Nov. 1980) titled "The Unsung American Composer," Lester Trumble, composer/professor of composition at Juilliard and City College, examined the plight of today's American composer in some detail. In scanning a full-page ad describing the 1981-82 Carnegie Hall subscription series and which placed heavy emphasis on 87 "glamorous" conductors and soloists, and 37 of the world's greatest orchestras, orchestras, choruses and chamber ensembles, Trumble discovered in small print the names of the composers to be performed. "Even ignoring the massive helpings of Beethoven, Bach, Mozart et al., and focusing on the small minority of 20th-century compositions listed," the writer concluded, "it becomes apparent that Europe, as always, has won out. Only one-fifth of the 20th-century works will be by native Americans."

Trumble then recounted his experience as chairman of last year's Pulitzer Prize jury for music which had been unable to agree on an award. Commenting on the paucity of scores submitted, he wrote: "Fifty-nine is a convenient, easy-to-handle number of scores, but considering the thousands of American composers working in the United States, and the immense number of performing organization—orchestral, operatic and chamber—how could it be possible that only fifty-nine compositions of sufficiently high professional quality for Pulitzer consideration had been given premieres?"

"However, it was not until I focused on the orchestral entries," Trumble continued, "that the light of understanding began to glimmer. As categorized by the American Symphony Orchestra League, there are thirty-three major symphonies in the United States. Of these, only eight had contributed anything to the program entries; four smaller-budget orchestras were represented, including, very prominently, the American Composers Orchestra, whose titl makes clear its specialized raison d'être—presenting American music to the American public—and a very few orchestras at educational institutions. That was the story of new American orchestral music as it had been supported by our nation's orchestras in the 1980-81 season."

Trumble then identified two fundamental facts that appear to be forgotten by "our ruling musical establishment, especially managements and boards of trustees": that a vital culture is a do-it-yourself, and not an imported, concern (as the English discovered in the case of Handel), and that music is "a creative and only secondarily a performance art."

Trumble then examined and refuted with thoroughness four propositions:
- that the principal forms of our art music, such as the symphony, are European and the providence of European composers;
- that American musical culture really consists of jazz, rock and pop;
- that the unplayed American symphonies are probably not really any good;
- would anyone want to hear them?

Space precludes my providing Trumble's answers which show an insight borne of having to account for these pronouncements repeatedly.

Trumble also examined thoroughly our obsession with foreign born conductors "only a minority of whom can be expected even to have encountered—let alone absorbed and understood—our native American musical accent," and the danger of "statements to the effect that the United States, because of a highly pluralistic population, should not think of nurturing a musical culture of its own; rather, it should satisfy itself by somehow paying respect to the various ethnic elements in the country—being fair to all—but never succumbing to the hubris of thinking that the 'melting pot' had melted and that there is such a thing as a native American artist, qualified to be a representative of American culture."

Trumble's article concludes with an ironic imagining of a scene between Haydn and Prince Esterhazy, the latter fresh from a visit to England and in the manner of modern impresario, ordering Haydn to remove his own music, as well as that of Mozart and Beethoven, from the season's program and substituting a "quality series—"call it 'Purely Palestrina.' Then, for variety, we can have 'Totally Tallis' and 'Mainly Morely.'"

"The Unsung American Composer" brought forth a reaction from our Raoul Camus, who wrote to Trumble, in part: "It occurred to me that perhaps the Sonneck Society is not active enough with contemporary composers. Since there are societies specifically for composers (ASCAP, BMI, the American Music Center, etc.), we have avoided any action that might encroach on their domains. We have emphasized that there is an American musical culture worthy of attention, and we have concentrated on the performance of 18th- and 19th-century composers, perhaps the only those of the 20th century. Yet, were there no 18th- and 19th-century composers to establish a musical environment and a receptive public, would there be even the small attention paid to American composers today?"
From the newsletter of the Delaware Valley Composers come some statistics that should encourage Lester Trimble, Raoul, and the rest of us. In a summary of DVC concerts for 1981, I found 47 composers represented, only three of whom (Bartok, Hindemith, and Webern) could be considered foreign. Among the 71 compositions are 21 premieres. Finally 10 American composers were born before the 20th century and are represented by 12 compositions. American music is being heard at the grass roots level if not sufficiently in our major concert halls.

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THE GUILD FOR CONTEMPORARY MUSIC

The Guild for Contemporary Music, Inc. has been formed for the purpose of promoting and preserving contemporary American music by subsidizing the presentation and recording of new compositions and reissuing earlier significant works which have been neglected, or to record earlier, deleted recordings which might otherwise be lost without such action. Once the Guild is fully operational, it is expected to provide, pending sufficient funding, (A) recordings of contemporary American music to public schools through its "Music in the Schools" program; (B) grants to recording companies to record and distribute worthy American composition; (C) grants to performers and ensembles for programming new American music; (D) grants for the creation of new music (commissions); (E) awards in recognition of meritorious work in the advancement of contemporary music performance and composition. Other worthwhile projects will be developed as funds become available. For more information regarding projects, contact Richard Gilbert at 132-25 Pershing Crescent/Suite 2-2-F-Kew Gardens, New York 11435 (telephone: (212) 526-0546). Founding Directors include Gilbert, John Duffy and Karel Hausa.

Barbara Lambert, from the Boston Museum of Fine Arts, was the first to speak on the subject, "Musical Tradesmen of the 18th Century: Dancing and Music Masters, Performers, Makers and Dealers of Musical Instruments." Mr. Lambert's report caused one to realize that Boston had a lively and flourishing musical culture in spite of the so-called Puritan influences, with some 76 musicians (dancing masters, singing school teachers, instrumentalists) and 34 musical merchants who can be accounted for during the first three quarters of the 18th century.

Arthur Schrader of Sturbridge, MA, gave a fascinating presentation, "Music of the Poorer Sort." Art discussed what we know of the secular songs of the common people as found in broadsides, manuscripts, periodicals, and some selected songsters of the time. Such music, ever changing in the oral tradition, is not occasionally recorded in a periodical or songster; most of its history remains unrecorded.

The remaining three panelists' presentations can best be recorded by their abstracts below.

POPULAR SHEET MUSIC PUBLISHING IN BOSTON DURING THE FIRST HALF OF THE NINETEENTH CENTURY

Michael Ochs
Harvard University

Publishers of popular sheet music during the first half of the 19th century employed various means to assure sales of their wares, among them: (1) choosing songs whose subject matter or orientation was topical or novel, possibly aimed at a special interest group, and always consistent with the public mores; (2) adorning the front pages or covers with elegantly engraved titles and, from the 1830's on, eyecatching lithographs; (3) taking advantage of any association with a work of a well-known performer or public figure; and (4) working out agreements with dealers and colleagues in other localities to provide for wide distribution and marketing of their publications. The talk will be accompanied by a generous selection of slides.

BUCKINGHAM AND EARLY-NINETEENTH-CENTURY BOSTONIAN ATTITUDES TOWARD MUSIC

Nicholas Tawa
University of Massachusetts at Boston

During the earliest years of the United States, urban Americans were able to attend a variety of concert and musical-stage performances equal in quality to those given in the larger provincial cities of Europe. For example, the Boston of Joseph Tinker Buckingham (1779-1861) supported a series of resident orchestras and, beginning in 1815, the Handel and Haydn Society. In addition, there was a continuous presentation of musical drama.

Regrettably little has been done in ferreting out what Bostonians thought about the music that surrounded them. In this regard, it is fortunate that Buckingham, a passionate lover of music, was a publisher and editor of several Boston periodicals which contain his reviews of
musical performances and his articles on music. His writings prove him an articulate and spirited spokesman, able to describe succinctly how music affected him and his compatriots.

The point I advance is that Bostonians held a consistent position concerning musical values, and that Buckingham was one of its prominent exponents.

MUSIC PUBLISHING IN BOSTON
H. Earle Johnson
College of William and Mary

This paper will center on four major entrepreneurs: Peter Albrecht Van Hagen, an insecure emigre from Holland, who began publishing in 1798; the German, Gottlieb Graupner, who had played in Haydn's "Salomon" orchestra; Oliver Ditson, who took advantage of the new repertory of the European romantics, improvement of the piano, the broader cultural view and economic well-being of the American public, and an expanding Western market; and finally, Arthur P. Schmidt, who took on the native composer at the encouragement of England.

The concern of music publishing in New England went far beyond the issuance of music per se: early polemics on the rectitude of music's performance--sermons for and against periodicals--the second in America; ballads in magazines--Isaiah Thomas's Massachusetts Magazine; music magazines--the Euterpeid through Hach's and Dwight's Journal; and the first musical dictionaries of John Weeks Moore and F. O. Jones. In these, New England set a primacy for the entire country. There was the vast hymnbook market, easing out the Psalm books of the singing school movement; the rise of specialty houses to accommodate the choir (the new octavo), neighborhood teachers (primers), and the public school (juvenile songsters), begun by Lowell Mason and continued by Baker, Woodbury and Bradbury in "Conventions", the Conservatory; and that superfluity of "household music" from 1800 until the advent of the air-waves. Carrie Jacobs Bond, Carles Wakefield Cadman, Ethelbert Nevin will be remembered, perhaps more for what they are rather than what they are. As Philadelphia, New York, and the West extended their networks, the mark of the Boston publisher was upon them.

THE BOSTON AMS MEETING
Abstracts from MUSIC IN AMERICA,
Friday, Nov. 13, 1982
Charles E. Hamm, Dartmouth College, chair
WILLIAM BENTLEY'S DIARY (1784-1819):
A CHRONICLE OF POST-REVOLUTIONARY
MUSICAL LIFE IN NEW ENGLAND
Thomas E. Warner
Bucknell University

Extraordinary linguist, naturalist, ornithologist, mathematician, meterologist, numismatist, bibliophile and dedicated clergyman, Rev. William Bentley ranks with Thomas Jefferson as one of the most gifted and versatile products of 18th-century America. During his more than three and a half decades as pastor in Salem, Massachusetts, Bentley gained a reputation of such renown that he was offered first the chaplaincy of Congress and later the presidency of the University of Virginia, an invitation made by Jefferson himself.

Beginning with his ministry at the East Salem Church in 1784 and continuing until the day of his death in 1819, William Bentley kept a diary that records a lively impression of small-town life in post-Revolutionary New England. Scattered midst the chronicles of crimes and shipwrecks, fires and floods, and less catastrophic occurrences as weather conditions, local happenings, and occasional bits of gossip, Bentley portrays the musical activities of his Boston-based community. His fascinating comments and astute observations provide fresh insights into many problematical questions about performance practices. Bentley's accounts of the numerous singing schools in Salem supply invaluable answers about how these schools were conducted, about the size of classes, about the ratio between male and female singers, and, most importantly, about which specific compositions were rehearsed and performed. His descriptions of typical church choirs prove highly useful in present-day reconstruction of both the musical forces and the repertory employed by 18th-century American gallery choirs. Bentley's commentary and critical appraisal of such contemporaries as Billings, Holden, Kimball, and Law provide an important yardstick to gauge the esteem in which they were held by their countrymen.

THE CHAMBER MUSIC OF LEOPOLD HOFMANN
IN AMERICAN MORAVIAN ARCHIVES:
A LOST TRIO IDENTIFIED
Jeannine S. Ingram
Moravian Music Foundation

The popularity of Leopold Hofmann's music during the composer's lifetime and the tangles of composer attribution encountered when dealing with the works of Hofmann and Joseph Haydn are well known. However, a recent discovery indicates that additional evidence of both Hofmann's importance as a composer and his ties to current Haydn scholarship exists in American Moravian archives.

Among the manuscripts copied by the Moravian composer Johann Friedrich Peter in Germany during the 1960's are a significant number of chamber symphonies and trios attributed to Leopold Hofmann, several of which appear in other sources as compositions by Haydn. At least one of these manuscripts, Hofmann's Trio in G Major, has been identified as a unique copy. In 1766, this composition appeared in two thematic catalogs: Breitkopf's Supplement I included the work in a group of twelve trios by Hofmann; the Sigmaringen Catalog cited Haydn as the composer. Until recently, the disputed trio (H V:G6) was known to scholars only through the incipits in these two catalogs. The Haydn Institute designated the trio as autograph. Yet, a manuscript of the trio, copied in 1767 and attributed to Hofmann, has been identified as part of Peter's manuscript collection housed in the archives of the Moravian Music Foundation.
A WHITE ORIGIN FOR THE BLACK SPIRITUAL? 
AN INVALID THEORY AND HOW IT GREW

Dena J. Epstein
University of Chicago

[Ms. Epstein's abstract below is one that she submitted to RTIM Abstracts.]

The theory that black spirituals were based on earlier white music was first advanced by Richard Wallaschek in his Primitive Music of 1893, based on his examination of Slave Songs of the United States and Christy's Plantation Melodies. He never heard the music. In the ensuing scholarly controversy involving, among others, Henry Krebbiel, Erick von Hornbostel, and George Pullen Jackson, most of the evidence was drawn from notated transcriptions, with very little attention paid to the roles of improvisation and performance style.

MUSICAL LEARNING IN 19TH-CENTURY AMERICA

Richard Crawford
University of Michigan

American musical historiography has been dominated by two perspectives. The first, adopted by 19th- and 20th-century writers from Ritter and Sonneck to Howard and Johnson, shows the extension of European music to the United States. The second, adopted by scholars like Lowens, Chase, Hitchcock, and others, has emphasized how Americans have found their own means and styles of musical expression, different from those of Europeans.

The second perspective has revealed the 19th century as a time when New England composers discovered for themselves a way of writing sacred music. Moreover, it has viewed 20th-century American music as a fulfillment—a crystallization of indigenous styles ranging from the jukebox to the concert hall. Yet it has been less sympathetic to the 19th century, which has seemed either a wasteland whose music is justly forgotten, or a time when American musical leaders, infatuated with Europe, went off on the "wrong" track.

THAT OLD-TIME TEACHING

A Study of Piano Tutors Used in the United States before 1850
by Darina Tuhy

[Abstract of a paper read at the Northeast Chapter CMS meeting, Apr. 10-11, 1981.]

Awareness of countless "methods" of teaching piano today prompted curiosity about the earliest organization of materials in teaching when the instrument was in its infancy. As the instrument slowly evolved. Brief consideration of the square piano, the common household instrument of the period, together with representative slides and a recording of its sound helped set the stage for consideration of the problems involved.

Research on the subject was done in libraries in Boston, New York, Pittsburgh and Washington and resulted in a study of sixty-six tutors, the majority of which were published in this country. The tutors of greatest interest are presented here.

Other teaching techniques considered include letters of advice, guides toyoung players, or rules for young beginners, and the controversial Royal Patent Chiroplost invested and exploited by Logier, which reached the United States quite promptly.

Early music periodicals shed light on the discipline and reflect the humor of the times. Those studied provided much information as well as many hours of amusement on subjects ranging from assigning musicians to political offices in a mythical musical kingdom, to musical riddles.

WHEELING'S GERMAN SINGING SOCIETIES

by Edward C. Wolf

[Abstract of an article which appeared in a special double issue of WEST VIRGINIA HISTORY 42 (Fall 1980/Winter 1981): 1-56. Copies of this issue are available at $6 each by writing WEST VIRGINIA HISTORY, Department of Culture and History, Capitol Complex Cultural Center, Charleston, WV 25305.]

German singing societies were a major force on the American cultural scene from the Civil War until World War I. While these societies proper were all-male groups, they were so organized as to include women's auxiliaries as well as "passive" members who did not sing, but who provided financial support and could participate in the society's cultural and social functions. Singing society activities embraced all types of music, both vocal and instrumental,
as well as a wide variety of social events ranging from formal balls to summer picnics.

Wheeling, West Virginia presents a typical picture of singing society activities in a smaller American city with a significant German-American population. From 1856 until 1961 eleven different German singing societies functioned in Wheeling at various times. Anti-German feelings aroused by World War I ended the prominence of these groups, but one Wheeling society continued to function until 1961.

While one goal of the societies was to provide good fellowship—and some of the programs reflect this type of repertoire, they also introduced both their members and the general public to the music of the European masters. They were strong lobbyists for music, and their efforts brought many fine concert artists to Wheeling for public performances. Moreover, the frequent concerts and dances sponsored by the various societies helped support a nucleus of professional musicians who both taught and performed. Several local German "professors" of music received much of their income from the societies.

An examination of selected programs reveals how the various societies often performed or sponsored performances of major works by such composers as Mendelssohn, Beethoven, and Wagner. Occasional festivals known as a Sängerfest brought hundreds of visiting singers and instrumentalists to Wheeling for three or four days of concerts and festivities on a grand scale. Likewise, the Wheeling societies regularly chartered private trains to take their members to both regional and national gatherings. National festivals were truly gargantuan, featuring choirs of thousands, symphony orchestras, and noted conductors and operatic stars.

Wheeling's German singing societies left a lasting imprint on the city's cultural life. Many of the older professional musicians in Wheeling today were originally trained by the German "professors" whom the societies helped to support. Likewise, today's Wheeling Symphony Orchestra is partially descended from the tradition of theater orchestra musicians who were associated with singing society activities.

SOME RECENT ARTICLES

Hall, Harry H. "Moravian Music in America, ca. 1750 to ca. 1830." JOURNAL OF RESEARCH IN MUSIC EDUCATION. 29 (Fall 81): 225-234.
Miller, Terry E. "Old-time Shape Note Singing Schools in Eastern Kentucky." THE SOUTHERN QUARTERLY. 20 (Fall 81): 35-45.


SOME RECENT REVIEWS


HYMNODY

The editors of THE HYMNAL 1982 are sponsoring a series of "Hymnal Studies" to gain "perspectives" on the forthcoming new edition of the Episcopal Hymnal. The first of these, HYMNAL STUDIES ONE, contains a very interesting seventeen-page article, "Four Centuries of Anglican Hymnody in America," by Mason Martens. Mason begins with the first recorded use of metrical psalms in what is now the United States, 1567, when Sir Francis Drake's men fascinated the natives of the California coast with the singing of Psalms, and continues to today. Mason writes: "Although it was not possible to deal with any period in great depth, I have discussed the 17th and 18th centuries at some length because this history is less well known and understood than in the last century. However, some of the greatest mysteries, as I note, come in this century with the curious history, not yet really understood, of the new HYMNAL of 1918." Copies of HYMNAL STUDIES ONE, which also contains articles by Charles Guilbert, "Why Hymnal Revision?" and Russell Schult-Widmar, "Let No One Put Asunder:" can be obtained from Mason Martens, 175 W. 72nd St., New York, NY 10023.

The Hymn Society of America has just announced plans to double its membership. At the present time, the Society has slightly over 3,000 members. To reach its 6,000 member goal by the end of 1982, it plans a membership campaign which provides incentives for present members to solicit new members. For example, one earns a free membership by finding three new members, or one can receive instead a major publication, HANDBOOK FOR AMERICAN CATHOLIC HYMNALS as a gift. Several other publications are being offered in return for making a gift membership. The Hymn Society's periodical, THE HYMN, has many articles of interest to Sonneck Society members. To obtain more information, write to W. Thomas Smith, Executive Director,
The Hymn Society of America, Wittenberg University, Springfield, OH 45501.

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QUERIES

From across the Atlantic, an appeal:
"After a lifetime of professional music-making as a trumpet-player/ pianist/composer (and now 60 years of age), motivated by a love of the very best in jazz, I have recently been accepted as a student by our University of Keele to prepare a thesis on THE MUSIC OF DUKE ELLINGTON. My supervisors are Norman Josephs and Peter Dickinson. "One year of full-time research, preparation and supervisory tutorial has been allocated to the Project and the completed Thesis will be submitted for consideration of the award of a Master of Arts Degree. If I am successful in obtaining this qualification, I would commence teaching in the specialised field of jazz studies, and so re-invest some experience in a profession which has been most kind to me over the years. 

"Particularly, this will require exhaustive examination of the Ellington modus operandi, and meticulous transcription from recordings in support of my submissions and analyses. I am even hoping that, somewhere along the way, I might be fortunate enough to have sight of original scores in photocopy, or to discover published versions in orchestral form: I have been recommended to write to your Society in the hope that you may be able to offer guidance, towards the identification and whereabouts of research material and recommended reading.

"Any information you may be able to give me, regarding source material, or information gathered by your Society over the years, would be so helpful. Please let me know the cost involved in the transmission and assembly of such data. I will really look forward to your reply." Ken Rattenbury, 'Way Down Yonder', 299 Birmingham Road, Walsall, West Midlands WS5 3QA, England.

In the final stages of completion is Thomas Warner's Periodical Literature on Music in America, 1820-1920: A Classified Bibliography with Annotations, which will appear as part of the series Bibliographies in American Music published by the College Music Society. The estimated more than 3000 entries have been gleaned from some 450 music and non-music periodicals. The author would be pleased to learn of any articles in obscure journals. Please communicate to him at: Department of Music, Bucknell University, Lewisburg, PA 17837.

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NOTES ABOUT MEMBERS

W. W. Norton will be publishing Charles Hamm's NEW BOOK, MUSIC IN THE NEW WORLD, soon. His YESTERDAYS: POPULAR SONG IN AMERICA, published by Norton in 1979, has been widely acclaimed as a penetrating and original study of the subject and has been reviewed extensively and favorably in many major periodicals.

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Caroline Moseley has received a grant from the American Philosophical Society to continue her study of images of women in nineteenth-century popular music.

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Robert Jordahl writes that the Lake Charles Symphony recently commissioned and performed his DANCES FOR A NEW LAND, a set of three dances taken from his ballet, THE PROSPECTOR, commissioned in 1966 for the celebration of the Alaska Centennial.

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Congratulations to Richard Crawford on his elevation to the presidency of the American Musicological Society this past fall and the Boston Meeting!

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Scarecrow Press soon will be publishing Nicholas Tawa's new book, A SOUND OF STRANGERS: MUSICAL CULTURE, ACCULTURATION, AND THE POST-CIVIL WAR, dealing with the music of ethnic minorities who settled in the United States at the end of the 19th century.

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Also new with Scarecrow Press is SOUNDPIECES: INTERVIEWS WITH AMERICAN COMPOSERS, by Cole Gagne and Tracy Caras with introductory essays by Nicolas Slonimsky and Gilbert Chase.

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The Cremona String Quartet continues its exploration of little known American chamber music with a performance of Fidelis Zitterbart's QUARTET IN G MINOR, "The Watercarriers of Nazareth," at a concert at Queensborough Community College on Jan. 17. Zitterbart was a prolific Pittsburgh composer (b. 1845). Raoul Camus, who heard the concert, commented: "I think it's a nice quartet, although some felt it wasn't quite up to Beethoven (what is, may I ask?)."

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Irene Heskes will be reading a paper on "Music as Social History—American Yiddish Theater Music: 1880-1920" for the annual meeting of the Northeast Chapter of the College Music Society at Pennsylvania State University on April 16-17, 1982.

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OLD STATE HOUSE CONCERTS

On Nov. 1-8, Neeley Bruce and the American Music/Theatre Group held a FESTIVAL OF AMERICAN MUSIC at the Old State House in Hartford, Connecticut. The festival opened with "An Afternoon of Carrie Jacobs-Bond," featuring Phyllis Bruce, Neeley's wife, and Neeley. Five free noontime concerts were given throughout the week including a program of American piano music (James Hewitt and A. P. Hainrich, and others) performed by Neeley, and two programs at which Neeley was joined by baritone David Baron, a "Miscellany of American Song," including the songs of Foster, Farwell, Sousa, and Ives, and "Ragtime and Related Music" with the songs of minstrelsy and ragtime.
We recall the delightful program David and Neeley presented to the Sonneck Society in Baltimore. Another noontime affair, "A Tribute to Gertrude Stein," had as its guest, author Harold and Thelma Mallow (CHARMED CIRCLE: GERTRUDE STEIN AND COMPANY, 1974) and included music by William Brooks and Virgil Thomson. A special program for children on Saturday, Nov. 8, featured "Excerpts from the John Cage Songbooks," with performers Phyllis Bruce, David Baron, Marc Grafe, and Neeley picking their own songs from the Cage collection and performing them simultaneously. The finale, "A Gala Concert of 19th Century Vocal Music," included samplings from the repertory of a mid-19th-century male quartet, the Continental Vocalists, Neeley Bruce's imaginative programming, his mixing of the old with the new, the familiar with the esoteric, always produces a lively and entertaining affair; however, the respect and love for our vernacular culture always shines through. We look forward to hearing Neeley and the American Music/Theatre Group soon.

MORE ARTICLES


BALLET REVIEW 9 (Sp. 1981) is given over to "American Modern Dance: The Early Years." Included are interviews with former members from the companies of Isadora Duncan, Ruth St. Denis, Ted Shawn, Martha Graham, and others. Also included is Jane Sherman's "Denishawn Revisited," 77-106. The articles are handsomely illustrated.


BMI: THE MANY WORLDS OF MUSIC 1 (1981) has two articles of interest: Mary Campbell, "Tie A Yellow Ribbon Round the Ole Oak Tree," 4-6; and Russell Sanjek, "The 150th Anniversary of Music Copyright in America," 38-40.


MORE REVIEWS


Eileen Southern prefaches her reviews of several recent reference books (ASCAP BIOGRAPHICAL DICTIONARY, THE DAVE GAVIN ROCK 'N' ROLL STARS, WHO'S WHO AMONG BLACK AMERICANS: IN BLACK AND WHITE) with a few excellent remarks on the development of scholarship in Black music over the past twenty years, in the BLACK PERSPECTIVE IN MUSIC 9 (Fall 1981): 231-235.


AMERICAN MUSICIAN 9/1 (Fall 1981) has reviews of Chet Flippo's YOUR CHEATTIN' HEART: A BIOGRAPHY OF HANK WILLIAMS and Roger Williams' SING ME A SAD SONG: THE LIFE OF HANK WILLIAMS, by Bill Koon, 94-96; Peter Guralnick's LOST HIGHWAY: JOURNEYS AND ARRIVALS OF AMERICAN MUSICIANS, by Nolan Porterfield, 95-96; Ellis Nassour's PATHS CLINE, by Joli Jensen, 97-98; Joe Klein's WOODY GURTHER, by L. Jones's RADIO'S KENTUCKY MOUNTAIN BOY BRADLEY KINCAID, by Ivan M. Tribe, 102-03.


OLD BETHPAGE VILLAGE CHORAL SERIES

I have just received from Alan Buechner the first of what promises to be a very useful series called Early American Choral Music, the OLD BETHPAGE VILLAGE SERIES. The piece (SATB a cappella) is a musical setting of "Amazing Grace" taken from the less familiar northern version and found in THE AMERICAN VOCALIST (1844). Arrangers Sandy Valero and Alan Buechner have not allowed themselves to elaborate on the simple harmonization of the 19th-century setting, a temptation that many arrangers of earlier choral music resist. The six-page octavo edition has informative historical notes by Alan and performance suggestions by Sandy Valero. The frontispiece contains a sketch of the Manetto Hill Methodist Church, part of the Old Bethpage Village Restoration on Long Island. We now have a readily accessible alternate version of "Amazing Grace" to compare with the better-known "New Britain" from The Sacred Harp. The edition is published by Alexander Broude, Inc.

Alan writes: "Old Bethpage Village Restoration is one of several open air museums operated by the Parks and Recreation Department of Nassau County. Although smaller than Old Sturbridge Village, it is just as dedicated in its mission—-man of recreating rural Long Island life as Walt Whitman and his generation knew it.

"I have been associated with OBVR for seven years and can report that its music program is now in excellent shape. We field an authentic 1850's Brass Band, a group of Singers whose repertory is limited to American sacred and secular music of the period from 1770-1860, a folk singer, a fiddler, and a banjo player. Most are professional musicians of substance, if not national reputations, and the music leadership is distinguished. Best of all are the attitudes demonstrated by these musicians. No one looks down on the music! It is rightly seen as the natural expression of a growing nation which was rapidly finding its own voice, not as something quaint or corny.

"Performances are as authentic as we can make them, even though the choral problems vary from piece to piece. (The Band plays from copies of original manuscript and published pieces from the pre-Civil War era.) For example, it would have been more than a little dull for our listeners, if we had sung all of the verses to the Northern version of "Amazing Grace" in its original harmonized, 4-voice setting. Unison singing, suggestive of unaccompanied congregational performances in small, dirt-poor country churches is utilized in certain sections of our "arrangement." The compiler's primitive harmonization, unchanged from the original, provides the musically full and satisfying conclusion. Other editions of "Amazing Grace" are more tinkerings, but we don't feel guilty about this, as long as we are able to work in the spirit of the original. ("Amazing Grace" is the first in an extended series.)

"The point is that our concerts are meant for the general public, the majority of whom never go to live concerts of any sort. Their background, depending upon their age is strictly Lawrence Welk, Perry Como, the Osmonds, and, in the case of the younger generation, Alice Cooper and the Stones. In spite of these limitations, we find that such people can be reached. All it takes are performances filled with genuine musicality and conviction, an ideal we achieve most of the time."

OLD BETHPAGE VILLAGE RESTORATION BRASS BAND

Marches, polkas, schottisches, quick-steps, songs by Stephen Foster—all the heart-stirring sounds of an 1850 brass band concert played on authentic instruments have been captured by the Old Bethpage Village Restoration Brass Band on a long-playing record released in October by the
Friends for Long Island's Heritage, sponsors of the band.

The record may be purchased from the gift shop at Old Bethpage Village Restoration, Round Swamp Road, Old Bethpage, NY 11804 for $9.51 ($7.95 plus tax and postage). Checks should be made payable to Friends for Long Island's Heritage, the citizen-support group responsible for preserving the area's historical and environmental past. The band music was recorded and pressed by Crest Records, Inc.

Under the baton of Dr. Kirby Jolly, the eleven-member band plays vintage instruments such as rotary-valve cornets, alto horns, horns, which take the place of modern piston-valve trumpets and French horns. Rope tension drums replace their modern counterparts. Woodwinds such as flutes, clarinets and saxophones, commonplace in today's bands, are not used since they were not standard instrumentation in the mid-1850's.

Material for the record was not easy to locate. Few, if any, copies of the original books of band music have survived. Only a single copy of "The Brass Band Journal," published by E. & R. Eaton of London (copyright 1853-55), is known to exist, deposited in the Library of Congress. The nine selections for side one of the recording were chosen from this Journal. Three sources were used for the 11 selections on the flip-side. Included were "The Port Royal Band Book," a manuscript collection used by the Third New Hampshire Regiment when it was stationed at Port Royal, Hilton Head, South Carolina; "Peters' Saxhorn Journal" (copyright 1859), and E. R. Eaton's "Twelve Pieces of Harmony" (published in 1846). This side includes six pieces by Eaton himself—a waltz, a galop and four quicksteps, a fast march in duple meter intended to display the technical fireworks of the musicians.

EIGHTEENTH-CENTURY MUSICAL THEATRE

by Kate Van Winkle Keller

At the Sonneck Society's conference in Greenville last spring, Cynthia Hoover presented more questions than answers in discussing staging 18th century British-American musical theatre pieces with historic accuracy. And indeed, much more work must be done, particularly on body movement, acting styles, and dance.

This past year several of our members have been searching for answers by bringing some of these delightful, albeit sometimes very peculiar to life. After the banquet at C. W. Post, we all enjoyed the After Dinner Opera entertainment created by Richard and Beth Flusser. In November, those of us attending the AMS meetings in Boston were privileged to see and hear Charlotte Kaufman's recreation of the 1731 ballad opera The Devil to Pay. Although the superb new auditorium at MFA was stark surroundings, the production sparked. Kaufman's score will be useful. The Devil seems a good choice for school, college, or community groups to mount. The simple, timeless, yet historically instructive plot and Kaufman's musical arrangements are both entirely satisfying.

Somewhat more bold a project is the 1981-82 repertory production of Arne's two-act opera Thomas and Sally at Colonial Williamsburg. Producer John Moon is director of the newly organized "Company of Colonial Performers," a composite of all music, dance, and theatre activities at the Foundation. One of John's long-range goals is to recreate authentic 18th century theatre experiences for the visitors. A costumed orchestra plays by candlelight, a chorus of villagers performs country dances, and the highjinks of the sailors' chorus salvage a somewhat slow-moving evening. Much credit for rescuing this dated piece must go to the talented director, Harvey Credle. The plot is highly stylized, singleminded, and the repetition of sentiments is boring! But it was very popular in its day.

Therefore we must consider the purpose for which we mount these productions. Eighteenth-century audiences were not concerned about the amount of time they spent in the theatre. They apparently behaved in the theatre much the way we do while watching television in a public place—we conduct business public and private, eat, drink, and generally enjoy ourselves—occasionally watching what is going on on the stage and feeling free to comment and actively express pleasure or displeasure with both performers and piece. The goal of the evening is not necessarily THEATRE, but rather a more personal pleasure.

That makes a hard job for the performers of today—and the box office! But it is well worth considering why we mount a certain production before we get too far along with our plans. If compromises must be made with authenticity, these should be clearly defined in the producer's mind before the scripts are even passed out! If historic accuracy is our goal, we then simply must look more carefully first at 18th century deportment, body carriage, and such. Then there are acting styles, performance practices, . . . Cynthia was right. There are more questions now than answers. We need to be very aware of this.

FOLK SONG AS HISTORIC DOCUMENT

by Arthur Schrader

In April 1981 the New Jersey Folk Festival Association sponsored a Symposium, "American Folk Song as Historic Document," at Douglass College, Rutgers University. Caroline Moseley, Sonneck Society member, planned and organized the meeting which was well attended by 150 students and specialists. Moseley and four other Sonneck Society members, Joseph Hickerson, Arthur Schrader, Wayne Stinson, and Robert Wilson gave five of the eleven presentations.

Angus Gillespie, Folklorist in American Studies at Douglass College, spoke on "Coal Miners' Folk Songs as Political Weapons" but began with an acknowledgment of the possible contradictions inherent in the conference theme. He suggested that one could consider it metaphorically but concluded he could give a qualified acceptance
to the theme for his study of coal miners' songs because the songs provide clues to the friction, the natures of the miners, to their tenacity in long strikes and to their ability to bury a working friend on Friday and return to work in the mine that killed him on Monday. These clues were a "glimpse, not an explanation."

Gillespie's major topic was his gradual realization that George Korson's classic studies of coal miners' lives and songs did not include some of the most effective protest songs such as "Which Side Are You On?", and reflected less of the strife between rival labor groups and the companies than other studies and his own investigations. He concluded that Korson was a pragmatic, "corporate liberal" who chose to work for reform of capitalist ills and also chose to ignore the songs and other arguments of the communist call for subversion and rebellion.

Caroline Moseley gave a presentation entitled "Images of Young Women in Nineteenth Century Parlor Songs." She performed excerpts of a dozen mid-19th-century songs with amusing and sometimes mildly satirical sociological observations to highlight the differences between feminist ideals of today and the 19th-century expectations for genteel young women which were implicit and explicit in the songs.

Robert Winans, then a Smithsonian Fellow, asserted that his examination of hundreds of song-texts in the W. P. A. Ex-Slave Narratives showed a balance of religious and secular concerns. Winans, who titled his presentation "Sadness and Joy," noted that "a Sunday Too" was an established custom of dressing up in the best clothes available during the only personal time allowed to the slaves: Saturday nights for dancing and recreation, Sunday for religious services. Many songs emphasized food needs, but the largest group was songs about the "potters," the white patrols who operated at night to terrorize lone negroes and to reduce the possibility of gathering of blacks for uprisings.

A panel discussion of sources and research became a partially "nuts and bolts" session when Joseph Hickerson, Archive of American Folk Song, L. C., and Wayne Shirley, Music Division, L. C., described some of the resources of their divisions and ways they could be used by students of folk songs and American popular music. Frank Mare, WECR-PM, N. Y., commented on current radio presentations of folk music, and Myron Surmach described some of his work. His work in the commercial recording and promotion of ethnic music. Herbert Nalpert, Folklorist at Memorial University of Newfoundland, drew on his experiences as a folk song collector in New Jersey in his luncheon keynote address.

The afternoon session, titled "Perspectives on Method" began with Pandora Hopkins' description of the Folk Music Archive recently established at Rutgers University, Newark Campus. Her remarks emphasized the broad range of oral culture to be preserved in the archives. Among her illustrations were tapes from a family which learned songs operatic arias orally, within the family, without the use of scores or librettos.

Arthur Schrader used slides of early manuscripts, printed books and sheet music to illustrate Anglo-American folk songs which can be documented in 18th- and early 19th-century sources. These were contrasted with "Low Bridge Everybody Down" and "Revolutionary Tar" of reputed folk-historical songs which are neither folk in origin nor part of the historical periods they are said to represent.

A fine short movie, "Bottle Up and Go," was the main feature of the presentation by William Peters of the Center for the Study of Southern Culture. Some of the activities of an elderly black couple in Mississippi bayou country were sensitively photographed and recorded with the music they weave into their daily lives. The film is a splendid example of the high standards which folklore films have often achieved in recent years. A program of folk songs performed by Gary Strunz concluded the conference.

Papers presented at the symposium will be published in this Spring in the 1982 issue of NEW JERSEY FOLKLORE. For information about this issue or subscriptions write to NEW JERSEY FOLKLORE, American Studies Department, Douglass College, New Brunswick, N. J. 08903.

Comments

Only five of the eleven presentations really dealt with "Folk Song as Historical Document." Gillespie's notice of an inherent contradiction in the symposium title was not discussed further, as mentioned by any of the other speakers. His own paper and that of Winans were excellent demonstrations of the ways in which a re-examination of earlier oral sources preserved in print and in archives can benefit both the fields of folklore and of social history. Schrader's paper concentrated on showing what could be documented from earlier times and correlated with 20th-century folk song collecting. Hickerson's and Shirley's papers were practical introductions for beginners in folk song and popular music studies.

Moseley illustrated mid-19th-century expectations for genteel young ladies but her songs were not folk, and they have quite different themes, styles and attitudes from those found in surviving 19th-century folk song texts. The Female Warriors in some early Anglo-American folk songs would have chewed up the heroes as well as the heroines of the parlor songs. The other five presentations, though germane to folklore studies as contributed little or nothing to one of the stated purposes of the symposium: "This interdisciplinary conference explores the ways in which American folk song can be a resource for the study of American history."

Folklorists and historians both have useful things to teach each other. More than anything else, they need to understand the objectives, techniques, strengths and weaknesses of each other's disciplines. Objectives, for example: folklorists thrive on multiple variants, but for historians all sources are not created equal, and variants must be reconciled into a single account so far as possible.
What was missing from this symposium was a straightforward discussion of the pros and cons, of the rewards and the possible pitfalls, of thinking of "American Folk Song as Historic Document."

Our thanks are due Caroline Moseley and her associates in the New Jersey Folk Festival Association for making a beginning. Perhaps more is to be hoped that some others who divide their loyalties between folk song and documentary history will combine these interests to organize further conferences.

ENCORE FROM ROBERT HOE ON 19TH-CENTURY BANDS

In his essay on OLDTIME BANDS AND THEIR INSTRUMENTATION, which appeared in the December, 1981, issue of this NEWSLETTER, Bob Hoe, the editor of HERITAGE OF THE MARCH recording series, emphasized the extremely diversified instrumentation of 19th-century American bands and suggested circumstances in which arrangements of well-known marches such as Semper Fidelis were used. In a further communication, he has added some thoughts which are relevant to that article.

"The 19th-century bands stem from the military tradition," he notes. The vast part of their repertory consisted of marches, although as bands improved technically both in Europe and America, they turned increasingly to transcriptions of orchestral and other music. For the American bands, most of the transcription material consisted of waltzes, Polonaises, quadrilles, serenades, and short excerpts from operas, and most of these were simple enough to accommodate the limited technical ability of the small town band. Such pieces were suitable for the many occasions at which these bands performed. Nevertheless, marches were the bands' principal diet. Hoe writes: "I have spent perhaps 2,000 hours in the Library of Congress sorting through 6,000 boxes of band music. For every non-march I found three to five marches."

The demand for marches must have been insatiable or at least strong enough to support many a mediocreme composer. Hoe comments: "I have made some six or seven records, which include approximately nine marches on each record, by a guy named George Rosenkranz. He was a reclusive character who lived in the hills of central Pennsylvania way back when... He wrote probably 100 relatively easy marches, some fairly tuneful, others not much. But they were extremely popular with the town bands of the day because they were so easy." The degree of difficulty must have been an important criterion for publication than musical merit, for Hoe notes: "Some of the worst marches came from the pens of guys who were published over and over again." Hoe adds: "'Why, 'you may ask,' did you make so many records of Rosenkranz if his marches are basically uninteresting?" The answer lies in the fact that most bands who have performed for my records are high school bands, and, for some of these bands, Rosenkranz' marches best suited to their technical ability."

Whatever the merits, esthetic or otherwise, of the music that Bob Hoe has unearthed at LC and nurtured to present-day performance, he has provided many libraries and persons a vast amount of 19th-century band music for study and enjoyment.

The NEWSLETTER OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY 19 (June 1981) contains an announcement of the cataloging and remounting of the Don Essig Collection, which includes a number of mid-19th-century American brass instruments, at Central Missouri State University in Warrensburg. Linda Moat of NYC, was consultant on the project, which was funded by an NEH grant. Faculty members Robert Stewart and Jerry Young assisted. Don Essig was a bandsman at the turn of the century.

FOLK MUSIC AT UNC, CHAPEL HILL

I have extracted the following items of interest to Sonneck Society members from the 1981 yearly publication, CURRICULUM IN FOLKLORE, University of North Carolina at Chapel Hill.

THE PROSPECTS OF THE FOLK MUSIC ARCHIVES have brightened considerably in the past year. The scheduled completion of the new UNC research library in 1982 will leave Wilson Library free to become a special collections building. By 1985 the Archives will have first-rate facilities for storage and public use of the collection and have staff supervision for the active development, processing, and cataloguing of sound recordings. Graduate trainees should also greatly benefit from these innovations.

AN NEH GRANT OF $64,000 FOR DEVELOPING AN AUTOMATED DATA-RETRIEVAL SYSTEM for the Folk Music Archives is enabling the Curriculum to make serious headway on a project that should provide a major research tool in the field of folk music: a cut-by-cut analysis of published sound recordings of traditional music from North America and the British Isles. The grant is supporting two years of work to test and perfect a computer system already developed by Beverly Boggs with local UNC support and to input data from the ballad and religious-song recordings in the Folk Music Archives. The system will yield microfiche indices in four categories: first-line and song-title, performer, geographical, and genre listings. It will also yield more technical and ethnographic data on demand. Beverly Boggs is conducting the project with the assistance of Janice Morrill and Jim Abrams and with oversight from Dan Patterson.

THE DON YODER COLLECTION OF RELIGIOUS SONGSTERS will support religious and musical studies at UNC. Acquired by the Music Library in 1980, the Yoder Collection consists of approximately 1750 catalogued tunebooks and hymnals, and to these Professor Yoder will add his field tapes and correspondence relating to his distinguished study PENNSYLVANIA SPIRITUALS. The Yoder Collection includes a number of rare British and European publications and is
probably unrivaled in the areas of its particular strengths, Pennsylvania-German and other German-American imprints. It is quite strong in 19th-century general American tunebooks. Its modern Southern gospel songbooks neatly complement the older shape-note songbooks in the Annabel Morris Buchanan Collection and the extensive microfilm American Religious Tunebook Collection being built in the UNC Music Library.

THE JAN PHILIP SCHINHAN COLLECTION is another recent library acquisition. Donated by his son Philip, of Chapel Hill, the collection consists primarily of field recordings made by Professor Schinhan in the 1940's and 1950's or others entrusted to his care. Most of the materials come from North Carolina, but some from other states such as Florida, where Schinhan recorded Hispanic singers for one of his major studies. Stan Gilliam, who had studied piano with Schinhan after his retirement from the Department of Music, learned of the existence of these recordings and arranged for them to be placed in the Folk Music Archives.

FOLKLIFE CENTER NEWS

In the fall (Oct. 1981) issue of this periodical is an item of special interest to Sonneck Society members, the change in the name of the Archive of Folk Song to the Archive of Folk Culture. The article in part reads:

"The Archive was founded in 1928 by Robert Winslow Gordon, who named it the Archive of American Folk Song. The nature of the material Gordon collected and the Archive's affiliation with the Music Division made the references to America and to folksong in the title most appropriate. As the years passed, the Archive became the Library unit that held the bulk of the non-musical materials such as folktales, games, dance, sermons, proverbs, and reminiscences, as well as for folk music from abroad. Acknowledging these two developments, in August 1946, the Library created the Folklore Section with Duncan Emrich as Chief. The section remained within the administrative purview of the Music Division, as a reference unit for non-musical materials, and co-existed with the Archive of American Folk Song. After Dr. Emrich left the Library in 1955, the reference section was discontinued and the name became simply the Archive of Folk Song. The word "American" was not readopted in recognition of the important ethnomusicalological materials that had been acquired from abroad and the need for more comparative study of folk music."

"In 1978 the Archive transferred its administrative affiliation from the Music Division to the American Folklife Center. By itself, this structural change would not have been enough to warrant dropping the musical reference in the name. Folklorists, after all, revere tradition. The designation "Folk Song," however, had already begun to prove a real impediment to the work of the Archive. Scholars would

remark about important collections, which, "of course, would not be of interest to the Archive because there isn't any music in them." Or they would promise to donate a collection as soon as they got around to editing out the talk between songs. The generic designation of folksong also proved a barrier to communication with other cultural institutions and tended to discourage or confuse researchers."

FISK UNIVERSITY INSTITUTE FOR RESEARCH IN BLACK AMERICAN MUSIC


Vol. 5, No. 1 (Fall, 1981) has articles by John Storm Roberts, "Taking the Broad View in Black Music Research"; Darius Thieme, "Fisk University Archival Collection of Recorded Black Music"; Jean Cazorl, "Hazel Harrison: Premier Pianist"; and Caldwell "Titcomb, "Black String Musicians: Ascending the Scale." The NEWSLETTER has two issues per year and is available through subscription ($2.00).


Finally, the Institute is sponsoring a National Conference on Black Music Research at Fisk University March 11-13, 1982. On examining the excellent program, one notes that several Sonneck Society members will be giving papers: Samuel A. Floyd, Jr., Arnold Shaw, Nancy R. Ping-Robbins, Robert Witmer, Eileen Southern, and Martin Williams. Congratulations to Institute Director Samuel Floyd for his very productive work!"
ORAL HISTORY OF WPA PROJECTS

The Institute on the Federal Theatre Project and New Deal Culture at George Mason University is proposing to undertake an oral history program of interviews with former participants in WPA Arts Projects—Art, Music, Writer, and Theatre. In order to avoid duplication, the Institute is seeking information on interviews and oral history projects which have already been completed. Suggestions for interviews which should be done would also be appreciated.

The oral history project will supplement George Mason's existing collection which includes about 250 interviews with former participants in the Federal Theatre Project (FTP) as well as the "product" material (plays, posters, photos, research materials) of the FTP. Please contact: Roy Rosenzweig, Director of Oral History Program, Institute on the Federal Theatre Project and New Deal Culture, Fifth Floor Fenwick Library, George Mason University, Fairfax, VA 22030; (703) 332-2546.

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FEDERAL ONE SEeks REPORTS ON NEW DEAL CULTURE

FEDERAL ONE is a quarterly newsletter published by George Mason University's Institute on the Federal Theatre Project and New Deal Culture. The Institute is part of the University's Center for Government, Society, and the Arts. Over the past five years the newsletter has reported primarily on the Theatre Project itself. Now, FEDERAL ONE is expanding its coverage to include all of the WPA Arts Projects as well as New Deal Culture, broadly defined.

FEDERAL ONE hopes to serve as a clearinghouse of information for all people who are working on projects related to 1930s culture—whether they are recreating Depression-era radio programs, writing monographs on the music of the 1930s, teaching courses on the arts and the New Deal, studying the films of Frank Capra, or conducting interviews with authors of vegetarian novels. Please send reports on in-progress or completed projects—dissertations, articles, books, exhibits, public performances, films, oral histories, bibliographies, conferences, courses, workshops, and study groups. To receive FEDERAL ONE, which is currently free, or to send reports, please write: Lorraine A. Brown, Administrator, Institute on the Federal Theatre Project and New Deal Culture, Fifth Floor Fenwick, George Mason University, Fairfax, VA 22030.

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NEW RECORDING PROJECTS

AMERICAN FOLKLORE RECORDINGS has announced the release in March of two recordings: "Primitive Baptist Hymns of the Blue Ridge," containing one 12-inch LP and a 28-page monograph, and produced by Brett Sutton ($15); "Powerhouse for God: Sacred Speech, Chant, Songs in an Appalachian Baptist Church," containing two 12-inch LPs and a 24-page monograph, and produced by Jeff Todd ($20). The general editor of American Folklife Recordings is Daniel Patterson. The series is a division of the University of North Carolina Press. The recordings may be obtained by writing Customer Service, PO Box 2288, UNC Press, Chapel Hill, NC 27514.

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In the fall, 1981, issue of this NEWSLETTER, Steven Ledbetter told us something of the activity of NORTHEASTERN RECORDS on behalf of American music (p. 8). From the company itself comes the following description of its activities and plans: "Northeastern Records is a part of the Northeastern Publishing Group, a department of Northeastern University. Of course, the University is a nonprofit, educational institution. Our recordings focus on New England musicians and composers. Forthcoming this fall are song cycles by Daniel Pinkham and Leo Snyder, settings of poems by Norma Farber; songs and violin pieces by Amy (Mrs. H. H. A.) Beach; piano music of Marion Bauer, Amy Beach, Ethel Crawford, and Mary Jeanne van Appledorn; and contemporary music of Joyce McKeel and William Thomas McKinley, performed by the Boston Musica Viva. A recording of organ pieces by Daniel Pinkham is in the works, in addition to chamber music of Arthur Foote."

More information can be obtained from Northeastern Records, 17 Cushing Hall, Northeastern University, Boston, MA 02115.

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SACRED HARP SINGING has been well documented at Samford University in Birmingham, Alabama. On June 26-29, 1980, the School of Music of Samford University hosted the First National Sacred Harp Sing. Over 1,000 "fa-sol-la" Singers from throughout the United States gathered for four days of traditional Sacred Harp Singing. The first two days of "shape note" singing were patterned after the 1844 rules of decorum with only men serving as leaders. On the third day of the "singing," the ladies presided. On the closing day, a Sunday, the traditional memorial service, preaching and "parting hand" ceremony were observed.

Each of the eight sessions of the First National Sacred Harp Sing were professionally recorded on Agfa C-90 cassette tapes and are boxed in a custom-designed vinyl binder fashioned as a replica of the 1844 Sacred Harp Hymnal. Cassette number 8 of this archival tape collection is of special interest to scholars and libraries, for in addition to the authentic sacred harp singing there are significant and intrinsically valuable "oral history" interviews with representative participants in this first-of-a-kind gathering.

The price of the tapes has been reduced from $45 (plus $2 for postage and handling total to $29 (plus $2). The set may be ordered from Materials Unlimited, SU Box 2274, Birmingham, AL 35229.

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NEW WORLD RECORDS has announced the release in October of the first complete recording of the Collected Works for Piano of Charles Tomlinson Griffes (NW310/311).
This two disc set features the composer himself playing "The White Peacock" in a piano-roll performance and four unpublished pieces, previously unavailable, prepared from manuscript for this recording.

The works are performed by pianist Denver Oldham, who has performed extensively in Europe, South America and the northeast United States. This album marks his recording debut.

Liner notes include a detailed essay, "Griffes and the Piano" by Edward Maisel, author of Charles Tomlinson Griffes: The Life of an American Composer and "The Reproducing Piano" by Gerald Stonehill, an expert on the evolution of the reproducing piano on which the composer recorded "The White Peacock."

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Also from NEW WORLD RECORDS the release on January 1st of two new discs: "The Yankee Brass Band: Music from Mid-Nineteenth Century America" (NW312) and "Cadenzas and Variations" (NW313), the debut recording of violinist Gregory Fulkerson.

"The Yankee Brass Band," featuring nineteenth-century American brass band music, was recorded on period instruments by the American Brass Quintet Brass Band. The group, with the American Brass Quintet as its core, is an authentic compliment of 14 players (12 on brass and two on percussion) and was organized for this recording. The works performed, most of which have never been recorded before, are by three northeastern composers, Walter Dignam, Hosea Ripley and John F. Stratton. The instruments were borrowed from a number of sources including collections of the Metropolitan Museum, Dorothy and Robert Rosenbaum and Robert Sheldon. The Dignam and Ripley pieces are all from manuscripts in the Manchester Historical Association and the New York Public Library. The Stratton material is published. The liner notes include an extensive essay on the 19th century brass movement in America by Jon Newson, assistant chief of the Music Division of the Library of Congress and a note concerning performances on original instruments by Robert Sheldon, museum specialist in the Division of Musical Instruments of the Smithsonian Institution. This recording was made possible by grants from the National Endowment for the Arts and Francis Goelet.

Violinist Gregory Fulkerson, winner of the 1980 Kennedy Center/Rockefeller Foundation Competition for Excellence in the Performance of American Music (now called The International American Music Competition and held at Carnegie Hall) makes his recording debut with a disc of previously unrecorded contemporary American violin music. Included in this recording is Aaron Copland's "Duo for Violin and Piano," a transcription of his flute and piano duo, solo violin music from Philip Glass's Einstein on the Beach, Leo Ornstein's "Sonata," Op. 31, and solo violin piece, "Cadenzas and Variations II" by Richard Wernick. Liner notes are by Perry Goldstein.