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, June 1, and Oct. 1. A subscription is included with membership in the Society. Dues are $20 per year and should be sent to Kate Van Winkle Keller, 8102 Thoreau Drive, Bethesda, MD 20817.

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Please note that Spring 1982 or the first issue of Vol. VIII was incorrectly marked as Number 3. The two remaining issues of Vol. VIII will not use numbers but will be marked as Summer and Fall respectively.

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FROM THE PRESIDENT

Maybe it wasn't as cosmopolitan as Paris, but Lawrence proved without doubt that the success of a conference is not the place, but the people who make it. Our host, Bunker Clark, and his crew were marvelous in keeping everything running smoothly, and the program that Jean Gell and her committee prepared for us was exciting, entertaining, extensive, and excellent. "E" all around. The Society owes them all a profound debt of gratitude for one more giant step forward.

There are those who say we put too much emphasis on our meetings, and that, after all, the majority of the membership is not interested in such activities. Looking through past issues of the NEWSLETTER, I doubt that there is any justice to the first charge, and certainly, once the JOURNAL is a regular feature of the Society, it will not be true. As for the second claim, I wonder: is it that the membership is not interested, or not financially able, clearly an important difference. If the former, then perhaps we should do without meetings altogether, and confine all our communications to the printed word.

But our Society is very different from many others, and I believe that is what gives it life. It is the people, not just the officers and committee members, who make the Society and give it strength. As just one example of many that come to mind, Leonard Rivenburg has been at our meetings for as long as I can remember, always contributing to the general atmosphere with his pleasant smile, dry humor, and intelligent conversation. My own life is much richer for knowing Len, and the many like him, whom I first met at a Sonneck conference.

No, rather than give up meetings, I feel we should try to find ways to encourage people to attend. Naturally, varying the site is one important way. The Board was very hesitant, back in 1978, to agree to a Kansas meeting at a time when more than 75% of the membership was Eastern seaboard. The success at Lawrence shows what can be done when dedicated and enthusiastic members set a goal for themselves. As you know, our next meeting will be February 25-27, 1983, in Philadelphia, and then Boston in 1984. (The Board is now considering invitations for 1985 and beyond, so if you are interested in hosting the Society please drop me a line.) In addition, as you all must know by now, we are most excited about our trip to Keole for July 1983. We know that will be expensive, but the various committees are working very hard to make it a life-time experience, not just a "meeting." If you've never been to one, what can we do to convince you that ours are different--rewarding, enjoyable, enlightening, stimulating, and friendly--and get you to attend?

Our congratulations to Mary Davidson for being re-elected to the Board, and to Steven Ledbetter and William Kearn for their elections. Mary and Steve are already hard at work on the Boston meeting, and certainly we all appreciate the outstanding work Bill is doing with the NEWSLETTER. To Bunker Clark and Karl Kroeger, the outgoing members, our sincerest thanks for a job excellently done, and a hope that they will soon be returned to office by the electorate.

One of the hits at Lawrence was having Virgil Thomson there with us throughout the conference. In his honor, we had two of his publications available for sale to members at cost, and many took advantage of the opportunity to have their copies autographed. The Board has decided to continue this practice as a benefit of membership in the Society, and you will find an announcement elsewhere in this issue. We cannot handle all the publications of our members, and so we are starting with a few, and hope to enlarge the list if response warrants. If you have any suggestions for inclusion, be sure to drop me a line.

Being swamped with correspondence, I had not noticed the materials on the New York Philharmonic broadcasts sent by National Public Radio until my colleague John Specht called my attention to them. His letter, and some other relevant correspondence, may be found elsewhere in this issue. The suggestion of forming a "Watchdog"
THE LAWRENCE MEETING

A most distinctive feature of the Lawrence meeting was the manner in which the participating groups—Sonneck, Midcontinent American Studies Association, Midwest AMS Chapter, and History Special Research Interest Group for the Society for Research in Music Education—interacted. The program committee must be given credit for realizing so effectively the interests that these groups share. The four joint sessions—"American Music and American Studies," "Art History, Music History, Literary History, History of Form and Concept in American Studies," "Music and the Visual Arts," "Folk Music and Western Immigrants"—not only gave conference goers a chance to meet one another and exchange ideas, but also afforded both participants and audience the opportunity to engage one another in productive and evolving discussion. Parts of these conferences will be reported in this and the fall issue of this newsletter. Also, the necessity for simultaneous sessions makes the matter of printing as many abstracts of conference papers in this and the fall issues as possible with the most modern session-attender had to miss over half of the presentations. Thus the abstracts and reports from the Lawrence meeting should be just as useful to those who were present at the conference as well as those who were missing.

Jean Geil, who coordinated the work of the program committee, writes: "I would like to express my heartfelt gratitude to all program participants and session chairs who contributed so greatly to the success of the Lawrence meeting. Although I tried to speak personally with as many of you as possible, I wasn't able to thank every participant individually. The quality and diversity of the presentations we heard is a tribute to the success of the Sonneck Society in meeting its aim of disseminating accurate information and research dealing with all aspects of American music and music history in America. My thanks to all of you, on behalf of the program committee and of every Sonneck member who found so much of interest and value to be gained from the 1982 conference sessions."

The Society's honoring of Virgil Thompson was a particularly felicitous idea, and the distinguished composer responded with a generosity and warmth (as well as with his celebrated humor) that touched us significantly. The well attended opening session with papers on Virgil Thompson and a showing of The River got the Lawrence meeting off to a resounding start.

An evening of Virgil Thompson's music, Amy Beach's gem, Cabildo, Ozark folk music, and Benjamin Britten's Rape of Lucretia provided varied and stimulating musical fare for the conference.

In addition to being a flawless planner, local arrangements chair Bunker Clark turned out to be the superb host we had anticipated. He and his wife Marilyn gathered together many of us Sonnecker who happened into town the evening before the meetings began and treated us at the Clark home to an excellent buffet, a convivial evening, and a look at Bunker's fine collection of early pianos.

POSTSCRIPT FROM KANSAS, LAND OF DOROTHY'S HOUSE, CARRY NATION, AND THE OOOOOOOOOO00D MILL

The above title has meaning to those attending the banquet in Lawrence April 3, where Virgil Thomson described Dorothy's house in which the story about Oz begins and ends, and the difference between the Missouri and Kansas sectors of Kansas City (basically, the presence or absence of bars). The "Old Mill" was a ritornello in the presentation of The Drunkard, the more than 700th performance by a troupe from Topeka (incidentally, their last on the road).

Thanks to the good response, there was a good turnout—from all parts of the country, and even from outside the country. The registration list totals 294, but includes some who pre-registered and may not have come, and perhaps does not include a few who didn't register. Memberships were not indicated for all names, and there are others with dual memberships (and one, namely myself, belongs to all). The figures seem to be 109 Sonneck members, 76 AMS members (some of these from outside the Midwest Chapter area), and 75 of the Midcontinent American Studies Association. The History Special Interest Group (History SIG) of MENC also launched and poster papers. 127 were at the evening banquet.

Not only was the meeting enhanced by the presence of Peter Dickinson, who came all the way from England, and MASA member Daniel Williams, who came from Germany, but all eight American studies scholars from various parts of Europe: Portugal, Turkey, Italy, Wales, Sweden, Lithuania, and Yugoslavia. They were scattered among us during the banquet and seemed to enjoy themselves, although I'm sure some of the ribald humor had to be translated.

The original recipe for the Benjamin Franklin Orange Shrub was 2 parts rum to 1 part orange juice. At the suggestion of
GENERAL FUND INCOME

$5,701.55
Membership fees
$5,234.88
Interest income
340.59
Overpayments, Returned
52.50
checks, etc.
Miscellaneous
73.58

GENERAL FUND EXPENSES

$3,180.37
Membership services
$283.02
Publications:
American Music
115.00
Newsletter
1,142.28
Directory
80.40
Other (Early Concert Life)
52.59
Board Expenses
1,293.11
Conferences
72.60
Miscellaneous
141.73
Excess of Income
$2,521.18
over Expenses:
Balance carried over
from 1980:
3,920.91
Balance carried over
to 1982:
$6,441.73

GENERAL FUND BALANCE

PUBLICATIONS FUND INCOME

$385.00
Sales of back issues, etc.
$285.00
Grants (from Sonneck Fund in previous year)
(1,000.00)
Interest income
100.00
Contributions
0.00

PUBLICATIONS FUND BALANCE

0.00
Excess of Income
$385.00
over Expenses:
Balance carried over from 1980:
2,465.90
Balance carried over to 1982:
$2,850.90

PUBLICATIONS FUND BALANCE

John Graziano moved that the treasurer's report be accepted. The motion was seconded and carried.

Allen Britton reported that the publication of the first issue of American Music has been delayed due to unforeseen and unavoidable production problems. He expressed his appreciation to the Sonneck Society board and American Music editorial staff for their conscientious efforts and continuing assistance.

William Kearns thanked the Sonneck Society membership for their continuing support in submitting material for the NEWSLETTER, emphasizing the vital role the NEWSLETTER plays as a means of communicating up-to-date information to Society members.

Bill Lichtenwanger announced that Oscar Sonneck and American Music is in press, with copy editing largely completed. Although a firm date of publication has not been announced, it is possible that the book will appear late 1983.

Sonneck Society members are encouraged to contact Grants Advisor Doris Dyen (Florida Folklife Program, P. O. Box 265, White Springs, FL 32096) if assistance is required developing research proposals, locating funding sources, or seeking Sonneck Society endorsement.

Raoul Camus, it was weakened to 1:1. For this banquet, I mixed up 2 1/2 gallons of rum, 2 1/2 gallons of orange juice, and 4 pounds of sugar. It is supposed to age at least a month. This one aged 10 weeks. I notice there was none left.

Virgil Thomson stole the show when given half a chance. One example: Raoul Camus was persuaded to present the honorary Sonneck Society membership after the intermission of the April 1st evening concert. He read the citation, written by Carol Oja, then explained that the certificate was dated the next day, April 2nd. Mr. Thomson's response: "Better than April Fool's Day."

Thanks to Karl Kappelman of KU's Continuing Education (who appreciated the applause from those on Sunday noon's bus), arrangements went smoothly, and we kept most major "fires" out. The best behind-the-scene incident occurred Friday afternoon, when he confessed his first major goof: sending an audio cart with a needed cassette player to the hotel, when it was needed in the Union in twenty minutes. Never fear, said Karl, it's being brought back. At the appointed time, I went to the session to say the machine is coming. The speaker then held up a portable one in his hand: "This one I brought is just fine." I had the sad task of meeting the van, with the elaborate stereo equipment already reassembled, to say: "Bad news; take it back to the hotel."

This meeting was timed to coincide with the campus bursting into bloom. Unfortunately, the show was late this year. Yet the weather wasn't as bad as it could have been. There was a tornado watch Friday (to remind us of Dorothy), and what I could only dub "liquid mud" from the sky Saturday. But we missed the surprise that descended the day after everyone went home: snow.

Thanks to all Sonneck members who responded so well to the first meeting on the frontier. I know this is encouraging to Bill Kearns, who will call us further west, to Boulder, Colorado, in a few years.

Bunker Clark

Membership in Midcontinent American Studies Association is $5 and includes a subscription to the journal, American Studies. Write to American Studies, Stuart Levine, editor, University of Kansas, Lawrence, KS 66045.

MINUTES, SONNECK SOCIETY MEETING

LAWRENCE, KANSAS, APRIL 2, 1982

President Camus called the meeting to order at 3:30 p.m. Approximately fifty Sonneck Society members were present.

Richard Crawford moved that the minutes of the 1981 business meeting be approved as published in the summer, 1981 NEWSLETTER. The motion was seconded by Deane Root and was approved unanimously.

Treasurer Kate Van Winkle Keller presented the following financial report for 1981:
A new edition of the Membership Directory will be published this year. Members who wish to report address changes or whose directory entries should be updated in other respects should contact Deane Root (104 South Hernando, Lake City, FL 32055). Root stated that Society membership is now close to 400, and that a membership drive and publicity campaign is in progress.

H. Earle Johnson, publications committee chair, reported that he has been unable to secure a commitment from a publisher to issue a series of scholarly studies based upon doctoral dissertation research in the field of American music. He thanked his committee for their hard work in developing this project, and expressed the hope that the idea might be revived at a future date. Johnson welcomes additional suggestions as to appropriate ways in which the Sonneck Society might promote the publication of scholarly research in American music.

Mary Davidson, Bill Kearns, and Steve Ledbetter acknowledged applause as newly elected board members at large.

Leonard Rivenburg, member of the program committee for the 1983 conference in Philadelphia, urged Sonneck members to submit innovative ideas and suggestions to the 1982 program committee chair Tom Warner (Music Department, Bucknell University, Lewisburg, PA 17837). A call for papers has appeared in the NEWSLETTER.

Karl Kroeger, Peter Dickinson, and Kate Keller outlined plans for the summer meeting in Keele, England, July 1-4, 1983, which will be developed around the theme of "British-American Interactions in Music." One or more pre- or post-conference tours may be offered. An estimate of projected costs and other relevant information will be distributed to members in June, 1982. Proposals for papers and/or other presentations must be received by the U. S. conference committee by October 1, 1982.

Address inquiries to Karl Kroeger (120 Linbrook Drive, Winston-Salem, NC 27106).

Mary Davidson and Steve Ledbetter outlined plans for the 1984 meeting in Boston in early April, 1984, a number of programs and concert possibilities are being explored.

Carol Oja's remarks honoring Virgil Thomson, special guest of the 1982 conference, were read in full:

With the Sonneck Society's annual meeting taking place here in Kansas and its very special guest Thomson, being from just across the river in Missouri, perhaps a most fitting way to honor Mr. Thomson is through the words of William Allen White, the enlightened editor of the Emporia Gazette, whose 1917 tribute to Woodrow Wilson neatly sums up Virgil Thomson's achievement. White wrote: "He has used his ten talents with splendid stewardship.

And indeed, so has Virgil Thomson. His ten talents times ten have produced some of the freshest, most plain-speakingly pungent and provocative music and music criticism in our memory. On this, his 85th (going on 86th) birthday, the Sonneck Society is proud to make him its honorary member.

James Scholten described briefly the aims and activities of the History Special Research Interest Group of the Music Educators National Conference. The group's Bulletin of Historical Research in Music Education commenced publication in 1980.

Address inquiries to George N. Heller (311 Bailey Hall University of Kansas, Lawrence, KS 66045).

Under New Business, Kate Keller announced that the Board of Trustees has authorized appropriate refunds to those members for whom the expected publication of American Music in 1982 was a significant factor in selecting membership class. Requests should be mailed directly to:

Sonneck Society
Kate V. W. Keller, Treasurer,
8102 Thoreau Drive
Bethesda, MD 20817

Alan Buechner offered a motion expressing heartfelt thanks to program chair Jean Geil and local arrangements chair Bunker Clark and to their respective committees for having organized a meeting which "has set new records for the significance, diversity, and interest of its scholarly content and for the warm hospitality and quiet efficiency of the host institution." The motion was seconded by Karl Kroeger and carried unanimously.

The meeting was adjourned at 4:30 p.m.

Submitted by Jean Geil, Secretary

Highlights, Board Meeting

Lawrence, Kansas, April 1, 1982


Keller corrected the report on the 1982 budget as found in the Spring issue of the NEWSLETTER to read as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Membership Services</td>
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</tr>
<tr>
<td>Membership Outreach</td>
<td>225.00</td>
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<tr>
<td>American Music</td>
<td>5,340.00</td>
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<tr>
<td>Newsletter</td>
<td>1,950.00</td>
</tr>
<tr>
<td>Directory</td>
<td>250.00</td>
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<tr>
<td>Board expenses</td>
<td>500.00</td>
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<tr>
<td>Conference expenses</td>
<td>400.00</td>
</tr>
<tr>
<td>Miscellaneous expenses</td>
<td>50.00</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$9,065.00</strong></td>
</tr>
</tbody>
</table>

Archivist Bill Lichtenwanger's progress report on the designation of the Library of Congress as the repository for the Society's archives was read, and Don Leavitt noted that the process is in its final stages. Items unnecessary for preservation will be returned to the sender.

Allen Britton reported that publication difficulties precluded the possibility of bringing out the first issue of AMERICAN MUSIC in 1982. Irving Lowens and other members of the Board urged that publication be delayed no longer than before next year's annual meeting.

Deane Root, speaking for Grants Advisor Doris Dyen, noted that only one request for help had been received during the past year.
Membership committee chair, Deane Root suggested substantial revision in the flyer to be used as a part of the membership drive, and Irving Lowens urged that mailings be coordinated with the University of Illinois Press' advertising campaign for AMERICAN MUSIC.

The Board reversed its decision of the previous meeting (Boston, 11/1981) to issue an addendum to the 1980 Membership Directory and voted to publish a new edition. H. Earle Johnson, chair of the Publications Committee, reported that he had been unable to obtain a commitment from a publisher to issue a series of scholarly studies based upon American music dissertations and recommended that the project be tabled. The Board concurred. Upon receiving the resignation of Robert Bagdon as chair of Early Concert Life Update, the Board recommended that President Camus appoint a new chair and committee.

Concerning the Philadelphia Meeting (1983), the Board discussed Tom Warner's report, particularly those portions suggesting a joint session with MIA, possibilities for other sessions, and a possible trip to Bethlehem, PA, which several Board members felt should be offered only as a pre-convention option. Richard Jackson asked and received approval for a Bibliography Committee membership consisting of Kate Van Winkle Keller, Jean Bonin, and Dena Epstein.

The dues structure was discussed in light of the fact that AMERICAN MUSIC will not be published in 1982. After considerable discussion, the Board agreed that an announcement, to the effect that a $5 refund would be made available to members upon request, should be made at the Business Meeting and subsequently printed in the NEWSLETTER as a part of the minutes of that meeting.

The Board agreed to sell two recent Virgil Thomson books at cost to conference attendees. (See below for "store" items.)

The Board considered H. Earle Johnson's idea of compiling a volume of "unknown and underprized" articles on American music and decided to table the matter pending publication of Tom Warner's bibliography of American music articles. (See NEWSLETTER, 1982, Spring, p. 15.)

Finally, the Board attended to two business items: approving a proposal to transfer Society funds to a no-load money market fund, and recommending that a committee be established to investigate the possibility of setting up a permanent address for the Society.

AMERICAN MUSIC

At the spring Board Meeting, Allen Britton found it necessary to make the very disturbing announcement that the date for publication of the first issue of AMERICAN MUSIC had been set back one year from early 1982 to early 1983. The Board requested that President Raoul Camus look into the matter and ask the University of Illinois Press for a written explanation to be published in this issue of our NEWSLETTER.

Mr. Richard L. Wentworth, Director and Editor, has obliged with the following:

"We didn't move toward publication on the schedule that had originally been anticipated because we didn't have in hand the necessary ingredients; that is, enough good articles or a sufficiently wide range of topics to ensure that we could publish two or three really strong issues at the outset. It was my feeling that if we published what was then available we would not be able to launch a successful advertising campaign because we had too few names to mention that nonspecialists would readily recognize, either as authors or subjects. We were also fearful that if we published only 'heavy' scholarly articles in the first issue or two we would seriously damage the potential for gaining subscribers among lay persons and public libraries and would hurt the chances of soliciting manuscripts on broader topics from persons who are not members of the Society. In short, we were concerned that if we gave birth prematurely, the journal would die aborning."

The new target date for the first issue is February, 1983, before the joint Sonneck Society-Music Library Association meeting in Philadelphia.

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, picture-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 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.

BRITISH-AMERICAN INTERACTIONS:
THIRD AMERICAN MUSIC CONFERENCE

KEELE UNIVERSITY, STAFFORDSHIRE, ENGLAND

July 2-5, 1983

Presented BY THE SONNECK SOCIETY and the KEELE CENTRE FOR AMERICAN MUSIC

Program Chairmen: Professor Peter Dickinson (U.K.) and Dr. Karl Kroeger (U.S.A.)

The Third American Music Conference at Keele will be a major meeting of American and British musicologists and performers based on themes of common interest from colonial times to the present day. Although plans are not final, areas may include: psalmody; folksong and country music; minstrelsy and ragtime; literary influences and exchange; musical theatre; musicological
cooperation following The New Grove. These subjects will be represented by papers, discussions and performances. There will also be excursions outside Keele during the four days.

There will be an American Music number of The Musical Times to mark the occasion and some of the papers will later appear in the Sonneck Society's new journal AMERICAN MUSIC. The B.B.C. is expected to participate, as in the first conference, the American Embassy will be supporting the Conference, as previously, and there will be London based events later in the month.

Graduate students, or recent graduates, are invited to submit proposals to Peter Dickinson for 15/20 minute papers or short recitals. It is hoped that bursaries will be available for those participating and possibly for other students as well. Abstracts of proposals, programs for presentations and applications for bursaries should be sent as soon as possible.

Sonneck Society members on the American side of the Atlantic wishing to read papers, participate in panel discussions, present musical performances, or propose other presentations and activities, should send proposals to Karl Kroeger, 120 Linbrook Dr., Winston-Salem, NC 27106 by 1 Oct. 1982.

For British scholars and students the Conference will be a unique opportunity to meet some of the leading American musicologists and to hear about their latest work. The Conference is designed to promote interest and research in American and British music on both sides of the Atlantic.

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TRAVEL PLANS FOR THE CONFERENCE AT KEELE

We are consulting with travel planners to develop several options for you. At present we are working on four packages. Itineraries and some dates are tentative. A full description will be drawn up this summer and mailed in early Fall.


2. An academic package offering, either a credit course in itself or a partial course that could be used as the core of a local institution's offering. This trip would join the group flight to London and back, the coach transfer to Keele, and the conference itself. After the conference, a 13-day tour of Scotland will be led by Dr. Anne Dhu Shapiro. The focus of this tour will be connections in vocal and instrumental music. The last 5-7 days before the flight home would be spent in Edinburgh or London.

3. Group travel from New York to London and Keele, the conference, and then a 16-day trip through Southern England focusing on Anglo-American musical and cultural connections. Projected itinerary includes Stratford (or Llangollen) Bristol, Exeter, Bath, Oxford (3 days), Cambridge (2 days), London (4 days). Festivals, museums, and collections of note will be considered in the development of the itinerary.

4. Group travel from New York to London and Keele, the conference to July 6. Own arrangements July 6-17. Group accommodations in London July 18-22. London functions for conference participants will include, we hope, a gala reception on July 20, and an invitational concert at the American Embassy theatre.

Kate Keller, Chair, Local Arrangements

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LETTERS TO THE EDITOR

Elia Siegmeister writes: "I have been a passionate advocate and delver into American Music since my earliest beginnings in music, and have followed eagerly the activities of the Sonneck Society. I've not been as active as I might be for two reasons: (1) no-one ever asked me to, and (2) I thought it best to devote all my time to making American music, rather than talking about it. You've not heard from me more often than every three-four years, or so.

"But a sentence on page 9 of the spring NEWSLETTER, quoting Raoul's letter to Lester Tramble caught my eye: 'Since there are societies to American composers (ASCAP, BMI, American Music Center, etc.) we have avoided any action that might encroach on their domains.' I think this is a delicacy that is almost leaning over backwards, and I suggest it's time for a change. I was a Board member of the American Music Center for twenty years and Vice-president for three. It's an excellent society, of course, and does much for us composers. It doesn't get that much public attention, and I certainly don't think the Sonneck Society need refrain from discussing the problems, characteristics, aspirations, conditions, challenges to the living American composer, his role in society, etc. for fear of treading on the Center's toes.

"As for ASCAP and BMI (I've been on the board of the former for three years now) their functions are largely economic: by charter and the consent decree, ASCAP may not dedicate itself to the broader esthetic and social problems that exist: it's job is to see that users of music pay so that the composer may be kept alive.

"So what I'm saying is, I suggest that in future the Sonneck Society and its forthcoming magazine AMERICAN MUSIC should open up its activities to those broad problems of the living composer that are endemic to the composing profession and its role in American Music. In fact, to keep these problems out is, in a sense, to keep the living composer in a sort of intellectual ghetto, where his problems are not made the subject of general concern, which they by right are."

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Another response to the question President Raoul Camus raised in his Spring-issure column concerning the role our Society
should take in promoting contemporary American music—this response from Lester Trimble, whose NEW YORK TIMES MAGAZINE article on the plight of the American composer was summarized in the Spring issue of this NEWSLETTER:

"I don't personally feel the necessity for a split between American music of the historical past and that of the present. Obviously, it is all neglected by comparison with performances of non-American music, and as I stressed in my article, I feel that unless we in this country develop a sense of, and pride in, our indigenous musical creative culture, we will all suffer in the long run. On the other hand, I do comprehend that some people's interests may be more strongly focused on the historical view of our national music than on the strictly contemporary. But even if several specialized attitudes are possible (and certainly legitimate) I don't see why they need be in conflict with each other, if the over-arching concern with our creative musical culture as a National manifestation is kept in the foreground. It is true that without our past we would have no present; but it is also a fact that if we flounder in the present our future will be stunted. And I do not see much grounds for optimism about what is happening in this present!

"On the whole, I could foresee great benefits accruing to everyone from closer cooperation between the Sonneck Society and the other groups, such as The American Music Center and The American Composers' Alliance. Perhaps at some point the kind of panel-discussion event you mentioned might be helpful; particularly if there happen to be many members of the Sonneck Society who are not yet really very interested in American composition which is still too recent to fall within a "historical" context. But my strongest feeling is that, most important of all is a continuous, sustained, and integrated effort to gain for all our best music the respect and support it deserves."

And on the same subject, Irving Lowens writes: "I strongly feel that it would be most inappropriate for the Sonneck Society to take an active and organized stance in behalf of the contemporary American composer. To me, that smacks of chauvinism. Certainly, it is not the sort of undertaking that I envisaged when the Sonneck Society came into existence. It is not supposed to be a propaganda group or a pressure group (the sort of thing proposed reminds me of the Moral Majority), and I can imagine that there may be Americanists who would strongly object to indiscriminate support of an American composer just because he happens to be American. Certainly, I do. If any member of the Sonneck Society feels that it is necessary to wage war in behalf of the contemporary American composer, he/she is certainly free to do so as an individual. But that is not the mission of the Society. There are plenty of organizations concentrating on the problems of the American composer, but the Sonneck Society is not one of them, and it should retain its unique blend of good fellowship and scholarship."

Irving also writes that he has received a grant from L'Associazione Ricerche Musicale della Svizzera Italiana "which will enable me to spend a month this summer and another next summer doing further research on the subject of my book, Louis Lombard, in Lugano. It isn't often that a historian of American music has a chance to do this thing in Switzerland, and I'm very grateful for me, Lombard spent a good portion of his life there, and the Swiss are more interested in Lombard than the Americans."

And from Leonard Ellinwood: "For what it may be worth, Allen Britton's problems with the spelling of "theatre vs. theater" [see NEWSLETTER, Sp. 1982, p. 5] pale beside our problems with "0--Oh," "Savior--Saviour" and other "-our" words. Some of our most respectable hymnals still can't make up their minds and are not consistent within their individual books. Some editors claim they wish to use the author's original spelling, but they balk at the line "Blessed is he whose bowels move" and rewrite the line. Some hymnal indexes intermix the "0s" and "Ohs" but others separate them in the future. Since the DICITONARY OF AMERICAN HYMNODY has to put like hymns together, we are arbitrarily using only "0" and "Savior," etc. We also modernize 18th century German spellings and those in the BAY PSALT BOOK purely in order to have like hymns in the same file."

The Sonneck Society session at Lawrence, "Music in the Ozarks," concluded with some traditional music from Missouri performed and discussed by Columbia musicians Art Galbraith and Gordon McCann. Parts of their letters to Jean Cail expressing thanks for being able to participate in the meeting are reproduced below.

"Let me thank you again for your arrangements for asking us to the conference. We were exceptionally pleased with the reception of our part of it. You and Judy [McCullough] certainly went out of your way in making us welcome, and it was good to renew our acquaintance and visit with you about your Springfield friends. We had no idea our program would be so well received and we really thought we would be out of our league with people who are so well-situated in the music world. We do appreciate all you did for us.

Sincerely yours,
Art Galbraith" [fiddler]

And guitarist Gordon McCann's letter reads in part: "Art and I really enjoyed the Sonneck Society meeting. I was pleasantly surprised by the reception to our music. I'm sure many of the members didn't know what to expect from "Ozark musicians" and I must admit I didn't know what we were going to encounter either. I really found the people I met very interesting and I wish we had had more time to visit. I still can't help but be amused by the Society's guests of honor at your dinner Saturday nite, Virgil Thompson, noted
American composer, and 'Art and Gordon,' what a contrast. I guess music truly is the universal language.

Sincerely,
Gordon McCann"

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Timothy Lenk writes: "You may remember that several months ago, I wrote a letter to the Sonneck Society requesting tapes and/or suggestions for a radio program focusing on American music [American Composers' Showcase, RNGU, P. O. Box 1076, Boulder, CO 80306]. With substantial aid from Mr. Walter Simmons of New York, the first series of programs will begin on October 8, 1982. Mr. Simmons' specialty is the music of American 'tradi- tionalist' composers, and with his help, drawing from his personal collection of rare recordings, we will be investigating the music of Arnold Rosner; Nicolas Flagello, and others.

"With this letter, I would like to thank Mr. Simmons for what, I am sure, will be a successful collaboration. I would also like to restate my invitation to the Sonneck Society membership-at-large. The American Composers Showcase program hopes to cover a wide (historical) range of music, from the days of the Pilgrims and the early settlers to the present; music in any medium. The music of regional composers is an area which I would like to see put into some sort of program format. I am presently beginning a series of programs concerned with 20th century music, in various styles. A part of that series will be devoted to Colorado composers.) For those of you who direct ensembles (choral or instrumental), I would be more than happy to feature your performances of American music."

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On receiving his honorary membership certificate, recently adopted by the Board, Lester Levy (Honorary Member, Baltimore, 1980) responded to President Raoul Camus: "Through you, may I thank the Sonneck Society for the impressive honorary membership certificate which, as you must understand, I will cherish? I am torn between displaying it in my music room or bedroom.

"I feel particularly flattered to have Virgil Thomson—whom I have known for years—for 'company.'

With deepest appreciation and warm regards, I am,

Sincerely,
Lester"

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Because the first issue of AMERICAN MUSIC will be delayed one year editor Allen Britton requested and Richard Jackson graciously consented to have the book lists which would have appeared in the first issues of the periodical published in the NEWSLETTER instead. To make room for the booklists in this issue, SOME RECENT ARTICLES AND SOME RECENT REVIEWS will be postponed to the fall issue.

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SOME RECENT BOOKS
Dealing With Music and Musicians of the United States
by Richard Jackson

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music does not compare favorably with the other arts. Lack of student demand may account in part for this situation, but it does not fully explain or condone the state of affairs. A discussion that the status of American music studies on college campuses by an Americanist would hardly be considered non-partisan, so in an attempt to gain factual evidence and statistical data a questionnaire was designed and sent in the summer of 1981 to a list of 292 institutions of higher learning offering American Studies in their curriculum. (The list was derived from the current American Quarterly) and it included 241 colleges offering bachelor degrees, 52 offering master's and 32 the doctor's degree. 137 responses resulted from the single mailing.

The questionnaire asked the following questions: (1) Are courses in American music history available to American Studies students? (2) Are they initiated and sponsored by American Studies? If not, by whom? (3) Degree requirement? (4) How do offerings in American music compare with the other arts? The results were as follows: 33 offer no courses at all in American music; 12 only occasionally; 83 offer them but do not initiate same; and 9 offer and initiate such courses. In the totally negative category, 21 wrote straight "no" with no comments, and 12 made explanations that ranged from the hopelessly apologetic. Others expressed frustration at their negative situation. Of the twelve institutions that responded indicating only occasional offerings, it was clear that neither size nor quality of an institution insured provision of such courses. Yale and Harvard, for example, were among these. It is not surprising that the largest number (83) of responses indicated courses offered but not initiated by American Studies, and that their primary source is a school or department of music. As for subject matter, most courses offered general historical surveys, followed by occasional offerings. A few offer courses in musical theater, Afro-American, folk, pop, rock, country, soul and Latin American music. Most institutions answering in the affirmative offer one course only. As to degree requirements, only two colleges ask that a survey course in American music be required toward American Studies degree. To the last question comparing music to other arts, the answers were largely negative with American literature by far the strongest of the arts offerings, followed by art history.

Since American Studies programs are almost completely dependent on offerings from music departments, it follows that if American music is not a strong subject in music, American Studies has little strength from which to draw. Moreover, even if there is a desire for inclusion of music courses, an appropriate course may not be available. If it is, is it likely that most of it must fall on the music schools and departments for they deprive not only their own students of exposure to American music history and subsequently break the supply line to other programs in a university where such subject matter should be available. American Studies programs themselves
are not to be totally absolved from responsibility. Should students not only be offered, but required, to learn the basic facts of American music history? How can an understanding of the Colonial period be complete without knowledge of the Bay Psalm Book as a singing book or of the "Singing Schools" as the sole recreation for young and old in Colonial towns? Is it possible to comprehend the melancholy and nostalgia of pre-Civil War America without hearing those excessive, ubiquitous parlor songs? Can the search for a 20th century national identity be wholly perceived without some notion of Charles Ives and Aaron Copland? Should students complete studies in America without even knowing the names of Billings and Gottschalk any more than they ought to graduate without Emerson and Whitman?

It is understood that American Studies programs are mandated to focus strongly on history and literature, not the arts. Nevertheless, a serious lack does exist. The addition of one or more courses in the history of American music would go a long way to remedy the lack, and continued communication between historians in American music and American Studies would increase awareness to the problem. Conscious efforts to share research and ideas must be made. (Of 120 issues of American Quarterly examined for this survey, only 19 articles deal with topics in American music). The joint meeting of the Sonneck Society with the Mid-continent American Studies Association in Lawrence, Kansas was a positive gesture toward cooperation. Americanist historians are by definition committed to a nationalistic approach, automatically embracing cultural and social issues rather than exclusively technical ones. It is therefore entirely appropriate that American music draw closer to American Studies. Indeed it is the only hope for an improvement of the status of American music in American Studies.

RESPONSE TO VIVIAN PERLIS' REPORT
by Betty Chmaj
California State University, Sacramento

I was surprised and embarrassed by Vivian Perlis' report. Perhaps I shouldn't have been surprised, given my own experience attempting to advocate greater use of music and the visual arts in American Studies over the years. But it may help to explain why two year times in a row—for our national American Studies Association convention in Boston and then the one in Minneapolis—the planning committees turned down proposals for sessions on Charles Ives, on the grounds that there would not be enough interest among the membership, a conclusion I challenged and put down to the biases of the planners. I guess I was wrong.

I'm embarrassed that Vivian Perlis should feel it necessary to suggest that our students should be exposed to "the very basic facts of American music." Of course they should know about Ives and Copland, and the Bay Psalm Book and the Singing Schools and the parlor songs—but they should know a great deal more; there is a lot we ought to be doing that we have not done. In the light of the evidence she has presented, I find myself willing to tolerate a great deal more awkwardness, experimentation and first-time-around naivete among teachers of American Studies willing to try to incorporate music into their courses. Given the situation in our universities at present, the likelihood of adding more American music courses or prerequisites or requirements seems slim; a more practical means for effecting change, it seems to me, is through American Studies courses themselves. Exposure to music in such courses may well encourage students—whether or not they are American Studies majors—to take more courses in Departments of Music. I think we should realize that on some campuses, exposure to music in an introductory or survey American Studies course could be the only exposure to music students get. Here the experience of my colleague in American Studies, Jay Meehling of UC Berkeley, serves as an example. He uses music brilliantly in three innovative American Studies courses, and he reports that his students—especially those entering such fields as Engineering and Business, who are allowed to take only two "general" courses and regularly take the other one in a "skills" area (such as Communication Studies)—express their appreciation to him for exposing them to music. The burden on instructors under those circumstances, Meehling says, is the feeling that if they don't teach music and the arts in the music courses, no American historians are by definition committed to a nationalistic approach, automatically embracing cultural and social issues rather than exclusively technical ones. It is therefore entirely appropriate that American music draw closer to American Studies. Indeed it is the only hope for an improvement of the status of American music in American Studies.

So I have no quarrel with the central thesis behind Prof. Perlis' report—i.e., that there should be more American music in American Studies—I'm eager to get on with it and get to the question that is always the difficult one in interdisciplinary studies, namely, the question HOW? (1) How do we persuade people in American Studies that music (and the visual arts) ought to be part of their endeavor? and (2) Once we've done that, how do we demonstrate to those who offer good will but plead "musical illiteracy" that it can be done? The response Vivian Perlis quoted from Gene Leach about his own and his colleagues' musical illiteracy seems to me an important one; it is probably a view widely held. I wonder how many would match his candor, or whether people would as readily admit to illiteracy in, say, the language of anthropology. But I do think it is important to acknowledge that many American Studies people panic when they see a music score, or when they have to listen to rock or jazz (to say nothing of John Cage), or when they are expected to recognize instruments in an orchestra.

One of the first "how's" we ought to address is how American music is related to what I take to be the central debate
now alive in the American Studies community (a version, I suspect, of a debate going on in other disciplines), the debate that pits the image-myth-symbol "school" of scholarship against the "culturologists"—i.e., those who take up the attention of American Studies on things of culture. The culturologists object to the use made by American Studies in the past of works of art as "privileged" cultural documents—they see that as an elitist approach—and they would prefer to use those works (especially, as it inevitably turns out, works of popular and folk music) and make better documents to serve as evidence of what is going on in the culture.

Since music, like literature and the visual arts, is likely to carry the assumptions and prejudices of the image-myth-symbol school of thought, especially that "better" works and styles and artists are more worthy of scholarly attention, and since the culturologists are currently in the ascendant (at least that's my impression), the current climate of opinion in the field of American Studies as a whole would seem to be discouraging. But I would warn against accepting that view too quickly, allowing unexamined biases on either side to undermine our critical faculties or prevent future alliances; I am persuaded that some of the best friends of American music now are doing work in folklore, anthropology, and social history—i.e., the social sciences, with their methods and tools of analysis—and I will be interested in their findings. The debate in American Studies is neatly mirrored, by the way, in Vivian Perils' opening example, which she calls a "puzzling paradox"—the "extreme use and real need for music on the one hand" among college students, and on the other "a lack of interest and curiosity in its history, derivation, background and content." The culturologists might well choose to study the students themselves, how they talk about their stereo systems, when they play their records, and so on, while those of us with the more traditional humanistic orientation want to teach all the other stuff, whether it documents the culture or not.

What I'd like to spend the rest of my time doing is proposing some practical ways we might overcome the problems facing us—that is address the question—NOW—improve the status of music in American Studies and achieve the larger aims we all espouse.

1) We have a job of persuasion on our hands. We need to persuade the national ASA to include more sessions on music—especially workshops, I should think—at national and regional conventions, and then figure out ways to get all those "uninterested" people to come. This conference is certainly a great beginning, and I would hope one of the things that might come from it, in direct response to Vivian's report, is a resolution urging more attention to music. Whether AMERICAN QUARTERLY OR PROSPECTS have recently made music and its place in American culture turned down, I don't know (I'm inclined to doubt it), but more publication of interdisciplinary approaches to music is also, of course, to be encouraged—and the appearance of the new journal AMERICAN MUSIC is surely great news.

2) But published articles, for music, are not, in my opinion, the best means to overcome the resistance—for the obvious reasons that music has to be heard. Those who teach music know much more about this than I, but my own experience with my Ives article has been illustrative. Students and others have little difficulty reading it, while if I assign it before I lecture, the students—I suspect like many of my colleagues—have trouble getting through it and give up halfway through. So my second suggestion is that somebody videotape or film some lectures or conference sessions on topics involving music in such a way as to address issues and themes of interest to American Studies. These could be classroom presentations, live performances followed by panels, conference workshops, public lectures, across-the-arts analysis with slides and music, and so on. There are some films on American music already made, available of course, and these ought to be catalogued and annotated for American Studies people specifically as well, with commentary by American Studies people. Could we help and make the resources represented on this panel—Yale's Oral History Music project, the Institute for the Study of American Music, the American Studies journal—as well as the Smithsonian facilities on individual campuses be used to initiate such a project, publicize, act as clearinghouse? That way, those in American Studies who feel "museum illiterate" might have materials to draw upon to use in their classrooms in relation to units they are already accustomed to teaching.

3) My third suggestion is related to the second. I suggest we put together a collection of annotated course outlines, discographies and bibliographies, illustrating the variety of ways to teach music in American Studies, women's studies, ethnohistory, American history, and elsewhere. In addition, the collection should include annotated syllabi for one or two-semester courses in American music (are these already collected somewhere)? Such course syllabi—as I discovered when I included them in my books on American women and American Studies—can serve many purposes for many different teachers, showing how to introduce topics, which combinations of works to use when comparing music to other arts or disciplines, which books to assign, and so on. One of the next by-products of such efforts is that when people look at the outlines to find out how the thing is done, they often end up being persuaded that it ought to be done and impressed by the variety of ways it can be done—and I see no reason this cannot be as true for American Music Studies as it has been for Women's Studies. In fact, if there is enough interest in having such a collection and if the people with the newsletters and mailing lists (the newsletter of ASA, I hope they have NOT NEWSLETTER) will put out the call, I'll volunteer to collect and annotate such syllabi. In addition to syllabi, other materials, such as conference programs or music workshop notes, might be of use to teachers,
not only of American Studies but of folklore, anthropology, humanities, and the other fields I mentioned.

There must be other suggestions that could be made for involving music in American Studies programs. In the last edition of the Newsletter, I mentioned that the Women's Studies program at M.I.T. had an arts component and that the Music Department was interested in working with the American Studies program. This suggests a need to explore other possibilities for incorporating music into American Studies programs. The Women's Studies program at M.I.T. has a strong arts component and the Music Department is interested in working with the American Studies program. This suggests a need to explore other possibilities for incorporating music into American Studies programs.

The suggestions I have offered amount to challenging American Studies and other fields to examine assumptions and biases about the field. The Women's Studies program at M.I.T. has a strong arts component and the Music Department is interested in working with the American Studies program. This suggests a need to explore other possibilities for incorporating music into American Studies programs. The Women's Studies program at M.I.T. has a strong arts component and the Music Department is interested in working with the American Studies program. This suggests a need to explore other possibilities for incorporating music into American Studies programs.


demonstrations--be encouraged at conventions of the American Studies Associations, national and regional; and

4. that CASA also support efforts to prepare videotapes, films, and discographies designed to provide materials for those who wish to add music to their American Studies courses, supplemented by commentary by American Studies teachers.

Professor Stuart Levine, editor of AMERICAN STUDIES, an interdisciplinary journal sponsored by the University of Kansas and the Midcontinent American Studies Association, was the second respondent to Vivian Perlis' report. He will prepare a summary of his remarks for the fall issue of the NEWSLETTER.

AMERICAN OPERA

Kitty Keller has called my attention to an article in U. S. NEWS AND WORLD REPORT (Apr. 5) which addresses itself to the recent boomlet in American opera. The article claims that last year (1980–81) U. S. companies staged 3,653 presentations of American operas (3% of the total presentations) as compared with 1,410 performances (27% of the total) a decade ago. John Corigliano's commission for an opera to be produced at the Metropolitan Opera as part of its centennial celebration starting in 1983 is cited as "reflecting a growing recognition by this country's premier opera house, long dedicated to European music, that American opera is coming into its own." Those of us with longer memories will recall a similar hope expressed in the wake of early Met productions of American operas such as Frederick Converse's PIPE OF DESIRE, Horatio Parker's MORA, Walter Damrosch's CYRANO DE BERGERAC, Henry Hadley's CLEOPATRA'S NIGHT, Charles Wakefield Cadman's SHANEVIS, Deems Taylor's THE KING'S HENCHMAN and PETER IBBETSON, Howard Hanson's MERRYMOUNT, and Samuel Barber's VANESSA and ANTHONY AND CLEOPATRA. Among American operas recently or about to be premiered and mentioned are Edward Tertsch's CLEOPATRA, Henry Mollicone's THE MASK OF EVIL (both Minnesota Opera, Apr. 30), Gian Carlo Menotti's A BRIDE FROM PLUTO (Kennedy Center, Apr. 14), Robert Ward's MINUTES TILL MIDNIGHT (Miami New World Festival of the Arts, June 4), Stephen Paulus' THE POSTMAN ALWAYS RINGS TWICE (Saint Louis, June 17),
George Rochberg's THE CONFIDENCE MAN (Santa Fe, July 31). The article further notes a tendency toward realistic, dramatic plots with which to identify and change forms point to a merging of the musical theater and traditional opera styles. Carlyle Floyd's WILLIE STARK incorporates both of these elements. It will be interesting to see whether Corigliano follows the "grand opera" tradition typical of American scores written for the Met or whether he can find a lyric theater formula that has evaded his predecessors.

The Houston Grand Opera has received a major grant from Citibank/Citcorp and a private source which will underwrite a large portion of a new production of Jerome Kern's SHOW BOAT. The grant will enable Houston Grand Opera to implement plans which include a projected national SHOW BOAT tour of major U.S. cities in which Citibank/Citcorp has regional offices. The follow-on of the preceding hit by Houston Grand Opera's 1976 award-winning PORGY AND BESS, SHOW BOAT is being extensively researched to assure a version as faithful as possible to the original intentions of composer Jerome Kern and librettist Oscar Hammerstein, II. SHOW BOAT opened June 10, 1982. Dates of touring will be announced at a later date.

Two early American musical theater pieces have been recently produced. THOMAS AND SALLY, by Thomas Arne, was given under the direction of Colonial Williamsburg's Company of Colonial Performers six times in early December, 1981. DISAPPOINTMENT, OR THE FORCE OF CREDULITY was staged by the Boston Museum of Fine Arts in November during the AMS meetings.

AMERICAN MUSIC ACTIVITIES IN ENGLAND
by Peter Dickinson

In 1981 I was invited by the BBC to make a documentary programme on the life and work of Samuel Barber for the national network Radio 3. The producer, Arthur Johnson, and I visited Gian Carlo Menotti at his house in Scotland and in May spent a week based in New York interviewing friends and colleagues of the composer. These included Copland, Thomson and Schuman, as well as John Browning, Leontyne Price. The one-hour programme was broadcast on Saturday, January 23rd, the first anniversary of Barber's death, and again on May 1st, 1982. The first transmission was followed by a performance of Barber's last opera, the Canzonetta for Oboe and Piano, played by Sarah Francis and Peter Dickinson. This was the first hearing in Europe of the single completed movement of a work commissioned by the New York Philharmonic and given during the past season.

On April 21, in the Royal Festival Hall, London, the BBC Symphony Orchestra, under John Pritchard, gave a performance of Ives' Fourth Symphony. The hall was full and the work received an ovation. It was broadcast live on BBC Radio 3 and at 6.00 on the evening of the concert I gave a lecture in the Festival Hall on the symphony. This was in a series of concerts called Music of Eight Decades preceded by lectures. On the Sunday before I gave a talk for Music Weekly, Radio 3, about Ives' Symphonies. This recent involvement with Ives and Copland for HERITAGE OF MUSIC, a new large series of books and recordings to be brought out by Decca. First appearance in Japanese!

I was delighted to attend the Lawrence, Kansas, Conference and to give a paper on Virgil Thomson. I gave a longer version of this paper at the Institute for Studies in American Music in Brooklyn on April 5th, before getting stuck in the freak snow storms. Before that I spent three days at the University of Illinois at Champaign-Urbana. I gave a lecture on the English composer Lord Berners, whose centenary falls next year and whose complete songs and complete piano music I have edited for Chester Music. I also discuss contemporary British and American songs, and met student and faculty composers. Plans for the 1983 Sonneck Society Conference at Keele July 2-5 are well advanced. The Musical Times will celebrate with a July American Music number, the BBC will participate. There will be concerts at the American Embassy in London. More details will be sent as they are available. [Peter Dickinson will be one of our hosts at the 1983 Keele Conference.]

CHICAGO NORWEGIAN-AMERICAN CONCERT

Rolf Erickson, librarian at Northwestern University, has sent along a very interesting program, for a concert of music composed in Chicago by Americans of Norwegian birth and given on April 18, 1982. The program included songs by Emil Bjrn (1864-1935), Otto Clausen (1886-1950s), Sigvart Hofland (1889-1902), Alfred Paulsen (1825-1896), John Hjalmarson (1821-1883), and Olaf Schrder (1882-1949). All but Bjrn and Schrder were professional musicians in Chicago. Mr. Erickson writes: "The recital was the first of its kind. Many said I would not find music and, in fact, I was strongly discouraged from pursuing the subject. However the same critics turned around and gave me very favorable reviews. Now much more music is coming to light and Vesterheim, the Norwegian-American Museum (Decorah, Iowa 52101) has enlarged its collecting scope to include Norwegian-American music. Would any of your members share their interest?

REED ORGAN SOCIETY

THE REED ORGAN SOCIETY invites anyone who is a reed organ enthusiast, owner, collector, or restorer to join this new organization, which offers a quarterly newsletter, edited by Dr. John Ogusapian of Lowell University; and a membership directory as a means of exchanging information among members. Its primary purpose is to include all types of free reed
instruments: parlor, church, lap, harmoniums, melodeons, paper roll, or mechanical—whether they be foot-pumped, hand-cranked, or motorized—and to make them and their music better known and appreciated by fostering research and publication in this field. Membership is open to anyone from any country. For details, write Mr./Mrs. D. A. Williams, 281 Green Terr., Clarksboro, NJ 08020.

WILLIAM PRIMROSE
(1904-1982)

William Primrose, the 20th-century's pre-eminent violinist and one of the greatest string players of our time, died on May 1, 1982 at the age of 77 at Provo, Utah. From the moment Primrose chose the rocky path to musical stardom as a viola soloist, he never lost sight of his commitment to the viola or to the viola repertoire, particularly 20th-century music.

His career covered all facets of the profession—from orchestral player (most notably as principal viola of the NBC Symphony under Toscanini), to chamber music player, pedagogue, and world-famous soloist on his chosen instrument, the viola.

Primrose commissioned many viola works and his artistry inspired viola works by composers the world over. Among works he commissioned were concertos by Peter Racine Fricker, Edmund Rubbra, Darius Milhaud, and of course, Béla Bartók. His efforts to commission works by Sibelius, Prokofiev, and Stravinsky regrettably never came to fruition.

Bartók's Viola Concerto would not have been conceived were it not for Primrose's belief in Bartók the composer, and the prodding of the composer by the performer at the very end of Bartók's life. Primrose continually stressed to his students the importance of including contemporary works in their repertoires and recital programs.

Primrose realized what the great British violist—Lionel Tertis started: the popularizing of the viola as a solo instrument and the expansion of its body of literature. Although many viola transcriptions came from both Johann and Max, they inspired many composers to write original viola works.

Thanks to the superlative artistry and efforts of William Primrose, the viola is no longer a second cousin to the violin, but an integral part of the musical fabric of the Western world today.

William Primrose is no longer with us, but his legacy remains through his many recordings, editions, outstanding violists he taught and touched, and the viola music he inspired.

Myron Rosenblum
Past president, American Viola Society
Pupil of William Primrose, 1955-56

[Ed. note: Raoul Cabus asked Mr. Rosenblum to prepare this obituary for the NEWSLETTER and also suggested that some tribute to Mr. Primrose besides a paper presentation, might make an excellent subject for the British-American interaction theme of the upcoming Keele Conference.]
University Institute for Research in Black American Music, with a grant from the American Missionary Association.

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HOW TO CONDUCT COMPREHENSIVE HISTORICAL MUSIC RESEARCH PROJECTS

by Nancy R. Ping-Robbins

Abstract of Paper Read at Fisk Black Music Research Conference

Regional or local music history in areas with a large black population should be of great interest to those scholars and others who are interested in Black American music. Most primary research of cities that have large black communities have mostly ignored the contributions of black musicians, outside of the jazz centers. It is difficult but not impossible to find information about black musical activities in the antebellum era. The purpose of this paper is to show how to dredge up some of that information—

The following steps are necessary:
(1) Learn about the general history of the area so that you will have a sense of perspective and recognize clues that otherwise might slip by. (2) Use personal contacts and interviews for peripheral information and further ideas to follow through on. (3) Determine the shape and extent of your project by what you are able to find. (4) Consider enlisting the help of colleagues or friends to do some of the simple but tedious and time-consuming research. (5) Examine primary and secondary sources on music in your chosen area. (6) Begin searching primary source materials: newspapers, U.S. Census listings, family papers, and other government and State documents as well as memoirs. (7) Review peripheral secondary sources that may include information related to your area. Examples cited from experiences in writing "Music in Antebellum Wilmington and the Cape Fear Region of North Carolina" show how many major clues to activities of the black community in Wilmington were derived from linking materials gleaned from diverse sources. Important conclusions sometimes are dependent solely on the chance discovery of a single valuable resource. Ideally the research should begin with the earliest period in order to provide building blocks for later researchers.

Handouts included a list of potential primary sources, a list of dissertations and other studies on regional topics, and a list of regional studies dealing with black musical activities.

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SOUZA ORAL HISTORY PROJECT

INTERIM REPORT

by Timothy Durand
Assistant Director

About a year and a half ago Dr. David Whitwell and I began work on an oral history project about John Philip Sousa. The project entailed contacting former Sousa band and audience members and tape recording interviews with them. We have been collecting these tapes for over a year. The study has been very interesting so far, and we have received an enthusiastic response from men all over the country. The project is aimed at getting their insights about the band, the era, and John Philip Sousa as a showman and musician. As time goes by, the number of people who played in or heard the band is rapidly decreasing. This study may prove to be one of the final efforts to obtain firsthand information about one of the most influential band leaders of all time and his successful band.

Sousa was born in 1854 and directed the Marine Band from 1880 to 1892, at which time he formed his own band. This group was destined to be the most important band of the concert band era, as well as becoming one of the finest musical ensembles in the world at the time. The members with whom we have spoken were largely from the band of the late 1920's when Sousa was in his seventies, although we have received one tape from a man who was in the band in 1911. The group broke up after the tour of 1930, and Sousa died in 1932.

One of the most interesting findings we have made is that the Sousa band rarely had a rehearsal. The group would rehearse once a year prior to their departure for the yearly tour. Many of the band members could not recall ever attending a rehearsal. This was because players were often added to the band while it was on tour. If the group needed a clarinetist the manager would ask around and seek a young player with an outstanding reputation. He would then contact the player and ask him to join the band. Since there were no rehearsals the first performance was often an indocentric. As one man referred to his first performance as his audition. He says he must have passed because he was still playing with the group the following night.

A Sousa concert program consisted largely of solos and transcriptions of orchestral pieces such as the Strauss tone poems. One of the band members says that Sousa would often simply pass out the orchestral parts to the band—violin parts to the clarinets, viola parts to the saxophones, bass parts to the trombones, and the group would perform the works making the necessary transpositions on the spot. This explains the lack of published orchestral transcriptions "as performed by the Sousa band."

Sousa was apparently one of the greatest showmen of his time. He became rich enough leading his band that he could afford to offer his services to the Marine Band in WWI for the salary of $1 per year. The nature of Sousa's showmanship is interesting. Our audience responses indicate that Sousa never spoke to the audience at a performance. The Sousa concert was treated with the same respect as our orchestral concerts of today. They were held indoors and the audience was quiet and attentive. Sousa's conducting style was not flamboyant (partly because he lost the use of his left arm in an accident falling from a boat) and he seemed to have done anything extravagant to attract the audience's attention. Much of the band's attraction was because the "March King," Sousa, was so closely associated with patriotism in the eyes of the public. Much of it was musical.
Soloists performed very technical pieces and Sousa's marches were inserted as encores after virtually every number. In addition, the band members took on much things as the "part in Stars and Stripes where the trombones come out in front."

There are many fascinating stories and details in the tapes we have collected. Behind each man there is a story. We are hoping to hear from many more band and audience members to help us piece together an increasingly more accurate picture of one of history's most important wind bands. If anyone has any information that would help our project we would appreciate hearing from them. Please write to Dr. David Whitwell, Music Department, CSU, Northridge, Northridge, California 91330. The tapes we are collecting are destined to find their permanent home at the University of Illinois, where they will be available to scholars use by all.

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CHARLES IVEStH AND THE AMERICAN BAND
Review by Raoul Camus

It might seem strange that a pamphlet commemorating the centennial of Charles Ives' birth should come from the University of Exeter; for that reason many Americans may not be aware of the availability of this fine English publication. It seems there is a flourishing center for American studies there, and the fourth in a series of "American Arts Pamphlets" is Jonathan Elkus' Charles Ives and the American Band Tradition: a Centennial Tribute. In addition to a description of the activities of the American Arts Documentation Centre and a listing of the other pamphlets, there is an introductory biographical note on Ives by David Horn. Though basically dealing with Ives' original band and band-inspired music, including those sections within the later symphonic masterpieces ("Band Stuff," as Ives called it), Elkus gives an informative insight into the world of amateur bands of the nineteenth and early twentieth centuries. While band buffs will enjoy reading of the good old days, the descriptions and explanations are aimed mainly at those unfortunate who were denied these experiences. It would be difficult for anyone to understand fully, let alone perform perceptively, any of Ives' music, especially his symphonic works, without some knowledge of the traditions, literature, and customs so clearly described in this important article. The 32-page, 4-plate article is available from the Publications Clerk, Northcote House, University of Exeter, Exeter EX4 4QJ for £1 net. (Editor's note: If there is sufficient interest, perhaps this might be an item for the Society's "Store.")

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F. SCOTT FITZGERALD'S TRIANGLE CLUB SONGS

As a Princeton undergraduate, F. Scott Fitzgerald wrote the lyrics for three Triangle Club shows: PIBI! PIBI! FT-FI! (1915), THE EVIL EYE (1916), and SAFETY FIRST (1917). The shows were very popular and toured successfully. F. SCOTT FITZGERALD'S TRIANGLE CLUB SONGS, a cassette recording with 15 songs from the shows sung by The After Dinner Opera Company of New York, is available for $9.95. Make check payable to Bruccoll-Clark Publishers. Send order and check to After Dinner Opera Co., Inc., 22 Stuyvesant Street, New York, NY 10003.

THE NEW GROVE DICTIONARY OF MUSIC IN THE UNITED STATES

Considering how useful the AMERICAN SUPPLEMENT to Groves' DICTIONARY (2nd ed., 1920) has been to all of us, it is especially gratifying that THE NEW GROVE DICTIONARY OF MUSIC IN THE UNITED STATES comes so closely on the heels of THE NEW GROVE. Plans call for publication by the end of 1984. H. Wiley Hitchcock is co-editor with Stanley Sadie. Although about half to two-thirds of the new dictionary will be based on THE NEW GROVE, according to Sadie, "a large number of new entries, designed to penetrate deeper into the fabric of American musical life than was possible in a fully international work" will be added, thus making the dictionary an important work on its own as well as an updating and correcting of information on American music in THE NEW GROVE. The new dictionary is being prepared with the collaboration of Institute for Studies in American Music and is administered by Editorial Coordinator Susan Feder, 15 E. 26th St., Suite 1503, New York, NY 10010.

HISTORY SPECIAL RESEARCH INTEREST GROUP (SRIG)

One of the more interesting aspects of the Lawrence meeting was the poster paper session sponsored by SRIG. Poster papers offer an interesting way of handling the information deluge that is rapidly engulfing our meetings. Rather than the traditional manner of presenting papers orally, one-at-a-time, SRIG creates a bazaar. Each presenter has posters, papers, pictures, and films on his/hers subject at individual tables around the room. The observer can wander from table to table, observing the "wares" and engaging the presenter in conversation. In this manner, we were introduced to Diane Walker and her presentation "White-Sheets: The Story of Iowa Musician William Leander Sheetz," to David Oakley and "The Origins of the Shape-Note System," and to Bruce Wilson and "Developing Archives for the Study of Musical Organizations in America." Not a bad idea! I have a vivid impression of all three poster papers and collected several useful handouts. Below is a brief description of SRIG, its history and purpose.

The History SRIG was formed in Chicago, in April, 1978, as one of six Special Research Interest Groups of the Society for Research in Music Education. It was felt then that the pursuit of historical research in music education needed some kind of organized effort from members of SRME who had a special interest in historical research. Out of the Chicago meetings came a definition of the area in which the History SRIG would be concerned.
Any research that contributes to the understanding of music, music performance, and music teaching in their historical, social, and aesthetic contexts.

This continues to be the area of interest for the History SRIG, and anyone who has such an interest should contact Michael L. Mark, Graduate School, Towson State University, Towson, Maryland 21204.

At the Chicago meetings, the History SRIG members adopted a program of action which included (1) the encouragement of reading historical papers at MENC conventions, (2) seeking and promoting publica-
tion of historical research studies, (3) encouraging growth and development of the MENC Historical Center, (4) developing liaison with related groups, and (5) providing a forum for exchanging information and research techniques. The target popula-
tion was identified as anyone with an interest in the history of music education, music teachers in general, and researchers in music and music education in particular.

As services to the Music Education Research Council and to the Music Educators National Conference, the members of the History SRIG in Chicago sought to (1) keep the definition of the SRIG inclusive rather than exclusive, (2) stimulate communication, publication, and sharing of information in the research community, and (3) reach the broadest possible audience with the results of research.

The BULLETIN OF HISTORICAL RESEARCH IN MUSIC EDUCATION serves as a forum for History SRIG and is issued twice annually. The subscription rate is $2.00 for students, $3.00 for members of History SRIG, $5.00 for nonmembers, and $10.00 for institutions. Write to George Heller, ed., 311 Bailey Hall, KU, Lawrence, KS 66045.

THE NY PHILHARMONIC BROADCASTS

The recent collaboration between the New York Philharmonic and National Public radio (sponsored by Exxon) for an educational series of concerts did not include one American work. Many of you undoubtedly received a brochure advertising and writing about this series called THE MESSAGE OF MUSIC. John Specht, of Queensborough Community College challenged NPR about this omission: I do not see, in five weeks of broadcasts, a single American work... Those who underwrite such ventures as well as participate in them should be aware of the existence of an American musical heritage as worthy of exploration as the European. I am not asking for five weeks of American; I am suggesting that you should not educate young people implicitly to the notion that the only good music is European.

And Raoul Camus, in a letter to the advisers to the series, commented on the relevance of the music to young people: We do not insist that the programs be all-American. What we do ask is that American music be represented. Certainly in five programs, you could have included at least one American work! Is the Third Symphony by Bruckner really so far superior to every single work by every single American that it had to be included...? Might not Copland's FANFARE FOR THE COMMON MAN, so popular today through ELP's version, have gained some converts to the cause [of good music]? This being the 85th birthday of Virgil Thomson, might not one of his works have been included (Cage's 70th birthday is too avant-garde to consider)? Could not a young American conductor have appeared as part of the program? Or attention drawn to the use of an American soloist preferably in an American composition? We argue and hope that you were active advisors in the preparation of these programs; frankly, considering your experience and positions, we certainly expected better!

One of the advisers on the series, Professor Cheryl Lau, California State University at Sacramento, replied to Raoul: I am in receipt of your April 22, 1982 letter which certainly makes a valid point in the inadvertent preclusion of an American work although there was an American conductor in the five program series. Notwithstanding that the advisory board's tasks did not include the choice of works that were performed for their specific educational and musical purposes, I certainly will attempt to exert my influence towards a more balanced picture of the American heritage.

Martin Biskapp, coordinator of the symphony and concert division for ASCAP and frequent classical music radio commentator, commented to Raoul: "You are 100% correct in pinpointing the serious omission of any American music in the series. I can only hope that your letters will find a response in any future undertaking of this nature."

FROM THE ARCHIVES

The following items are available from the Sonneck Society's Archives. All proceeds from these sales are added to the Publications Fund.

THE SONNECK SOCIETY NEWSLETTER

Back issues:
Volumes I-II (1975-1977) $5.00
All succeeding volumes $5.00 per vol.
(3 issues per volume)

MEMBERSHIP DIRECTORY (1980) $2.50
Biennial issue

PHOTOGRAPH OF OCGR SONNECK $2.00
8 x 10 black and white glossy, suitable for publicity releases

To Members Only:
THE VIRGIL THOMSON READER. Houghton-
Mifflin. $25 list; cost to members, $18 + $.50 postage.

Virgil. VIRGIL THOMSON. DaCapo Paperback. $6.95 list; cost to members $5.00 + $.50 postage.

DESMOND, et al. REGIONS OF AMERICAN MUSIC HISTORY. $70.00 list; cost to members $48.90 + $1.10 postage = $50.

NEWS ABOUT MEMBERS

The Society's newest honorary member, Virgil Thomson, is the subject of a new recording SIXTY YEARS OF PIANO MUSIC, as performed by Yvar Mikhashoff, also made to commemorate Thomson's 85th birthday. It includes his Prelude (1921), Ten Easy Pieces and a Coda (1926), Piano Sonata No. 1 (1929), Suite from "The Plough That Broke the Plains" (1936), and Sixteen Portraits (1981)--the last, evidence that he is still productive. The recording is the 4th of the Hear America First series put out by Spectrum (Uni-Pro) Records, SR-153. Bunker Clark attests to the high quality of the performance and the works, which are in places quite simple, in other places formidable for the pianist and full of subtleties and wit--which many of us appreciate even more upon meeting the composer in Kansas.

James Willey, at SUNY, Genesco, has a new recording out of his Quartets 1 and 2 (Spectrum, SR-143) as played by the Esterhazy Quartet.

A CATALOG OF THE MUSICAL WORKS OF PHILIP JAMES (1890-1975), compiled by Helga James in collaboration with Judith Finell Music Services (xv, 62 pp.), and including a biographical sketch with a selected chronology and stylistic description of the music, is now available by prepaid mail order only for $10.00 hardbound, $6.00 paperbound. The price includes postage and handling. Make checks payable to Philip James Memorial Corporation, P. O. Box 605, Southampton, NY 11968.

Gustave and Carolyn Rabson have recently published an article, "The National Tune Index: A Systems Overview," COMPUTERS AND THE HUMANITIES, 15/3 (Nov. 1981), pp. 129-137, giving excellent information on sources of information and procedures about THE NATIONAL TUNE INDEX which Kate Van Winkle Keller and Carolyn compiled from 18th-century American and English secular tune sources and which by now has found its way into many libraries.

Among those awarded Guggenheim fellowships for 1982-83 is Lawrence Gushee (University of Illinois), for a study of the Creole band, 1914-18.

The Martha Baird Rockefeller Fund for Music, Inc. has awarded a grant of $31,000 to Oral History, American Music, directed by Vivian Perilis at Yale University School of Music, for the purpose of videotaping eight American composers. These tapes will become part of an extensive collection of tape recorded interviews with composers, performers, and others important in 20th century American music.

Professor Arlan R. Coolidge would like to sell his sheet music collection of some 2,000 items--American popular songs from 1830 to 1940. In a letter to Nick Tawa he writes: "The songs go from Yankee Doodle to the pre-Civil War songs with hand-colored covers (including Francis P. Harper), Foster, the Hutchinsons, ragtime, musical comedies, movie related songs, Berlin, Van Tilzer, Chas. K. Harris, Fricl, and special topics." Mr. Coolidge would like to arrange a sale of the entire lot. The collection would be an ideal acquisition of Americana for a library. Write to 98 Meeting St., Providence, RI 02906.

Imagine opening the Apr. 15th issue of the CHRISTIAN SCIENCE MONITOR and being greeted on the "Living" page with a picture of Kitty Keller at the spinet with her daughter standing along side playing an 18th-century flute! The accompanying article, however, was not at all about passing hours leisurely but rather about all the hard work the Kellers and the Rabsons put into the NATIONAL TUNE INDEX. The article is a real "feature," so look it up when you get a chance.

Roger Hall has recently edited and added commentary to THE HAPPY JOURNEY, originally compiled by Clara Endicott Sears. This HAPPY JOURNEY is a collection of 35 Shaker spirituals from the period 1780-1830. The book is available from Fruitlands Museums, RR 2, Box 87, Prospect Hill Road, Harvard, MA 01451.


SONATA FOR AMERICAN STUDIES: PERSPECTIVES ON CHARLES IVES, by Betty E. Chmaj, a monograph originally printed in PROSPECTS: AN ANNUAL OF AMERICAN CULTURAL STUDIES, 4 (Winter 1978), is available in a reprint from Hornet Bookstore, California State University, Sacramento, CA 95819 (58 pp., $3.60 inc. postage).

Amy Beach's MASS IN Eb, which received its premiere performance in Boston 1892, was given its second full-length performance on Sunday, May 30, at the Church of the Ascension, 5th Ave. and 19th St., NY, by the New York University Chamber Orchestra and the Ascension Choir. The concert was under the direction of Victor Yellin.
Four recently published works in the Da Capo Earlier American Music Series include Simeon Pease Cheney, AMERICAN SINGING BOOK, with a new introduction by Karl Kroeger; Benjamin Carr, MUSICAL MISCELLANY IN OCCASIONAL NUMBERS, compiled and with a new introduction by Eve R. Meyer; Jeremiah Ingalls, THE CHRISTIAN HARMONY, with a new introduction by David Klocko; and THE STOUGHTON MUSICAL SOCIETY'S CENTENNIAL COLLECTION OF SACRED MUSIC, with a new introduction and index by Roger L. Hall.

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For the past few years Susan Porter has organized and directed the Great Black Swamp Dulcimer Festival from the Lima Campus of The Ohio State University. The Festival is held on a spring weekend (April 24-25 this year) with workshops in dulcimer making and instruction as its core. Many other events, such as Gospel singing and concerts of string band and dulcimer music, also occur. Emphasis is placed on family attendance, and special family rates are given. Attendance has mushroomed for several hundred participants. Write to Susan for advice if you're thinking about holding a dulcimer festival.

Glenn D. Bridges, trombonist, collector of early brass recordings and student of the early American brass movement, died on Dec. 27, 1981 at his home in Fraser, MI. His book, PIONEERS IN BRASS, is the fruit of a lifetime of collecting, study, and correspondence with many old-time brass performers. The book is still available in limited supply ($15 per copy postpaid) from Mrs. Glenn D. Bridges, 15625 Callahan, Fraser, MI 48026.

ABSTRACTS OF PAPERS READ AT LAWRENCE MEETING

Here begin abstracts of our largest meeting to date. Most will be published in the fall issue of the NEWSLETTER.

A. N. JOHNSON AND HIS MIDWESTERN AMERICAN MUSIC CONSERVATORIES
by Jacklin Bolton Stopp

A. N. Johnson was a pioneering music educator in the fields of public school music, American music conservatories, the American church choir, theory instruction, and choral methodology as well as being a force behind the founding of the Music Teachers' National Association. This paper served a dual purpose: to introduce Johnson to the twentieth century while focusing on his pioneering work in the founding of music conservatories.

Artemas Nixson Johnson, who changed his given names to initials in 1836 when he began his professional career as a musician at the age of twenty-one, was a very important Boston musician in the 1840s and 1850s. He was a pupil of both George Webb and Lowell Mason, with whom he later worked as a colleague in programs connected with the Boston Academy of Music. He was also the earliest teacher of George F. Root, with whom he later became a partner.

Johnson fell out-of-favor with Mason in 1849 when he brought out his own system for teaching vocal music, a system which eventually put him in competition with Mason's so-called Pestalozzian system. In 1858 he vehemently attacked Mason's foreign system as (a) not producing fine choral results as it did in Germany, (b) teaching music reading, and (b) being, in truth, the Kühlerian system.

His stance against Mason's system on the ground that it was foreign was a part of his pro-American musical posture which dated to the mid-1840s when he and a brother had coedited THE BOSTON MUSICAL GAZETTE. Conversely, his peers were, over the years, increasingly paying obeisance to European musical culture, especially German. It was against this background that Johnson began his career of establishing music conservatories designed to produce musicians for the American church choir as well as public school musicians and private teachers.

Johnson's credentials were exceptional, for he had been an important student of the great Swiss musician Xaver Schnyder von Wartensee in Frankfort. Johnson had also been established as the country's first professional born instrumentalists.

Johnson founded eight music conservatories located, in order, in Friendship and Ovid, New York; Canal Winchester and Xenia, Ohio; Madison and Columbus, Indiana; Catawissa, Pennsylvania; and lastly Napoleon, Ohio. The longest-lived was the Central Conservatory in Columbus Indiana, which was destroyed by fire in the eleventh year of its existence (1887). Normally, his schools faded out-of-existence because, when they became successful, he would move on to begin another. His successors were unable to maintain the schools, some of which enrolled about 200 students a term.

His most successful schools were the Allegheny Academy of Music in Friendship (later known as Baxter University of Music) and the Miami Conservatory in Xenia, Ohio. Theodore Presser was on the faculty of the latter. It was out of this Johnson-Presser connection that the Music Teachers' National Association was born, for the majority of the charter members were a Johnson product either through his schools or his musical conventions or normals.

Johnson's pro-American musical stances were unacceptable to the musical establishment of his day which has resulted in his present oblivion.

THURLOW LIEURANCE AND MUSIC OF THE AMERICAN INDIAN
by Douglas Lee
University of Kentucky

Thurlow Lieurance was widely known in musical circles in the midwestern United States from World War I until the middle of the century. Most of this renown was based on his many popular compositions, works which often derived from a romanticized treatment of American Indian legends, melodies, or titles. The remnants of his musical estate recently have been deposited with Wichita State University; some materials therein show that he perhaps should be recognized more for his efforts in preserving Indian culture than for the stature of his compositions.
Biographical data concerning the early years of Lierance are often confused because of the subject's contradictory accounts of his own life. We can ascertain that he received early musical training on the cornet and in several impromptu town bands as a boy, and at a tender age during the Spanish-American War, attended the Cincin

nati College of Music for less than a year around 1900, and taught piano and voice briefly in Eastern Kansas communities.

In 1903 Lierance went to live with his brother, Dr. Edward Lierance, a physician on the Crow Indian Reservation in Montana. Here he became immersed in the music of the Indians, an interest which endured throughout the remainder of his life. Lierance claimed to have been employed by the U.S. government to record music of the Indians, but in spite of his repeated efforts and solicita-
tions, there is no record he was ever employed by the government in any capacity other than his military tour of duty. He may have worked with the Wanamaker expe-
dition of 1908 in recording Indian music on the early phonograph.

He did work with a phonograph among the Indians in 1911-1912, and even at that date he may be counted among the vanguard of those attempting to preserve Indian music with the new technology. After repeated offers from Lierance, these phonograph cylinders were ultimately deposited with the Bureau of Ethnology and now comprise a part of the Archive of Folk Song, Library of Congress. From about two hours of recorded sound, of widely varying acoustic quality, one can make some general assessments concerning the style and character of Indian singing and drumming.

Lierance later was very successful as leader of a touring group on the Chautauqua circuit between 1917-1926. During this time he also assembled a collection of Indian flutes of which he was quite proud. Acoustic analysis of the functioning instruments, using a spectrum analyzer and oscilator, shows that there exists—among these instru-
ments—at least one consistent fundamental or scale pattern, not any consistent pattern of intonation. The results tend to support the suggestions by earlier writers that Indian flutes were made to fit the physical stature and convenience of the maker-owner rather than any musical demands.

In later years of his life Lierance served as director of music at the Municipal University of Wichita and composed a number of large-scale orchestral works on Indian themes. These works have passed from the scene. But we should recognize that by the early years of this century, much of Indian culture had been lost through its corruption by European elements, plus the declination and dispersion of original language groups. Therefore any shred of evidence becomes important for whatever of substance it may offer. For that reason alone, Lierance deserves at least a footnote somewhere in the history of American music.

CHRISTIAN HARMONY SINGING IN NORTHERN GEORGIA: A REMNANT OF NINETEENTH-CENTURY AMERICAN FOLK-HYMNODY IN THE SEVEN-SHAPE-NOTE TRADITION

by James Scholten
Ohio University, Athens

When William Walker (1809-1875) published the CHRISTIAN HARMONY, his first seven-shape-note tunebook in 1867, it was not only a bellwether for the eventual supremacy of the seven-shape-one in the southeastern United States, but heralded a new trend in the musical preferences of the vast majority of shape-note singers for coming genera-
tions. Walker did not publish 133 songs from his final edition of his popular SOUTHERN HARMONY (1854) in his new tunebook of 476 songs, although he added 22 songs from the SOUTHERN AND WESTERN POCKET HARM-
MONIST (1846) which he had never published in the SOUTHERN HARMONY. The majority of songs added to the basic core of New England Psalms and American folksong in the CHRISTIAN HARMONY were composed by Lowell Mason, Thomas Hastings, William Bradbury, and other notable northern church music musicians, arrangements of songs by contemporary European composers, and songs that George Pullen Jackson has typified as "gospel-hymn-tunes."

Walker revised the tunebook once in 1873, adding 60 more tunes of the types mentioned above. The book was reprinted once more in 1901 and by the 1950's, copies available from the last reprinting were exhausted. Two Alabama Christian Harmony singers, John O. Deason and Ozen A. Parris, decided to revise the tunebook and pub-
lished their revision with only 457 songs in 1958. They replaced the songs they omitted from the 1873 edition with 109 new ones that were mostly gospel hymns and songs by contemporary Sacred Harp com-
posers. These new songs have been the most controversial aspect of the new tune-

Virtually no research has been done on Christian Harmony singing in northern Georgia, although George Pullen Jackson does suggest its presence there in his WHITE SPIRITUALS IN THE SOUTHERN UPLANDS (1933). The writer visited two singing conventions of Georgia Christian Harmony singers during the summer of 1980. The tunebook used by the Georgians was the 1958 revision of Deason and Parris. The singers showed little antagonism towards the newer book; apparently it has been accepted by the majority of singers in northern Georgia. The song preferences of these singers was quite different from those of Alabama Christian Harmony singers, tending towards the older songs of the tunebook carried over from the 1854 Edition of the SOUTHERN HARMONY. In research on Alabama Christian Harmony singers, the writer found that half of the fourteen most popular songs during 1978 were from the newer ones of the Deason-Parris Revision. Georgia Christian Harmony singers may represent an older Christian Harmony tradition that has largely dis-
appeared from Alabama, due to the influence
of Sacred Harp and convention book singings on the Alabama singers.

THE SET PIECE EXPANDED: new categories based on nineteenth-century tunebooks
by Terry L. Baldridge
University of Kansas

Providing an adequate description of the set piece has perplexed scholars perhaps more than any other type of tune. Definitions by various scholars have limited the set piece to through-composed music, settings of poetic texts, tunes in Particular Meter, and compositions less elaborate than anthems. Definitions based on eighteenth-century tunes, however, do not correspond to the use of the term "set piece" by nineteenth-century compilers.

After examining tunebooks from the eighteenth and early nineteenth centuries, Karl Kroeger, in his dissertation on the Worcester Collection, states that the limitation of set piece to poetry is erroneous, for examples labeled as set pieces and anthems use sacred and secular texts of both prose and poetry indiscriminately. The additional restriction of the set piece to through-composed music and Particular Meter completely ignores some examples in McCurry's Social Hymn (1855) which are strophic and in specific meters, as well as many other tunes labeled as set pieces in various nineteenth-century tunebooks. The distinction based on musical style is not consistent with the examples. Length and musical style vary so greatly in both the set piece and anthem, that the two often become synonymous.

Examination of nineteenth-century tunebooks has caused me to believe that the set piece should be considered a general term representing all music associated with a specific text. In light of the examples, the only characteristic which is common to all set pieces is the generic style that they are set to a specific text. Quite often they are also set for a particular occasion—but this is not always the case. Nineteenth-century compilers seemed to include strophic settings and also anthems under the broad label of "set piece." My study has been directed particularly to the tunebooks of the Methodist Episcopal Church. In the publications of this denomination, set pieces fall into four categories, for which I propose the following labels: (1) simple set piece, (2) extended set piece, (3) prolonged set piece, and (4) liturgical set piece.

The simple set piece represents strophic hymntunes which are designated as set pieces in the tunebook, either with the label "set piece," whether in the tune itself or through separate listing in the index, and/or through the lack of metrical indication such as Common Meter or Particular Meter. The second category, extended set piece, includes music which, in length and style, is more elaborate than a hymntune and yet less elaborate than anthems. Most are through-composed, although a few are strophic. The prolonged, the third and most elaborate category, is like the anthem in style. I include within this category the anthem.

The liturgical set piece, the final category, includes music designed to serve a liturgical function. It is sometimes referred to as service music, and includes responses, sentences, chants, doxologies, amens, and benedictions. Compilers index this music in the same section with anthems and other set pieces, indicating that it was also considered a type of set piece. Because of the great variety of musical style in this category, three subdivisions of liturgical set piece are evident in Methodist publications: (1) simple liturgical set piece, (2) extended liturgical set piece, and (3) prolonged liturgical set piece.

The simple liturgical set piece is written in the style of choral recitative and usually referred to as chant. Such examples are commonly much shorter than hymntunes. Extended liturgical set pieces are through-composed settings in a chordal style similar to the hymntune. The length corresponds to that of the extended set piece, although the musical style is usually less elaborate. Prolonged liturgical set pieces are much longer than the other subdivisions and correspond to the prolonged set piece.

USUAL SINGING AND CULTURAL CHANGE: THE CONTINUANCE OF "RUSTIC" CULTURE IN EARLY EIGHTEENTH-CENTURY MASSACHUSETTS
by Eldon R. Turner
University of Florida

After several years of teaching colonial U. S. seminars and discussions with other scholars who have studied American music, I have become convinced that there was a great deal more involved in the "music school" quarrels that occurred between 1715 and 1730 than we have been able to get at with conventional methods. Especially important in my thinking has been the peculiar context of style given to the quarrels and the emerging portrait of the New England peasant who resisted music reform. I think the two together display a deep structural aesthetic in "rustic" culture.

Several things are important. First, the resistance to musical reform was parochial, peculiar to the situation that existed: religious unrest, military problems, economic decline, and ceremonial reform. Hence, I think that the resistance requires that we look at the music not from a universal but from a parochial perspective. Most prevalent has been the often-cited and empty objection to music reform, that regular singing was Roman Catholic, was not empty in New England. The rustics saw on all sides the incursions of the "Jesuitical" savages, the "Catholic" ceremonies of the Anglicans, the "great red whore" in the ceremonial affirmation that their own ministers tried to adopt. This Catholic scare was all inclusive and was real despite the historical silliness that we now see in it.

Second, changes in style and the persistence of "rustic" culture reveal some interesting epistemological possibilities for New England peasant culture. In every case the change was from the correspondence
of the unseen and the seen to a definition according to the seen. For example, intellectually the ministers adopted a limited spiritual world, dropping their earlier emphasis on witches, sprites, spirits and other "false" or feared gods or devils. In material culture the old style included the spatially indistinct and decoration of houses and interiors and consisted of the elaborate lamb-tongue carving and the "busy" decoration of space with chests and court cupboards that were themselves a decoration of space. Old style tableware was "busy" and the bibroned clothing was ornamented for "movement," that is, for an indistinctness of personal ouline in space. New forms were plain and balanced, early Georgian architecture, the spatially distinct Queen Anne highboys and chests of drawers, the elegant contoured tableware and the clothing that provided a distinct outline for the person.

Such intellectual and material changes left some works--the ghost, the planets and their forces, and continued to believe in witchcraft and astrology. In addition they continued to prefer the older spatially indistinct forms in furniture and possibly clothing. In short, they preferred a basic cultural orientation that included a textured and indistinct spatial presentation rather than a tamed, smooth world in which space was empty and unimportant.

Finally, this matter of space is of ultimate importance. Artifacts of the mind and emotions--the unseen world, belief in witches, and so forth--and artifacts of fabrication--furniture, clothing and so forth--are little different in aesthetic display from the peasants' preferred form in music--the "usual way" of singing. This style of singing is familiar from the reference description--grumbling, growling, howling like wolves, singing unruled without rhythm, adding supernumerary notes, none finishing the line with another, harsh, and so forth. Indeed, the reformers objected to these aspects of the singing, and these are aspects that we usually associate with musical space--tone, internal dynamics and timbre. When the rustics defended their sound as more pleasing than regular singing, when they defended their production of sound and when they defended their ritual or ceremony of song, they defended the deep structure of their culture--a felt preference for textured space. In short, they defended a spatial orientation that demanded the use of space. They could not accept intrusion into their musical world of the smooth, the timely and, especially, the precise--one note for one syllable and a rhythm that held them to a common tempo. They defended a textural, spatial and diffuse artifact, "usual singing," and in doing so have left one key to their psychological and epistemological existence. Hence, the music school controversy is more informative and much more important than we have considered it until now.

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NEW MEMBERS

Information about some of our Society's newer members is taken from the information cards these members filled out on joining. Information on other new members will be found in the fall and subsequent issues of the NEWSLETTER.

Professor Miriam Wagoner Barndt-Webb, Bowdoin College, Brunswick, ME 04011. Articles or projects underway or completed include "Sources (British) for the AMERICAN MUSICAL MISCELLANY," "Musical Settings of Henry Wadsworth Longfellow," and "Music and Musicians in Maine in the 17th and 18th Centuries."

David L. Blum, 1535 W. 1st Avenue, Columbus, OH 43212. Senior library aide. Early American hymnody and church music, German-American communal music.
Maryann Cach, film librarian, Educational Film Library Assoc, 43 W. 61 St., NYC 10023. Musical theater, film soundtracks, filmed musicals.


James A. Deaville, 4329 Scott St., Schiller Park, IL 60176. PhD candidate and lecturer, Northwestern U. Music criticism, 19th-c. opera, symphonic music, German music culture in America.


Barbara B. Heyman, Dept. of Information and Public, Brooklyn College, Bedford Ave. and Ave. H, Brooklyn, NY; Samuel Barber and His Music, PhD thesis in progress.

Professor Val Hicks, Music Dept., Santa Rosa College, 1501 N. Mendocino Ave., Santa Rosa, CA 95401. Barber-shop harmony, early quartet singing.


Mrs. Helga James, P. O. Box 605, Southampton, NY 11968. A CATALOG OF THE MUSICAL WORKS OF PHILIP JAMES [see NEWSLETTER, Fall, 1981, p. 22] and other projects related to the work of Philip James.


Ellen Knight, 17 Paul Revere Road, Arlington, MA 02174. Chas. Martin Loeffler biography and catalog of works, Boston composers.

Fernando Laires, artist piano faculty at Peabody Institute, 1 E. Mt. Vernon Pl., Baltimore, MD 21202. President, American Liszt Society. Portuguese music.


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