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.

INSIDE
BOSTON MEETING ........................................ 30
HIGHLIGHTS: BOARD MEETING .......................... 31
MINUTES: ANNUAL BUSINESS MEETING ............. 32
OTHER SOCIETY BUSINESS ............................ 34
TALLAHASSEE MEETING ................................ 34
MUSIC IN AMERICAN SCHOOLS ........................ 35
SOME RECENT BOOKS .................................. 35
REINAGLE'S BOSTON EXPERIENCE ........................ 36
LETTERS TO THE EDITOR .................................. 37
SOME RECENT ARTICLES AND REVIEWS .................. 39
COUNTRY DANCE AND SONG 13 (Nov. 1983) .......... 40
NOTES ABOUT MEMBERS ................................ 42
UPCOMING EVENTS ...................................... 43
AMERICAN CHORAL MUSIC BIBLIOGRAPHIES ............. 44
BOSTON PAPERS ......................................... 44
19TH C. AMERICAN MUSIC BIBLIOGRAPHY .............. 55
MISCELLANEOUS ......................................... 55

FROM THE PRESIDENT

In the last NEWSLETTER Linda Whitesitt invited every Sonneck member to join her Membership Committee, and launch a campaign to top the goal of 1,000 members for our Tenth Anniversary year. Today I am inviting you all to join another committee, knowing full well that, as active as you all are, you are certainly able to handle a multiplicity of tasks. Now that he has so successfully completed his assignment as chairman of the Program Committee for the Boston meeting, I have asked Steven Ledbetter to chair an American Music Repertory Committee the task of which is not only to gather information, but to explore means of promoting the performance of American works. Note, for example, the Letters to the Editor by Leonard Ellinwood and Walter Simmons in the last NEWSLETTER. Both took the time to make known their objection to prejudice, and we hope that all our members will do likewise, with the committee serving as the focal point.

Is there a need? Last night, as I was going through the mail, I read a letter from Leonard Smith of the Detroit Concert Band. Leonard, a faithful Sonneck member and director of one of the very few professional bands left in this country, was appealing for funds in order to continue his series of free summer concerts. As usual, I had compared on, and a striking coincidence occurred: Lincoln's MUSIC IN AMERICA [1] was featuring the Detroit Symphony's summer Meadowbrook Music Festival. Jim Unrath praised the new director, Maxim Shostakovich, and opened the program with a performance of the first movement of Maxim's father's 15th Symphony. This time conducted by the orchestra's previous director, Paul Paray. An interview with the program director brought out the philosophical statement that they felt their obligation was "not only to entertain, but to educate." As I was listening to this, I was also reading Leonard's letter, from which I would like to quote a few passages: "This year, our free-to-the-public concerts are again in jeopardy because in the matter of giving, it seems musical culture is the province of symphony orchestras only." He mentions that both the Michigan Consolidated Gas Company turned him down, the latter with the statement that their "Company's interest in the growth and maintenance of Detroit's cultural assets has been demonstrated through the years with continuing contributions to the Detroit Institute of Arts, Detroit Symphony, Music Hall and Orchestra Hall to name a few." To a professional organization that has given almost forty years of devoted service to the community with tremendously popular free concerts, and with an ongoing project designed to capture a very important phase of American musical life on record, this statement is particularly insulting. I mention Leonard's philosophy of providing concerts "to enhance the quality of people's lives with music" with the above Detroit Orchestra statement, where it would seem that education implies the promotion of European music to the detriment of our own. Leonard continues with a question that many of us have been asking: "how many American symphony orchestras can you think of which do not have a foreign conductor at the helm?" One orchestra I know of had to get permission from the communist East Germans to allow him to work here. As Sir Thomas Beecham once said about
his own country—and how apt it is here and now. Why is it we import so many third-rate guest conductors when we have so many second-rate ones? I wonder. "Say, Lee, I hope that Leonard's appeal for funds will be successful and that the Detroit Concert Band will once again be able to provide free summer concerts to an appreciative audience, but the question remains. May I encourage each and every one of you to send similar examples, suggestions, ideas, even words of encouragement to Steve Ledbetter for ways in which his committee should proceed? Gloomy as the above may seem, there are a few pleasant things to report. Congratulations to Carol Oja for winning the MLA award for her American Music Recordings. Congratulations to our first Honorary member, Nicholas Slonimsky, on his 90th birthday (and see Bill & Carolyn Lichtenwanger's delightful limericks in the March MLA Newsletter!). Speaking of Honorary members, the new Guide to the Lester S. Levy Collection of Sheet Music certainly tempts one to plan a visit to the Milton S. Eisenhower Library where the collection is housed. Our thanks to Susan K. Martin and Johns Hopkins University for making this beautiful pamphlet available. Congratulations also to Glenn Loney, the editor, and Julian Bates, the Program Chairman, for the publication of the papers and proceedings of the Musical Theatre (sic) in America conference held at Greenvile in 1981. (We are trying to arrange special discounts for our members with the publisher, Greenwood Press, and hope to have details for you shortly.)

A reminder that the coming election is a very important one, and Karl Kroeger's committee urges you to send in your nominations as soon as possible. These are exciting times for Americanists, and I hope we can keep the impetus moving and continually swelling. With your help I feel confident we can change the times!

Thanks for listening,
Raoul F. Camus

BOSTON MEETING

The Boston meeting was distinctive in several respects. Although we did not meet jointly with another society, we had nearly 200 participants. The capacious and stately Copely Plaza Hotel was an excellent facility for the scholarly work, business, and conviviality of the Society. The double paper sessions provided opportunities for a large number of members to present their work. Among the approximately 55 papers and presentations, I have received summaries of nearly 50 to date. The publication of these are being distributed between this and the fall issue of the Newsletter. Their high quality and diversity continue to reflect the Society's principles that have been established at previous meetings. Steven Ledbetter (chair of the program committee), Katherine Preston, and Susan Porter are to be thanked for their hard work and commended for the final result. Our opportunity to hear the music of the second New England school was gratified by numerous excellent performances including one not mentioned on the program announcement (see Newsletter, Fall 1983, pp. 53-55), John Knowles Paine's Violin Sonata in B minor performed by Joseph Silverstein and Susan Almasi. Outside of the Copely Plaza, organized activities galore: a fine performance of The Mock Doctor by the Friends of Doctor Burney at the Boston Museum of Fine Arts together with an opportunity to see the musical instrument collection there, the tours of Concord led by Betty Chmey and of historic organs in the Boston-Cambridge area led by Barbara Owen, the Boston Symphony Concert and a John Harbison premiere, the Musical America exhibit and reception at the Houghton Library at Harvard, the John Oliver Chorale concert, and the tour of the Gardner Museum led by Ralph Locke followed by the chamber concert there. Saturday night's banquet matched previous such affairs with pleasures by the "All Birds Look Like Chickens To Me" Singers conducted by Gillian Anderson. Soloist Gordon Myers commented: "Where else but in the Sonneck Society can a singer have Otto Amstrong and Will Hitchcock in his back-up vocal group?" For those who were not foot-weary after our tours, the banquet concluded with contra-dancing to the music of the Bare Necessities with Brad Foster, caller. And for the insomniacs, a nightcap at the Copely Plaza bar to the jazz piano of Dave McKenna brought each day to an end.

The meeting was unique in one unfortunate respect—the absence of our deceased founder and first president, Irving Lowens. Irving was made an honorary member of the Society at this meeting (see the tribute under Annual Business Meeting below), and one sensed that his spirit and ideals pervaded the entire meeting.

A special thanks to the Local Arrangements Committee who worked diligently for over a year to make this conference a success: Mary Wallace Davidson (chair), Charlotte Faufman, Barbara Lambert, Michael Ochoa, Geraldine Otero, Ann Shively, and Nicholas Tawa. The Boston meeting must have been a real committee effort, because I heard from nearly every one of them concerning details of the conference.

Richard Buell, who reviewed the meeting for the Boston Globe, called the affair a "scholarly Big Top," and commented: "Surely no one was bored." Below are a couple of anecdotes collected by Steve Ledbetter and, for the insiders, a series of one-liners sorted out by the ever-alert John Specht.

Many people attending the John Oliver Chorale concert on the Friday night of our conference have expressed to me their pleasure in that event, both in the quality of the performance and the opportunity to hear some little-known choral music from 19th-century New England. Only after the conference was over did I find out how close that concert came to not taking place. John Oliver was not feeling very well that evening, and the next day he went into the hospital, where he had an appendectomy! He is fine now. Those who heard the concert will be happy to know that by the time these words appear, the Chorale will have recorded

The amount of press coverage that the Society received during the Boston meeting was gratifying. On Sunday night I ran into a Boston Symphony flutist who said to me, "I had never heard of the Sonneck Society before, but they seem to have taken over Boston this week." And when a blizzard hit Boston the following week and I asked the BSO's general manager if the concert that evening would be cancelled, he said, "Yes, we're going to have a Sonneck Society meeting instead." I said, "Good—they're more fun anyway." And he replied, "That is the impression I have been getting."

The publicity also helped us attract a number of new members who had never heard of the Society through the usual scholarly channels. And several Boston-area musicologists heard so much about the conference, and what a good time everyone had, that they asked me at the next chapter meeting of the AMS held in conjunction (naturally I had a supply of our membership brochures on hand for just such an eventuality).

Steven Ledbetter

---

ONE-LINERS FROM THE BOSTON MEETING

Are you absolutely certain there's only ONE key for this room?

This fire drill is for our personnel only. All others please disregard.

Oops—that one's for the AMS presentation.

Now, I'm not really an expert on Macedonian appeals, but . . .

As I was saying last year, before I was so rudely interrupted, . . .

It's Thor-EAU—sorry, I mean THOR-eau. I haven't CON-cord that yet.

The "Tags Polka," by O. B. Ligato.

The Membership Committee invites you ALL to become Honorary Members—of the Committee.

We have here some "income-enhancing offers."

Actually the Star-Spangled Banner was written by William Lichtenwanger.

He's off in the heart of Africa—studying American music, needless to say.

In Boston, we prefer to say, De-CAY-dent.

Please turn to page 6 in the hymnal.

Uh—I believe I owe you an explanation at this point.

You're moulting! You're moulting! I've never seen a chicken moulting before!


R. John Specht

HIGHLIGHTS: BOARD MEETING

22 March 1984, Boston

(These highlights include only items or information not mentioned in the Business Meeting, the minutes of which follow this section.)

The meeting was called to order at 9:35 a.m. by president Raoul Camus. Others present were Bunker Clark, Mary Jane Corry, Mary Wallace Davidson, Doris Dyen, Jean Gell, Bonnie Hedges, H. Earle Johnson, William Kearns, Kate Keller, Richard Jackson, Karl Kroeger, Don Leavitt, Steven Ledbetter, William Lichtenwanger, Margery Lowens, Judith McCulloh, Anne Dhu Shapiro. Unable to attend was Allen Britton.

BOARD REPORTS:

American Music. Britton's written report, previously distributed, was noted. In it, he noted that Margery Lowens would carry on pro tem the task of coordinating the book reviews. In the future, the most important new books will be reviewed. Dena Epstein, Samuel Floyd, and Martin Williams have accepted appointments as editorial advisors. The policy of avoiding articles which are too technical or which are based on secondary sources has been affirmed by most of the editors.

Newsletter. After discussion, it was suggested that one agreeable method of holding down rising costs was to continue to use 60-weight paper for the outside sheets, and 20-weight paper inside. All agreed the contents and size should be retained. Kearns said that photos but still remain a possibility, that suitable black & white photos have not yet materialized.

STANDING COMMITTEES:

Membership. It was agreed, with one abstention, to make available to Linda Whitesitt $150 more for expenses.

Conferences. Crockett, being in Africa, was unable to attend.

a. Boston, 1984. Ledbetter reported that there were over 150 preregistrations, that he was interviewed on both WGBH and WBUR concerning the meeting, and that the programs were printed gratis by Ohio State University, Lima (Susan Porter). He also indicated that Joseph Silverstein would be playing the Paine violin sonata later the same day; Kroeger suggested sending him Oscar Sonneck and American Music in appreciation. It was suggested that for the next meeting 1st class mail be used for registration materials.

b. Florida State University, Tallahassee, 1985. Dyen introduced the question of single vs. double sessions. Richard Crawford had written to question double sessions. Ledbetter moved, second by Leavitt, that as general policy for the Society, this matter is to be left to each program committee; motion passed.

Lichtenwanger spoke on the disadvantages of the greater size of the Society, and the conversation turned to the journal. McCulloh reported the deficit thus far for American Music, and that subscription funds from Society members supplied only about a fifth of the total cost. $25,000 was taken in for volume 1; the expenses were $44,000; the specific deficit was about $20,000; $15,000 was spent for promotion; the total deficit was about $35,000. Volume 3 will cost about $50,000. 2500 subscriptions are needed. Nonmembers now pay $20 per year, members $16, institutions $30.

AD HOC COMMITTEES:

Honorary Member. Kroeger moved that there be no further honorary members designated for 1984; approved.

New business: American office for RILM. The letter from Richard Crawford concerning the establishment of a new RILM-US office, separate from the RILM office headed by Barry Brook, was explained by Davidson. Lenore Coral has
obtained agreement from her university, Cornell, to furnish an office. A letter supporting the project from the Sonneck Society is for endorsement; a proposal will then be made to NEH. It was explained that Brook will not be involved with RILM-US; this will have a separate board. A motion by Davidson, second by Jackson, was passed to provide Society support for the project in principle, but that the Society can not provide funds at this time.

ASCAP campaign against the jukebox law. Camus explained that jukebox owners have proposed legislation establishing a one-time $50 fee to take care of royalties. ASCAP is involved in a campaign against such legislation, in order to continue the fee of $20 per year. Davidson proposed we find someone to be on the lookout for legislation of our concern. A motion to table the ASCAP matter passed 3-0.

Music in America committee. It was proposed to ask Ledbetter to chair a committee to provide information on American music played by American orchestras. Other organizations concerned are the Ditzler Award (Columbia University) and the Orchestra League. Johnson moved, second by Kearns, the establishment of an ad hoc committee, chaired by Ledbetter, to explore what can be done on the matter and to report back; passed. The subject need not be restricted to orchestral music.

Journal-Press relationship. A considerable part of the meeting was devoted to reviewing the history of AMERICAN MUSIC, including the respective responsibilities, goals and interests of both the Sonneck Society and the University of Illinois Press as well as disagreements between the two. Discussion developed along a set of questions in this regard which Jean Gail had been asked to prepare and which she presented. It was proposed that Camus assign someone to study these questions in conjunction with Richard Wentworth (director of the University of Illinois Press), Judith McCulloh, Britton, and associate editors. Gail suggested that Camus call Wentworth or take a trip to Illinois to initiate these discussions.

Student attendance. It was pointed out that Thurston Doni is bringing five students to this conference, and that the subject of his seminar has been the contents of this conference.

Directory. Keller pointed out that the Directory costs $2800, and asked what the contents of the next one, to be published in January 1985, should be. On a motion by Kearns, which passed, it was decided that it should have a simple list, with only one address for each member, to include research interests but not job titles, and with both home and office telephone numbers. Dues. Keller indicated that our subscription costs will be $16, for institutions, $30. Clark moved that the new dues be $50 for institutions, $30 for individuals, $10 for students, $5 for spouses (these last two not to include subscriptions); passed.

Next meeting of the Board will be during the AMS meeting in Philadelphia, October 25-28.
the third and fourth in the totals. Karl Kroeger, chairman of the committee, pointed out that the next election is for a full slate—not only half of the Board but also the remaining officers including the president. His committee is gathering names and invites suggestions from members, of self or others. The slate will be completed by the late fall or early winter. Members of the committee are himself, Susan Porter, and Jean Geil. There was a burst of applause for Mary Wallace Davidson, who leaves the Board. Camus explained that he has been asking committee chairs to choose members of each committee, and invites members to volunteer.

Early Concert Life. Mary Jane Corry announced she needs information on dissertations, theses, and articles that contain new information on concert life in the 18th century, to update the work already accomplished by Oscar Sonneck. American Music in American Schools. Edith Borroff announced that the members of her committee are T. J. Anderson, Polly Carder, Bunker Clark, George Heller, Anne McKinley, and Howard Shanet, and the committee is developing a course of action in encouraging the study of American music in college and university courses.

Conferences. (Dale Cockrell was out of the country. Other committee members are Wilma Cipolla and Kitty Preston.)

a. 1984, Boston. Steve Ledbetter, program chair, explained that the idea of meeting in Boston originated three years previously, on a suggestion of Nicholas Tawa. A motion of hand-acquiescence approval of the new idea of the 5-line mini-abstracts. This is the first meeting at which those reading papers or giving performances included three family relationships: mother & son (Betty and John Chmaj), father & son (Gordon Myers & Douglas Moore) musical life & life (Franck and Wilma Cipolla) 182 registered for the meeting.

b. 1985, Florida State University, Tallahassee. Frank Hoogerwerf, program chairman, explained that we will be meeting with the Southern Chapter of the College Music Society, and perhaps the chapter of the American Musicalological Society as well. Local host is Douglas Searles, with Mary Housewright as liaison with the Society. Facilities are a new conference center on campus, and a new facility of the School of Music, three blocks away. A call for papers has been sent out.

c. 1986, University of Colorado, Boulder. William Sears, local host, queried the committee meeting and inferred dates: the results were first in favor of the end of May, then early July, then February.

d. Future meetings. George Foreman (Centre College, Danville, Kentucky), has submitted an invitation from his institution, and mentioned the restored Shaker Village site where meetings can be held and members housed. Frederick Hall (McMaster University, Hamilton, Ontario, near Toronto) has also provided an invitation.

AD HOC COMMITTEES:

10th Anniversary. Anne Shapiro reported that her committee (including Jean Geil and Nicholas Tawa) have some possibilities for celebrating the Society's 10th anniversary by (1) some papers at Tallahassee on topics relating to Irving Lowens' interests, (2) inviting a well-known speaker from a related discipline for a plenary session, and (3) some other ideas unrelated to the 1985 meeting. She invites ideas from the membership.

OTHER:

Honorary Member of 1984. In announcing Irving Lowens as Honorary Member, William Lichtentranger provided the following:

It was at New Orleans in 1979 that this Society elected its first honorary member in recognition of achievement to music in America. The recipient was Nicolas Slonimsky, who will be ninety on the 27th of next month. I wish we could hope for the same great age for our recipient this year; but Irving Lowens' heart finally failed him completely on last November 14, less than a month after the Board at Louisville had voted to make him the honorary member for 1984.

Irving was of course the chief founder and first president of this Society. His genius told him when the time was ripe to plant the seed; and his genius guided the Society through its several formative years. It guided us past the disdain of foreign-oriented individuals who think that because we have not produced a Beethoven there is nothing worth knowing about the many musics that are a part of American life. He led in creating a Society in which Fats Waller can rub shoulders with Papa Heinrich; in which Francis Hopkinson and Stephen Foster and Ned Rorem can all with equal dignity raise their voices in song. It was an honor to work with and be friends with him--quite a few others--to help in bringing the Society to its relative maturity today.

But what he did with the Sonneck Society is only one of Irving's services to music in American life. It, the Sonneck Society, is the realization of his scholarly goals, but he was equally involved with music criticism, musical journalism, and he was the founder-president of the Music Critics Association. His monograph in the Brooklyn College I.S.A.M. series is called Music in America and American Music; and it contains a selective bibliography of Irving's published writings that runs to seven hundred and forty-nine items. A bibliography compiled by Elizabeth Aubrey and Margery Morgan Lowens. Even so, it stops with July 1977, just before publication. Irving entered the music profession through occasional reviews for the Washington Star, and then through the Music Division of the Library of Congress where he was in a great variety of capacities and in a great many places. He left it, one might say, as Dean Emeritus of the Peabody Conservatory of The Johns Hopkins University, overseeing the establishment of the first course in music criticism at an American university.

Irving's first love in music, however, was not writing about music but writing music. Like Oscar Sonneck, he had youthful dreams of being a great composer. And like Oscar Sonneck he abandoned those dreams to search and to write in the fields, all the fields, of music in America. But, once again like Sonneck, he did not turn his back on musical composition entirely; the I.S.A.M. bibliography cites twenty-three published musical
works, all for voice or voices with texts. Gordon Myers, with John Graziano accompanying, will now sing for us, and for Irv, two of Irv's solo songs: "Bliss Is The Man" (poem by Joseph Auslander; composed 1950) and "Love Is a Sickness" (poem by Samuel Daniel, 1562-1619; published by G. Schirmer, 1941).

Margery Lowens, in an emotional response, said that the letter from Raoul Camus to Irving announcing the honor was received the day he died, and he was very pleased. He had many interests but music in America was uppermost.

Old business—none.

New business:

a. Camus showed the Sonneck Society songbook prepared by Keller, and invited members to suggest additional numbers for future editions.

b. There was some response to this meeting by graduate students wishing cheap housing; the local arrangements committee was successful in arranging for full apartments at Quincy House, Harvard. Thurston D. W. (Martwick College) explained that his American music seminar of one senior and four juniors made the conference a seminar project—preparing for the meeting and preparing reports after the meeting—and introduced one of these students.


d. Keller announced that thus far $2535 has been collected for the Lowens fund. The committee, chaired by Allen Britton, will be looking at articles, books, and editions in 1984, and plans to announce the winner at the 1985 meeting.

e. Wiley Hitchcock made a few remarks on progress of the forthcoming Grove's Dictionary of Music in the United States, and indicated offprints of the progress report in the ISAM newsletter on the subject are available.

f. A motion of congratulations to Steve Ledbetter and his program committee, and to Mary Davidson and her local arrangements committee for a successful and enjoyable conference was approved by means of applause.

The meeting was adjourned at 5:35.

J. Bunker Clark Secretary

OTHER SOCIETY BUSINESS

10th ANNIVERSARY COMMITTEE REPORT

Plans are proceeding to make the 10th anniversary meeting of the Sonneck Society in Tallahassee next year a special occasion. Among the ideas which have been proposed by various members of the Society are (1) a session honoring founder and first president Irving Lowens, (2) a special "celebrity" guest (a famous American composer or performer—but one who would not charge an enormous fee), (3) a Peace Jubilee, "to demonstrate music's power to bring people together in a common musical venture aimed at sustaining the vision of a world at peace" and (4) an " Irving Lowens Commission Program" to commission American composers to write a work based on a theme by Irving Lowens to be performed every third year at the Annual Meeting. The Committee would welcome reactions to these suggestions, as well as new ones. Address your ideas to Professor Anne Dhu Shapiro, Dept. of Music, Harvard University, Cambridge, MA 02138.

MEMBERSHIP REPRESENTATIVE IN ENGLAND

Dr. Stephen Banfield has accepted appointment as our official representative in the UK. He will handle collection of dues directly, thus reducing the cost and inconvenience of changing currencies. He will also help us with some mailings, so that the time element and the cost of air mail to and from the USA can be reduced for our growing number of UK and European members.

Dr. Banfield's address is 3 Larchwood, University of Keele, Staffordshire, ST 5 5BB UK.

DUES INCREASE

Faced with an increasing deficit between dues income and costs, the Board of Trustees has established a new dues schedule for 1985. Regular membership $30.00 (Outside USA & Canada, $32.50); $26 ($18.50) of this amount is for a subscription to American Music. Institutional Membership $40.00 (Outside USA & Canada, $42.50). $25.00 ($27.50) of this amount is for a subscription to American Music. Student membership $10.00. Spouse membership $5.00.

THE PUBLICATIONS FUND

The Publications Fund of The Sonneck Society now has $2,122.33, thanks to a number of generous contributions from sustaining and patron members of the Society. Other revenues are derived from the sale of back issues of the NEWSLETTER and other sales items. A subscription from this fund to the University of Illinois Press helped with the publication of Oscar Sonneck and American Music.

TALLAHASSEE MEETING

The Sonneck Society will hold its 1985 annual meeting, jointly with the Southern Chapter of the College Music Society, at Florida State University, Tallahassee, on 7-10 March 1985. Abstracts of papers or proposals for workshops, lectures, recitals, performances, dealing with American music are solicited by the program committee. Topics dealing with southern music and music activity in the south are particularly encouraged, but proposals on all aspects of American music are invited, and the program will reflect a broad range of interests. Proposals for the performance of American music are also solicited (these should be accompanied by a cassette tape if possible). Abstracts or proposals should be submitted in 6 copies, before October 1, 1984, to Frank Hoogerwerf, 1985 Sonneck Society Program, Department of Music, Emory University, Atlanta, GA 30322.
MUSIC IN AMERICAN SCHOOLS

HAVE YOU INTRODUCED A STUDENT TO SOME AMERICAN MUSIC TODAY?

With this issue, we introduce what we hope will be a useful feature. It came out of a breakfast meeting at the Boston conference of the committee for American Music in American Schools, inspired by Edith Bor-off's provocative and challenging address on the subject (summary to be published in fall issue). We know that, in the first stages of the effort for more "American Music in American Schools" we're addressing the already converted. But even the converted need encouragement, and, above all, with the busy schedules we all have, tools which are ready to hand. This small step may jog those of us who have anything to do with teaching students, in any capacity, to consider just how much we're practicing what we're preaching--just how much American music we are actually introducing to our students. Are we being truly venturesome in this regard, or are we, much of the time, just falling back on time-honored European examples and repertoire. So, for starters, here are a few concrete examples. We hope they'll suggest many more to you.

Speaking of THEORY: If you're teaching secondary dominants or borrowed chords, have a look at: Scott Joplin rags; for example, Original Rags, end of 1st and 3rd strains. (In Collection Piano Works, distributed Belwin-Mills) or Gershwin's Nice Work If You Can Get It, in the chorus some nice ninth chords, and thirteenth, maybe, as well, (in Gershwin Years In Song, New York Times Book Co.).

Speaking of MUSIC HISTORY, LITERATURE, or APPRECIATION: When discussing the non-German romanticism of Grieg and Smetana, include the Second (Indian) Suite of MacDowell. Or when dealing with Les Six, include Virgil Thomson.

Speaking of VOICE: How about the Blue Mountain Ballads by Paul Bowles, on poems by Tennessee Williams? (G. Schirmer)

Speaking of PIANO: How about Samuel Barber's Excursions? (G. Schirmer)

The editor of this little column welcomes (in fact, can't get along without) your contributions and suggestions you can think of (and probably are using already) many more, in many more categories. Send them along to: Dan Kingman, 600 Shangri Lane, Sacramento, CA 95825.

SOME RECENT BOOKS

DEALING WITH MUSIC AND MUSICIANS OF THE UNITED STATES by Richard Jackson


Fowler, William L. TAKE ANOTHER LOOK AT LINEAR BASS PATTERNS. (Concerns the bass guitar.) Lakewood, CO: W. L. Fowler, 1983. $13.00. ISBN 0-943894-01-8 (paperback). (Publisher's address: Fowler Music, 808 S. Alkire St., Lakewood, CO 80228.)


Tuggle, Robert. THE GOLDEN AGE OF OPERA. With the photographs of Herman Melshin. Concerns mostly the Metropolitan Opera. 1985. $8.95. ISBN 0-5774-0343-X.


---

REINAGLE'S BOSTON EXPERIENCE
by Anne McClenny Krauss

Blacksburg, VA

Much has been written about the opening of Thomas Wignall and Alexander Reinagle's Chestnut Street Theatre in Philadelphia on February 2, 1793, but little has been said...
about their interest in erecting a similar one in Boston.

Reinagle was there in the fall of 1792. At that time the city was enjoying an active "theater" and concert season, giving him the opportunity to evaluate the degree of enthusiasm for theatrical endeavors. On October 6, 1792, The Columbian Centinel, a bi-weekly newspaper, carried an extensive advertisement of events scheduled in the New Exhibition in Boston. The event was for a "concert". The ad ran as follows:

On Tuesday Evening, next, October 9th, will be performed/A Grand Concert of Vocal and Instrumental Music/under the direction of Mr. Reinagle/After the Concert there will be given/A MUSICAL ENTERTAINMENT/called/THE POOR SOLDIER/

The POOR SOLDIER was a comic opera, but it could not be advertised as such because of the Massachusetts blue laws. Of the seven performers listed Mr. Harper, Mrs. Morris, and Mr. and Mrs. Solomon were known to be from Philadelphia. The October 9th performance must have been a great success, for in their advertisement in the Columbian Centinel a detailed set of proposals by Wignell and Reinagle for a new theater. They are presented here in their entirety.

PROPOSALS

By Messrs. Wignell and Reinagle, for erecting a new theatre in Boston, whenever the Legislature of Massachusetts shall repeal (or suspend the operation of) An Act prohibiting Theatrical Entertainments.

As the present liberal spirit of the citizens of Boston appears to be favourable to the advancement of the Fine Arts, and the project laid in The Columbian Centinel a detailed set of proposals by Wignell and Reinagle have been induced to unite in an undertaking for erecting a NEW THEATRE in some central part of the city, equal in elegance and accommodation to that now building in Philadelphia (for which they have obtained a complete model, an able Theatrical Architect, and a Scene Painter of the first abilities from London) and now respectfully solicit that share of the publick patronage they may be thought to merit, assuring the Friends of Drama, that their joint efforts and application shall never be wanting to render their plan deserving of the publick favour;---

They therefore propose, in order to carry out their plan into execution, to create a stock of Thirty Shares (supposed to be enough for the purpose) at One Hundred pounds each share, each subscriber at the periods limited in the subscription list and is to see the building conducted on the best principles, and to choose a Treasurer, for the fund, to whom each subscriber shall and give his notes payable as follows:---

Twenty-five pounds at the time of subscribing---Twenty-five pounds on the first day of March, ensuing, Fifty pounds on the first day of May, 1793, making it a full subscription of One Hundred pounds.

On the whole stock it is proposed to allow 6 per cent per anno from the time of payment; and further for every share subscribed, one ticket of admission to all representations (excepting benefits for the performers) transferable from the party obtaining the same for one whole and entire season only.

As it is probable that other reputable companies of Comediand may offer to entertain the citizens of Boston with their performances while Mr. Wignell and Reinagle's company may be absent; In order, therefore, to put this plan upon the most liberal scale possible, it is proposed to vest the building in the hands of the Trustees, leaving it in their option, after the first season, to give permission to such company of performers they deem suitable to render a chaste and rational entertainment agreeable to the taste and judgment of the town, they paying a reasonable sum for the use of the house, scenery, etc.

The Philadelphia performers continued to play in Boston for the remainder of the fall, but returned home in time for the opening of the Chestnut Street Theatre on February 2, 1793. It was not the kind planned by the managers. A terrible fever was raging in the city but Reinagle managed to arrange a set of three concerts to satisfy the stockholders. Thereafter, the theater remained dark for an entire year. Strangely enough, its real opening took place on February 17, 1794 exactly two weeks after that of the New Theatre in Boston, making it quite impossible for Wignell and Reinagle's company to have played in the northern city. They had been successful, however, in encouraging activity there that led to the erection of the handsome new building on Federal Street, in the center of town, and financed by subscription, as suggested in their original plan. Details of its opening night and the first season are given in Sonneck's EARLY OPERA IN AMERICA.

LETTERS TO THE EDITOR

Last winter I asked Elliott Galkin for some recollections of his association with Irving Lowens at Peabody. His letter came too late for the spring issue; however, I include it below:

"When I became the Director of the Peabody Conservatory in 1977, I vowed to make, as a specific objective of the school, a vigorous, sophisticated identification with American music. This came to pass. During the following five years, two series of programs were developed:

"Music in American Life--weekly seminars, lectures, round-table discussions, and informal meetings with students, faculty and the public, in which distinguished individuals participated representing virtually every walk of musical life in the United States--managers, conductors, composers, administrators, critics, scholars, private patrons, foundation and governmental leaders in support of the arts. About 600 people came to the school as part of this program, including Walter Anderson, then head of the NEA, Donald Grout, Paul Fromm, Peter Herman Adler, Paul Henry Lang, John Rockwell, Harold
Schonberg, Virgil Thomson, Nicholas Slonimsky, Martin Williams, Martin Bookspan, Victor Fuentealba, Tom Frost, Martin Feinstein, Boris Schwarz, Arthur Schrader, and John Moon, among others.

"Composer to Composer, Composer to Performer—three-day to one-week residencies by this country's most eminent composers who came to the conservatory to meet with student composers and to coach student-performers in the interpretation of their works. Forty-six composers participated, from Argentina to Wurtemberg, representing a wide variety of styles, and 11 Pulitzer Prize-winners were represented. And in addition, virtually every student and ensemble public performance included an American work on the program.

"Irving joined the administration in 1978-79, and participated enthusiastically in arranging those events; his college-ship and his expertise were inimitable, and his insights invaluable."

2211 Midridge Rd.
Timonium, MD 21093

Leonard Ellinwood writes: "THE HYMN XXXV, 1 (Jan. 1984) 23-29 has a significant article on James Warrington 'The mysterious psalmody man of Philadelphia'. Warrington (1812-1816) was our first bibliographer of note in that field, before Pratt and Metcalf. But until now very little has been known of his life and activity. He antedates Sonneck!"

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

New member John E. Schneider writes: "My interest and frustration is classical music, the condition of which worsens every year . . . mainly, I contend, because for the past 40 years (approximately since the death of Rachmaninof) and most certainly since the death of Toscanini) it has been so ineptly packaged and merchandised . . . as compared with, let us say, the packaging and merchandising of Michael Jackson.

"When I was a kid we played Caruso and John McCormack records. Paderewski and Sergei R. were international idols. Christmas would have had to be cancelled if Schumann-Heink hadn't heralded the occasion on NBC the night before. There were Percy Grainger, Frederick Stock (back home in Chicago), Walter Damrosch. "

"Corigliano and Del Tredici are the good current examples of what a little hype can do. The trashings of all of Alice in Wonderland may yet make Del Tredici 'our greatest composer.' I hope there is a committee or at least a person in The Sonneck Society who is and will be concerned with the popularization of American music, both the works and their makers.

"I have this obsessive neurosis—this absolute conviction that if the creators of American music can be given celebrity, then and only then will American music become as celebrated as its celebrated creators. Does anyone think that anything other than celebrity accounts for Joplin's 22 listings in the classical section of Schwann . . . vs. 8 (1) for Elliott Carter."

"While I am musicologically illiterate, I am nevertheless an apparently permanent member of the preselection committee for the Montreux International Record Awards announced annually with great pomp and ceremony at the Festival de Musique Montreux-Vevey. This year I was one of the judges in recent years. Americans have had an almost imperceptible number of moninations (led by Ives), and no wins at all in 16 years . . . unless we want to claim Stravinsky and Schoenberg.

"When Leonard Marcus was the American-delegation head (High Fidelity orth, I co-sponsored the event), I suggested that he 'persuade' the U.S.A. preselection people to pool their voting power behind one or two of our own works, thus at least assuring survival to the 20-record finals list. Nothing happened. And so the palms keep going to exclus Canadans, West Indians and Schoenberg, Stravinsky, Dutilleux, but mainly of course, to the ancients. Bernstein's got the fame to win, but, sad, not the music.

"Since 1976-7 High Fidelity has had its own awards program. Nothing for any American composer, but one for 'Rach Opera Arias' recorded by von Stade, a classic example of what a good public relations man can create."

PO Box 8125
Van Nuys, CA 91409

John F. Millar writes: "I have just had a chance to look through A DICTIONARY OF AMERICAN COMPOSERS by Neil Butterworth (Garland Publishing Inc., 1984), and I was most disappointed. In the first place, I was disappointed in that the author has limited the meaning of 'American' so as to exclude Canadians, West Indians and Latin Americans; there has long been a need for such a dictionary, and although it would have had to be much bigger than Butterworth's volume it should be inclusive.

"I have made a little study of American composers up through 1790, and I have so far found 122 composers in British and America (and I am sure I shall find more some day). Of these, Butterworth includes a paltry 23, fewer than 20%. Among those omitted are James Bremer, William Brown, Henri Capron, Jeremiah Dencke, Pierre Dupont, Gaetano Franceschini, Giovanni Gualdo da Vaiossa, A. Hamilton (of Annapolis), Simon Peter, Peter Valton and Benjamin Yarnold, to name just a few."

"C. T. Pachelbel and William Selby were both included, but their entries both need substantial correction and amendment. I don't know enough about American music after 1800 to judge if the book is similarly inadequate for the later period, but if it is it will surely be of limited use. What a pity!"

710 S. Henry Street
Williamsburg, VA 23185

Steven Ledbetter writes: "Before, during, and after the Boston meeting there was some discussion of the Program Committee's decision to schedule double sessions. I had told several people who objected to them that the issue would be opened for general
discussion at the business meeting. As it turned out this was not possible, owing to the shortage of time. The issue had, in any case, become somewhat moot, since the Board had already voted on the issue of single vs. double sessions (the decision was to leave it to the discretion of the program committee each year). I wish to apologize to anyone who came to the business meeting with the particular aim of raising the issue, since the promised discussion could not take place. Let me summarize here the points that seem to be crucial:

"Long-time Sonneck members are often nostalgic for a golden age when everyone knew everyone else and everyone attended the same sessions throughout the meeting. This was felt, quite naturally, to be a unifying force in the Society—something that was surely especially important in the earliest days. I have heard from members who sense a loss of that old camaraderie today. As the Society grows, it may become more difficult to retain that warmth and sense of mission—and I know that this concerns a number of members.

"Each year a program committee is charged with the duty of putting together the program for the annual meeting. The committee must choose the best and most suitable proposals from the abstracts that they receive and arrange them into sessions. Our meetings must be limited to a practical length, of three or four days, which obviously means a limit to the number of 'slots' for papers. Multiple sessions increase the number of spaces, but then, of course, no one person can hear them all. The meetings are devoted to one topic, such as the conference on musical theater at Greenvale in 1981, are best suited to single-session treatment, since everyone attending can be assumed to have a more than usual interest in the subject matter. But if the meeting is more general in character, and if there is a supply of good proposals to ensure that the program committee owes it to those who attend the meeting to have the widest possible choice of opportunities. And, of course, even when there are multiple sessions, some worthy proposals still can't be fitted in.

"But that still leaves the concerns of those who don't want to miss papers at a meeting. Sometimes the paper you miss turns out to be the highlight of the conference, a very frustrating thing. Yet suppose that the meeting was planned for single sessions, and—owing to time and space pressures—that particular paper was not included at everyone misses it! And if you do happen to miss a particularly great paper, at least the work has been done, so that it is possible to get a copy, which is out of the question if the paper is not written or if it exists only in the author's mind in some inchoate state. And when a paper's fundamental significance is read at a meeting, everyone knows about it very quickly. In short, then, it seems to me that double-sessions will generate more reports from scholars, some of which (by the law of averages, if nothing else) will be very important stuff.

"Now we come to question of pure practicality and even necessity. The Society must grow, at least if it is to keep functioning with a quarterly journal, for the continuation of which we need to increase our membership rolls several times over. Membership is encouraged and reinforced if members can attend the annual meeting. Yet many people cannot attend unless they are taking part in some official way, so that they can receive institutional support (this was certainly the case with several people I heard from who were unable to come to Boston). If we stay a society of single-session meetings, we will stay very small indeed.

"On the basis of these considerations, the Board decided to authorize each year's Program Committee to set its own format, since they will know the precise conditions under which the meeting is to take place and how many interesting-looking proposals they have received. Any attempt to second-guess such matters by policy decisions in advance is likely to hamstring the Program Committee unnecessarily.

"There is surely no single solution to these questions, and people will continue to disagree about them according to their personal vision of the Society and their own preferences. In Boston we attempted a specific solution which may be useful in some future years, though probably not every year. The double sessions were arranged to produce, in essence, two meetings in one. One of these was a 'theme' conference devoted to music in Boston, the other a number of varied sessions on any topics that could be reasonably put together from the best proposals submitted to the Program Committee. It seemed that this particular arrangement might provide both unity with real substance in depth for people interested in the 'theme,' and plenty of options for those who might not share that interest (or who might be temporarily overloaded with it). Even so, there were a number of fine proposals that simply could not be fit into the schedule.

"This solution does not by any means prevent conflicts between two equally intriguing sessions. All of us are interested in many things. I would have been happy to experience an instant replay of the entire Boston meeting so that I could attend the other session in each case. Nonetheless, I think that our solution was a practical one both for the necessity of attracting as many people as possible (so that the meeting could pay for itself—which it did) and the scholarly desire of presenting as many fine papers and performances as we could in a short three-and-a-half days. Future program committees may well find other and better ways to resolve these issues, though I at least recommend our solution for their consideration!"

Boston Symphony Orch.
Symphony Hall
Boston, MA 02115

SOME RECENT ARTICLES AND REVIEWS

Part II: Through 1983
by Deborah Hayes

NACWPI (NATIONAL ASSOCIATION OF COLLEGE WIND & PERCUSSION INSTRUCTORS) JOURNAL, XXXI/4 (Summer 1983): Georgia Peeples, "Finding Our..."


NEW YORKER (June-Dec 1983): Whitney Balliett has essays on the Newport Jazz Festival, 7/25, 74-79; and on saxophonist Ben Webster, 8/15, 70-72; Douglas Watt reviews popular music recordings, 9/12, 144-147; Andrew Porter reviews Leonard Bernstein's A QUIET PLACE (Houston Premiere, on double bill with TROUBLE IN TAHTI, 1952), 7/11, 88-89; several performances of Elliott Carter's TRIPLE DUO, 9/19, 132, 137; music of Ralph Shapey and Otto Luening, 11/14, 179-180; and music of Susan Blackmore, Charles Wuorinen, Thomas Barker, Milton Babbitt and Seymour Shifrinan, 12/12, 163-167; Brendan Gill reviews two Broadway musicals, DONNESBURY and MARYLIN, 12/5, 181-183.


THE PIANO QUARTERLY 123 (Fall 1983): Review by Dolores Johnson et al. of THE AMERICAN BEGINNING PIANO METHOD PART 4 15-25; Maurice Minson, "Keyboard Music in the Colonies and the United States of America to 1800" with six recorded examples (vinyl insert sheet) 40-42.


SOUTHWEST FOLKLORE 5/3 (Summer 1981): record reviews by James S. Griffin of "Three Commercially Issued 1980 Corridos" about 1980 events in New Mexico and Arizona, 55-58; and of three recent recordings of cowboy songs, COWBOY SONGS FROM TEXAS (Carl Sprague), BONE KNEE HAIR LEGGED COWBOY SONGS (Rex Allen), and SONGS OF THE WEST performed by radio musicians of the 1930s and 1940s.


COUNTRY DANCE AND SONG 13 (NOV. 1983)

COUNTRY DANCE AND SONG SOCIETY OF AMERICA A Review by John M. Forbes

The Country Dance and Song Society of America publishes this periodical, according to the current Editor's Statement, "as a permanent record of CDSR research."

The most recent, CDS 11/12, appeared in late 1981. David Sloane, Director of the M.A. in Humanities Program at the University of New Haven, CT, is the new editor. Semiannual issues are planned. Sonneck Society members who read papers and advise graduate
students need reliable, quality sources for
dance and dance music information dealing
with American practices and English origins.
These are two of CDSS' professed strengths.
On the basis of this issue, CDSS may (or
may not) be such a source.

According to the Editors' Statement,
"CDSS is now a refereed journal in which
publications [i.e. articles] will have been
approved by at least two editorial readers
as well as the editors themselves." Sloane
has gathered an Editorial Board of twenty-
two people. Six are non-CDSS members;
fourteen of the remaining sixteen are from
the northeastern part of the United States.
Although CDSS has over sixty chapters
nation-wide, none of the EB members lives
farther west than a north-south line drawn
through the Indiana-Ohio border. Taking
the articles in order of appearance, results
range from disastrous to quite good. The
impact of the Editors and the Editorial
Board seems minimal in this issue. At
least twenty members of the current board
had been gathered by mid-1983, some five
months before this issue was released.

Places the smallest problem plaguing Ralph Page's "The Dual National Dancing and Dance Music of the Monadnock (N.H.) Region (Part I)." A good portion of
pp. 364 of this article has been lifted,
without quote-marks and without proper
The one reference to Damon, a direct quote
without quote marks, uses the wrong title,
THIS HISTORY . . . , and the wrong page, 66.
The Barre Gazette version Page refers to
only goes to p. 54. The author may have
been thinking of THE PROCEEDINGS OF
THE AMERICAN ANTIQUARIAN SOCIETY,
Semi-annual Meeting, April 16, 1952, pp. 63-98, an
earlier appearance of Damon's work.

Page's actions come as a surprise. He
knows the world of writing and publishing.
Since 1950 he has been editor of the bi-
monthly JUNKETEER, a New England-
based dance and book review periodical
(according to ULRICH'S INTERNATIONAL
PERIODICALS DIRECTORY). His COUNTRY DANCE
BOOK, 1937 and later editions, is one of the
corner-stones of every dance caller's
collection (including this writer). He has
issued at least two other dance collections
in recent years, and has written a number of
fiction books under another name.

Page's "A History of Square Dance in
America," appearing in FOCUS ON DANCE:
VIII DANCE HERITAGE, AAHPER, 1977, pp. 23-32,
shares much material with this CDSS 13
article. Some of the discrepancies are most
interesting, usually to the detriment of
the CDSS 13 text. Page mentions, twice,
on p. 26 of the FOCUS ON DANCE, a ball given
by the Royal [i.e. English] Governor of
Boston in 1713, the governor's set dancing
until 3:00 A.M. In CDSS 13, p. 3, the date
is changed to 1783 (N.S.) (or rather),
some seven years after the British had
abandoned Boston and Massachusetts. FOCUS,
p. 26, talks of "John Cotton, and Increase
and Cotton Mather," a grandfather-father-
son sequence, all writers of delightful
anti-dance vitriol. CDSS 13 incorrectly
speaks of "John, Increase, and Cotton
Mather." Additional problems with this
article include virtually no documentation,
lack of organization, and the perpetration
of a number of myths about early American
dance that have been invalid for years. The
plagiarism situation is the most serious,
however, and it will be interesting to see
how CDSS responds. Readers wishing more
specific information are invited to contact
the writer.

The remainder of this issue is much
better. Tom Phillips has done a superb
field interview and turned it into "Chuck
Lucas, Old-Time Vermont Fiddler." Here is
a traditional, pragmatic musician using his
ingenuity to create a device whereby he
can push levers with his feet and play
chords on the piano to accompany his own
fiddling for dancers. Lucas's personality
shines through.

"The Independence Lancers" by Bob Dalsemer is an excellent complement to his WEST VIRGINIA SQUARE DANCES, recently published by
CDSS. Both book and article focus on
classical dance near the West Virginia-
Pennsylvania border. Both works put these
dances into their social context with suf-
ficient music and instructions for practical
use. These kinds of works are important
for the development of a quality overview
of the current and past American dance
culture. Dalsemer acquits himself very well in
all respects.

Genevieve Shimer, former Executive
Director of CDSS, has written about "English Country Dances: Cecil Sharp (1859-1924) and
John Playford (1623-1687)." Sharp, a
classically trained English musician,
practicing organist, and music teacher, holds
a revered place in today's dance world. He
was primarily responsible for initiating
this century's revival of 17th century English
Country Dances, without the period's fancy
footwork, as printed in the publications of
John Playford and related period sources.
Shimer is a master teacher of these dances
and is currently considered by many to be
the main carrier of those style elements
that Sharp taught but could not adequately
set to paper.

A number of minor problems detract from
this excellent article. The publishing date
of 1651 (Shimer's choice on pp. 25 & 26)
appearing on the title page of Playford's
first edition is now generally conceded to
be incorrect. Sharp consistently used the
date 1650 to identify this first issue in
his dance realizations and keyboard arrange-
ments. A direct quote (p. 27) from James P.
Cunningham's DANCING IN THE INNS OF COURT
(London: Jordan & Son, Ltd., 1965) is badly
handed. Spellings are changed and extraneous punctuation is added.

Occasional lines such as "Cecil Sharp's
COUNTRY DANCE BOOKS contain only dances from
THE ENGLISH DANCING MASTER and THE DANCING
MASTER (as all later editions of the work
were titled." (p. 29) are disturbing.
The correct title is THE COUNTRY DANCE BOOK
(singular, not plural) followed by designating
a particular part, I-VI. Part I deals with
materials collected, according to Sharp's own
words, from contemporary (i.e. field research
in his own lifetime) sources. Part V is
exclusively devoted to America's own Kentucky
Running Set that Sharp observed during his
travels through Appalachia during the second
decade of this century.
CD&S concludes with a fine character piece, "The Tuscaloosa Girl" by one "Quillepenne," (an obvious pseudonym) drawn from YANKEE NOTIONS 6 (March, 1857), 31. A curious period work, the text hardly mentions dancing at all.

In summary, CD&S appears somewhat weak in areas usually considered the group's strengths, namely American and English dance. The presence of an Editorial Board does not automatically guarantee freedom from problems. The revived CD&S must still establish itself through the exercise of careful, thorough teamwork.

Baker University
Baldwin, KS

NOTES ABOUT MEMBERS

Donna Anderson organized a Griffes Festival at SUNY Cortland this past May which included a program of songs and piano music followed by a panel discussion which included Griffes biographer Edward Malsel as a participant. Orchestra, choral, and chamber music were heard on other concerts during the first week in May.

On 2 March 1984, Gillian Anderson, who has been a Senior Research Fellow at the Institute for Studies in American Music, Brooklyn College, this past spring, arranged for a showing of THE THIEF OF BAGDAD in a new 35mm print of the 1924 silent film classic starring Douglas Fairbanks, Sr. She introduced the film and conducted the Conservatory Orchestra of Brooklyn College in a performance of the original Mortimer Wilson score, which has been described as one of the finest written for an American film.

George Berglund reports on the continuing busy schedule of The Hutchinson Family Singers, a Minneapolis-based group which has had considerable success this past year in giving presentations following the format and repertory of the original Hutchinson family. In June they appeared at Greenfield Village in Dearborn, MI, as part of the 19th-century village's 30th annual Muzzle-loaders Festival. For information about the group, write to George at 2119 Pillsbury Ave. S, #406, Minneapolis, MN 55404.

Paul Bierley is working on a completely revised edition of his JOHN PHILIP SOUSA: A DESCRIPTIVE CATALOG OF HIS WORKS (U. of Illinois Press, 1973), which is now out of print. It will be called THE WORKS OF JOHN PHILIP SOUSA and will be ready for distribution by Integrity Press after August 1. In addition to updating the material of the first edition, the new book will have new features including abstracts of recently discovered Sousa literary pieces, a new chapter explaining the enigmatic titles and many incorrectly attributed to Sousa, over 40 new illustrations, and an extensive index which was omitted in the original volume. Write to Integrity Press, 3888 Morse Road, Columbus, OH 43219.

As director of the Masterwork Chamber Series at Queensborough Community College, NY, Amy Camus continues to program American music along with the European classics. The fifth program (Apr. 8) contained Samuel Barber's SUMMER MUSIC played by the Transatlantic Winds, and the sixth and final program (May 20) featured a performance of Edward Stillman-Kelly's PIANO QUARTET, performed by the Cremona String Quartet with Avraham Sternkler. On Apr. 15, The Cremona Quartet gave a Carnegie Hall recital performing the quartets of Fidelis Zitterbart (19th-c. Pittsburgh composer) and Persichetti along with those of Mozart and Debussy.

Three Sonneck Society members read papers at this year's DUBLIN SEMINAR FOR NEW ENGLAND FOLKLIFE. The subject of the conference is "Itinerancy in New England and New York." Kate Keller read "Itinerant Dancing Masters in Early New England"; Nyn Cook, "Innermost New England Singing Masters and Psalmists, 1720-1820"; and Ruth M. Wilson, "Eleazar Wheelock's Charity School: Indian Missionaries and Their Music." The conference was held at the Essex Institute, Salem, MA, June 16-17.

The Musical Heritage Society has just released a recording of Samuel Pelstel's 18th-century oratorio, JONAH, conducted by Thurston Dox with the Catskill Choral Society and George Living and Jonathan Riggs as soloists. Thurston provides extensive notes about Pelstel and early performances. Both the performance and recording quality are excellent.

Harry Eskew will hold a session, "Exploring 19th-C. American Hymnody," at the National Convocation of the HYMN SOCIETY OF AMERICA to be held at Elmhurst, IL, on July 22-24.

Roger Hall and the Old Stoughton Musical Society are once again honoring E. A. Jones, the moving spirit of the Society at the turn of this past century, with a performance of his oratorio, EASTER CONCEPT, this past May 6. Roger has prepared a biographical pamphlet, "E. A. Jones: His Life and Music," which he will introduce in an illustrated lecture at the Stoughton, MA, Public Library on June 28.

A new member of the Sonneck Society is Dr. Fritz Hennenberg of Leipzig, DDR, who will be making his third American tour this fall with his colleague, Roswitha Trexler. The team performs not only lieder but also the songs of American composers, including those of Ives, Cage, Moran, Krenz, and Hiller.
Kate Keller was a participant in the Washington Conference on Folklore and Automated Archiving, held Apr. 26-28 at the Library of Congress. Representing the National Tune Index, she found that work to be a center of interest mainly because it was a completed project the techniques of which are still very much up to date. She comments: "Eight years ago (the advent of NTI) only a mainframe computer could manage the data we collected for scoring and searching. Today personal computers on our desks have the power to hold much of the information for any query. What possibilities this predicts for research in melodic analysis!"

The Camellia Symphony Orchestra (Sacramento, CA), conducted by Daniel Kingman, devoted a program in its 83-84 subscription series to American music. On Feb. 11 it performed music by Roy Sanchez, OVERTURE ON A POPULAR MELODY; Ives, CENTRAL PARK IN THE DARK; and Roy Harris, SYMPHONY NO. 3.

Bunker Clark calls our attention to an article by Stuart Levine, "Parlor Planos, Homespun, and Ahab's Leyden Jar: The Arts and American Life," CANADIAN REVIEW OF AMERICAN STUDIES 14 (Winter 1983): 361-82, which contains some ideas expressed in Prof. Levine's Lawrence Conference talk (see NEWSLETTER 8 [Fall 1982], 52-56.

Mark Gridley has two books slated for fall publication: JAZZ STYLES: HISTORY AND ANALYSIS (Prentice-Hall) and HOW TO TEACH JAZZ HISTORY (National Assn. of Jazz Educators Press). This summer will see articles by him about opposite ends of jazz history: "Clarifying Labels: Jazz, Rock, and Jazz/Rock" (POPULAR MUSIC AND SOCIETY) and "Toward Identification of African Traits in Early Instrumental Jazz" (THE BLACK PERSPECTIVE IN MUSIC).

The Williams Trio, in which Douglas Moore is cellist, has recently recorded the two piano trios of Arthur Foote. This important recording is being released by the Musical Heritage Society, 1710 Highway 35, Ocean, NJ 07712.

Honorary member Otto Obrecht was honored on Apr. 29 with a convocation and reception marking the rededication of the Otto E. Obrecht Music Library at the University of Pennsylvania. About one hundred people attended the event, which was also marked by the gift from Cecilia Saltonstall of a cabinet that once belonged to Beethoven.

Vivian Perlis received the Harvey A. Kantor Memorial Award for Significant Work in Oral History at the April meeting of the New England Association of Oral History. He award was made for "sustained contribution over the years to the field of oral history, for having developed a music archives of international significance, and for having enhanced both the scope and methodology of oral history."

Arnold Shaw's DICTIONARY OF AMERICAN POP/ROCK (NY: Schirmer, 1981) was awarded the Eastern Regional Award for "outstanding contributions to interpreting the life and culture of the US to the people of other countries."

A short conversation with Bileen Southern about the blues, its significance and history, was conducted by Glenn Montgomery and is printed in THE SOUTHERN REGISTER 2 (Winter 1984): 3. Prof. Southern was recently at the Center for the Study of Southern Culture at the University of Mississippi to serve as a consultant for a blues film project.

Nicholas Temperly is serving as general editor for Garland Press's 20-volume project, THE LONDON PIANOFORTE SCHOOL 1770-1860 the first volumes of which will be available summer 1984. Plans call for the publication of the entire series by early 1985.

UPCOMING EVENTS

The Museums and SUNY at Stony Brook are presenting a conference, MUSIC AND DANCE IN 19th CENTURY AMERICA: TRADITIONAL AND POPULAR ENTERTAINMENT, 1800-1860, on Aug. 9-11, 1984 as a part of the exhibition CATCH THE TUNE: WILLIAM SIDNEY MOUNT AND MUSIC, which opens on June 29. The exhibition and conference bring together two loves of Mount, America's foremost genre painter who was also a fiddler and collector of popular tunes. Sonneck Society members who are participating in the conference include Alan Buechner, Raoul Camus, Dena Epstein, Vera Brodsky Lawrence, Nicholas Tawa, and Judith Tick. For further information or reservations, contact The Education Dept., Museums at Stony Brook, NY 11790.

The Massachusetts Institute of Technology Museum is presenting a major exhibition, "Ring the Banjar!" The Banjo in America from Folklore to Factory, featuring more than 60 of the most important instruments and tracing the banjo's musical, social, and technological history. The exhibit is scheduled from Apr. 13 through Sept. 29. A catalog (softcover $17.95) may be ordered from the MIT Museum, 265 Mass. Ave., Cambridge, MA 02139. Five concert/workshops on various aspects of the banjo were held this past spring. Subjects included the Appalachian folk banjo, jo jazz and rhythm from the 1920s, black origins and minstrelsy, arrangements for the Victorian parlor, and the evolution of playing styles. Among the participating specialists were Mike Seeger, Robert Winans, and Peter Labau.
AMERICAN CHORAL MUSIC BIBLIOGRAPHIES

The American Choral Foundation has long issued a series of Research Memoranda, containing usually excellent bibliographies of interest to church directors. The latest offering, issued in conjunction with the American Choral Directors Association, will be of particular interest to some in the Sonneck Society. It is the first in a series of bibliographies of "Published Moravian Choral Music," compiled by Arthur Carlton White, Jr. The goal of this particular series of memoranda is to provide a complete list, as nearly as possible, of Moravian choral music currently available in published editions.

The first installment, which deals only with the extensive output of John Antes, is annotated at some length, and includes the publisher and catalogue number for each entry, as well as a rating of difficulty. The same format will doubtless be followed in the future installments of this series devoted to Moravian music. The Foundation has been good enough to agree to a special arrangement whereby members of the Sonneck Society who are interested in any series of this installment at $1.50. The number of copies available is limited. Please order them through: R. John Specht, Queensborough Community College, Bayside, NY 11364. Checks should be made out to the American Choral Foundation.

CORRECTION

A line was inadvertently dropped from the summary of Andrew Lamb's paper UK INTERACTIONS IN MUSICAL THEATRE AROUND 1900, which he read at the recent Keele/Sonneck Conference and which appeared in the NEWSLETTER, X (Spring 1984), p. 23. The opening sentence of the second full paragraph, first column, should read: "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 Englander's THE WILD ROSE (1902) and in London into Caryll's THE EARL AND THE GIRL (1903)."

BOSTON PAPERS

PRACTICAL COMPROMISES IN AUTHENTICITY IN MODERN PERFORMANCE PRACTICE OF BALLAD OPERA
Charlotte Kaufman, New England Conservatory

As director of The Friends of Dr. Burney, a vocal and instrumental ensemble in residence at the Museum of Fine Arts, Boston, I have been preparing performances of 18th-century musical theater entertainments since 1978. For today's presentation an attempt has been made to reveal the elements of this process, and to interpret judgments that have been made along the way.

Two related concerns influence performance practice decisions; those of the scholar who is re-creating a historical moment, and those of the performer who must evaluate the available material and decide how best to present it today. Often there is conflict between the two that requires resolution. A third important factor is the modern audience and its expectations and perceptions.

In the 18th century, ballad opera was contemporary, topical entertainment, a mirror of society. Audiences were familiar with the tunes and the original words. This conceptual recognition is lacking in today's audience.

Our decision to present THE MOCK DOCTOR as it might have been performed in America during the latter half of the 18th century presented still another set of performance practice problems. Research in theater collections indicated that a pre-Revolutionary American performance of MOCK DOCTOR would not have differed substantially from a British production, and that entr'acte entertainments were popular on both sides of the Atlantic. The earliest documented performance of MOCK DOCTOR in America was in New York in 1750.

THE MOCK DOCTOR, OR THE DUMB LADY CUR'D, was adapted and translated by Henry Fielding from Molier'e's Le Medecin Malgre Lui in 1732 for the British stage. It was one of a large number of ballads which proliferated in the decade following THE BEGGAR'S OPERA. Ballad operas followed the settlers to America and were among their most popular entertainments. They are, therefore, a fundamental element of our American heritage.

Our production of MOCK DOCTOR was based upon the second edition (prototype of all subsequent editions) which contained nine airs. To these I added eighteen airs gathered from single song sheets and collections of theater songs by contemporary composers (i.e. Henry Carey and John Eccles). These interpolations corrected a vocal imbalance in the original play which had only two singing characters. Since we are a group of singers performing on a music series, the original disposition of the nine airs was insufficient and inappropriate. The entr'acte entertainments included the earliest datable American ballad, "Springfield Mountain," an audience participation ballad, "Bost Handbatter." There were more theater songs, and three authentic English theater dances reconstructed from original notation. Physical placement of the entr'actes was another performance practice puzzle which was finally solved on the last rehearsal day.

Historically, the singing parts in theater pieces were taken by actors whose voices were not necessarily trained in the art-song tradition. Singers of the 18th-century stage were probably more like today's musical comedy singers, their style of performance geared to getting across the text rather than pure vocal projection. Our singers had to adjust their vocal priorities to the dictates of the genre.

Interpretation of the accents of the spoken dialogue was another problem area. We cannot Americanize typically English prose and idioms without total disregard of the printed text which clearly indicates differences between high and low class (i.e. "myself" instead of "myself") and transliterates foreign accents in a consistent style, i.e. "I am de French"
physician, and I am to feel a de pulse of de paton.

Eighteenth-century treatises on theatrical gesture were studied and seemed irrelevant to such plebeian amusements as ballad opera, except in relation to the nobler characters. There is more kinship between this farcical genre and the Italian Commedia. Audiences of the period were more responsive than ours, engaging in direct jokes and asides with the actors, and easily roused to hoots and cheers. We made a conscientious effort to encourage interaction both by planting actors in the audience and with participation singing. In conclusion, the elements of our performance of Mock Doctor which are historical include a conscientious rendering of text and score, the use of historical instruments, playing and singing at old pitch, costumes of the period, light movable scenery and props as in an afterpiece, dances straight from the period authentically reconstructed, and vocal enacting. Compromises occurred in the following areas: a wide chronology of interpolated airs from the 18th century, use of theatrical gestures natural to us, a loose approximation of 18th-century American social patterns dictated by traditions in the text, a modern performance space and lighting, and most compromising of all, allowing ourselves to inject elements of creativity and individual interpretation into this "historical" production since so little information about actual performances survives. With respect for the past and conscious of the present, all of our company, working together, have hopefully breathed life into the printed page, and have offered a Mock Doctor performed as faithfully and as expertly as possible in March of 1984. Members of The Friends of Doctor Burney illustrated this paper.

---

MUSICAL YANKEES AND TORIES IN MARITIME SETTLEMENTS OF 18TH-CENTURY CANADA

Frederick A. Hall, McMaster University, Canada

The growth of commerce and culture in the Maritime settlements of eighteenth-century Canada was closely tied to trade with the American colonies. The natural connecting link of the Atlantic Ocean created trade routes between the Canadian Maritime towns, Boston, and New York. The main imports from the American colonies were people, seeds, clothing, and farm implements. In the same shipments were musical instruments for the new settlements. In 1751 Bartholomew Green travelled from Boston to Halifax, Nova Scotia, with the first printing press and in March 1752 published the Halifax Gazette, the first newspaper in Canada.

The American singing school master was a significant influence on the Canadian Maritimers. As American colonists began to settle in several coastal towns, itinerant musicians from New England visited these settlements. Simeon Perkins in 1777 described a singing school at Liverpool, Nova Scotia, "taught by Mr. Amasa Braman, a gentleman that came here from Halifax the beginning of winter. . . . He's a native of Connecticut, and graduated at Yale College [sic]." St. Matthew's Church of Halifax began as a Dissenters' congregation with supply ministers from the Bay Colony. One of the temporary ministers was the Reverend James Lyon from Princeton, New Jersey. He arrived in 1765, stayed one year in Halifax and moved to Onslow Township which had been settled by families from Massachusetts. By 1771 Lyon had agreed to accept the pulpit offered by Machias Congregational Church of Boston.

In the decade prior to the American War of Independence, the exchange of people and goods between the American colonies and Canada was a thriving business. Each day the custom house recorded outward bound schooners and sloops to Philadelphia, Boston, and New York. Canadian and American colonists actively bid for contracts from the King of England. For example, in 1772 Robert Grant of London was given a contract to supply His Majesty's fleet at Boston. Grant's agent in the New World was Alexander Brymer of Halifax who promptly opened an office in Boston and began supplying the King's fleet.

As the crisis of protest rang out from the American colonies regarding the laws, taxes, and attitudes of England the movement of loyal Tories north increased. The Nova Scotia newspapers were full of the growing unrest in the American colonies and recorded the arrivals of numerous people fleeing the approaching conflict. As it became evident that the American colonies were determined to fight, more and more Tories or Loyalists fled.

Maritime settlements clearly benefited from the influx of these immigrants. The largest number arrived in 1783. These new colonists were probably involved in the first theatrical presentations in St. John, New Brunswick, in 1789 which featured "The Busy Body" and "Who's the Dupe?" This was followed by a production of All the World's a Stage and several other plays. Two of the actors in the 1789 season were Jonathan and Stephen Sewell, sons of Jonathan Sewell, the former attorney-general of Massachusetts. Another immigrant, Stephen Humbert, left New Jersey in 1783 because of his loyalty to the British Crown and settled in New Brunswick where he was granted a plot of land. He organized St. John's first Methodist congregation and opened a sacred vocal music school in 1796. Humbert, probably seeing a market for a Canadian book based on singing school principles, published the Union Harmony or British America's Sacred Vocal Music in 1801. This publication was Canada's first English language book of music. Additional merchants arrived in the 1780s. For example, Alexander Leslie and Robert Logan both from New York set up business in 1784. Loosely advertised that he was selling various music books, German flutes, oboes, guitars, violins, and music manuscript paper. He probably brought all the stock for him directly from his New York store. Hall and Company, one year after advertised that they were going to see "to merchants and traders of Nova Scotia, Brunswick, New England, Connecticut and adjoining provinces."

The Marriotts moved into Nova Scotia not because of loyalist principles but because of theatrical failures in America. Originally from the Theatre Royal, Edinburgh, and then
from Boston, New York and Philadelphia, they chose the Canadian Maritimes to practice their craft. They were followed by C. S. Powell from London and America. Powell had been the first manager of the major Boston theatres—the Federal Street and Haymarket theatres, but left when he ran into financial trouble. These people produced numerous plays in Nova Scotia and New Brunswick during this period. Typical of the early production was an evening’s entertainment featuring Mrs. Marriott in the tragedy The London Merchant. In addition they offered various spoken prologues, dances, and songs. Their successes were as limited as they had been in Boston. Marriott was forced to run a restaurant, butchershop, winestore, and barbershop, as well as an 18th-century version of a take-out service. He claimed the “dinners were dressed and sent out at an hour’s notice.” In addition he taught English grammar, reading, writing, drawing, ciphering, and fencing. Finally, he also opened the Thespian Hotel. C. S. Powell repeatedly praised his favourite entertainment, “The Evening Brush,” consisting of various comic characters—“wooden actors, blunderers, boggiers and an actor reading his part without eyes . . .” This entertainment was interspersed with comic songs and a dissertation on noses. His daughter Cordelia opened in the title role of Rosina, an opera by Frances Brooke and William Shield.

MUSIC IN THE MASSACHUSETTS MAGAZINE
Gordon Myers, Trenton State College, NJ

"Music in the Massachusetts Magazine" was a brief presentation of a few of the some 45 musical items that were published in its pages between 1789 and 1796. Slides were shown of the original printing so that the audience could see how the music looked nearly 200 years ago, while they heard it played on tape.

The Massachusetts Magazine was born in Boston January 1, 1789, and died there on December 31, 1796. It was a kind of grand-daddy to today’s Readers Digest. The title page identified it as a "Monthly Magazine of Knowledge and Pleasure and Entertainment, containing, Poetry, Music, Biography, History, Physick, Geography, Morality, Criticism, Philosophy, Mathematics, Agriculture, Architecture, Chemistry, Novels, Tales, Romances, Translations, News, Marriages, Deaths, Meteorological Observations, etc., etc."

In that most of the music published in America before 1789 was of a religious nature, and because the musical compositions selected for publication in the Massachusetts Magazine were secular, it would seem as though the editors were making a deliberate effort to remedy such an imbalance. The introductory editorials published were vocal solos, duets and trios, and a few with a chorus responding after solo passages, there were two marches, a country dance, and a song accompanied by an orchestra made up of strings, two clarinets and two horns. Sonneck believed this number—"Death Song of an Indian Chief" by Hans Gram to be the first orchestration published in the United States.

Twenty-nine of the 45 published works in the Massachusetts Magazine were clearly identified—or nearly so—as works of New England composers. Four were submitted anonymously using the name, "Phil Musico, and the remaining twelve compositions were English, European, or unknown.

More specifically, Hans Gram accounted for a total of seven—William Selby furnishing four—Samuel Holyoke was identified as the composer of four, and probably was responsible for three more. Elias Mann signed his name to three—and on three others the composer was identified only as a gentleman from Worcester, the place where Elias Mann lived. Oliver Holden, Alexander Reingle, Frederick Granger, Horatio Garnet and William Hooper provided one song each for the magazine.

The January, March and May (1789) issues of the Massachusetts Magazine contained music written "By a Student at the University, at Cambridge." One of those was a musical setting of a text by J. Lathrop. In the July issue of the same year, an account of the commencement at Cambridge lists the name of the musician, who is noted as having composed those of John Lathrop and Samuel Holyoke. The account mentioned that the people attending the ceremonies "were agreeably entertained with a well performed piece of music, the composition of one of the graduates . . ." It would seem that the student composer was, indeed, Samuel Holyoke, who added his name as composer to his published works later on!

Elias Mann, one of the composers who enjoyed seeing his works published in the Massachusetts Magazine, wrote about the performance of a song—"... not only the voice, but the whole demeanor should conform to the subject; for it is vain to expect that sensibilities will be excited in others which is wanting in ourselves."

The paper concluded with, "I submit that the Massachusetts Magazine served hugely and well the cause of music in the new United States of America by publishing the works of at least ten early American composers in its pages."

100% AMERICANISM AND MUSIC IN BOSTON DURING WORLD WAR I
Barbara L. Tischler, Columbia U.

The 100% Americanism of the World War I period was a patriotic mindset promoted by the Wilson administration to encourage and maintain support for the fighting in Europe and the necessary home front. The tools for shaping a patriotic consensus were the slogans, parades, speeches, films, posters, and news articles churned out under the auspices of George Creel's Committee on Public Information. The goal was a unanimity of thought and action which would translate into victory on the battlefield and the realization of the ideal of the "melting pot" at home. The targets of all this government-sponsored enthusiasm were the immigrant and working-class groups whose American loyalty was presumed to be suspect by many administration officials.

Creel and his Committee did not intend to Americanize or indoctrinate those middle- and upper-class citizens of not-too-recent
arrival whose support for the War was assumed, and he did not extend his formal activities into the concert halls and opera houses of American cities. Nevertheless, new concepts of loyalty to the United States which emerged out of the idea of 100% Americanism had a profound impact on the music performed and those who played it in Boston and other cities throughout the country.

The music of the concert hall, unlike such popular songs as "Pack Up Your Troubles in Your Old Kit Bag," was not easily converted into a vehicle for selling the War. From the perspective of orchestra managers, 100% Americanism, or even 100% anti-Germanism, made little sense, as it was the familiar music of German, Austrian, and Hungarian composers which American audiences paid to hear. Given the ambivalence about the viability of American cultural production which prevailed during those years, it was unlikely that the symphonies of Mozart and Beethoven would be replaced by unknown works by American composers, no matter how much the scholarly theses of standard works may have been criticized by members of the Liberty Loan Committee as decadent products of German "kultur." But conductors, orchestra managers, and audiences soon learned that art could not be divorced from political reality. German music, no matter how long ago in its genesis, was suspect. The Black Maskers, for reasons which had little to do with its quality or popularity.

Unlike the New York Philharmonic, whose music management simply translated German titles and texts into English and whose conductors programmed German pieces in large numbers as soon as the war was declared, the Boston Symphony suffered badly under the strain of criticism from anti-German critics. The furor over the playing of the "Star Spangled Banner," which began in November of 1917 and which ended in August of 1919 with the deportation of Karl Muck, nine months after the end of "War to end all wars," illustrated the extent to which patriotism could put art on the defensive.

The assumptions underlying 100% Americanism affected the programming of German music during, and even in some cases after, the War. It contributed to Muck's unjustified treatment at the hands of critics and federal officials, and it sent many orchestral musicians scrambling for American citizenship papers. One salutary effect was the appointment of Frederic Fraken to the concertmaster's chair in Boston, the first American-born violinist to achieve such a distinction.

The 100% Americanism was never forced upon the concert hall and opera house as a necessary wartime measure, and its presence and influence there are remarkable considering that concert audiences were hardly the typical targets of Americanization and wartime propaganda efforts. Woodrow Wilson and George Creel did not generally believe that a Brahms symphony or even a Wagner music drama could erode the patriotism of the American middle class. But it was easy, under pressure from local patriots who knew nothing about art, to substitute newly-defined Americanism for culture. The tendency was short-lived, but it was indicative of a concept of American nationalism which did not recognize the interrelationship of European and American art.

---

JOHN POWELL OF VIRGINIA

David Z. Kushner, U. of Florida

"John Powell (1882-1963) of Virginia" presents an overview of the American pianist-composer with emphasis on his musical evolution, his ideas regarding such topics as opera in English and race relations, and the incorporation of nationalististic elements in his original compositions. Powell was born into a distinguished southern aristocratic family, enjoyed the advantages that money can buy, and benefited from his social and educational background. A Phi Beta Kappa graduate of the University of Virginia, the musician studied with F. C. Hahn, a pupil of Franz Liszt, and with his father, a lawyer.

His years abroad brought him into contact with luminaries in various fields, among them Rodin, Specht and Burger; in addition, his successful piano recitals in Berlin, Paris, and London brought him significant acclaim in European musical capitals.

As a composer, Powell began in a somewhat post-romantic vein exemplified by his epic piano work, the Sonata Teutonica, which Benno Moiseiwitsch premiered in London in 1914. Here, the juxtaposition of Germanic musical art (including quotations from Wagner's Die Meistersinger) and Southern folk tradition ("Shenandoah") produced a unique contribution to multicultural piano literature. Powell's international outlook and his cultivation of cosmopolitan contacts resulted in Modest Altschuler's performance with the Russian Symphony Orchestra, of the celebrated Rhapsodie nègre for piano and orchestra. This work, dedicated to novelist Joseph Conrad and inspired by the author's Heart of Darkness, contains an admixture of Negro, southern white, jazz and Lisztian influences. Later works achieve an anglo-American mode of expression (the Symphony in A major).

The attitude of John Powell toward the American Negro, no doubt colored by his background, is, for its time, "progressive." His position in favor of opera in English also reveals an enlightened approach to a still-controversial subject. The paper explores these issues and attempts to convey the portrait of an important creative and influential artist whose work was neglected in the literature on American music. A complete catalog of John Powell's compositions is available from the author.

---

THE BLACK MASKERS' RUSSIAN EXPRESSIONISM AND AMERICAN MUSIC

Andrea Olmstead, The Boston Conservatory

Expressionism in American music was in its infancy in 1923 when director Samuel Adler of the Smith College Music Sessions to write the music essential to a production of Leonid Andreyev's 1908 Russian play, The Black Maskers, ultra-modern at the time.

This paper included Maksim Gorki's reminiscences of Andreyev, Sessions's own memory of the stage action of The Black Maskers, a discussion of Edgar Allan Poe's
influence on the play and of Elliott Carter's definition of expressionism. Having examined manuscripts of the Incidental Music and Orchestral Suite from the Library of Congress, the Princeton University Library, and the New York Public Library, the author traced the origin of the play in Sessions's music, illustrating this with several recorded examples.

In addition, the author analyzed the play in light of Carter's definition of the two main artistic procedures of expressionism: an Urschrei and an abstract, geometric structure unfettered by reality. The Black Maskers fits this definition literally. By investigating Sessions's sketches, one can locate the exact moment in The Black Maskers where a primordial utterance, Urschrei, occurs. A brief discussion of the symmetry and possible time sequences in the play demonstrated its abstract structure. Another musical example showed Sessions's musical portrayal of the Black Maskers themselves.

Slides of photographs of Leonid Andreyev and of a scene from the 1923 production helped to visualize his dark and murky tale of insanity.

Sessions soon outgrew his expressionistic stage, but the one-half-century-old Black Maskers Orchestral Suite remains his best-known work. Although Sessions was later to view the Orchestral Suite as an independent work, this investigation of its origins revealed that almost every note can be traced to specific (and often gruesome) action in the now forgotten play.

THE KEYED BUGLE IN AMERICA

Ralph T. Dudgeon, U. of Texas, Dallas

The first professional level keyed bugle soloist in America was Richard Willis, who arrived in New York from Ireland in 1816. The earliest documented American performance is May 28, 1817. Willis, the first director of the United States Military Academy Band at West Point. Willis and his band gave programs in most of the East Coast centers and he was, no doubt, the prototype for what was to become the expected image of the role of the 19th-century bandmaster. Willis died in 1830.

West Point featured another colorful keyed bugle, Louis Benz. Known to many generations of cadets as "Old Wax", Benz sounded calls for Corps of Cadets from 1835 to 1877.

Apparent Willis' influence extended beyond West Point. Francis Johnson was a student of Willis. Johnson organized and led the Third Company of Washington Guards Band, one of a number of brass bands made up of black musicians, that sprang up after the War of 1812. During the 1820s and 1830s Johnson's band was employed by the State Fencibles and the Philadelphia Greys. Johnson composed many keyed bugle pieces and dedicated them to the officers of his sponsoring organizations. Many of these band pieces were published in piano reduction to make the music available to the widest possible market and some have cues for various band instruments, including the keyed bugle, which provide clues to the instrumentation of Johnson's ensembles.

Johnson's popularity can be gleaned by some of the engagements that his band played, including music for a ball which celebrated General Lafayette's visit to America. Johnson took his ensemble to Europe and performed for Queen Victoria, who presented him with a handsome silver bugle as a token of her admiration. He died in 1844.

By the late 1830s, bands featuring keyed buglers were so popular that almost every town had an ensemble that was loosely attached to a militia, or could be hired for dances or political events. They were heard in theaters before the curtain and between acts. Many keyed bugle performers made a good living, dividing their time between such engagements and summer employment in the mines. Although researchers have tended to associate the keyed bugle mostly with the bands in New England, ensembles using keyed bugles could be found as far west as St. Louis and as far south as New Orleans.

Important American soloists during the height of the keyed bugle's popularity included Joseph C. Greene, the founder of the American Brass Band of Providence; D. C. Hall and his brother, Rhodolph Hall, who were both active in the Boston area; and Ebban Flag, an important member of the Boston Brass Band. The Salem Brigade Band, which later became the Brass Band, featured famous keyed bugle players including the first leader, Francis W. Morse (1837-1849) and Jerome H. Smith (1850-1855). The most famous American keyed bugle soloist was Edward "Ned" Kendall, the founder of the Boston Brass Band and the unquestioned virtuoso for almost three decades. American music for the keyed bugle can be found in methods for the instrument (Burdett, Goodall and Dodworth), published band editions (Eaton's 12 Pieces of Harmony for Military Bands and Howe's The Musician's Companion) and in manuscript books (Manchester Band Books of 1849). Keyed bugle obbligatos and accompanied vocal selections, but few examples survive.

The most bizarre work for keyed bugle in the American repertoire is the Concerto for Kent Bugle of Klappenflügel, by Anton Philipp Heinrich. Due to a set of unusual circumstances, it was never performed. Since the work remained silent until this century, it did not influence the American style of bugle playing.

The keyed bugle's use in America differed from that in Europe. The rise of the D flat keyed bugle soloist as the leader of the band is unique in America. The fine cornet instruments made by the American firms of Graves and Wright represent the highest point in keyed bugle construction anywhere and contributed to the extended popularity of keyed bugles in America, even after fine valved instruments were available. Study of the keyed bugle will increase our knowledge of early social orchestras performances. Literature examples performed to illustrate the paper include: Tecumseh's Quick Step, L. L. Sanborn, 1851; Yankee Doodle Variations, Richard Willis, 1818; The Bugle Quick Step, Francis Johnson, 1823; and Wood Up Quick Step, Joseph Holloway, 1835.
SIGHTS AND SOUNDS OF A SANITARY FAIR

The Art and Music of a Civil War Fund Raising Event

David G. Wilkins and Jean W. Thomas
Pittsburg, PA

During the early years of the Civil War, a United States Sanitary Commission was organized, with branches in most of the major cities of the North. "Sanitary" had quite a different connotation at that time--it referred to the preservation of health through medical care, rather than plumbing or street cleaning. Created at the suggestion of the medical bureau at Washington, the voluntary Sanitary Commission was to be concerned with "the sanitary condition of the volunteers; to the means of preserving and restoring the health, and of securing the general comfort and efficiency of the troops; to the proper provisions for cooks, nurses and hospitals; and to other subjects of like nature."

From 1861 to 1863, proceeds were obtained through voluntary subscriptions, college choral and church concerts, and by any other means in which appeal could be made to patriotism and sympathy. But as casualties mounted, it grew obvious that the medical corps of the army was ill equipped to deal with the task of caring for the wounded, either on the front or back home, and the need for assistance and funds from the Sanitary Commission was far beyond what their efforts had produced thus far.

It was at that point that a Mrs. Hoge of Chicago conceived the idea of a sustained fund raising event, not unlike a mammoth church bazaar. Held in November, 1863, the Chicago Sanitary Fair was a resounding success, both in terms of the amount of money raised and the rallying of public support. Other cities quickly followed suit. Boston's fair (which accounted for a prodigious number of flannel drawers) opened in December of the same year; Philadelphia and the Border states early in 1864.

By June of that year, the Pittsburgh Sanitary Fair, the subject of this presentation, was ready--just barely--for its grand opening. Not only was this eighteen-day event typical of the series of fairs held throughout the North, but it can be viewed as a kind of early-day prototype for the American way of supporting the arts and charitable or worthy causes. Today's televised benefit auctions and extravaganzas on behalf of symphonies or hospitals have their roots in the Sanitary Fair, the "granddaddy" of the fund raisers.

The highlights of the fairs were food, curios, musical performances, and art exhibits (possibly, but not necessarily in that order). In Pittsburgh, a performance of Handel's Messiah, featuring a 150-member chorus, drew an "immense" audience, the greater part of which was moved to tears, according to the newspaper editor. Local composers quickly penned and published such appropriate numbers as "The Sanitary Fair Grand March" and "Relief Polka." Crowds thronged the Old Curiosity Shop to see the first piano brought west over the Allegheny Mountains, fans contributed by rebel prisoners, a Chinese hat, and what was described in the catalogue as "a fine assortment of Egyptian mummies and Etruscan vases." Farmers daily hauled in fresh produce to the large tables served family style. A minor scandal created by the depiction of local dignitaries by artist David Gilmour Blythe ensured brisk attendance at the art exhibit.

At the end of eighteen days, Pittsburgh's Sanitary Fair had netted $322,217.98, an astonishing sum for Civil War Days and the highest per capital contribution ($3.47) of all the fairs. What's more, it served as an important stimulus for the arts during a period, namely wartime, when they are often neglected.

The archives and records concerning the Sanitary Fair are of considerable interest to art and music historians.

For the most part, musical programs resembled the typical stage or parlor concert of the mid nineteenth-century. A concert presented on June 8, 1864 under the direction of Pittsburgh musician J. T. Wamelink, opened with a trio and quartet from Haydn's Creation, proceeded with a song, "My Love is Gone to Battle," and continued with selections from operas by Verdi, Donizetti, Gounod, and Flootow. Curiously lacking from this and other musical programs of the fair are songs about the war. Other than "My Love is Gone to Battle" and "Spring's Grand March," there scarcely seems to be a musical reference to the central event that was so profoundly affecting the life of the country.

Perhaps there was a wish to put aside thought of the dead and dying, to make the Sanitary Fair concerts gala occasions, where one could forget war for a while. It was the murderous month of fighting that had just preceded the fair, when 55,000 Union soldiers were killed in the fighting in the Wilderness, Spotsylvania and Cold Harbor battles. Whatever the reasons may be, music of the Sanitary Fair cannot be categorized as Civil War music per se. It belongs in the mainstream of concert-household music as it evolved in this country during the first quarter of the nineteenth century.

Artistic activity at the time of the Civil War in Pittsburgh was lively, if not exactly sophisticated. The City Directory reveals, for example, that there were, in the city with a population slightly under 100,000, 128 attorneys, 18 bakers, 12 artists, and 9 music teachers. Art at the Sanitary Fair is well documented from the surviving catalogue, as well as by photographs in the album. Money was raised through the admission fee charged for the art exhibition, and through the sale of works of art donated by the city's leading citizens. The 300 paintings on exhibition were by artists from Pittsburgh, Philadelphia, New York, and other American centers, as well as by contemporary artists of the Dutch and Belgian schools. The subject matter ranged from still-lives to animal paintings, and from copies after the European Masters to those after such popular American painters as Thomas Cole.

Landscape was a dominant theme, and there were many of the delicately-lit panoramas of American scenery which can only be understood as nationalistic icons. The charitable goals of the Sanitary Fair perhaps help explain the presence of other nationalistic subjects, such as the heroic frontiersman...
frontiersman and a number of references to George Washington. There were ten statuettes on Civil War themes by John Rogers, as well as a series of Civil War paintings by that most remarkable of Pittsburgh painters, David Gilmore Blythe. He offered to the public his Libby Prison, Abraham Lincoln Writing the Emancipation Proclamation, Ol' Virginia Home, and Southern Attack on Liberty. These pictures were directly related to the purposes of the Sanitary Fair, which was being held "for the benefit of our brave soldiers who have suffered in the hospital and on the battlefield, for the Common Good, the Old Flag, and the Great Republic."

AFRO-AMERICAN GOSPEL QUARTETS IN AMERICA

Kip Lornell, Ferrum College, VA

American black gospel quartet music is a distinctly twentieth-century musical and cultural phenomenon that is clearly rooted in the traditional black music of Reconstruction. Although it is nearly impossible to specify the precise musical, geographical, and social origins of black American quartet singing, it certainly related to college jubilee groups, minstrel shows, quartet singing (in general), and black shape note singing.

In the years following World War One community-based quartets flourished throughout the south, and during the next twenty years the popularity of these groups increased. Such groups, which evolved from the tradition that began during Reconstruction, were part of everyday life for many blacks because they were important in so many social and musical contexts. Quartets performed not only in churches but also for special afternoon and evening programs in homes.

Although commercial companies had recorded quartets as early as 1895, it was during the 1920's that the music of these groups began to be explored extensively by record companies. Another equally important outlet for the promotion and dissemination of black gospel quartet singing was radio, which began at approximately the same time. This fusion of folk music with the mass media served to reinforce spiritual traditions as well as to put this music on the path to popularity that would peak during the late 1940s.

Professionalism was a gradual and almost certainly natural process; by the late 1930's this music was clearly headed in that direction. Such popular black gospel quartets like the Famous Blue Jay Singers and the Soul Stirrers during the transition period of 1935-1940 helps to illustrate this phenomena.

By the late 1940s hundreds of groups were "on the road" full-time. There was also an extremely large number of groups whose singing was presented on local and national radio programs. Many of these groups also recorded on labels that sprang up following the end of the Second World War. Due to the interest in this music by a large audience, the decade between 1945 and 1955 could be characterized as the era during which black gospel quartet singing moved from the folk to the popular realm.

The end of the 1950s witnessed a marked decline in the mass popularity of black religious quartets. Other forms of singing, such as choirs and choruses, moved into the popular forefront. Gradually many of the groups stopped touring and fewer and fewer made phonograph records. By the early 1960s black gospel quartet singing had once more returned to its community base of grassroots support.

RECURRING PATTERNS OF INFLUENCE AND INSPIRATION IN JAZZ FROM POPULAR MUSIC

John Chmaj, New England Conservatory

From decade to decade jazz has followed the recurring pattern of reshaping its resources in new contexts. In a larger overall sense jazz has progressively developed the musical materials of the Swing popular style into the 1960's; then began another long-term development of the materials of rock, rhythm & blues, and music of other cultures since the 1970's. Examining the styles of some of the great jazz improvisers can suggest important basic conceptions, revealing how jazz players have developed popular and ethnic models through the processes of elaboration (intensification) and abstraction (redefinition).

Tenor saxophonist Lester Young grew out of the Count Basie swing style of the late 1930's, which emphasized simple diatonic chord progressions, symmetric phrases and forms, and a steady "swing" eighth (triplet-eighth) rhythm provided by all members of the rhythm section. Within this style Young achieved melodic independence in improvisation, abstracting form to its bare structural essentials and weaving in and out of this framework with autonomous, asymmetric melodic phrases. Charlie Parker elaborated on this type of usage by introducing a modern style in the late 1940's with elaborate harmonic structures and progressions, busy, continuous melodic phrases and a heavy amount of syncopation in both solos and accompaniment. This complex style was refined to its essentials by Miles Davis in the late 50's, into an abstract "cool" concept with modal progressions, understated melodic phrases, and transparent, ostinato accompaniment. Davis' sideman John Coltrane elaborated on this modal context in the early 1960's using chromatic motion around a core mode and by intensifying the modal-vamp style accompaniment with active interplay among groups of instruments. Coltrane was also influenced by the free jazz abstractions of Ornette Coleman's group, and eventually dissolved all form and structure into spontaneous improvisation.

Miles Davis returned jazz to contact with popular tradition in the late 60's by abstracting the essential straight-eighth rhythms, diatonic-modal vamps and electric ensemble sounds of the emerging rock popular style into a context for jazz improvisation. Davis' sidemen continued developing the jazz-rock synthesis in the 70's, and this trend has expanded in the last decade to include improvisation with influences from other world cultures. Jazz, the original American mixture of ethnic musical
styles, is reaching out towards an even broader base of cultural expression—an exciting sign for future developments.

The presentation was liberally illustrated by live performances featuring the author and a jazz combo.

---

A YANKEE MUSICIAN IN EUROPE: LOWELL MASON'S 1837 JOURNEY
Michael Broyles, U. of Maryland

Lowell Mason made the first of two trips to Europe in 1837. The second trip, in 1853, is well-known, principally because of Mason's famous published account of it, MUSICAL LETTERS FROM ABROAD. Mason's first trip to Europe, which has been largely ignored by scholars, occurred just as his educational efforts began to bear fruit, and it brought him into contact with a vast body of music and a level of musical activity that he had not heretofore encountered. Mason visited London, Paris, Berlin, Zurich and approximately twenty-five other cities over a period of six months. He kept a detailed journal in which he described many concerts and church services, reported conversations with a number of musicians (Mendelssohn, Neukomm, August Wilhelm Bach, Spontini, Dragonetti, Moscheles, Franchomme, Galli, Thalberg, Malibran, B. Romberg, and Ivanoff among others) and publishers (Novello and Schott) as well as many other persons, observed carefully methods of teaching music to different countries, recorded many descriptions of daily life and the rigors of foreign travel, and reflected freely and candidly upon what he saw and heard.

It is unclear why Mason went. The trip came at a particularly bad time in terms of his other professional activities, and there is not hint of it in his letters prior to April, 1837, even to those persons in Europe that would provide valuable assistance once he arrived there. It seems to have originated upon the spur of the moment and to have been largely unplanned, very much out of character for Mason. The diaries hint at several reasons for the journey, of which studying European educational methods was only one, and they give evidence that, as much as anything, Mason needed a respite from his hectic schedule.

Mason's journal does throw light upon several aspects of European music in the early nineteenth century, particularly church music. His entries suggest that the level of church music was no better in Europe, particularly in England, than in the United States, that choirs were not common, that when they did exist they were often very small and poorly trained, and that congregational singing, particularly, was of a poor quality with the use of Rippon's collection and "lining out" or the "old way of singing" still quite prevalent, even in the larger cities.

Secular music, however, was a different story. Mason's trip probably did much to convince him of the artistic significance of secular music, not only of the performance levels he encountered but also because of the settings in which it was found. He conceded that his objections to opera in the United States, which were social rather than musical, simply did not exist in Europe. In a number of instances it was made clear to Mason that art music could be very much a part of everyday life, that it could be treated with proper decorum and at the same time enjoyed not only by the cultivated few but by the many. As Mason's idealistic philosophy of music was already well established by 1837, this idea was not new in itself, but the surprise registered by Mason in what he found indicates that its social confirmation was indeed an important discovery, possibly the most important point that Mason brought home.

The most important historical issue—the cultural relationship between America, England, and the European continent in the early nineteenth century. In Mason's eyes the essential cultural distinction was between English speaking and other continental cultures, not between Europe and America. He saw English and American culture as essentially the same, and while he recognized that London was culturally far ahead of any American city, it was only because London was the capital of an Anglo-American culture, with Boston and New York smaller outposts just as Liverpool and Birmingham were. Many members of the English musical establishment themselves turned out to be surprisingly well versed with musical developments in America.

Germany, however, was an alien land. While he was not blind to many positive aspects of German and Swiss culture, he detailed at length many cultural differences in daily living, and the conditions of the peasantry not only abhorrent but evidence of an inferior society. However accurate or justified Mason's positions were, it does indicate a cultural bias that may be of value in understanding American musical developments in the early nineteenth century.

The trip may have changed Mason's viewpoints or direction little but judging from these diaries, it did confirm and solidify what he already sensed: that it was possible to base a musical culture upon the European masters, that their music was not beyond the grasp of the majority of the population, that demonstrable results could be obtained from the proper musical education, that performance levels above those commonly found in America were attainable, and finally that American music, while weak in some areas, did not lag behind its counterparts in Europe in others.---

AFTER GERMANY: AMY FAY IN AMERICA
S. Margaret W. McCarthy
Regis College, Weston, MA

This paper presents a picture of America's musical life at the turn of the century as perceived by the American pianist, author, educator, lecturer, and feminist, Amy Fay. The paper suggests that the American letters of Fay provide a literary source every bit as illuminating, and informative as the German letters that made Fay internationally famous when they appeared in book form in 1880 under the title MUSIC STUDY IN GERMANY.

The letters contain a wealth of information pertaining to America's musical life, much of it material not yet integrated into the historical mainstream. In addition, they
are rife with information about the life and manners of people of fashion at the turn of the century, thereby enabling us to fill in many more of the gaps and crannies of the history of the time. Such topics as life in boarding houses, dining customs and the stuff of conversation, the conduct of religious services and the contents of sermons, prevailing attitudes among the “four hundred” towards such groups as Jews and Irish Catholics, practices of dancing (Amy indulged in both activities), travel customs such as life on ship (there is an interesting account of a burial at sea), recreational and leisure activities such as card playing; and attitudes toward the women’s movement, are but samplings of the many subjects Amy addresses with ease and authority.

McCarthy focuses on two aspects of the many-sided Fay as she appears in her American letters, (1) Fay as musical observer and (2) Fay as a musical activist. Among the many topics Fay discusses from the vantage point of an observer is the New York Philharmonic, giving particular attention to the orchestra's organizational difficulties. She provides a running commentary on each of the various conductors to ascend the podium of that prestigious organization both before, during and after the Mahler years. She reveals, for example, that a good deal of intrigue surrounded the replacement of Saffonoff, whom she admired, by Mahler, about whom she had misgivings as a potential conductor.

Equally revelatory impressions appear throughout the letters in conjunction with all sorts of professional music making. Among the pianists Amy critiques are first and foremost her dear friend Paderewski as well as Hoffman, Busoni, Backhaus, Levine, Carreno, and Fanny Bloomfield Zeisler. Among the violinists Fay scrutinizes are Remenyi, with whom she shared the stage in her Chicago years, Kubelik, and Kreisler. Her lively statements about the New York critics versus Kubelik communicate well the antagonism that she felt toward New York critics.

The paper also tracks Amy's involvements as a musical activist, particularly her activity as a performer, teacher, and clubwoman, thereby disclosing much about the taste of the musical amateur at the turn of the century.

The letters clue the reader in to Fay's status as a performer in Chicago and New York and give lively accounts of the novel form of concert-giving that she worked out. These concerts, which Fay called "Piano Conversations," involved a brief talk before each piece she was to play and were presented in public schools, before urban audiences, and for regional audiences.

The paper draws on the letters to paint a picture of Amy Fay as a teacher who worked diligently to promote the Deppe Method for the Pianoforte as described in the last chapter of MUSIC STUDY IN GERMANY.

As a clubwoman, Amy was active in both Chicago and New York, but it was in New York that her club activity reached new heights, namely as a result of her involvement with the Women's Philharmonic Society of New York. This organization was founded by her sister Melusina in 1899 and Amy became its president from 1903 through 1912. According to the letters, the Society was very important for women in New York for at least a decade, and it supported musical women in the performance, composition, theory, and history of music. Its success was due in large measure to the efforts of the founder and her sister Amy who through the activities of the orchestra were able to support the serious involvement of women in music in a society where their gifts were not always valued. In addition, it became a forum for sorts for Amy's feminist bent.

In sum, the paper presents Amy Fay as she appears as an observer and as an activist and hints at the significance of Fay and of her letters to the world.

---

MUSIC FOR THE MELODRAMA
Anne Dhu Shapiro, Harvard U.

"This mixed drama of words and ten bars of music" is the apt phrase with which American theater historian Charles Durang characterized melodrama in his 1854 description of the first American example. But a great deal has been read into the term since then, and its essentially musical origins have been obscured. The purpose of this presentation was to get back to the original meaning of the word in its American context and to see— and hear—how the music of melodrama was used in the 19th century, when the genre was at its height of popularity. Accompanied by live singing, live and taped musical examples, and slides, the paper surveyed the music of American melodrama from the early 19th century examples by Pelissier and Bray to mid- and late-19th century examples such as "Under the Palm," with orchestral score by Thomas Basker and "Monte Cristo," the vehicle for actor James O'Neil, with score by an unidentified composer.

Melodrama was an outgrowth of Jean-Jacques Rousseau's early scene lyrique, "Pygmalion," and its successors in popular drama from the French lower-class theater district on the Boulevard du Temple, as translated for London and American audiences. The earliest examples alternated speech and music. The music fulfilled a number of functions, including announcing entries and exits, providing local color, and extending the action (e.g. the melos for "Indians stealing after Smith" from Bray's THE INDIAN PRINCESS) or stopping it as if in a "freeze frame" (Pocahontas pleading with her father). Music which expresses emotion rather than accompanying mimed action becomes more important as the century progresses, as seen in the concert melodrama piece "Ode on the Passions," published by Victor Pelissier in 1812.

By mid-century much of the music for melodrama was played while actors were speaking or in long mimed scenes where emphasis was on lighting and scenery (e.g. the scene from "Under the Palm", c. 1850, in which the heroine reads from the Bible and then sees the vision of her
lost love while the music conveys her emotion). The music for these scenes consists of short snatches of melody, open-ended and interwoven with speech and action in the earlier arioso-form tunes of "The Indian Princess." The actor does not pose and strut to the music; he emotes and speaks over it. Instead of creating an emphasized and articulated space; music now helps one section flow into the next.

While the music changed somewhat in function, musical conventions and their short-hand titles were handed on through many generations of theater musicians. For example, the music designated "hurry" was inherited from pantomimes of the early 18th century on, where it was used to accompany chase or fight scenes. By mid-19th century such "hurry music" was used more to indicate emotional agitation than physical action (e.g. warning from Act I of "Monte Cristo," ca. 1880), and the title "hurry music" is even found in the musical successor to melodrama, silent film (example from SAM FOR MOVING MUSC, 1913).

The American sources for music of the melodrama are scarce. While melodrama playbooks are plentiful, musical scores are rare. Research for the paper used several orchestral scores found appended to prompt books in theater collections, supplemented by the more plentiful scores for British melodrama. The music, even for tunes of European origin, was usually composed in-house, at the American theater where the play was produced, and therefore it is by composers resident in America, if not all American-born. Further search in theater libraries and theater archives themselves showed up more music—and in the process we may find a good deal more compositional activity among theater musicians than was previously known.

ARTHUR FARWELL'S BOSTON-BASED EFFORTS TOWARD AMERICAN MUSIC, 1893-1916
Evelyn Culbertson, Oral Roberts U., Tulsa, OK

This paper was based largely on information gleaned from the personal papers of Arthur Farwell.

When Arthur Farwell enrolled at M.I.T. in September, 1889, his mind was on electrical engineering, and he could not have then dreamed he would become one of the leading crusaders for American music. However, after hearing the Boston Symphony Orchestra perform for the first time, his life was radically changed, and he "decided on the spot to become a composer." Farwell's diaries reveal his struggles and progress toward reaching that goal even while completing his B.S. degree as he had originally planned. At this stage, young Farwell was encouraged by MacDowell, and he found time for early studies under Chadwick and Homer Norris.

After two years of study in Europe with Humperdinck, Pfitzner, and Guilmant, Farwell returned to Boston in 1899. Here he was confronted with Dvorak's American composers to use native folk materials in their compositions, and Farwell was inspired to do just that. His extensive research in the myths and melodies of the American Indian provided themes for his work. However, he soon discovered that American publishers and audiences alike generally rejected serious music composed at that time by Americans. He realized that people "saw everything through German glasses"; and he vowed "to change that, if possible".

America did change, and this paper described the significant contributions of Arthur Farwell to this change.

Farwell's efforts began in the Boston area with the founding in 1901 of the Wa-Wan Press, now recognized as a unique, altruistic publishing venture. He envisioned a new musical life for Americans where the advantages of music were not just "an expensive and fashionable luxury for the few, but available to everyone".

Beginning in 1903, Farwell made four transcontinental tours lecturing on American and Indian music. (A brochure outlining these lectures was distributed to the audience). During these crusading years he also established the American Music Society, and 20 Music "Centers" coast-to-coast, for the dissemination and study of American music. His instructive essays appeared frequently in the Wa-Wan Press and the Wa-Wan Monthly.

Farwell considered music to be "the vehicle to elevate mankind to a higher plane of love and brotherhood". Hence his leadership in the Community Music movement was a logical aspect of his beliefs and another aspect of his overall work. Beginning in 1906, when he participated in the founding of the American Pageant Association, until 1917 when he was elected the first president of the National League for Community Music, Farwell played a dominant role in the development of the Community Music movement in the East. As one aspect of this work he wrote and directed a considerable number of pageants. Fifteen slides were shown of the Pageant of Meriden, and of the Pageant of St. Johnsbury.

In later years Farwell was questioned about his success in changing American attitudes. To this question, he replied, "In the American musical world, the question was no longer asked, 'Are there ANY American composers?' but, 'Who is the BEST American composer?'. With that my original purpose was fulfilled. While I do not claim that this change of national attitude was wholly due to the Wa-Wan Press (and related activities), I do believe that with our ceaseless stirring up of the national question, it was a major factor in this change".

Thus it would seem that the crusade which Farwell initiated from the Boston area produced significant results in pointing the U.S. "toward American Music".

The 27 slides shown during the presentation were produced from valuable old photographs and memorabilia found in my large Farwell collection.

FROM GOLDEN GATE HALL TO GRIFFITH PARK
MARY CARR MOORE'S CAREER AS AN OPERA COMPOSER
Catherine P. Smith, U. of Nevada, Reno

The purpose of this paper is to introduce you to Moore's operas, which are the most important part of her work. Taped examples illustrate how far her harmonic
language and formal inventiveness evolved in four decades of composing operas, as well as the melody gift which she possessed.

The changing performing circumstances for which various of these operas were intended also influenced their style significantly. Each is carefully tailored to meet the needs of its libretto and its intended performing situation, making the operas as a group the most varied, interesting, and expressive part of Moore's work, as well as suggesting something about the way she adapted to the seemingly limited opportunities at her command, often transcending them.

Moore was nineteen when she wrote her first opera, THE ORACLE. She was studying voice and composition in San Francisco; teaching and performing; and leading a lively and rather aristocratic social life. The occasion was a fundraiser for one of her social groups, the Progressive Club. She wrote the libretto, sang the lead, and rehearsed the chorus. One song text describes her own lifestyle: "I'm not supposed to go alone,/ and sup on ham and devil's food,/ without a proper chaperone. . . ." The fundraiser was successful; tickets were scalped for the Golden Gate Hall performances; the papers were generous in their criticism.

It was eighteen years and many vicissitudes before she raised the baton for the premiere of her second opera, NARCISSA, a grand opera on a heroic national subject, in Seattle. This time her work was inspired by Farwell's American music movement, and she aspired to national recognition and professional performances. She had to settle for two later West Coast renditions, which she organized and conducted, though Witmark published the vocal score. She chose a "deliberately archaic" style for NARCISSA, but it is not a work for amateurs.

The one-act FLAMING ARROW, an Indianist romance, uses a postromantic whole-tone language, but it was conceived with San Francisco in mind. It was a hit at the Pacific Music Society's annual Jinx in 1922, and received numerous amateur productions in the next fifteen years.

Moore also wrote for vaudeville (MEMORIES, 1914) and for a high school production (HARMONY, 1917). She undertook an Italian opera (DAVID RIZZIO) in the hope of a production in Venice, but had to settle for a semi-professional production at the Shrine Auditorium in Los Angeles in 1932, given under difficult financial conditions. The Italianate flavor if its melody is unmistakable; singers still find its big arias flattering to the voice.

While negotiating for the Italian production, she accepted an unpaid commission to compose a three-act opera for La Fiesta, the celebration of Los Angeles' 150th birthday. LOS RUBIOS was written in three months' time and produced by amateurs under the sponsorship of the L.A. Parks & Recreation Dept. in the outdoor Greek Theatre, in Griffith Park, in 1931. Moore accommodated herself to an ungrateful libretto, producing as one example an eloquent tenor aria to the lines, "Some day, my honor'd friend, these noble acres of Los Rubios [i.e., the Los Angeles basin] will be a treasure, widely sought." Left to her own devices, she preferred romance to real estate. But LOS RUBIOS led to an operetta, FLUTES OF JADE HAPPINESS, also for the Parks Department amateur forces, in 1934.

Moore's masterpiece, LEGENDE PROVENÇALE, [the other is NARCISSA] was started in 1929, when she anticipated a financial success from DAVID RIZZIO. The text is in French; the musical language is far more subtle and sophisticated than anything she had done before. LEGENDE was completed in 1935, but never produced. The orchestral score is unfortunately lost, but probably should be reconstructed, for the music is exquisite.

Why did Moore get so little recognition in her lifetime, and fall so completely into oblivion after her death in 1957? Her isolation, both geographical and intellectual; her failure to study abroad or spend much time on the Eastern seaboard; her unusual training, for a composer, as an opera singer; the necessity of grubbing for a living through very long hours of teaching; her inability to find much in the way of dollar support for her work even though she had a rather large audience in the cities where she worked (Seattle, San Francisco, Los Angeles), all contributed. Her conservative, Victorian personal orientation may also be a key, for she maintained a very traditional, conventional persona as a gracious lady. This seems to have made it hard for people to look closely at her as a composer of large works. Certainly Moore's work simply doesn't fit the 20th century esthetic ideas about art music which have been defined for us by Moore's contemporaries who were Europeans, or by the younger American composers, as expressed in the pages of MODERN MUSIC. The relationship among the various waves of 20th century modernism, Americanism in music, and women in 20th century American music is a complex one, deserving of further attention. But it's clear that Moore's music, especially her operas, deserves to move out of its longstanding obscurity, along with that of other now-forgotten Americans of her time.

---

ISABELLA STEWART GARDNER: MUSIC PATRON AND MUSIC-LOVER

Ralph P. Locke, Eastman School of Music

Mrs. John L. Gardner of Boston possessed only a modest fortune, but she used it wisely and became one of the city's leading patrons of the arts. Today the Italian palazzo which she built on Beacon Hill and outfitted with Rembrandts, Botticellis, Whistlers, and Sargents is one of the city's major museums, but it was also once her home—and a splendid one, containing among other things an orchestra-sized concert hall for the music that Mrs. Gardner found so indispensable to her life. Mrs. Gardner's correspondence, faithfully preserved in the Museum since her death in 1927,1 permits us to reconstruct many aspects of her varied and extensive involvement with music. In my presentation I examined three of these: music in Mrs. Gardner's home, her contacts in the local and international music world,
and her influence on the development of musical institutions in Boston.

(1) Mrs. Gardner was imaginative in her uses of music to enhance the atmosphere of social gatherings at her home. She also held formal concerts of high quality. No slave of fashion, Mrs. Gardner, once a Bayreuth-going Wagnerian, made her house a haven for French music (thus anticipating a more widespread shift), early music (Bach on the harpsichord), and new American composition (she hosted two concerts of the Manuscript Club). We can even pin down her personal taste in music from references in her correspondence, a taste that, though vast, Schumann and Charles Martin Loeffler, did not exclude such simpler things as the salon songs of Clayton Johns and Pietro Adolfo Tirindelli. (Recorded excerpts of songs by these two composers, performed by Carlo Bergonzi and by Eastman School musicians, were played to illustrate the high artistic level that Mrs. Gardner and her circle appreciated. As a contrast, the song "Dreams" by the Detroit-based Anton Strelezki was also heard, a piece whose operatic fervor feels a bit spurious and which was--in Arthur Foote's words to Mrs. Gardner--"not the sort of thing you care for.")

(2) Mrs. Gardner's friendship with and patronage of musicians can be documented in detail. She was particularly close to Johns, Tirindelli, Loeffler, Wilhelm Gerike, Carl Muck, Nellie Melba, and Heinrich Gebhard. She found many ways to repay them for their musical services and personal loyalty. Sensitive creature such as Loeffler resented from time to time the inequality in this patron-musician relationship. 2

(3) Less easily documented is the Gardners' financial support of Boston's musical institutions. The details of Mrs. Gardner's relations with the short-lived Bostonera Company particularly need to be investigated. Henry Lee Higginson--a financier and the founder of the Boston Symphony Orchestra--was a close friend and consultant. (The letters reveal that he and his firm were entrusted over many years with investing her monies.) Perhaps the personal link led to substantial contributions, as several remarks of Higginson's suggest. (Speaking of his work with the Orchestra, he added: "Thank you and the dear old fellow for many, many kind words and kinder deeds" [emphasis mine]. Mrs. Gardner may have done more for music in Boston than people realized.


19TH C. AMERICAN MUSIC BIBLIOGRAPHY

The National Endowment for the Humanities has awarded a grant to the Music Library Association for purposes of studying the feasibility of a major cooperative bibliographical program covering the music published in the United States since ca. 1826.

The project will involve three separate reports, for which the major responsibility has been assigned as follows:

I. Program. D. W. Krummel, as principal investigator for the project, will study the context of the program in general, along the way (A.) summarizing the historical background for, the utility to musicians and scholars of, and the major policy decisions involved in a bibliographical record of the material; (B.) establishing a working definition of the scope of the material to be covered; and (C.) considering the advantages and disadvantages of an inter-related program for photocopying the materials, for purposes of access and preservation.

II. Repositories. Jean Gell will survey the collections that have been identified as major repositories of early American music, in order to determine (A.) the extent, character, and distinctiveness of the individual collections; (B.) the most convenient and productive operation for involving the repository in a major cooperative program; and (C.) the prospects for cost-sharing contributions or other tangible forms of support and encouragement from those institutions that might participate in a major cooperative program.

III. Data. Mary Kay Duggan will consider the question of bibliographical descriptions of the material, appropriate to the needs of performers and scholars who work with it. Included in this part of the study will be (A.) the range and definition of the data elements involved; (B.) the appropriate levels of authority work; and (C.) the alternative bibliographical systems that might be involved, whether autonomously developed or through a bibliographical utility.

MISCELLANEOUS

The National Chorale Soloists, a chamber chorus conducted by Martin Josman, gave a concert in NYC on May 11 of interest to Americanists. Called "America Sings," the program included music by Billings, SONGS OF SOLOMON; Ives, PSALM 90; Copland, OLD AMERICAN SONGS; Barber, BERGMA, WISHES, WONDERS, PORTENTS, CHARMS; and Sondheim, excerpts from FROGS, FOLLIES, AND SWEENEY TODD.

The national office of the COLLEGE MUSIC SOCIETY has a new location and telephone number: 144 15th St., Boulder, CO 80302, (303) 449-1611.
The new national headquarters for the Hymn Society is now Texas Christian University, Fort Worth, TX 76129.

The Kurt Weill Conference held at Yale this past Nov. 2-5, 1983 had an array of papers on Weill together with chamber music and a performance of the Second Symphony by the Philharmonic Orchestra of Yale. A special feature of the Conference was the announcement by Kim Kowalte, conference chair, of the discovery of 14 early Weill manuscripts (1917-19) of which 11 are compositions known to have existed. The MSS are part of the estate of Weill's sister-in-law. Copies are available at the Weill/Lenya Research Center at Yale. Included are an INTERMEZZO for piano, an ORCHESTRAL SUITE, and portions of a song cycle.

This past May saw the birth of another music periodical, FUNK RESEARCH, a quarterly newsletter dedicated to the academic study of music labelled "punk." Write to Mike Johnson, P. O. Box 15196, San Diego, CA 92115.

The second issue of IMPROMPTU, a new publication of the Music Division of the Library of Congress, contains an article by Wayne Shirley on two new manuscripts of Gershwin's AN AMERICAN IN PARIS which were deposited during the past year by Mrs. Ira Gershwin. One of the sources is a two-piano holograph.

The Archive of Folk Culture, Library of Congress, has just released a new reference pamphlet, LC FOLK ARCHIVE REFERENCE AID, compiled by Joseph C. Hicken son et al., listing the addresses of various collections in the U.S. and Canada. Write to the American Folklife Center, LC, 10 First St., S.E., Washington, DC 20540.

1750 Arch Records has just released a recording of the compositions of Charles Seeger. Included are a sonata for violin and piano, and songs for soprano. The performers--Anna Carol Dudley, Ronald Erickson, and Earle Shenk--worked with Seeger shortly before his death to prepare the music. Write to 1750 Arch Records, 1750 Arch St., Berkeley, CA 94709. Also request 1984 catalog which contains listings for other 20th-c. American composers as well as a jazz series.

The AMERICAN BAND OF PROVIDENCE, one of the nation's oldest continuing civilian bands, has issued a new album, THE GREAT AMERICAN BAND CONCERT with compositions by D. W. Reeves, Michele Lozzi, Gossec, and von Suppé. Historical notes are included. Price is $8.50 + $1.50 postage. Write to Francis Marciniak, Music Dept., Rhode Island College, Providence, RI 02908.