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. For further information about the Society and membership, write to Kate Keller, 419 Fox Chapel Lane, Radnor, PA 19087. Planning to move? Please notify us about your change in address.

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FROM THE PRESIDENT

There was a feeling of elation that morning, but tinged with sadness that it would soon be over. Art Schrader's successful conference, Joyful Sounds, had brought many of those interested in American music to Sturbridge Village just a month before, but it seemed different now. Friendships had been made and reinforced, ideas and projects happily shared, and one could sense the enthusiasm in the air. The meeting devoted to American music, which Barbara Lambert arranged and hosted so delightfully for the Colonial Society of Massachusetts, had been a great success, and the participants were listening to the final luncheon's closing speeches. Filled with good food, pleasurable memories, conviviality, and a modest amount of excellent sherry, one expected the usual thank yous and acknowledgements. Irving Lowens, not given to the usual, did more: he proposed the formation of a new society to continue the work begun at these two conferences, a society for American music. His suggestions that it be named the Sonneck Society elicited a number of laughs, for most of us thought he meant Sonic Society, and wondered if he hadn't had something more than sherry. Steadfastly persevering, he convinced everyone, and the seed was planted.

But a proposal does not become a reality without a lot of dedicated hard work, and Irving followed through to found a society which is now making plans for its tenth anniversary. In that brief period, under his guidance as president, the society grew from an idea to over 800 members, and publisher of an exciting Newsletter, an outstanding journal, and the first in what we hope will be a series of publications on American music.

The captain is gone, but the ship will continue on the course which is set. We are all the richer—colleagues, friends, students, and even people who never knew him but use his reference tools—for his devotion and dedication. We will miss him, even as we think of him.

This issue contains some reminiscences, many by old friends of Irving. One, however, is sadly missing: Boris Schwarz, whom many of you know for his definitive work on Russian music as well as his many articles and reviews on a wide range of topics, was to have written on Irving's work as critic and international competition juror. An excellent performer and orchestral conductor (even matchmaker in introducing me to my wife Amy), we think Boris would have been pleased with the "standing room only" crowd at his memorial service on January 2nd.

See you in Boston?

Thanks for listening,
Raoul F. Camus

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IRVING LOWENS
19 August 1916 - 14 November 1983

The memorial service for Irving Lowens was held on 19 Nov. 1983 at the Second Presbyterian Church in Baltimore, MD. Many Sonneck Society members were able to join Margery and Irving's other friends to pay tribute to this man who, among his many other accomplishments, was the principal founder and guiding force of our Society for its first decade. In this issue of the NEWSLETTER, which is dedicated to Irving's memory, are the tributes from Allen Brittor and the Rev. Aron Hilmarten read at the funeral. Bill Lichtenwanger, who also gave a tribute, has given us instead for this issue his recollections of Irving's days at LC. Other participants included Gordon Myers and Richard Freed, executive secretary of the Music Critics Assn. American music, that of the Moravians and the New England tunesmiths, was a prominent feature of the ceremony. Afterwards, Margery gave an informal reception at her home.
Also in this issue are the Peabody Conservatory News Release following Irving's death, and tributes from Elliott Galkin, Robert Stevenson, Karl Kroeger, and R. Earle Johnson, who recount their thoughts about and associations with Irving. Finally, I have asked Arthur Schrader, Cynthia Hoover, and Nick Tawa to provide their reminiscences about Irving's part in the founding of our society.

The Sonneck Society has established an award to memorialize Irving's work and to express our gratitude for the great debt we all owe him. Recognition will be given annually to the author of a significant book, edition, article, recording, or other piece of scholarship devoted to "American music or music in the Americas," a phrase immortalized by Irving. Allen Britton is chairing the committee to raise these endowment funds. You received notice about this award together with your 1984 dues notice, and I hope that you have been able to respond generously. If we are able to establish an endowment of even $5,000, we might have approximately $400 a year in interest to use for the award.

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PEABODY CONSERVATORY NEWS RELEASE

Internationally known musicologist Irving Lowens, who served for eighteen years as music editor and critic of the WASHINGTON STAR, died on the evening of Monday, November 14, at his home in Baltimore of heart failure at the age of 67.

Mr. Lowens, Dean Emeritus of the Peabody Institute of The Johns Hopkins University, was at the time of his death a faculty member at Peabody in charge of implementing the first degree program to train music critics to be offered at an American university. He was the author of innumerable books and articles, including MUSIC AND MUSICIANS IN EARLY AMERICA (1964); A BIBLIOGRAPHY OF AMERICAN SONGSTERS PUBLISHED BEFORE 1821 (1965); and HAYDN IN AMERICA (1979).

Robert Pierce, Director of the Peabody Conservatory, commented: "The news of Irving Lowens' death has been received with a very real sense of loss to Peabody. In his years as dean from 1978-81, Irving showed great imagination in implementing new programs and will be remembered for his sense of humor and courage in pursuing his objectives in spite of increasingly poor health. I am particularly indebted to him for his generous assistance in my own orientation as dean and director."

Born in New York in 1916, Mr. Lowens received his B.S. (Music) degree from Columbia University in 1939 and his M.A. (American Civilization) from the University of Maryland in 1957, completing course work for his Ph.D. at the same university. Although he was not drafted into the U.S. Army, during the war years Mr. Lowens served in the C.A.A. (now the F.A.A.) as a traffic controller and was stationed for several years at National Airport in Washington, D.C. He served as president of the Music Critics Association from 1971-75, of the Sonneck Society from 1975-81 (he was elected an Honorary Member of the Society in '83), and of the Music Library Association from 1965-66. He was also the Library of Congress's first librarian for phonograph recordings from 1980-81.

With a knowledge of French, German, Spanish, Italian, Portuguese and Rumanian, Irving Lowens had a cosmopolitan outlook that made him a frequent juror in prestigious international music competitions and participant in seminars and conferences abroad. Only this summer he was in Lugano, Switzerland, completing a research project and serving as a judge in the Clara Haskil International Piano Competition.

Mr. Lowens, who had no children, is survived by a brother and sister and by his wife Dr. Margery Morgan Lowens, who shared his musicological interests. His brother, Milton Lowens, who has homes in New York City and West Palm Beach, runs an international radio club at the age of 74, and his sister Ruth Lowens (Mrs. Robert Mace) works as a city planner in Chapel Hill, North Carolina.

In Irving's memory, the following honors have been established by three American institutions in recognition of his devoted service:

The Irving Lowens Memorial Collection of Early American Music--Moravian Music Foundation (20 Cascade Avenue, Winston-Salem, NC 27107)

The Irving Lowens Annual Award for the Best Book or Article on American Music or Music of the Americas--The Sonneck Society (Treasurer, 410 Fox Chapel Lane, Radnor, PA 19087)

The Irving Lowens Memorial Scholarship in Music Criticism--Peabody Conservatory of The Johns Hopkins University (1 East Mount Vernon Place, Baltimore, MD 21202) (Contributions to these endowment funds are tax deductible.)

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LOWENS: AN INTELLECTUAL

by Elliott Galkin

(Reprinted with permission from THE BALTIMORE SUN, 7 Dec. 1983)

Some men are less mortal than others; they create and leave legacies not only of words, but of deeds. Irving Lowens was such a man.

A philosopher in the basic sense of the word (philos- love; sophos-wisdom), he possessed the mind and spirit of a chronicler and a prophet. His knowledge was encyclopedic, ranging from musicology to meteorology, the connaisance of fine wines, and the mastery of chess and many languages. A pioneer historian of music in America, able to correlate this country's aspirations and realities, he produced writings such as "Music and Musicians in Early America" and "Haydn in America," which have become classics of their kind.

Lowens shaped the future of music, made things happen: he was the founder of professional and scholarly organizations such as the Sonneck Society for the investigation of American music, the Music Critics Association which has brought together the professional music critics of the United States and Canada, and extended its scope
hemi-spherically by the creation of the Inter-American Music Critics Association.

A true intellectual must be both creative and productive, Camus once wrote. Irving Lowens—whether in his specialized studies, his projects for the education of music critics and recording engineers, his thousands of magazine and newspaper articles, or in administrative accomplishments as assistant to the chief of the music division of the Library of Congress, president of the Music Critics Association, and dean and associate director of the Peabody Conservatory—was such a man.

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IRVING LOWENS: SCHOLAR
by Robert Stevenson

Among the marvels of Irving Lowens's life was the large number of careers that he successfully pursued in tandem with each other. At a juncture in American musicology when United States specialists held no important university or society posts, he had the courage to take up the cause where Oscar Sonneck had left off. As early as the Yale 1952 meeting of the AMS, he read a landmark paper on the fuguing tune. Leo Schrade, who was program chairman that year, typified the mighty university professors three decades ago who looked with ill-disguised disdain on such homely subjects as Little and Smith, the 1698 BAY PSALM BOOK, and Davison's KENTUCKY HARMONY. Whether or not the battle against entrenched European scholarship has even yet been won, at least respect has been engendered among keepers of the keys to the degree that Richard Crawford could be elected AMS president.

Mere scholarship, no matter how refined, could never have alone carried the day. Lowens's power and prestige as contributing music critic, 1953-66, and chief music critic, 1961-78, of the WASHINGTON EVENING STAR, as reference librarian for sound recordings, Library of Congress, 1959-61, as assistant head, reference section of the LC Music Division, 1961-66, as chairman, board of directors, AMERICAN MUSIC DIGEST, 1967-70, as research fellow and visiting professor in Studies of American Music at Brooklyn College, CUNY, 1975-76, and in many other posts that are itemized in his WHO'S WHO IN AMERICA entries from the 1968-69 volume to the present, forced recalcitrant powers in the AMS (and abroad) to take his specialties seriously. The Sonneck Society fulfilled a dream that only someone so illustrious as he, with the assistance of Margery Morgan Lowens whom he married February 1, 1969, could have brought to reality.

His scholarly writings are listed in his MGG, XVI (1979), 1161-62 entry, in his WHO'S WHO, and numerous other lexicographical entries. Because of their profusion and uniformly high level of distinction no singling out of this or that publication from his lengthy listing of articles, monographs, reviews, introductions, commendations to facsimile reproductions, and books, can do justice to the whole corpus of his works.

Among his splendors as a scholar was his receptivity. Having squatted on individual territory, other scholars have frequently refused to move outside their cherished domain, or worse still, have discouraged others from entering, for fear that their own uniqueness would be stained. Lowens's founding of the Sonneck Society and his presidency 1975-81 paid tribute not only to the subject area but also to all other specialists who had been looking for some such charismatic Moses as he to lead us out of the Egyptian bondage of dissertations on the motets of this or that Renaissance or medieval master, madrigals of an Italian, operas of an Italian or a German, and theory texts by someone treated in Reese's FOURS C O R E CLASSICS.

His scholarly writings will endure because he was an imaginative and resourceful user of primary documents, he lived close to primary sources, and he saw United States music in both its local and in its larger international contexts. They will live also, because he knew how to make United States music in all its many facets too important for its enemies to ignore.

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IRVING LOWENS
by H. Earle Johnson

Irving Lowens' standards in the fields of research, publications, and criticism challenge us all, while his extensive travels advanced the awakening concern for the study of Music in America.

We met at Yale during the AMS Convention of the early 'sixties where he was a member of a panel, perhaps the first panel of that nature ever held. Over the years professional correspondence has increased our mutual respect, enhanced by personal greetings from him and from Margery.

Irving's greatest favor was in 1975 when, with H. Wiley Hitchcock, William Schuman, and others, I was approved as Visiting Professor at The College of William and Mary. That experience, only recently concluded, has constituted the most satisfying of my life. "So shines a good deed in a naughty world."

We shall ever be mindful of Irving's unerring authority as musicologist and critic, and of his friendly presence. His place as a founding father of Sonneck Society to which we give wholehearted devotion, will remain as a monument to his life work.

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IRVING LOWENS AND MORAVIAN MUSIC
by Karl Kroeger

As someone intimately concerned with all aspects of music in America, Irving Lowens had a long and close association with the music of the Moravian Church in America. Although he did not write much on the topic, preferring to encourage other, more knowledgeable writers to do so, he showed his interest in and support of Moravian music in many other ways. He was one of the first research consultants to the fledgling Moravian Music Foundation, founded in 1956, and remained a consultant and firm advocate of the Foundation's work throughout his life. During my 8-year tenure as the Director of the MMF, I called on Irving for advice and support on a number
of occasions. His counsel was always freely given, timely, and practical. Irving's voice was heard in high places, and his favorable recommendations undoubtedly played a major role in securing the interest in and continued funding of the MMF's cataloging project by the National Endowment for the Humanities during the 1970s.

Irving was the first recipient, in 1961, of the Foundation's prestigious Moramus Award for Service to American Music. (During the Foundation's first 20 years, the award was given only about a dozen times.) During the early 1960s, Irving made several substantial gifts of materials to the MMF, including over 1000 18th- and 19th-century tunebooks, several hundred hymnals, and miscellaneous secular music and music literature. These items form the "Irving Lowens Collection of Musical Americana" at the Foundation and supplement the Foundation's Moravian-related material, giving the MMF a rich and varied collection of early American music.

Every two to four years since 1950, the Moravian Church in America has held a Moravian Music Festival, where singers from various congregations throughout the U.S., Canada, and the Caribbean come together for a week of music making, Moravian-style. Irving attended these festivals whenever he could, sometimes as a guest lecturer, sometimes as a reporter for his newspaper, but always as an enjoyable supporter of the event. Whenever he came, the planners always sought his advice on how to make the festival of higher artistic stature and more meaningful to the participants.

While he was an enthusiastic supporter of the MMF and research in the history of Moravian music in America, Irving kept a balanced attitude toward the music. He recognized a distinction between the music as history and the music as art. He acknowledged that, as historical documents revealing a facet of America's musical past, the manuscripts in the MMF archive were invaluable. As music, however, he recognized that Moravian music was often limited in expression and technique. Its composers were competent "Kleinmeister," many of whom would hardly deserve more than a footnote in the histories of other, musically richer countries. He found the music to be competent, mostly pleasant, and often delightful, but only a small portion of it reached an emotional level as affecting as an ordinary work by Bach, Mozart, Haydn, or Schubert. This balanced viewpoint enabled him to offer sound scholarly and artistic advice to the directors and trustees of the Moravian Music Foundation, which helped mold the organization into the important research archive it is today.

**IRVIN LOWENS**

by Allen Britton

Irving Lowens was always generous in sharing the gifts of his mind and spirit, and so we have all been enriched by his life and accomplishments. Some of our riches are memories of countless acts of love and generosity, of kindnesses bestowed, unselfish help extended, of gentleness, sympathy, and dedication. These are our private possessions, belonging to each of us alone, even though multiplied in an absolute sense by the number of Irv's family, friends, and acquaintances.

His public accomplishments—scholarship and criticism, teaching, jurying, editing, administration, including seemingly all the possible activities of an intellectual life, have enriched the entire musical world. More especially, of course, his extraordinary literary activity has enriched our understanding of American music. We are all familiar with his articles and books, and so I do not need to name them here.

Two of his long range projects, essentially complete at the present time, should be mentioned in particular because they occupied so many years of his time and effort in their realization, because they were particularly meaningful to him, and because they will constitute what he himself considered his most important monuments.

Irving began collecting American tune books very early in his career. As a result of this activity he began the compilation of a bibliography of these works. At about the same time, engaged myself in similar endeavor and we began working in collaboration, soon to be joined by Richard Crawford. The joint project has been more than thirty years in completion. Although Irv has left us before a printed copy of the bibliography has come into being, he did have the satisfaction of knowing that a 1,400-page typescript had been delivered to the American Antiquarian Society. I know that he would have been very happy indeed to know that, as of information received yesterday, the actual process of preparing the typescript for printing has now begun.

Another of Irv's lifelong projects has been realized in the formation of the Sonneck Society and the initiation of its official journal, *AMERICAN MUSIC*, published in cooperation with the University of Illinois Press. Irv was elected the first president of the Sonneck Society, and he served as book review editor of *AMERICAN MUSIC* until the day he left us.

These two projects—the bibliography of early American tune books, and the Sonneck Society with its journal—were most dear to his heart. Characteristically, both of these projects were carried out in close cooperation with others—cooperation in which Irv gave the best of his intellect and enthusiasm without thought of his own personal aggrandizement.

This truly unselfish man was a collector's collector, a critic's critic, a historian's historian, and the best of friends. True friends are rare enough. Life ordinarily does not provide any of us with more than a few. I am grateful to God that, among those whom I can call friends, Irving Lowens was numbered. He was my true friend, just as he was the true friend of scholarship and music. He was the true friend of us all.

On this sad occasion, when our sense of loss is so profound, we take comfort in his gifts to us, and pledge ourselves to
continued support of the deeply humanistic ideals that governed all the activities of his fruitful life.

(Memorial Service, 19 Nov. 1983)

TRIBUTE TO IRVING LOWENS
by Rev. Aron S. Gilmartin

[Aron S. Gilmartin is a Unitarian Universalist minister who lives in Walnut Creek, California. He has known Irving Lowens for more than 40 years, and has the privilege of performing the marriage ceremony for Irving and Margery.]

We form here this afternoon a circle of friendship and love. The path of life leads from dawn unto the setting of sun. All must walk that path. We have come into sunset here; unto another sunset where a gate has opened and one we love has passed through. The dusk has closed the eyelids of Irving Lowens with rest—and peace. Upon us has fallen the burden of sorrow, and the preciousness of his life still casts about us the radiance of its day. Let us look to that radiance, that it may strengthen us, that we may hold gratefully in memory his life, and spread its glow abroad.

It is good for us to gather together to do honor to the memory of one whose love we shared—and whom we loved. We are drawn together here by a common love, a common respect, a common grief. Yet, we would make this an occasion of thanksgiving and not of sorrow, for the great gift of this life, this friend. Let our hearts be filled with gratitude for the good things his life showed forth. And may these moments we share, drawn as we are to the edge of death’s mystery, fix the true and eternal values of life forever in our minds.

The Wisdom of Solomon are these lines: “The memory of virtue is immortal; for it is known with God and with men. When it is present, men take example of it; and when it is gone, they desire it; it weareth a crown and triumpheth for ever, having gotten the victory, striving for undefiled rewards.” It is indeed well said. This ancient wisdom, thus truth of many ages, finds a response deep within my heart, as I contemplate in remembrance the life of Irving Lowens.

There are only a few—a brother and a sister, I think—who essentially know the full span of Irving’s life. Each one of us has had his (or her) acquaintance and association with him, for a longer or shorter span of years, and in one or more aspects of his life. I do not know the full story either; yet my friendship with Irving goes back perhaps 43 or 44 years. The last 25 of these years, we lived a continent apart. And despite long periods of not seeing each other, our friendship remained intact. I am deeply moved that this was so. Yet, I think it bespeaks a quality in Irving that some of you must also know of your own experience. Irving gave himself to others slowly and when he finally did, he gave himself fully.

Irving was a Renaissance man of a sort. I want to try to bring together some of the pieces of this man’s life—that we all may see him whole. He was born during World War I in New York City. His unusual abilities early manifested themselves when he graduated from Columbia University at an age when other young people are just entering college. During the first years of the Great Depression, he was caught up in so-called “radical” social change activities. He tried to organize transient farmers, somewhere in the west; the crop was beets—and he acquired such a distaste of beets that he never ate them thereafter.

I first met him when he came to Newburgh, NY, to be an air traffic controller at Stewart Field near the air base for West Point. I was his first acquaintance in that Hudson River town who actually read books. But never as many as he. We had wonderful conversations! His great interest was music; composition to be exact. He had worked for Schirmer—and a few of his compositions had been published. Largely religious songs. I was captivated by the special purity of his music. In that Newburgh period he also had a major composition played at the Festival of new American composers, held each year in Rochester, NY. There was a friend and colleague of mine at a Unitarian Church on Long Island; a man very much concerned with music for children. I introduced my material for them to Irving. Some years later, they collaborated in producing a lovely song book called WE SING OF LIFE.

I don’t remember which one of us was the first to leave Newburgh. In any case, I moved to the Middle West—and Irving moved to Washington, DC, where he continued to work as an air traffic controller. This was the early thirties. He did a brief stint in Maine, I believe, but Washington was the centering of his life. It was not easy for Irving to spend his time as an air traffic controller when he would rather be writing music or following some special research interest in music. There was a great deal of frustration, and he struggled hard to find a way to serve his mind and desires. The break away is symbolized, I would say, by his moving to Hyattsville in order to go to the University of Maryland, where he took a Master’s Degree in American Civilization. He then entered the new American Studies program and became its first Doctoral candidate. In the end, he spurned the Doctor’s degree, though all the work had been done—even to a thesis.

Irving thought of himself as a music historian, and his special love was early American music. He collected American tune books and developed a fine collection, which he later donated to the Moravian Music Foundation. Currently he was a Trustee of the Foundation. His professional activities, though not a career, were boundless. He was a music critic for the WASHINGTON STAR for about 25 years. While chief music critic for that paper, he twice was awarded the ASCAP-Deems Taylor Award for "best articles in music." He was a founding member of the Music Critics Association, and its president for several years.

He was a prolific writer of articles and books. His productivity in writing is overwhelming. He wrote with a sure knowledge and clear mind, so that he almost
never had to correct or re-write. And he lived up to his own standard—the standard of excellence he set for himself.

He became the first reference librarian for sound recordings in the music division of the Library of Congress. Subsequently, he was assistant chief of the reference section of the music division. Here, in Baltimore, he served as Dean and Associate Director of the Peabody Institute and later as professor of music history. He has also been Senior Research Fellow and Visiting Professor at the Institute for American Music at Brooklyn College. There is so much more that could be said about his professional career. There are others here who may speak to that.

His health began to fail some years ago, and there were periods when he was scarcely able to function. And yet, he accomplished so much! And there was so much that he still wanted to do!

I knew Irving was a gentle person, deeply caring—often impatient with the foibles and pettiness of people—and with the stupidities of statesmen and nations. He was a universal man, belonging to no time and no place. He believed in goodness—a quality that seems so often in short supply. He dedicated himself to tipping the scale on the side of life; he tried to add his mite to the treasury of good; and he increased by more than a bit the beauty of this earth.

The memorial of virtue is indeed immortal. Years ago we used to talk of many things and people. Robert G. Ingersoll was one I now remember. We both admired. I would close now with some words from that great man; it is as though Ingersoll had spoken them for Irving Lowens: "Let us believe that pure thoughts, brave words, and generous deeds can never die. Let us believe that a noble, self-denying life increases the moral wealth of humankind—and gives assurance that the future will be grander than the past. Farewell, dear friend. The world is better for your life—the world is brave for your death."

Irving, I loved you living—and I love you now.

(Memorial Service, 19 Nov. 1983)

IRVING AND THE LC YEARS

by Bill Lichtenwanger

"Happy New Fiscal Year!" I called to Irving Lowens as we left the Library of Congress in the twilight of June 30, 1960. The words were not a mere pleasantry. Next day Irv was to begin his stint on the staff of LC's Music Division, where he was to spend the next five and a half years. Those years would be his first in the music profession, aside from a brief term with G. Schirmer in New York soon after he got his B.S. in music from Columbia University in 1939. At age 34, in August 1934, Irv moved from another library or a university faculty or even from the music publishing business. In the years between 1942 and his massive heart attack on December 26, 1954, he was an air traffic controller with the then Civil Aeronautics Administration. For some years he was sequestered in Charleston, WV, but by 1947 he had managed to get himself transferred to National Airport in Washington, DC. It was then he began spending much of his free time as a reader in the LC Music Division, exploring vast sets of manuscript and printed sources in what is often sloppily referred to as "early American music."

It was then, too, that the staff of the Music Division became fast friends with Irv and his then wife, Violet, and came to admire him for his wide knowledge of music and for his good humor and quiet charm. I thought of him recently when reading in FRAMES OF MIND: THE THEORY OF MULTIPLE INTELLIGENCES (New York: Basic Books, 1983). A quarter of a century ago C. P. Snow advanced his famous theory of two mutually exclusive intellectual domains, one of the physical scientist and one of the literary-artistic intellect. The psychologist Howard Gardner, in FRAMES OF MIND, posits not two but seven partially autonomous intellectual spheres or "competences": (1) the linguistic and (2) the musical, in both of which Irving Lowens certainly was qualified; the (3) logical-mathematical and (4) the spatial, for both of which Irv had to be mentally equipped or he could not have been successful as an air traffic controller (or as a chess player; upon forcing me once to resign after only eleven moves, he consoled me by remarking matter-of-factly that he had very nearly chosen chess as a profession rather than music); the (5) intrapersonal and (6) the interpersonal, categories where he would have scored well, I think, though perhaps not consistently. Only in (7) bodily-kinesthetic activities was he on foreign soil; I never heard of him executing an entrechat or attempting any sport more athletic than chess.

By the early 1950s Lowens was thoroughly at home in the Library of Congress. He would have dearly loved to be more than that, to be at work there, to be directing traffic in the Music Division instead of around National Airport. The staff would have dearly loved to hire him. From 1944 to 1956, however, the Music Division was unable to add any professional staff, and in fact lost one position to the budget-cutting Congress of 1947-49. By 1956 we had finally regained that position and had another to fill through retirement; but by then Irv was very slowly recuperating from his 1954 brush with death and was undergoing intensive therapy. The luck of the Lowenses finally changed in 1959 when Frank Campbell left LC to be assistant chief of the Music Division at NYPL. Harold Spivacke, chief at LC since 1937, had for twenty years been scheming to initiate a sound recordings unit in the Music Division. Now he fought a nine-month war with the Librarian of Congress to get Campbell's job description strengthened—and specifically for a phonorecord librarian. ("I know you, Harold," said L. Quincy Mumford, "you're trying to get your foot in the door, and next time you'll come at me for a whole damn record section.") Mumford was right, of course, but he finally approved a new job description. Mr. Lowens became the first recorded-sound librarian specialist at the Library of Congress as of July 1, 1960.
"Happy New Fiscal Year"? Irv certainly found it so. He at least had a steady income after five years of hand-to-mouth existence. Equally important (or so it seemed to him once he could consider the matter on a full stomach) were the milieu and the nuts and bolts of the new job, the switch from talking aircraft down to talking music and phonorecordings. Irv's genuine talent for the latter. The Library's receipts of gifts from hitherto uncooperative record manufacturers as well as from other donors rose quickly during his first six months on the job. He garnered the John Secrist Collection of early operatic recordings; it was, I think, the first important gift collection of sound recordings to come from a private donor. Lowens was also good at talking things up with his boss, Harold Spivacke. Both of them were great idea men; but whereas Lowens was fluent with the written word, Spivacke was--so it always seemed to me--a born committee chairman [sic; not "chair"!] who was at his best when developing his ideas orally in the presence of others. Irv Lowens seemed often and well on those "ad hoc" committees.

Once more: "Happy New Fiscal Year"?

For the Music Division as a whole, apart from its newest employee, it was the worst year in memory. Richard S. Hill overworked himself into a heart attack (November 24, 1960) from which he died (February 7, 1961). Mrs. Edward N. Waters, wife of the assistant chief of the Division, died in June, after a year's harrowing illness. Hill's death broke up the Division's top foursome that had worked together for twenty years (overlooking one wartime absence). Despite trauma and intolerable pressures, we had to cope with each day's new business and at the same time rearrange various work patterns of the Division and of its orphaned child, NOTES, the Music Library Association quarterly. Irv Lowens did not get to fling out his first year as a phonorecord specialist. He instead became assistant head of the reference section as I succeeded Hill as head. Half a decade earlier Irv's spirit had touched bottom; now it soared in response to new and heartening challenges. He put new life into the section even as he added his many talents to its store.

First among those talents, of course, was Irv's intimate familiarity with the early American music scene--and not only early but also 19th and 20th-century as well. By 1961 he was full-time music critic for the WASHINGTON STAR, and so had a ready fund of information about current musical life both here and abroad. His editorial pencil was facile and clever. (He had no equal at completely rewriting a staff member's draft of a reference letter—or an article for NOTES, on which he was now assistant editor—without touching a fresh piece of paper. When he was through with it, the draft looked like a topographical map of a typesetter's inferno.) His scholarship was of course impeccable, or as near impeccable as time permitted; he knew when to fish and when to cut bait. He was adept at handling VIPs, both those who needed reference help and those who were potential donors to the Library. With crackpots, or with topics either bizarre or completely out of his ken, Irv was less outstanding. He was not around long enough to develop the bedside manner a good reference librarian in a large public institution has to have. As for personnel problems, middle management matters, he was happy when he could leave them to other folks. It was noted that he lacked a flair for management: he was president of the Music Library Association in 1964-65, he was a founder and the first president of the Music Critics' Association (1971-75), and he was likewise chief founder and first president (1975-81) of The Sonneck Society. Irv simply was more the forward-thinking idea man than the executive officer type.

The simple and overriding fact was that Irving moved very rapidly in the years 1955-75 from famine to feast; he was very "upwardly mobile" in the jargon of today. More precisely, he went from an occupation that was harrowing, tediously difficult, hazardous but insufficiently rewarding, to a professional situation that was challenging, rewarding, filled with all sorts of opportunities. Irv himself as a scholar, as a musicologist-successor to Oscar Sonneck; and indeed he produced over the years an impressive series of publications in that vein. Yet once he had drunk the heady wine of music criticism (and how Irv would shame me for using that cliché!) he found himself more often foraging the dusty stacks and shelves of the library and the good seats in the orchestra and two-column heads. He enjoyed his connection with the august institution that had not so long before been only a distant goal, he liked its perquisites and its unlimited variety of opportunities. But once he became Lowens of THE STAR he realized that those opportunities were attended by humdrum obligations, the daily, daily, daily running of the library and its acquisition routines. An interdisciplinary committee meeting on expansion of the MARC (Machine Readable Cataloging) program might be followed by a dull session on RPW (Reducing Paper Wastage).

Even the more glamorous reference activities had their ups and downs. A call from a famous senator's office said a constituent wanted to know what the senator's favorite symphony and favorite opera were; the senator didn't care a hoot about symphonies and operas, but they couldn't tell the constituent that so what for goodness sake should the answer be? Beethoven No. 5 and CARMEN, I seem to recall, were Irv's suggestions. That question was at least amusing and quickly answered, but another senator's office wanted a ghost-written speech about the effect of the Beatles on modern music. Two perennial bores lived in New Jersey: the Monteverdi lady always called on the phone to have her hand held (by Irv, if the rest of us could wangle it), whereas poor Joe of Milan scribbled (over many years) thousands of tablet pages trying to get the Library of Congress to admit that Till Taylor's WHEN AUTUMN LEAVES WERE FALLING, published and deposited for copyright in 1913, infringed his, Joe's, WHEN AUTUMN LEAVES ARE FALLING, written in 1919.
and copyrighted in 1947. We all had our favorite Strad stories, but Irv alone had the chance to buy for the Library, at a mere million dollars, a Strad violin some man in Georgia had just found in his attic. (Trouble was, when Irv gave a short "Thanks a lot but no thanks," the man complained to his congressman that the Library of Congress had been rude and unhelpful, besides missing out on a great bargain.) It was fun to show Mozart or Gershwin holograph scores to visiting artists who appreciated them. On the other hand, what did one do with that crazy Miss C. who claimed the sheet music just set before her was full of bugs and demanded it be fumigated immediately? (It was--but not by Irv, who meanwhile had tiptoed out of sight into the front office.)

There was one telephone call I suspect Irv never forgot. It came in about noon on a golden Friday in November, just as Irv was leaving to meet Noah Breenberg and prepare for that evening's New York Pro Musica concert. The call was about "The Yellow Rose of Texas" and was from Vice President Johnson's administrative assistant. By the time Irv had the answer, sometime the following week, the inquiry had become President Johnson's executive officer at the White House.

So things went. So, as they went, they changed. The job of executive officer to the music reference section had not the same sheen in 1965 it had in 1955 or 1961. The path from there to Sonneck's old post as chief of the Music Division appeared to lie far off in the future. That hour hand on the clock moved not "at" but "at the" two full-time jobs, of which the one at LC required all sorts of after-hours extras. A choice had to be made, and in the fall of 1965 Irv announced he would be leaving the Music Division early in 1966.

Others will have to take up Irv's story from 1965 on, for he and I always seemed to be on the run when we saw each other over the next ten years. Finally had an old-time gab session it was November 1975 and the chief topic was The Sonneck Society, which Irv had just guided into being. This time it was he asking me to do something, to wit: (1) join the Sonneck Society and (2) edit for it a volume of writings by and about Oscar Sonneck, to which Irv would contribute an up-dated and exhaustive list of Sonneck works and bibliography, plus a foreword. He said I need not worry about time: it would be years before the Society could raise the funds needed for partial subsidy of the book's publication by the University of Illinois Press.

While I have been recalling those memories of Irv Lowens as I knew him from 1947 to 1966, it has given me satisfaction to know that he saw one of the first copies of ORGAN SONNECK MUSIC just come from the Press last October, just a few weeks before his death on November 14.

Margery Lowens returned home one afternoon to find that Irv had taken in the mail and was lying on his bed quietly weeping in--she assures me--satisfaction with the volume on the bed beside him. Not all the well-made plays in this life are contrived by playwrights.

**THREE RECOLLECTIONS OF THE SONNECK SOCIETY'S EARLIEST YEARS**

How did it all begin? Who knows? At least one important element was Art Schrader's getting together with me and Alan Buechner in order to get the Joyful Sounds American-music conference going at Sturbridge in the spring of 1973 (see Art Schrader's account in NEWSLETTER, Summer 1983, p. 51). It was then that I met Irving Lowens and Margery for the first time. I picked them up at Logan Airport and together we drove the 50 miles or so to Old Sturbridge Village. Before the drive was over I felt I had known him and Margery all of my life! We found ourselves instant friends. We talked about the problems of Americanists, personal and otherwise, and of how wonderful and unusual the Sturbridge meeting was.

The conference was an astounding success; the enthusiasm intense and widespread. Possibly carried away with the spirit of this occasion and that of the equally successful Colonial Society Conference that followed, in Boston, and, of course, aware of the feelings of colleagues like Art and myself, Irving proposed the formation of the Sonneck Society. Art, Gilbert Chase, Alan Buechner, and I then met to pound some sort of preliminary proposal into shape. For the next several months I was constantly on the phone with Irving, sending off letters to all points of the country asking what sort of society everybody envisaged, and feeding the answers to Irving and our ad-hoc committee. Irving graciously offered to handle several of the sticky questions raised by some people who viewed the formation of the Sonneck Society with aversion, and others who saw the Society as a threat. Here, his diplomacy was invaluable. Certainly the universal high regard he was accorded helped him overcome quite a few of the knotty problems.

After that joyous meeting at the Iron Gate Restaurant, at Washington, DC, in 1974, when those present voted unanimously to establish the Sonneck Society, Irving and I met when we could, but mostly talked to each other over the phone and wrote. Each articulated his ideas to the other and shared his dreams of what the Society might grow to become. Meanwhile, I wrote to the people who had attended the Iron Gate meeting, asking for their views and support, and got both! My and Irving's attitude was to let the Society take the shape desired by the members, to attempt to prevent any special-interest group from capturing the Society, and to be sensitive to and try to accommodate the needs of all members, not just the majority. For these reasons we began the NEWSLETTER and purposely kept it informal and unafraid to tackle any issue. What is not generally known is how much information Irving sent me for inclusion in the NEWSLETTER.

When the two of us were elected as the first officers of the Society (at Wesleyan University, the next year) we agreed that his role as President should be low-key, while mine should be one of keeping a
finger on the pulse of the membership and speaking up whenever necessary to confront incipient trouble. (Irving worked quite efficiently behind the scenes.)

There were many moments when seeing him less than healthy, I had to urge Irving to slow down--and of course Margery was at her wit's end trying to do the same thing. He never did relax. May I state at this point that he was fortunate to have Margery there beside him helping to keep him on a never ending task and keeping both his health and the good of the Society always in mind. We owe Margery a great deal.

Finally, it was Irving who saw to the Society's formal incorporation as a non-profit organization. I had little to do with this part of our history.

Well, that's it. Without Irving, there would be no Society. Through him, it became not only an actuality but established a strong foundation for future growth. All Americans have benefited from his efforts. All of us will miss him.

Nicholas Tawa

Nick was the one who sent out questionnaire letters in advance of our meeting at Sturbridge and summarized the results at our meeting and at the Iron Gate. Those summaries of potential member's ideas put many possible objections beyond debate before they could be raised at the Iron Gate.

Irving's presentation at JOYFUL SOUNDS was called "Early American Music. What's Left to Be Done?" At the close of his talk, he said: "What is needed is organization. What is needed is a sense of mission. What is needed is a sense of cooperation among scholars, since the task now begins to approximate that which no single individual can really do." Many of the tasks mentioned in that paper, as well as many of his projects for American music in general, were initiated, and some have been accomplished, during and after his presidency of the Sonneck Society.

Arthur F. Schrader

Some of us were lucky. We lived in Washington and were able to see Irving Lowens frequently and to talk with him in his book-lined apartment. Like many of us, I was never fortunate enough to attend a college or graduate school that taught a formal course in American music (in fact, as a senior at Wellesley College, I gave the lectures on American music in my American literature course). Gaining a solid background in American music was a labor of love, acquired entirely outside any classroom and by swimming upstream against the tide of Renaissance motets or Byzantine chant.

In 1961 I came to Washington, to the Smithsonian, and in a sense to one of the first people with whom I could share my enthusiasm for American music, a person who had been tirelessly and superbly documenting the tradition. From Irving I learned about primary sources (many of which surrounded him in his library) and about the thrill of the chase. In 1966 when I was organizing the exhibition Music Making in Down East Style, Irving generously shared his time, ideas, and rare personal collection to help shape the show. Again for later exhibitions at the Smithsonian in 1971 and at the Boston Museum of Fine Arts in 1973, he provided invaluable assistance and encouragement.

By the 1970s the field of American music was not so lonely. Those attending the lively conferences sponsored by Sturbridge JOYFUL SOUNDS and the Colonial Society EARLY MUSIC IN MASSACHUSETTS conferences with what was in essence a charge that we now had a scholarly obligation to continue the good work of talking to each other through a new society to be designed for the purpose. I suspect others besides me had proposals that remained unread because Irving had said what was needed.

Irving was at the meeting at my house (June 1974?) when Gilbert Chase, Alan Buechner, Nick Tawa and I sorted out our ideas on a Society and those ideas in questionnaire replies which Nick had already received. But I did call Irving long distance to get his reactions and suggestions. From that time until the Iron Gate meeting (November 3, 1974) the ball was in Nick Tawa's hands much of the time.
might be. Sensing that the lunch might prove to be a historic gathering and remembering the many elegant events held in period buildings at the 1973 Colonial Society conference in Boston, we thought we might find something similar like Gadsby's Tavern in Alexandria or one of the National Trust houses in the District. But the American qualities of convenience and price brought us to the Iron Gate Inn, a converted stable run by a Roman Catholic Arab from Jerusalem. Our main course was that old American favorite, Mauzat Kharouf and most speakers could be heard but not necessarily seen by most of us sitting in the deep, converted horse stall in the dimly-lit restaurant. It didn't matter though. I was attending had a marvelous time. By my count of returned reservation blanks, 73 could make the lunch and 41 couldn't stay for the meal but wanted to "be advised of future club activities." The roster of those responding is impressive, truly a historic gathering it proved to be. My most vivid memory of the event is that of repeating all that I could of the procedurals and music as clearly as possible into the ear (trumpet?) of Charles Seeger who looked on with great delight.

Then, as now, there were those who thought that there was no need for yet another professional organization. There were others who felt that the existing organizations were not responsive to American musical interests. Some wanted an informal club, similar to the models from 18th-century America like the Tuesday Club; others wanted a formal, incorporated organization with newsletters, publications and paper sessions. The steering committee of 8 corresponded, met and set up a formal organizational meeting at Wesleyan in October of 1975. The rest is history. Our Society has flourished and has somehow been able to merge lively conviviality with formal meetings. Through the newsletter and the new journal our interests and work are communicated widely. Other organizations have become more welcoming; the number of younger scholars pursuing American subjects has grown. Many have worked hard to help chart the course and growth, but none so hard and so long as Irving Lowens who carried the torch early, set examples of high scholarship and never wavered from his vision of a thriving forum for American music.

Cynthia Adams Hoover

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Letters To The Editor

Gordon Myers writes: "The State of New Jersey officially ended its Bicentennial Celebration on November 17, 1983, with a program commemorating the 200th Anniversary of the signing of the Treaty of Paris, which ended the hostilities between Great Britain and America in 1783. The program was held at Princeton University's Alexander Hall, which stands but a stone's throw from historic Nassau Hall, where the Congress of the new United States was in session.

"The Honorable Jane Burgio, Secretary of State of New Jersey, was the Mistress of Ceremonies. The National Anthems of the five nations involved in the treaty negotiations were played by the 15th Army Band, Ft. Dix, NJ (Chief Warrant Officer, William Bowden, directing) and hearing them, one after the other, was a momentous and emotional experience.

"Our Governor, Thomas H. Kean, himself a historian and graduate of Princeton, spoke on 'The treaty of Paris and New Jersey.' Then I saw a programme of songs with harpsichord accompaniment: ‘Muskick’ (1789) by William Selby, born in England and active in Boston as an organist and composer from the early 1770s; Peace by Peter Valton, born in the Netherlands and active as an organist and composer in Charleston, SC during the 1760s; followed by 'The Toast' (1778) written by America's first native-born composer, Francis Hopkinson—who also signed the Declaration of Independence for New Jersey—and which he wrote for his friend, George Washington. At the close of those three songs, Secretary of State Burgio shook my hand and kissed me on the cheek! (First time I've been kissed by a Secretary of State!) Governor Kean stood up and shook my hand most warmly—but he did not kiss me.

"After each of the representatives from the four visiting countries gave their brief speeches, the Westminster College Choir wound up the morning's festivities with William Billings' 'Chester' (1778) followed by Billings' anthem 'Be Glad Then America.' Their conductor, Dr. Plummerfelt, asked me for suggestions for the occasion, and he was surprised to learn that the Choir College did not have Music in its library—so I loaned them my ancient copy made years ago by Clarence Dickinson—which, at the time I bought, cost $5! They did an excellent job of it, and provided the occasion with a strong and joyous 'Musickal' ending."

"Question: Was 'Muskick' at the core of life for many in early America—as it most certainly is for most of us today?"

31 Bayberry Rd.
Trenton, NJ 08619

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Edith Boroff writes: "From July 26 to August 5 I was in Spain, where I met with eleven singers on a University of Michigan tour of organizers, and formed a choir, giving half-concerts (the organizers did the other half) in Salamanca, Medina de Rio Seco, Avila, Segovia, Toledo, Lugo, and Santiago de Compostela—ten concerts in twelve days. Although we concentrated on Spanish Renaissance music (in my American editions), we also sang a group of spirituals, selections from the J. B. T. Marsh volume of 'songs' as performed by the Jubilee Singers, published in 1883. The spirituals were greeted with great warmth and always rated encore.

"After the Santiago concert the choir was 'commanded' to perform for the Duke and Duchess; we did two half-concerts in the palace chapel (I had, of course, always wanted to play the Palace). Afterwards, my mother gave a short piano recital for the assembled royalty, and of course her program also included a component of American music (including her own)."

SUNY Binghamton, NY 13901

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Leonard Ellinwood writes: "A comment on some of the recent statements about the lack of performances of American composers' works by our major symphony orchestras. Back in 1934-6, I was a graduate fellow at Eastman, Howard Hanson, who worked so hard for American music, had me make a survey of the subject. Going through the programs from 1900 to 1934, I found that only Frederick Stock in Chicago and Koussevitzky in Boston ever repeated an American work or performed one not commissioned for the occasion on their regular subscriber's series. Others had special American concerts but only outside the regular series! Times haven't changed much since then!"

3724 Van Ness, N.W.
Washington, DC 20016

Walter Simmons writes: "I protest the complete absence of American music (aside from one work by a Mexican composer) from a series entitled German American Tricentennial Concerts, listed for broadcast on WNYC this month [May 1983]. Such an omission from a series presumably promoting friendly cultural relations between the two nations represents an enormous insult to American composers and their great contribution to the repertoire of serious music. This is, of course, only one instance in a long history of neglect by European artists. But to broadcast these concerts on a network supported, directly and indirectly, by the American public is an unconscionable collaboration in this denigrating gesture. Alas, the tradition by which American institutions have welcomed the disparagement of our own musical culture by European performers and organizations also has a long, pathetic history.

"But the time has come for the consciousness of America to be raised in awareness of the indignities visited upon our artistic heritage, and for Americans to defend that heritage with pride. While our leading performers tour internationally, displaying understanding, respect, and sympathy for the music of host nations around the world, musicians on tour in this country—not to mention the many immigrants who have fled to this country to build their careers—feel little obligation to show us the reciprocated respect. While fully cognizant of the extraordinary support WNYC has recently shown to American music, I urge institutions like National Public Radio to sensitize European performing organizations to the fact that we expect them to pay appropriate attention to our music if they expect a showcase on our public radio network. This, I believe, is part of NPR's obligation to the American public."

1 Winding Court
Mohegan Lake, NY 10547

Notes About Members

Nick Tawa's latest book, A MUSIC FOR THE MILLIONS: ANTEBELLUM DEMOCRATIC ATTITUDES AND THE BIRTH OF AMERICAN POPULAR MUSIC, is scheduled for publication this spring.

Arthur Schrader's article, "The Meandering Banks of the Dee," has been published in NEW YORK FOLKLORE 8 (Sp. 1982).

Charles Pierro's second recording of MacDowell's music, WOODLAND SKETCHES and SEA PIECES (Nonesuch 71411), is a superb recording with equally superb liner notes by Margery Lowens.

WARREN'S MINSTREL, a newly discovered rural Ohio shape-note tunebook (Columbus 1855), is now available in facsimile, edited by John L. Brasher, from Ohio University Press.

John Hasse has received a grant from the Indiana Historical Society to compile an anthology of Indiana ragtime music. John appeals to ragtime historians, sheet music and record collectors, and others who may have pertinent information.

Ellen Johnson informs us that Paul Bierley, the author of JOHN PHILLIP SOUSA: AMERICAN PHENOMENON and HALLELUJAH TROMBONE: THE STORY OF HENRY FILEMORE, has donated his record collection of military and concert bands to the Sound Recordings Archives of the Thomas Gorton Music Library at the University of Kansas, Lawrence. The collection includes 530 recordings and is a valuable addition to the Archive which now contains 64,343 recordings.

At regional College Music Society meetings, J. Bunker Clark will present a paper "Pianoforte Tutors by P. Anthony Corri and Arthur Clifton, British-American Composer," at Lawrence, KS on Apr. 7, and Nancy Ping-Robbins will give her paper, "Hermann S. Schreiner: An Immigrant Extraordinaire," at Columbia, SC, on March 24.

James R. Heintze, Associate Librarian at The American University in Washington, DC, has been appointed as editor of the Bibliographies in American Music series sponsored by the College Music Society. James succeeds Bunker and Marilyn Clark. Bunker has assumed a position as general editor with the publisher of BAM, Information Coordinators, Inc., Detroit.

The Musical Heritage Society has just released a recording of Samuel Pelstis's oratorio JONAH with the Catskill Choral Society conducted by Thurston Dart, who is also a research associate for the American Music Research Center, Dominican College, San Rafael, CA. George Livings of the Metropolitan Opera sings the role of Jonah. (MHS 4870L, $7.75, $4.95 for members) See this NEWSLETTER (Sp. 1981), p. 12, for the story of the revival of JONAH.
LET'S CRACK A THOUSAND!

Linda Whitesitt has succeeded Deane Root as chair of our membership committee. She will lead our Society toward the very ambitious goal of reaching 1,000 members by the end of 1984. Last year witnessed an astounding growth to nearly 800 members, thanks to the advent of AMERICAN MUSIC as well as hard work on the part of the membership committee and many others of you. With commitments such as our new journal, an ambitious schedule of publications, annual and occasionally semiannual meetings, and an expanded NEWSLETTER, we must grow to survive.

Linda and the membership committee have many good ideas--using the mailing lists of sister societies, writing articles about the Sonneck Society for other publications, writing personal letters to authors of articles about American music who are non-members (Linda has written hundreds of these!), advertisements in various publications, and so forth. Linda is making a special appeal to you to write a letter or contact a friend who might be interested in joining the Society. Think of it--if each of us brought in only one new member, we would far exceed our goal. Both Linda and our treasurer, Kitty Keller, have plenty of flyers describing the Society and its activities. Write to Linda (524 Woods Ave., S.W., Roanoke, VA 24016) or Kitty (see masthead of NEWSLETTER) today! Send a flyer along with your letter to a friend. Linda will even write that letter for you if you give her your friend's address. She says: "If every member would send me just a few names and addresses, I would have hundreds of letters to send out--it would be terrific!" And what a terrific membership chair, but shame on us if we don't do some of our own writing and asking.

Sonneck Society Summer 1983 Tour

ALL ROADS LEAD TO LONDON
by F. Donald Truesdell
College of William & Mary

Following the Sonneck Society conference at Keele University and the Scottish tour, we returned to England for a two-night stay in the ancient capitol of York. Most of the wall which once surrounded this medieval city still remains intact, and one of the four gates, Micklegate Bar, was but a short distance from our hotel. A tour of the city included a visit to the Castle Museum, claimed to be England's largest and most popular folk museum (Tudor to Edwardian periods). Most memorable, however, was our visit to York Minster. Who among us will ever forget the audio, visual, and spiritual impact of the choral Eucharist Service--Lassus' Missa Bel 'Anfritit' Altera sung in an atmosphere of kaleidoscopic color created by the medieval stained glass windows! Enroute from London to York, we stopped at the Lincoln Cathedral, a majestic, triple-towered edifice, where the Magna Carta is housed in the Wren Library. In London, we stayed at the Grosvenor Hotel, conveniently located for sight-seeing and shopping.

Visits to the Royal Society of Arts Library and the Music Library of the British Museum were arranged by our friend Allen Britton, who also presented a copy of AMERICAN MUSIC, Vol. 1, No. 1 to the music librarian, Oliver Neighbour.

A panoramic tour took us past the Houses of Parliament, up Whitehall to Trafalgar Square, through The Strand and Fleet Street to St. Paul's Cathedral, then back along the Mall, past Buckingham Palace towards Hyde Park and West End for a traditional lunch of fish and chips at Planetan's in the Kingsington area. After lunch, we went to the "British Piano and Musical Museum." Here we saw and heard a wide assortment of mechanically played instruments including a Hupfeld Phonolisszt Violina (three violins), a Steinway Welte Reproducing Piano, and a 12-rank Wurlitzer organ with a piano and many percussion instruments attached. Over 20,000 rolls, disks, and barrels are housed in the library.

Our last stop was Westminster Abbey where we attended the Service of Thanksgiving for Sir William Walton (d. March 8, 1983) and the unveiling of his memorial in the Musician's Aisle alongside those of Purcell, Elgar, Vaughan Williams, and Britten. Though not expected, Lord Olivier's dramatic reading from Shakespeare was a high point, and Walton's Te Deum Laudamus provided a stirring musical climax. Choral settings throughout the service were those of Walton.

After unscheduled time for personal pursuits, including shopping (Harrod's anyone?), sampling a variety of gastronomically enticing eateries (ask Allen Britton about his accidental find at Covent Garden), and other attractions unique to London, we assembled, on our last evening, at the Houses of Parliament. Here John Golding, M.P., was our sponsor and guide for dinner and a tour that ended with a few starlit and quiet moments on the terrace overlooking the Thames.

(Ed. note: Anne Shapiro's account of the Scotland portion of this tour, Pt. I, can be found in the fall, 1983 issue, pp. 56-58.)

Papers: Sonneck–Keele Conference

THE MILITARY CONNECTION
by John C. Moon

The Colonial Williamsburg Foundation

Without European musical influence, the coming-of-age of American music would have been delayed by several decades. Without British musical influence, the troops of the fledgling nation would have lacked the forces of the crown in the war for American independence would not have been regulated and thereby, possibly unsuccessful. In consequence then, without the use of the lowly fife and drum, the Pentagon might stand in Whitehall or Grand Central Station be in Edinburgh. Musicologists and historians have tended to disregard or misinterpret the origins and heritage of field music and its impact upon the heritage of military music, many times confusing the nomenclature and, therefore, function of field music and band.
In the military array of western Europe, only trumpets and horns were used until the 11th century, unlike the opposing Saracens who girded their battles with those instruments, augmented by shawns, reeds, several types of drums, bells and cymbals. Adopting the custom of “borrowing” these exotic instruments (to be repeated in later centuries) European signal musicians became a caste unto themselves. A social class of minstrels and waiters that, touring through various countries plying their exotic trade, swelled to such an extent that repressive laws were enacted. Guilds were formed to protect the true professional (established by church or state or military charter) from the amateurish performance of those not similarly gainfully employed but who jumped upon the bandwagon. The minstrel guilds that evolved from these laws became the source of supply for trumpeters and drummers for regal and lordly entertainments, and for towns and courts. Though not regulated, diplomas for skilled performers, they played a vital role in developing signal music as a genre, thereby protecting their members and conserving the art, at one and the same time. This art, preserved today and little changed, presented a three-tiered challenge to its practitioners in a strict roster of discipline. Primary responsibility was for the regulation of orders. Secondary, to provide cadence for the movement of troops. Tertiary, to provide entertainment and esprit-de-corps. Another more modern description, they were the clock, the telephone, the metronome, and the radio.

Until the 1730s signal or field musicians bore the responsibilities of signal and musical support to officers and troops of the militarist European nations. In the public expenditures made from Edward I's 1276 budget appears a payment to "Robert, King of the Minstrels" for military service. In 1292, under Henry III, appears “Randolph, the King's Trumpeter." By 1310 we see impresses for "Roger the Trumpeter, and Chever inker (a bugler) and Dainiole Nakeror (kettle-drummer), all of them king's minstrels, paid sixty shillings. This strange conglomeration seemed to be well paid. Even better paid were the minstrels of Edward III, comprising five trumpeters, two clarions, five pipers, three waits and four others, appointed by letters patent for life, at sevenpence halfpenny per day. When I joined the service as a boy soldier field musician, my pay was tenpence halfpenny per day. So much for galloping inflation.

So far we have met the trumpeter, the bagpiper and other players of sundry mid-eastern instruments, the kettledrummer and the drummer (there is a discrete difference—the prevailing mores all day the heavy cavalry stayed; the drummers and trumpeters, the lesser infantry, the lesser fifers and drummers. An old German rhyme proves this distinction by reproving a mere side-drummer for daring to seek the hand of a daughter of a kettledrummer). Now let us meet the fifer. Maximilian I provided his infantry with a fifer and drummer in each company of foot, and a trumpeter to each troop of horse. The fife had been adopted from the Swiss mercenaries of the 14th century and hence pressed into French, then German service. Francis I of France allowed two fifers and four tambourins to every thousand men. England was more generous when in 1552 a regiment of foot carried a fife and drum corps of 12 players. When Machiavelli wrote his ART OF WAR in 1521 he recommended the employment of fifers for the better regulation of the stepping together of troops. When one considers the responsibility of a fifer, their status is more readily explained. From a manual of 1618 comes the following quote: “All captains must have drum and fife, and the same, who shall be faithful, secret and ingenious, of able personage to use their instruments and office of sundry languages; for oftentimes they be sent to parley with their enemies.”

Military bands, on the other hand, can be best charted by the introduction not of the fife, but the oboe. France has preserved the largest corpus of military band music which allows the historian to follow the separate but parallel growth of the military band versus the military field music. The adoption of the oboe as the major melodic military instrument, later augmented by yet another cruse for Turkish style and instrumentation, gave birth to the harmonie, which became the rule for much of the 18th century. Military bands in Prussia, Denmark, Austria, Italy, France and England appeared with two oboes, two clarinets, two horns and two bassoons, and a wealth of literature to support it. This military band movement is a separate subject for a paper on its own. In America it became the practice for a well established military unit to have both military band and field music, its own melodic music and moving noise.

By the 1740's the British army standards with its fifing and drumming, the art of field music, had become recognized as being superior in its ability to complete the three major requirements. In 1747 the Duke of Cumberland, in chief, issued a treatise on field music that was to be the banner eventually followed by American signal musicians. It was important enough to the first colonists to include a drummer in the complement of essential artisans to land at Jamestown in 1607. Succeeding militia acts in all thirteen colonies stipulated that, like their European counterparts, the law provider for one fifer and one drummer be included in the strength of every militia company. The militia laws also stated that every able-bodied man (with listed exceptions) from ages sixteen to sixty was required to bear arms. Consequently, the British habit of starting off field musicians as an actual fifer was adopted in the colonies and one found that the fifers and drummers, despite the awesome responsibilities, were non-combatants younger than sixteen or older than sixty. By the 1770's, as disagreement with the mother country grew more and more inevitable, the militia companies, and the subsequent regular forces drawn from militia strength, started to prepare for war.

The recruitment and training of field musicians was vital to the embryo forces.
of the continental line. Without the ability to communicate in camp or field, the immediate future loomed dim. Signals or calls were in three categories, first, the routine of "duty" calls such as "wood call," "ration call," "dinner call" and water call"--little tunes and beatings chosen to denote the time of day at which specific functions should occur; second, the "extraordinary" or signal calls, such as "pioneers march" to summon work details, or "defaulters" to call together all troops undergoing punishment; third, the battle signals, such as "open fire" and "cease fire," "advance," "flank right," "retire," etc. These calls were controlled at a battlefield when voice orders cannot be readily heard. A fire can penetrate above musket fire, the sound of the field drum beneath cannon fire. In later years the bugle was to support the fire and drum and to be supplanted in turn by radio. In order to attain proficiency quickly in signal music, the continental line of the original American colonist in 1775 adopted completely the system of the British Army System. This system was to remain intact until Baron von Steuben changed some of the drill signals and duty calls by the inclusion of new calls in his publication of the now famous von Steuben manual in 1780. Hence, all audible Revolutionary field calls were recognized by the British until a year before Yorktown, a strange military connection. Without British calls, the American forces would have been without field communications.

As military customs and tactics became more formalized, the companies of each regiment would be required to mass together on a regular timetable. The issuance of regimental orders and several other functions that affected all companies required this gathering together. These daily ceremonies became standard and routine by regimental custom and, as the companies massed, so did their field musicians under the drum major. As is true of most military assemblies, the ceremonies had original utilitarian functions that have become obsolete today. The following descriptions of duties in use by the Scots Guards and other guards today have changed little since the seventeenth century, however due to changes in tactics, technology, and the emergence of sophisticated communications systems, the role of the field musician has been adapted to the times.

By the mid-eighteenth century, military customs required the massing of field music at least four times daily. In comparison, both the COMMANDING OFFICER'S ORDERS BOOK of the Guards Brigade in London, 1776, and ANDREW LEWIS' ORDERLY BOOK of the Virginia Regiment in Williamsburg, Virginia, 1776, ordered the beating of reveille, the assembly, retreat and tattoo on a daily basis. Documentary evidence exists that required Virginia regular units to adopt the HARVEY'S MANUAL OF ARMS, KINGS REGULATION, 1766. Contingent branches, orders of battle, unit strengths, and compositions were maintained from the previous traditions of the regular occupation forces from England. Even the duty calls sounded by the field musicians were the same calls used by their English counterparts. In view of the functional nature of the military working day, it is reasonable to assume that the daily ceremonies were also similar. Period music exists today that indicates that German, French, Danish, Austrian and Dutch military units performed similar ceremonies daily in the eighteenth century.

Reveille was beaten daily, often at first light. In the field, in camp or garrison, the duty was scheduled at specific times. Its origins were ecclesiastic as well as militaristic. From the Middle Ages into early modern times, parishes were required by law to beat their bounds, thereby signifying the area of responsibility for the poor and needy in that parish. Similarly, when in linear formations, military units beat the bounds of their responsibility on the ground and this ceremony was part of reveille, the object of which ceremony was multifold. It signalled night pickets and sentries to return to camp, cancelled passwords, denoted the change of responsibility from one duty company to another, signified that fires could be lit, and, of course, woke the troops.

Assembly was normally sounded early or mid-morning following the breakfast meal, change of duty company, and posting of work details. Assembly opened with the drummer's call to summon all company field musicians to the adjutant's quarters. Onmustering, the fifers and drummers would sound assembly en masse, which signalled all personnel, less the duty company and others already detailed, to assemble in regimental formation. The commanding officer's aide would then inspect the troops, during which the corps played inspection or incidental music. The following inspection, orders for the following day would be issued, which included work details, guard details, paroles, and orders of dress. All pertinent information about court-martials, and punishment would also be issued at this parade. At the commanding officer's discretion, two other field music activities might be included in the assembly after the orders of the day. First, the company fifers and drummers might have been required to sound several routine and duty calls in order to teach the assembled troops to differentiate between calls. Second, the order to troop the color might have been given. The object of troop was to familiarize the soldiers with the regimental flag or color so that they could distinguish their own color from that of the enemy on the field of battle as a rallying point. Reporting to the wrong regimental color was embarrassing and potentially dangerous.

Retreat was beaten daily in the field, in camp, or in garrison, by the regimental field musicians. Normally sounded just prior to sunset, it signalled the end of the soldier's working day. Night sentries and pickets were posted, colors and flags were lowered, fires were lit, and evening meals were prepared. The daily routines were relieved at retreat, paroles or pass-words were put into effect, and arms were stacked.

The origins of the final ceremony of the day, the tattoo, are both functional and fascinating. The low countries were ever the cockpit of war and the civilian
population suffered in many ways, not the least of which was from an overabundance of drunken soldiers of many nationalities. The town burghers of Holland finally passed civil acts requiring all troops to be returned to garrison before 10 p.m. The acts also stipulated that tavernkeepers stop serving potables to military personnel by 9:30 p.m. so that the primary requirement might be better met. The phrase used by the publicans was "Doen Tap Toe" which, literally translated from the Dutch, means "Turn the Taps To" or "Turn the Taps Off." The Dutch phrase was shortened to taptoe and then became Anglicized to taptoo and later, tattoo. The ceremony that in the seventeenth and eighteenth centuries was designed to collect and return troops to camp has today become a military extravaganza,—a showcase,—presented in public of many military demonstrations of an entertaining nature.

Tattoo opened at 9:30 p.m. with the adjutant dealing the duty fifer and drummer to sound drummer's call, similar to the other daily ceremonies. The corps as a whole would next assemble. Then accompanied by the provost detachment of the duty company, the corps would parade through the streets of the village or town, insuring that they passed all taverns, playing marches and open beatings. As the corps passed, the soldiers were required to leave the premises and fall in behind the corps while the tavernkeepers were ordered to turn off their beer taps, both parties being gently persuaded by the provost detachment. Upon completion of the rounds the corps and its befuddled followers would return to quarters for final roll call. After its return the corps would sound three taps and three cheers to signal the end of the ceremony.

Other ceremonies, occurred irregularly most of which required field music support. In most military units, the general alarm was the long roll, it was discarded when bugles came into use. String instructions were issued to all drum and fifes majors to insure that practice of the long roll or any other emergency call took place only at specified times so they would not be acted upon mistakenly.

The general, a series of field music beatings similar to the daily ceremonies, indicated a change of station and signalled that all equipment and accoutrements were to be packed in readiness for the whole unit to move to another area. Obviously the sounding of the general could have either several days' or a moment's notice.

Church service or church parade was invariably accompanied by field music when the troops marched from camp to church on Sundays. When on active service or quartered at a considerable distance from a church, the commanding officer might order a drum-head service. The regimental drums would be stacked in an orderly fashion to form an altar, the regimental colors or flags would be draped across the drums as an altar cloth, and religious services would be held. Military music was also an integral part of a military funeral. Period manuals required the field music, in reverse, to play solemn march to the graveside and then, in normal formation, to beat a lively quickstep from the burial site.

As the signal music became more sophisticated and complex, each company in the guards regiments adopted a company call that was used to precede any duty call. If a specific company required, for example, the issuing of drinking water, the company fifer and drummer would sound company call, water call, which indicated that only that particular company was required to respond to that duty call. Likewise, regiments adopted regimental calls and battalion calls that still exist today. The advent of the bugle adapted such calls into short bugle tunes, and it is interesting to note that many French, German, and British regimental marches of the nineteenth and twentieth centuries incorporate these bugle calls into the march introduction, thereby continuing the tradition.

This, then, is the military connection, the unwitting continuation of the ties between mother country and colonies that recognized music as a daily need. Music that provided respite from the sounds of discontent, revolution, war, and finally, peace. This was music to live by.

ALEXANDER REINAGLE BRINGS SCOTTISH CONCERT AND TEACHING TRADITIONS TO 18TH CENTURY AMERICA
by Anne McClenney Krauss
Blacksburg, VA

When Alexander Reinagle landed in New York in the summer of 1786, he arrived with a high degree of sophistication in musical matters. He quickly settled in Philadelphia, establishing himself as a brilliant performer and composer of note, an outstanding teacher, and concert manager.

The son of a Hungarian trumpet player and a mother of Scottish descent he was baptised in the parish church on the Isle of Bute on Apr 23, 1757. In his boyhood, however, was spent in Edinburgh where his father was employed by the Edinburgh Musical Society. Much of his early professional life was centered there and in Glasgow. At that time in Scotland two very different types of music existed--classical and folk. Often they were mixed. Much of Reinagle's music and the concert life he knew show a fusion of the two, and this tradition he brought to America along with the high standards of program planning he had learned from the Edinburgh Musical Society.

As a child Reinagle had the advantage, of growing up in an artistic family. Two brothers, Joseph, Jr. and Hugh, were musicians, and his older brother, Philip, and sisters, Mary, and Isabella, were. Reinagle studied harpsichord with Raynor Taylor in Edinburgh and made two trips to the continent to study music. On one of them he formed a deep friendship with C. P. E. Bach.

Reinagle's early professional experience came from four years in Glasgow--1778-82. There he wrote some excellent pieces for beginners and also VARIATIONS ON
FAVORITE SCOTS TUNES for harpsichord. In TWENTY-FOUR SHORT AND EASY LESSONS, op. 2, he used the Scots tune MOSS PLATE in Number 3. The practice of putting Scots tunes in the same method book with minuets was quite common and shows the mixing of folk and classical traditions. All of this music he brought to America. Both the lesson book, op. 1, and VARIATIONS ON SCOTS TUNES were a part of the music collection of Nellie Custis, George Washington’s adopted daughter and one of Reinagle's pupils. The two American editions of the VARIATIONS were somewhat different from the Ainslie Glasgow edition, having only eleven tunes instead of twenty, but the variations of LEE RIGG were more elaborate and LADDIE LIE NEAR ME and DAINTY DAVIE, both with many variations, were added.

During 1783 both Hugh and Alexander signed the member list for the Society of Musicians in London. In that same year Alexander wrote and published there a set of six sonatas for piano-forte or harpsichord with an accompanying violin. Three of the six had final movements based on Scots tunes. The theme of the second movement of Sonata III closely resembles UP IN THE MORNING EARLY; both make use of the raised fourth, a common characteristic of Scottish music. Thus we see again the mixing of folk and classical elements.

Unlike Edinburgh, Glasgow had subscription concerts open to the public. They were managed by music teachers in town and Reinagle was one of them during his years there. It was his association with the Edinburgh Musical Society, however, that best prepared him for the musical leadership he was to assume in America. The society held weekly concerts in St. Cecilia’s Hall, built especially for them in 1762. That was the year the Joseph Reinagles moved to Edinburgh. Father and sons played often on the Friday night programs. Scots tunes and compositions from both the ancient and gallant styles were featured. The Plan Books of the society show that Handel and Corelli were great favorites along with Haydn and the Earl of Kelly, their most illustrious member. This practice of placing contrapuntal and gallant works on the same program Reinagle got from Edinburgh. Concerts in the great music rooms of London at this time usually offered only recently composed works or, in some cases, devoted an entire evening to ancient music; in Glasgow the same was true.

Although, according to the sederunt books of the Hibernian Society, Alexander Reinagle was not a master on the regular payroll, still he was allowed three benefits in St. Cecilia’s Hall during the first five months of 1784. Added support came with the announcement of his second benefit, in the Edinburgh Evening Courant of February 28, ending with “and beg leave to recommend him on this occasion to the patronage of the Public.” But his days in Edinburgh were numbered. In October of that year he accompanied Hugh to Lisbon, hoping that the warm climate would cure his brother of a lung disease. Although there for only a few months, he managed to teach and perform, his concerts earning for him one hundred pounds, a very handsome sum in that day.

About a year after he returned from Portugal he set sail for America. In less than a month after he arrived in Philadelphia he began managing concerts. The 1876-78 City Concert Subscription series, consisting of twelve programs, clearly reflected his association with the Edinburgh Musical Society. Nine out of twelve included works by Haydn, the second and third had Corelli concertos, while the sixth and seventh opened with an overture by the Earl of Kelly. All four managers performed but Reinagle outdid the others with ten programs carrying his name. On October 12, 1876, according to the Pennsylvania Packet of that day, his benefit at the City Tavern operated with a Haydn overture and included a concerto by Corelli. For his benefit on June 12, 1877 in the same place he composed a new overture in which a Scots strathspey was introduced. For the next six years Reinagle was busy managing concerts either in Philadelphia or New York, and all of them exhibited the good taste he absorbed in Edinburgh.

In 1793 he, with Thomas Wignell, opened the Chestnut Street, or New, Theatre in Philadelphia, and, soon after, one in Baltimore. From that time until his death in 1809 Reinagle concerned himself mainly with the theatre, writing incidental music to many English ballad operas and conducting the fine orchestra he had assembled for his theatres. We should never lose sight, however, of the great contribution he made to improving the standards of concert life in his adopted country.

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ENGLISH-AMERICAN INTERACTION IN MUSICAL THEATRE AT THE TURN OF THE 19TH CENTURY

by Susan Porter
Ohio State University, Lima

America's colonial theatres were almost wholly dependent on English sources for actors, repertoire, and performance practices. Even after American independence, theatres in America only gradually declared their independence, and then more often in proud, patriotic words than in tangible stylistic changes.

By 1790, American theatre began to move from institutions and practices comparable to those of itinerant English troupes of the day, toward standards, practices, and facilities comparable to those in major English theatres outside of London. In 1791, comedian Thomas Wignell broke with the Old American and joined composer Alexander Reinagle to form a new company in Philadelphia. Managers for both companies travelled to England in 1792 to recruit singers and actors. By 1794, these two companies were established as formidable rivals; for twenty years they vied to bring ever more spectacular entertainments to their respective circuit centers, closely followed by theatrical companies in Boston and Charleston.

During this era, artists, scenery, costumes, designs for theatres, and plays were usually imported from Europe. American managers regularly travelled to England for reinforcements. Actors frequently came from England, orchestra members from England,
France, or Germany, and the dancers were almost always French. While American actors could not compete with the first rank of actors in London's major theatres, they were certainly comparable to those in other English theatres. American theatres, moreover, provided many an English performer with a second chance when debt, scandal, or age made it advantageous to find a new audience.

American theatres were constructed according to English models and compared to them. Henry Wansey reported in 1794 that the Boston Theatre was "far superior in taste, elegance, and convenience to the Bath, or any other country theatre that I have yet seen in England." John Bernard favorably compared the same theatre to those in London, and felt that its smaller size was an advantage. American scenery and costumes were sometimes brought from England, too, or copied from those seen in English theatres. When the Philadelphia Theatre opened in 1794, the "splendid English scenery" had been received from "Richards, Hodges, and Rooker, artists of the first reputation of the day." Wignell's brother-in-law, John Inigo Richards, Esq., was principal scene painter at Covent Garden. Wansey and William Wood reported that "the greatest part of the scenes" and "the whole of the dresses" at Philadelphia came from Lord Barrymore's Theatre at War- grave. Wignell received models of scenery and machinery for new shows from England; they were copied by the scene painters and carpenters in Philadelphia. William Wood praised "the taste and skill of [Joseph] Jefferson in the construction of intricate stage machinery," which on many occasions improved "materially on the English models sent out to us." Sometimes, too, scenery and machinery were ordered from London especially for a new production, such as Boston's CINDERELLA in 1897.

During this era every major new theatrical piece from London was imported for American use, either as printed libretto and score copies or in manuscript form. The Philadelphia Company had an arrangement with London managers and authors which gave them an early manuscript of each new piece, on condition that its use be confined to that theatre. On one occasion, due to a careless prompter, a play was copied and published with a copyright announcement. Some of the copies found their way to England, and were subsequently published in London. Original works began to be written in America with increasing frequency during the 1790s, but many of the authors and composers were recent European immigrants. Even though the extent to which these operas were "American" may be difficult to establish, there is no doubt that musical theatre was thoroughly established in America by the end of the eighteenth century, with American writers, composers, arrangers, and performers actively and enthusiastically engaged in its presentation.

The most popular works in the repertoire continued to be imported from England, though they were frequently altered for American performance. Prompter's books, newspaper playbills, critical comments, letters to the editor, and comparison of published texts often give indications of such changes. Typical is THE VETERAN TAR, OR, THE BENEFICENT TAR, first performed in London in 1794 and in America in 1795. Victor Pelissier added new music in New York and Reingale "arranged" the music in Philadelphia. When the play was performed in Boston in 1796 with the subtitle AMERICAN TAR, John Hodgkinson was criticized for alterations "to flatter, as he thinks, the vanity of Americans." Published versions reveal a number of minor changes in the text. In England, for example, Will Steady, the quintessential British tar, proclaimed, "A British sailor loves native freedom too well, ever willingly to let a foreigner interfere with it." In New York, he substituted, "A benevolent sailor loves universal freedom too well, ever willing to let slaves interfere with it." The most popular opera in America at the turn of the century was THE POOR SOLDIER, by John O'Reecke, which first appeared in America in 1787. It, too, was subjected to text alterations, and John Dunlap wrote a popular American sequel. During the 1790s the play ran into difficulties because of the caricature French servant, Bagatelle. Since England was at war with France, English-born actors tended to improvise additions to the role at the expense of the French, which greatly insulted the Jacobins. When the role was curtailed, actors were accused of being pro-French. Finally, the part was cut entirely in Boston, and replaced by a Negro valet.

The continuing conflict with Mediterranean pirates colored the interpretation of English opera at this period, as the battle cry in America became "Millions for defense, but not a cent for tribute." The patriotic fervor of the day led Americans to adapt English works for their own use, adding details to make them fit the latest news from the Mediterranean. Samuel James Arnold's THE VETERAN TAR reached New York in 1802 and was entitled THE TRIPOLITAN PRIZE, and its progress can be followed from city to city for several years. In New York, it concluded with "A SEA FIGHT, between a Tripolitan Corsair and an American, with the Capture of the Pirates," which, consequently, took place off the coast of England. Thomas Dibdin's THE NAVAL PILLAR was twice produced in Philadelphia in 1803, and the nobly inspired music by Alexander Reingale, but the piece was not really exploited until 1806, when news of the Tripolitan treaty reached America. R. Charnock of New York put together a piece to catch the mood of the day; James Hewitt composed and compiled the music, and the piece was performed several times as TARS FROM TRIPOLI; OR, A TRIBUTE OF RESPECT TO THE PATRIOTIC WARRIORS OF THE SEA.

American revisions of this time often seem naive and trivial. John Dunlap explained that Americans had been too occupied with "the necessity for personal industry" to exercise their talents "to any extensive degree in the dramatic line." Thus far, the learning of America had been of the useful rather than the splendid kind.
Though Dunlap understood the necessity for artistic dependency, he deplored the methods used and lamented that the people of America should appropriate "sentiments of national compliments which were originally devoted to the service of another."

The war of 1812 put increased emotional distance between Americans and the English, and more and more plays began to be written by Americans for Americans. A second generation of actors began to appear, many of whom were born of immigrant parents but raised in the new world. Independence from England was not complete until American actors, singers, and musical theatre pieces began to flow toward England as well. A first step in that direction was taken when James Nelson Parker's THE INDIAN PRINCESS, with music by John Bray, was performed in London in 1820. A century would pass before Americans could claim wide acceptance of American musical theatre in England, but the interdependence of musical styles, mutual appreciation of dramatic situations, and shared standards and techniques of theatrical practice have made the relationship between English and American musical theatre long-lived, mutually pleasing and vigorous.

Notes:

AN AMERICAN COMPOSER IN ENGLAND:
HORATIO PARKER AND THE ENGLISH ORATORIO SOCIETIES—1899-1902
by William Kearns
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In his MUSICAL TRENDS IN THE TWENTIETH CENTURY, Norman Demuth noted that "American genius for publicity seems to have failed where her music is concerned ... no effort appears to have been made to publicise the music in a general way." Demuth noted, however, that at the end of the last century, a certain impact was made by Horatio Parker. The purpose of this short paper is to examine the extent and significance of this "impact." Parker was the first American composer of large-scale compositions to receive an extended audience in England. Dudley Buck's THE LIGHT OF ASIA was the only American oratorio to have been performed in England before the presentation of HORA NOVISSIMA at the Three Choirs' Festival, Worcester, in 1899. Thereafter HORA NOVISSIMA received other performances including one at Queen's Hall in London (26 November 1899), Chester (27 July 1900) and Birmingham (23 February 1905). The success of the earlier performances led to the commission of two major choral works, A WANDERER'S PSALM for the Three Choirs' Festival at Hereford (performance on 12 September 1900) and A STAR SONG for Norwich (23 October 1902). Two of Parker's most popular partsongs for male chorus, "Come Away" and "Lamp in the West," were written for choruses at Worcester and Bristol respectively, and Worcester heard a performance of the third part of Parker's Wagnerian THOU LEGEND OF OPPORTUNITY (10 September 1902). Parker's music was performed most frequently at Worcester where his good friend Ivor Adkins was the organist and choirmaster at the Cathedral, but Parker cultivated many other English musicians and composers of the time. Charles Villiers Stanford sponsored the presentation of an honorary doctorate to Parker by Cambridge University in 1902, and C. H. H. Parry remained a life-long friend.

My presentation was based on the considerable amount of commentary engendered by Parker's frequent visits to England during this period as found in newspaper and periodical notices and reviews, both London and provincial, as well as the fairly large correspondence that Parker carried on with English composers and musicians.

A reciprocal development from Parker's English experiences was his determination to create in the United States a singing society comparable to those he had directed in the cathedral towns of England. The New Haven Oratorio Society, which he organized in 1879 and the noninclusive list of oratorios (including Elgar's THE DREAM OF GERONTIUS) which the group performed prior to World War I are perhaps his most inclusive attempts to identify himself with English choral practice. Parker's work with this society best exemplifies Wilfrid Mellers' comment: "His passion for England was a positive if mild virtue which, in his social life at Yale as well as in his music, he attempted to recreate."

DELIUS AND AMERICA
by Philip Jones
University of Keele

One of the earliest formative influences on our English composer Frederick Delius (1862-1934) was his exposure to American music. It has always been assumed that this influence was absorbed by Delius purely as a result of hearing Negroes singing on a plantation at Solano Grove, south of Jacksonville in northern Florida during his first visit there in 1884. This is, however, far from the truth. The young Delius was brought up in Bradford in the north of England. Throughout his youth,
Bradford was absorbed in all things American. America was both a market for goods made in Bradford and also a supplier of raw material used in some of the town's spinning mills: cotton.

Before throughout and even after the young Delius's youth in Bradford American entertainers were frequent visitors to the town. The British attraction for minstrel shows was as popular in Bradford as elsewhere, and we have it on the highest authority that the young Delius was a devotee of the genre. Clare Delius, in a touching old biography of her brother, paints a colourful picture of attending a Christy Minstrel performance of Jim Crow and other Ethiopian melody. It could well have been such performances that brought the music of Stephen Foster and Dan Emmett to Delius's attention. It seems highly likely that he first heard Emmett's DIXIE in such a show and it probably made such an impression on him that years later, after two visits to America, he used it in an unpublished and incomplete orchestral work recently completed by myself, called AN AMERICAN Rhapsody of 1897. It was this music-hall plantation style which was then probably Delius's first, subconscious musical contact with America, but he had to wait until 1884, until he was on his own plantation, to be able to put this musical experience into context, stimulated by the new emotional and spiritual release he found there.

There was also another very important musical medium through which the young Delius might have perceived the music of the American Negro: the concert spiritual heard, again, on the Bradford stage sung by the Jubilee Singers of Fisk University in Nashville, Tennessee. They performed in Bradford in November and December 1873, in January 1876 and in January 1878, a period from Delius's 11th to 16th birthdays.

As far as true Black American music of the period goes, the Ethiopian melody and concert spiritual were both secondary sources. What was very much an original source seems to have been the Civil War song MARCHING THROUGH GEORGIA composed by Henry Clay Work in 1865. It is very difficult to conjecture when Delius might have heard this song but it is probable he heard it from the minstrel stage, possibly performed by E. P. Christy's group although this song was not one of those Work sold to Christy. It was certainly one of the most popular songs of the period.

The first two bars of this song seem to have been enormously significant for Delius as glimpses of it can be found in many of his works, from the start almost to the end of his composing life, particularly, but by no means exclusively, those works set in an American context, or as Peter Warlock put it in his 1924 biography of Delius, in "passages associated with similar themes or emotions in different works of different periods." But what is so interesting about this melody is that by omitting the leading-note in the second bar the emphasis shifts to the sixth or major sub-median degree of the scale and it is this pentatonic yearning for the past which lies at the heart of so much of Delius's work.

A few examples are from FLORIDA SUITE (1887) written between 1895 and 1897, the unpublished AMERICAN RHAPSODY (1896) and APPALACHIA (1902). Other examples are found in SONGS OF SUNSET of 1906-1908, the E minor opening of SEA DRIFT (written in 1903 but first performed in 1913) and Delius was working on the SONGS OF SUNSET, the second Dance Song in Part II of A MASS OF LIFE, (written between 1904 and 1905) and in the tenth picture (or scene) of Delius's last opera FENNimore and GERDA. These are but a few examples of the many to be found in Delius's work of what became a melodic and, it could be argued, a structural fingerprint, originally derived, in all probability, from this one Civil War song.

A case exists then for presenting the music of black-and-white minstrelsy of the 1879's and 1880's and American popular song of the same period as being important influences on the young composer, but these were not the only ones. It's impossible to ascertain to what extent Delius heard indigenous African-American music while he was in the U.S.A. during his two visits, and it is certainly easy to grasp how Delius could have misunderstood the nature of minstrel music, confusing it for the real thing.

Throughout his life, Delius often spoke of the wonderful sense of Black American musicianship, their harmonic resource and instinctive awareness. Interestingly enough, such descriptions frequently occur in the writings of many 19th-century Americans involved in plantation life, which often marvel at sounds that obviously appeared strange and wonderful to the ears of musicians brought up in the genteel tradition. One has only to think of the work of William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison in this respect.

Allen was, of course, commenting on the singing he had heard on the Georgia Sea Islands. In a remarkable recording, called Georgia Sea Island Songs, made 100 years after Allen and Co's work, Alan Lomax recorded the singing of Black Americans living on these islands which he is convinced is a totally accurate representation of plantation singing of about the time of Delius's stay in the north of Florida, which was not, after all, that far away. Lomax's arguments are, to me, thoroughly convincing and accord well with descriptions of those early pioneering ethnomusicologists.

It seems unlikely to me that Delius was directly inspired by such music but certainly the spiritual stimulus of his new American environment undoubtedly acted as a catalyst. It was surely not this style of singing to which Delius was referring in his letters and reminiscences from his American stay. What seems far more likely is that Delius heard his black plantation workers singing in a style born of the urban roots of the southern rural Sacred Harp meetings with their strong Scotch-Irish tradition coloured by a late Victorian harmonic palette.

It is America which I believe can be seen as having provided the most thoroughly
developed influence on Delius' music. From his subsequent contact with Grieg at the Leipzig Conservatory he strengthened his subconscious feel for folk melody, the method of capturing its spirit in his music and the way of setting its pentatonic contours against a simple bass with chromatic inner parts. It only needed the impact of Wagner's music in the mid-1890s to bring it to maturity around the turn of the century. It is this basic Americanism which developed in his music in a very fascinating way, from being purely expressionistic in his earliest compositions to the most subtle shadings in the works of his maturity.

THE INFLUENCE OF THE SAVOY OPERAS ON AMERICAN MUSICAL THEATER (ca. 1880-1910) by Steven Ledbetter
Boston Symphony Orchestra

In many respects the popular theater of the 19th century resembled American television today—highly competitive, treading a difficult path between the need for commercial success and the need for artistic achievement. There was much imitation of the themes and the style of those few shows that were successful. American operetta of the late 19th century, though composed of strands from various sources, both native and foreign, was dominated by the unparalleled achievement of Gilbert and Sullivan. John Philip Sousa, Reginald DeKoven, and Victor Herbert differed in background and training, yet each chose from the Savoy Operas what he might find useful for his own work. An important link between these three is the librettist Harry B. Smith, the most frequently encountered librettist of the age.

Gilbert and Sullivan's success in America was partly due to the same social factors that created such a favorable climate for their work in England: at a time when the theater was regarded as morally questionable, they wrote witty and melodious works in which neither dialogue nor setting, action nor costumes would bring "the blush of shame to the cheek of modesty." They were certainly not the first to produce Good Clean Fun; but the works of their predecessors, while they may have been Clean, were rarely much Fun.

In addition, lack of international copyright agreements meant that anyone in the United States could publish or produce a work previously published in England without having to pay a royalty. The only real control the authors had was over the publication of Sullivan's orchestrations, which they carefully locked up in the theater safe each night after a performance. But theatrical pirates re-orchestrated the published vocal score, adapted it freely, and presented it as the genuine article.

The 20-year-old Sousa was trained in the "school of Gilbert and Sullivan by orchestrating THE PIRATES for a performance that actually preceded the PINAFORE furor. Later his orchestration of PINAFORE for the Philadelphia Church Choir Company was very successful. Gilbert and Sullivan themselves saw it in New York, and Sullivan was pleased with the orchestration (he usually complained bitterly about how his scores were treated by theatrical pirates).

Sousa created a dozen comic operas. They use many of the typical tricks of G & S—the use of act openings and finales; the echoing function of the chorus; the homophonic, often unaccompanied chordal passage for the chorus or a group of soloists that was sometimes (incorrectly) called a madrigal. Sousa does not seem to have attempted the patter song, but it is hard to tell if the omission is accidental or if the composer, who also often wrote his own lyrics, was simply not able to write an appropriate patter text.

The Chicago socialite Reginald DeKoven studied at the Stuttgart Conservatory, then returned home and joined librettist Harry B. Smith to write a show overtly conceived as an imitation in homage to THE MIKADO. THE BEGUM (1887) was the beginning of long theatrical careers for both men. By 1911 they had jointly produced 16 shows, among them especially the popular ROBIN HOOD. Smith's productivity, however, went far beyond his collaboration with DeKoven. He also worked with DeKoven's arch-rival Victor Herbert, producing either book or lyrics for 16 Herbert shows, as well as librettos for Enghnder, Kerker, Stuart, Sousa, Rubens, Hubbell, and later Kern, Berlin, and Romberg, and also English adaptations of Viennese scores by Lehár, Fall, and Kalman, among others.

THE BEGUM is a blatant imitation of MIKADO, set in the Orient (India) and featuring a title character who is an absolute monarch of bloodthirsty temperament. The cast list is filled with names reminiscent of THE MIKADO's Yum-Yum or Pooh-Bah, though scarcely so adventurously chosen: the Prime Minister Howja-Dhu, his son Pootehe-Wehl, the court astrologer Myhnht-Jhuleep. The layout of choral numbers and the character of the patter songs are derivative; Myhnht-Jhuleep's forecast of the future hits most of the satirical marks of Gilbert's "little list, but with not so expressively wicked a point. The libretto is filled with scenes and situations lifted straight from THE MIKADO. DeKoven's biggest theatrical success was ROBIN HOOD, composed for The Bostonians, but it is perhaps significant that the one song we may still remember from this show was a late interpolation that was not even published in the vocal score—a sentimental ballad written while he was studying in Vienna and sung at thousands of weddings in the decades that followed: "Oh Promise Me."

Victor Herbert was the most original and talented of the three operetta composers treated here. Born in Ireland, he spent a few years in England, but was raised mostly in Stuttgart, where he attended the Conservatory to become a talented cellist, later a fine composer. He spent a year in the Strauss orchestra in Vienna, then came to the United States with his new wife, who had just been hired as a soloist at the Metropolitan Opera in the mid-1880s. He thus arrived just in time for THE MIKADO, but he was unique among our major operetta composers in that he had probably never heard a Gilbert and Sullivan work before that!
Herbert's theater work hewed to the traditions of the Viennese operetta in style and subject matter, though this generalization must be qualified in several ways. The strongest connection to G & S probably came from the ubiquitous Harry B. Smith, who kept creating lyrics and situations familiar from the Savoy Opera. 

THE SINGING GIRL (1899) is a good example, with a situation familiar from THE MIKADO. The Duke of Linz has passed a law forbidding flirting. The policeman who is charged with enforcing the law introduces himself much like Ko-Ko or Poo-Pah-Bah. Another example is the double chorus (a genre Sullivan claimed to have invented) from Herbert's THE SERENADE, the second act of which shows a monastery on one half of the stage and--conveniently, for comic opera purposes—a convent on the other. The male and female choruses alternate contemplative music (in typical "religious" strains) with the secular life outsides. The double combination of fast music from one side of the stage with slow music from the other, and vice versa, must have been inspired by Sullivan. Few composers for the popular theater have had the technique to carry off such an elaborate number with such flair.

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THE ORIGINS OF BARBERSHOP QUARTET SINGING
by Val Hicks
Santa Rosa College

No one knows for sure when or where barbershop singing started. We do find references to "barber's music" in several early sources, however. In 1863 Phillip Stubbs wrote of barbersing: "You shall have fragrant waters for your face... your muzick again and pleasant harmony." There are other references from Thomas Morley, Samuel Pepys, Cervantes, Ben Johnson and William Andrews. These references indicate that there was music, live music, at the local gathering place for males, the barbershop.

Sometimes the customers would sing along with the barber, for in those days barbers could play stringed instruments such as a cittern, lute or guitar, and they could also sing, often leading impromptu sing-alongs. The songs of the times were conducive to spontaneous harmonizing, especially those of the 1890's and turn-of-the-century in American.

Someone would start a tune while another would sing above the melody providing a "top tenor" part. A third and lower voice might provide some foundation notes to the chord while yet a fourth and more daring soul might try to fit in a fourth-part, which roams above and below the melody crossing and dodging to give a sense of harmonic completeness vocalizing the "baritone" part. Thus, the four voice parts are called Tenor, Lead, Baritone and Bass. At the beginning of the 20th C. this type of singing was known as "cubstone harmony," "lampost harmony" or simply "close harmony." Then in 1911 there was a declaration: "Mister Jefferson Lord, play that barbershop chord," and the term caught on and has been used ever since.

The songs used by barbershop harmony singers are mainly American popular songs from the 1890's through the 1910's. They are the songs that move around the circle of 5ths giving opportunities for the dominant 7th chord (major-minor 7th). Chord progressions called "swipes" serve to fill-in harmonic and rhythmic space in lieu of accompaniment, and the performers often take stylistic liberties with rhythm and tempo.

This "barber's music" theory was propounded by Sigmund Spaeth and Deac Martin, and it makes good media copy and stimulates the Hollywood stereotype of hats, mustaches, and bright blazer jackets. More recent research indicates, however, that the roots of this style are neither glamorous nor that simplistic. There are at least five other areas of historical influence in addition to this "classical" barber's music theory: (1) the spirit of improvisation, (2) the minstrel show and other professional entertainments, (3) Black singers, (4) The "sol to sol" song, (5) The early recording quartets.

The Spirit of Improvisation: Slavish adherence to the printed musical page gave way, thanks to the still flourishing Jeffersonian mood in the late 19th C. to more easy going folk music, spirituals, ragtime, jazz, and impromptu male, four-part harmonizing of popular songs. Parlor music making was given impetus, also by two other developments: (1) the availability of parlor pianos and (2) The availability of sheet music. Parlor music became national pastime along with extemporaneous vocal harmonizing.

The Minstrel Show, et al.: Frequently four members of the troupe would step forward to sing as a male quartet as noted in E. B. Marks' book, THEY ALL SANG. The public tours of the Ranier Family (c. 1839), the Hutchinson Family, the Continental Singers, and, in later decades, the Chautauqua tent circuit quartets all helped stimulate quartet interest around the nation.

Black Singers: E. B. Marks and James Weldon Johnson tell of black quartet singers who performed as singing waiters, shoe shiners, and song pluggers. Sigmund Spaeth mentions black quartet men in the resort hotels in Jacksonville, Florida.

The "Sol To Sol" Songs: Many 19th C. popular songs were of a "Do to Do" melodic construction, not allowing for easy harmonizing because the bass is crowded off his rightful foundation notes. In the 1890's "Mi to Mi" and "Sol to Sol" melodies became popular. Songs such as "Sweet Rosie O'Grady" (1896), "Gypsy Love Song" (1898) and "My Wild Irish Rose" (1899) were typical close harmony songs of a "Sol to Sol" nature. These songs made it easier to harmonize a top tenor above the melody and gave the bass room to operate.

The Early Recording Quartets: The earliest singing groups to record were male quartets. The Manhassett Quartet, the Haydn Quartet, the Diamond Comedy Four, the American Quartet and the Peerless Quartet all inspired harmony-hungry American men to form groups in their locality. Soon there were thousands of amateur foresomes formed
for lodges, churches, granges, fraternities, service clubs and companies. The three decades from 1900 to 1930 were America's male quartet age. There were hundreds of professional foresomes such as Lyceum singers, Chauncey groups, vaudeville quartets, and of course the slickly polished recording quartets.

Quartetting as a pastime or profession waned in the late 1920's as songs changed and the pace of life quickened. Jazz was catching on, and the radio was pulling families away from the parlor piano. The automobile, inter-urban train and sound movies all pushed this change along. The microphone (1925) created the crooners, and the minor-7th-filled songs of the 1930s were difficult to woodshed (harmonize spontaneously) and they lacked the homespun sentimentality of earlier songs. Just as today we were becoming, even in the 1930s, a nation of musical spectators, rather than active participants.

By 1938 there were just several hundred quartets left among the amateurs and only a couple of dozen professional groups still surviving. In April of that year, two Tulsa, Oklahoma businessmen, O. C. Cash and Rupert Hall formed a local singing club whose initials were intended to outdo any of FDR's "New Deal" projects. The SPEBSQSA was formed and quickly grew in two decades to 25,000 members. Today, the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America has 700 affiliated clubs, each with its own chorus and quartets. There are now women's organizations which sing Barbershop, the Sweet Adelines, Inc. and Harmony Incorporated, plus the style has now become popular in England and Scandinavia.

Barbershop singers are amateurs and amateurs participate because of the love of singing; that is the derivation of the word from the Latin atomus (lover) and amare (to love). This harmony style is now allowing the musically untrained vocalist to function as a participant/performer, and, in this age of ever-increasing musical spectatorship, this has special meaning. Barbershop singing is alive and thriving, and long may it be so.

BLACK AMERICAN VAUDEVILLIANS IN ENGLAND, 1890-1920
by Thomas Rlis
University of Georgia, Athens

After making pioneering forays in the 19th century into Britain as banjoists, band musicians, and blackface minstrels, American Black entertainers began going to Europe, and England in particular, in greater numbers during the late 1890s. In America the number of vaudevillians increased steadily from 1900 to 1915 and with the increase in number came an increased variety of acts, including dance teams, vocal quartets, comedy acts of many kinds, jugglers, saxophonists, pianists, ethnic impersonators, and even elephant trainers. The success of all-Black cast musical comedies on foreign tours and the variety of acts possible on the vaudeville/music hall stage encouraged the influx of Americans into Britain. At least two dozen major black acts or stars toured in England in the first decade of the 20th century. By and large these acts found a warm reception, superior facilities and a degree of racial toleration not typical in America, and it is not surprising that many individuals remained abroad for extended periods and in some instances took up permanent residence.

The novelty of Black music as much as the novelty of dark faces encouraged the hiring of Black entertainers. The spread of ragtime and pseudo-ragtime songs beginning around 1900 fed a growing taste to see live music makers in this new style. The Rock of Ages of Black service bands late in World War I and the tours of American "syncopated" orchestras immediately afterwards heightened the interest in Black music and musicians and led in turn to the periodic intense acclaim by the press and public for such figures as Will Marion Cook (a conservatory-trained conductor, composer and writer) and James Reese Europe (a formally educated musician, superior organizer and eloquent spokesman for Black music).

Especially intriguing about the British reaction to Blacks in vaudeville and musical comedy was the observation that they shared with white American entertainers a basic "Americanness," a cocky, busy exuberance in style and attitude. Whereas American critics virtually always emphasized the strangeness, inferiority, special musicality or the peculiarly racial stage business of Blacks, British writers could see a unity among all the Americans. Black entertainers thus embodied both an obviously new and distinctive element on the vaudeville/music hall stage (and in other arenas), and also were identified as representing a facet of the larger American character; they thus achieved a kind of acceptability in the British Victorian worldview denied them in the American one, though the content of their acts did not change appreciably when they travelled across the Atlantic Ocean.

US/UK INTERACTIONS IN MUSICAL THEATRE AROUND 1900
by Andrew Lamb, UK

In 1879 the musical theatre of Britain and the U.S.A. was in the grip of PINAFORE mania. Such was the American taste for the new brand of British musical theatre that Richard D'Oyly Carte not only brought over his own company's definitive production of H.M.S. PINAFORE but also mounted the next new Gilbert and Sullivan work--THE PIRATES OF PENZANCE--in New York some three months before London saw it. Over the next twenty years British composers such as Sullivan but by the likes of Edward Solomon and Edward Jakobowski--continued to cross the Atlantic almost as a matter of course. The success of H.M.S. PINAFORE in the U.S.A. also inspired American composers, but until the late 1890s the only American comic opera to make any significant mark in Britain was Reginald DeKoven's ROBIN HOOD.

If one looks at the London theatrical fare in December 1899, however, one can see that the tide had begun to turn.
Alongside Sullivan's THE ROSE OF PERSIA and three British musical comedies--Ivan Caryll's and Lionel Monckton's A RUNAWAY GIRL, Sidney Jones's SAN TOY and Leslie Stuart's FLORODORA--we find Gustave Kerker's THE BELLE OF NEW YORK and John Philip Sousa's THE MYSTICAL MISS, alias THE CHARLATAN. Yet the American operetta in Britain was not sustained in the face of the continuing success of native works. The fact is that around the turn of the century British musical comedy not only dominated the theatres of the English-speaking world but was the most successful of all national schools of operetta of the time. And, whereas one may readily list American musical shows produced in London in those years, a catalogue of British works produced in America would soon become tedious.

Yet, if one looks beyond the mere titles of shows, one begins to detect the undercurrents that were soon to erode the British dominance of the English-speaking musical theatre. American rhythms were already to be heard in the cake walks that found their way into several British scores of the time.

Even more significant was the trend for the star performers to introduce totally extraneous numbers to achieve an effect with the audience. Increasingly British performers looked to America for such material, a tradition that may be traced back to the very beginnings of British musical comedy, with Ellaline Terriss singing Fay Templeton's "I want yer, ma honey" in THE SHOP GIRL in 1895. Back to musical comedy's predecessor, burlesque, where Lottie Collins sang "Ta-ra-ra-boom-de-re" in CINDER ELLEN UP TOO LATE in 1891.

Very often songs interpolated into one show in New York found their way into another in London, as with Gus Edwards' "In Zanzibar," interpolated in New York into THE EARL AND THE EORR (1900) and into Cole's "Under the Bamboo Trees," interpolated by Marie Cahill in Englander's SALTY IN OUR ALLEY (1902) in New York and interpolated into Caryll's THE GIRL FROM KAY'S (1902) in London. One particular purveyor of American songs in London, George Grossmith junior, found his most valuable source in the songs that Blanche Ring was just then interpolating into her New York vehicles for example "Bedelia" (1903), interpolated by Miss Ring into DeKoven's THE JERSEY LILY and by Grossmith into THE ORCHID (1903), "Waltz Me Around Again, Willie" (1906), sung by Blanche Ring in Julian Edwards' HIS HONOR THE MAYOR and by Grossmith in THE NEW ALADDIN (1906), and "Yip-I-Ady-I-Ay" (1908), sung by Blanche Ring in THE MERRY WIDOW BURLESQUE and by George Grossmith in OUR MISS Gibbs (1909).

Stronger currents still were flowing in the expanding chains of vaudeville theatres throughout the U.S.A. and variety theatres in Britain. Most of the leading American vaudeville songs were soon introduced to British audiences through the variety theatres--songs such as "A Bird in a Gilded Cage" (1900), "The Shade of the Old Apple Tree" (1905), "Shine On, Harvest Moon" (1908) and "By the Light of the Silvery Moon" (1909). Sometimes in the process the American origin of a song tended to be lost, as was the case with two German beer drinking songs by Harry von Tilzer whose lyrics were completely rewritten for British variety theatre audiences. "Down Where the Wurzburger Flows" (1902) became "Riding on Top of the Car," a song in praise of the British tramcar, while "Under the Anheuser Busch" (1903) became virtually the signature tune of the British variety theatre as "Down at the Old Bull and Bush."

Against this background there entered onto the scene the composer who more than any other was responsible for fashioning these various elements into an established American musical comedy tradition. In 1904 Jerome Kern had contributed to two American adaptations of British shows, AN ENGLISH DAISY and MR WTX OF WICKHAM, and early the following year his first real hit, "How'd you like to spoon with me?", saw the light of day in Chicago as an interpolation in the American production of Caryll's THE EARL AND THE GIRL. Weeks later, as a junior director of T. B. Harms, Kern was over in London. He lost no time forging valuable contacts in the London theatre, and within the space of ten weeks early in 1906 his songs were heard at four West End theatres.

Kern returned to London several times over the next few years and with British lyricists composed many numbers that were interpolated into the American productions of shows that he was able to see in London. The thorough knowledge that Kern gained of the London was as well as of the New York theatre was invaluable in ultimately obtaining for Kern's complete scores acceptance in London as well as in New York. Thus it came about that in 1922 and 1923 Kern composer THE CABARET GIRL and THE BEAUTY PRIZE especially for London. When Vincent Youmans' NO, NO, NANETTE was produced in London in 1925 six months before New York on a wave of British enthusiasm for American musical comedy the relative fortunes of British and American shows had been neatly reversed from the situation that had applied in the case of H.M.S. PINNACLE and THE PIRATES OF PENZANCE 46 years earlier.

Copies of a booklet, JEROME KERN IN EDWARDIAN LONDON, are available from the author at 12 Pullers Wood, Addington, Croydon, CR0 8HZ, England, price £3 plus 50p surface mail.

THE HARMONIC LANGUAGE OF ROCK
by Peter Winkler
SUNY, Stony Brook

Though rock employs the same pitch materials as older popular music--diatonic scales and triads--there is clearly something different about the ways in which these elements are employed. We can explore these differences by analysing a group of representative songs.

The pentatonic melody of the Rock'n'Roll classic, BO DIDDLEY (1955) is sung over a constant, unchanging G major chord; only in the guitar interludes is this chord embellished with neighboring (C major, F major) harmonies. It would be odd to
call this music "static," however: it moves, but what makes it move is the celebrated complexity of its beat, not harmonic tension. Compare the popular standard BLUE MOON (Rodgers and Hart, 1934), whose sense of motion is created from staticly harmonic progressions moving through the circle of fifths in the dominant-to-tonic direction; it is functional and tonal in the traditional sense. With respect to older pop music, rhythm and harmony in rock have exchanged functions: rhythm generates a sense of motion; harmony is more decorative, a way of coloring the beat and providing a sense of orientation to the melody.

Most Rock songs use more than a single chord, of course. The Everly Brothers' WAKE UP, LITTLE SUZIE (1957) though centered around I, IV, and V, threatens the traditional tonal hierarchy in several ways.

In the opening riff a blues melodic formula (D-F-G-F-D) is thickened by parallel fifths. In the body of the song, the subdominants (G) and dominants (D) are each tonized with their own scale, and in a crucial passage there is simple oscillation between G and A triads. This is so disorienting that there is little pressure for the A dominant to resolve to D. If the traditional functional pressures of the dominant are relaxed, it no longer occupies a unique place in the chordal hierarchy; instead the dominant shares with other triads the role of providing a way of shifting about through a tonal space.

Such a tendency is realized in Fleetwood Mac's DREAMS (1977) which is built entirely around the repeated progression F major-7th to G major. Here there is absolutely no sense of cadence or directed tonal motion: the two chords articulate a tonal space with no sense of hierarchy, and the C-pentatonic melody is held in suspension; every note of the scale has potentially the same degree of harmonic support.

Jimi Hendrix' HEY JOE (1968) turns the circle-of-fifths progression of BLUE MOON on its head: C-G-D-A-E. Hendrix' guitar solo uses this progression to support a pentatonic scale (g-a-b-d-e) used by many guitarist in blues solos previously. This scale has two potential roots, G and E, and both are supported here by major triads. Rock harmony frequently shifts from one scale to another, and these scales are often a minor third apart; support of a pentatonic blues scale is usually the motivation. The Rolling Stones' BROWN SUGAR (1971), the Supremes' YOU KEEP ME HANGING ON (1966), and Otis Redding's DOCK OF THE BAY (1968) all share the same chord vocabulary: the major triads obtainable in two diatonic scales a minor third apart. The roots of these chords form a circle-of-fifths chain, but the actual chord-to-chord connections in each of these songs is quite distinct, and what is perceived as the tonic in a particular song has more to do with phrasing and rhythm than with any inherent structure. As might be expected from these observations, the most common progressions are motion by a fifth, major second, or minor third, in either direction.

Until fairly recently, Rock harmony tended to be founded on simple triads, usually major. But the phenomena discussed above have more to do with bass-motion, scale, and support of pentatonic melodies than with chord-structure, and recent rock has used more complex harmonies without abandoning the principles we have outlined. Joe Jackson's STEPPIN' OUT (1982) uses jazz-like seventh chords which are not used to intensify functional tendencies (as in older jazz) but to emphasize scale-shifts. The Police's TEA IN THE SAHARA (1983) unfolds against an atmospheric sonority that includes all the notes of the A-major scale. Despite the clear outlines of melody and bassline, its tonality is extremely ambiguous.

Though its simple and antecedent relationships, the harmonic language of rock has the potential to transcend the limits of triadic structure and tonality that governed earlier popular music.

THE NATIONAL TUNE INDEX TACKLES ENGLISH LANGUAGE FOLK SONGS: A SUMMARY

by Anthony Borland, Boston University and Kate Keller, National Tune Index

Since the publication of the first phase of the NATIONAL TUNE INDEX covering 19th century secular music (Rabson and Keller, 1980, New York: University Music Editions), tune indexing assisted by computer has become a fact of life. In addition to the hymn indexes of Temperley at Urbana and of Lospino and Dillon in Chapel Hill, there are fiddle tune data banks being developed by Lani Hermann in California and Breathanad in Ireland. The older data base of folk material now available on computer tape, Bronson's study of the tunes to the Child ballads.

As we sought to expand the NTI data base to include the folk songs of the English language, we encountered a general discouraging view of a folk song index. There has been an attempt to develop a title and first line index for a number of years, a project which passed through the hands of Archer Taylor until, as Wilgus reported, it reached the hands of Edward Cray who, 24 years ago, undertook to complete it. The slow pace of progress is due largely to two sources of resistance. First, the usefulness of an index, per se, has been seen as limited because, in card file form, the format of materials has severely narrowed the range of problems which can be tackled. Second, the problem of variation among tunes and texts, seen in the context of tune and text families, has seemed awesome. A series of articles by Bayard in the 1940s created an aura of impossibility around the idea of a single meaningful tune index.

The advent of the cheap micro-computer, however, has had a major impact on thinking and scholarship in relation to research with large bodies of data. The use of the computer for folk song research is, of course, not new. Bronson's 1949 article on the "mechanical help" available did not have great impact because, we think, there was a residual fear of committing anything of precious humanitarian value to a machine. The "user friendly" generation of research tools has changed that. In addition, it has provided the first real practical view
of the difference between a data bank of tune and text information and indexes which can be produced from that collection of data. On file cards, a data bank is only useful if it is an index since individual items can only be retrieved relative to some ordering system. On a computer, individual items can be traced in searches guided by any number of features and very specific questions can be asked about parts of the data bank. This is significant because it means that there does not have to be a single ordering or index of all tunes and all texts.

This is timely, because there are important suggestions currently being made to call into question the concept of a tune or text which varies as a whole from a central core family identifying the idea of the family. The relationship between variant items is represented in texts by the Child ballad numbers or in tunes by Bayard's (1942, p. 11) suggestions that it is the reported experience of many collectors that a few tunes "differing only in a few of their curves" crop up over and over again in the singing and instrumental traditions of Britain, Ireland and North America. Bayard's work with Pennsylvania fiddle tunes, however, and Patterson's study of Shaker music indicate that tunes are created and re-created by the use of melodic formulas which can be of any length and can occur anywhere in the tune. Some tunes remain remarkably stable in their opening phrases and others do not. Both facts are important. Similarly, Wilgus and Long at UCLA and Enwick in Texas indicate that the proper unit of analysis for folk song texts is considerably smaller than the whole narrative. "Narrative action units" grouped in sets may give the appearance of a stable "song type" but can occur in many different forms. Poetical images which carry meaning by virtue of their structural properties serve as the basic building blocks of folk poetry. These are the elements which must be tracked if one is to understand how songs change and stay the same. Confronting these issues with a deck of file cards is indeed an impossible task. Tackling them with readily available search software and special purpose programs is not only feasible but encourages imaginative thinking in ways which a decade ago might have been thought outrageous. Ideas which used to take years to try out now can be achieved in minutes or, at worse, overnight on a machine.

This advance does, however, require the creation of an unadulterated data bank. Such work can be initiated immediately since extra sources can be added at any time and even new materials or elements from the sources can be added on a second pass without affecting the original efforts. Phase Two of the NTI, therefore, will adopt the same approach as was used with the 18th century sources, expanding the list of elements to include as much of the original source as possible. Data will be input in an uncoded fashion, so that retrieval does not require elaborate cryptological translation (cf. the input systems of Temperley and Bronson). If will also be unedited. The music will be coded by phrases in the manner developed by Bronson, except that the whole tune will be input if copyright restriction can be overcome. Further, biographical and geographical information about the informants and the collectors will be included.

The task of dealing with variability is not awesome but inviting. The computer makes possible the asking of very general and very specific questions. There may be no simple rule to govern the way tunes or texts relate to each other, but with several scholars being able to get at the information quickly over computer networks as the building of the data base develops, many different approaches to folk song research will be possible.

**Fuging Tunes in the Eighteenth Century**

by Nicholas Temperley and Charles G. Hann


This work is a census of the fuging-tunes found in British and American books of psalmody during the 18th century. The authors define a fuging-tune as a piece of music, intended for strophic repetition with a sacred metrical text, in at least one phrase of which two or more voice parts enter non-simultaneously, with rests preceding at least one entry, in such a way as to produce overlap of text. The cut-off date of 1800, the authors admit, is artificial, but they explain that the 18th century saw the development and high point of the form and taking the indexing beyond that date would have raised serious questions regarding a logical terminal date.

In a masterful essay, Temperley succinctly traces the origins and development of the fuging-tune in Britain and America during the whole of the 18th century and offers a comparison between the British and American species. This is followed by a list of the printed sources containing fuging-tunes (manuscripts were excluded from the census). In the census itself, which includes 1239 different items, every tune is provided with an identifying musical incipit (expressed numerically); a symbol indicating phrase structure, the poetic meter, number of voices, date of publication, and attributed composer. Following this heading is a list of each source in which the tune is found, arranged chronologically and supplying key, composer attribution, poetic text, and tune name as given in that source. Most fuging-tunes had only one printing, but a few (such as Joseph Stephenson's *PSALM 34*) were reprinted numerous times on both sides of the Atlantic. The census also reveals that traffic in the fuging-tune was exclusively one-way west, from Britain to America. Although a few popular British fuging-tunes were not reprinted in American tunebooks, most were. However, there is not one instance of an American fuging-tune appearing in a British source.

At the end, a bibliography of secondary sources, an index of texts, an index of tune names, an index of personal names, and a listing of modern editions of 18th-century fuging tunes are given. The census
maintains a high degree of accuracy and comprehensiveness and will become a basic tool for every researcher working in Anglo-American psalmody.

Karl Kroeger  
Univ. of CO, Boulder

Some Recent Articles & Reviews
by Deborah Hayes


CHAMBER MUSIC QUARTERLY, Fall 1983: Mark W. Carrington, "The Composer in Residence Program—A Santa Fe Chamber Music Festival Success Story" (Copland, Rorem, Harbison, Schuman), 5-6.  


DREXEL LIBRARY QUARTERLY (Drexel University, Philadelphia), 19/1 (Winter 1983): issue on COLLECTING [AMERICAN] POPULAR MUSIC contains seven articles on building archival collections of: popular music, jazz, rock, folk music, avant garde, styles and class popular.  


(continued in Summer NEWSLETTER)
THE EMIGRANT TRAIN

"It was a troubled, uncomfortable evening in the cars. A man played many airs upon the cornet, and none of them were attended to until he came to "Home, Sweet Home." It was truly strange to note how the talk ceased and the faces began to lengthen. It belongs to that class of air which may be best described as a brutal assault upon the feelings. If you have not read in the pathetic, like the author of "Home, Sweet Home," you make your hearer weep in an unmannerly fashion; and even while yet they are moved, they despise themselves and hate the occasion of their weakness.

"An elderly, hard-looking man turned with a start and bade the performer stop that "damned thing." He added: "Give us something about the good country we're going to." A murmur of adhesion ran round the car; the performer took the instrument from his lips, laughed and nodded, and then struck into a dancing measure; and, like a new Timotheus, stilled immediately the emotion he had raised." (Robert Louis Stevenson, ACROSS THE PLAINS, 1892)

MIT Press has just published THE BOSTON COMPOSERS PROJECT: A BIBLIOGRAPHY OF CONTEMPORARY MUSIC, by the Boston Area Music Libraries, ed. by Linda I. Solow ($50). The BIBLIOGRAPHY lists nearly 5,000 compositions by 200 composers of jazz and art music, indicating where scores or realizations can be purchased, rented, or borrowed, and which Boston Area Library has them in its collection.

A new publication, CANADIAN MUSICAL WORKS 1900-1980: A BIBLIOGRAPHY OF GENERAL AND ANALYTICAL SOURCES, edited by Lucian Poirier (Canadian Association of Music Libraries, Publications, 3, contains nearly 2,000 references to 1,500 serious works by 165 Canadian composers. Copies cost $7 plus postage and handling and may be ordered from Canadian Association of Music Libraries, c/o Edward Johnson Library, The University of Toronto, Toronto, Ontario, M5S 1A1, Canada.

The Hymn Society of America will sponsor a Hymn Heritage Tour of Great Britain August 7-24, 1984. For information, write Sue Wallace, 2516 Altadena Forest Circle, Birmingham, AL 35243.

The 78 rpm Committee of the New England Chapter of the Music Library Association is requesting information about cooperative studies or projects dealing with 78 rpm recordings in library collections. Please write to: 78 rpm Committee, MLA New England Chapter, c/o Sally Evans, Music Library, Amherst College, Amherst, MA 01002.

Margery Lowens wishes to thank the many members of the Sonneck Society for their expressions of sympathy on the death of her husband, Irving. She regrets that she has, as yet, been unable to answer these many condolences personally, but she has been deeply moved by your expressions of sadness and concern.

SONNECK SOCIETY NEWSLETTER
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