From the President

Benjamin Franklin is supposed to have said, at one time or another, that the best committee is one of three people, two of whom are absent. There is no question that the chair is very important, and really is the motivating force behind most effective committees, but it should not be a one-person show. It is the input from others, their knowledge, experience, views, and ideas, that adds to the common good, and produces results sometimes not even imagined by the chair. Happily, this is the case with most of our committees, and we are looking forward to some exciting reports at the coming Tallahassee meeting. But there is more to it than that: the whole Society may be likened to a large committee, and every member is a part. We cannot function effectively if too many are "absent," in spite of what Ben may have thought 200 years ago. The Society needs each and every one of you to be "present," to participate actively, and to support the goals and projects of the organization.

There are a number of ways in which you can serve. Our Membership chair, Linda Whitesitt, led the way a year ago when she issued a call for everyone to join her committee, and each person get one new member. Have you answered her call? Is your own college or public library a subscriber to our journal? Is that Americanist friend of yours a member? Is there a young graduate student, proud of his or her American heritage, being forced to become yet another Renaissance scholar, to whom you could show encouragement and guidance? Or there is the performer championing the cause of American music whom you can support? Sometimes all it takes is a word from a friend, a colleague.

Another important way in which you can serve is to identify areas where there is need. A short while ago Paul Bierley and Dianna Eiland came up with the idea of forming a new organization devoted to band historical research. Since both are Sonneckers, I suggested to them that they consider forming a committee within our Society, instead of a completely new organization. Dianna, as chair of the new committee, is exploring possibilities, and will report the results at our coming meeting. What is novel about this committee is not only that it is devoted to a special area of interest, rather than the broad American spectrum, but that it will involve members of other organizations. The Sonneck committee will serve as a focal point, an aegis, a catalyst. This is a most difficult goal, but I am sure it will succeed, knowing the quality of the people involved. What about other areas? Should we have a committee on sheet music? Ballads? Bluegrass? Motown? The Second New England School?

Another area where everyone's voice is important is the ballot box. In this election year we hear a lot of appeals to "get out the vote," and that is certainly every citizen's duty as well as responsibility. But the Society will also be having elections, and we urge you to make your voice heard there as well. I know the Nominating Committee will provide us with a superior slate of candidates, and the choice will be difficult. We will be entering our second decade, and there will be many challenges facing the people selected to lead the Society. I am counting on you to be one of those doing the selecting, and not one of Ben's absentees.

There are many other areas as well, but I will close with one final point. Part of what makes this Society different from so many others is the friendly spirit that
pervades all our activities. We can be serious, thorough, and dedicated to our cause, but we can also have a good time while doing it. This conviviality is especially evident at the annual meetings. If you have not already experienced it, won't you consider joining us in Tallahassee this coming March? I know of at least one member who is taking his whole family to the meeting, so that they can make a side trip to Disney World. How's that for total involvement in the Society's activities? Thanks for listening! See you in Tallahassee?

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RAOUL CAMUS

TALLAHASSEE MEETING - 1985

The 1985 annual meeting of the Sonneck Society will be held in Tallahassee, Florida, from March 7-10. The meeting will be in conjunction with that of the College Music Society Southern Chapter. Sessions for both societies on the first two days will be held at the new Florida State Conference Center, those on the final two days at the Florida State University School of Music.

The meeting has been planned to coincide with the biennial New Music Festival at Florida State University. There will be free concerts of new compositions going on during both daytime and evenings at the School of Music, and the featured works will be a double bill of new American operas, opening on March 8. Members of the College Music Society and the Sonneck Society will be welcomed at a combined reception for the meetings and festival, hosted by the School of Music.

The conference hotel will be the Hilton, which will be the site for the Sonneck Society reception and banquet on the evening of March 9, featuring traditional Southern American cuisine and entertainment. The Hilton is located in the center of the historic downtown area of the city, one block from the old and new state capitol buildings. The Florida State Conference Center and the School of Music are three short blocks apart, and both are about five blocks from the Hilton. The most direct walk to the School of Music passes the old City Cemetery which dates back to the Civil War, while the direct route to the Conference Center would take one past the Museum of Florida History. A number of other places of historic interest are within easy walking distance of the hotel, as well. Tallahassee is easy to reach. From outside Florida air service is provided by Delta, Eastern, or Republic airlines, sometimes via an easy transfer through Atlanta, the hub for all air travel in the South. (Southerners will know the saying that to get to heaven one has to go by way of Atlanta). For travelers by car, interstate route 10 has convenient interchanges along the north side of the city. [Douglass Seaton, Chair, Local Arr., FL State.]

TALLAHASSEE PROGRAM

Florida State University, March 7-10, 1985 in conjunction with the COLLEGE MUSIC SOCIETY/SOUTHERN CHAPTER, and Florida State University's NEW MUSIC FESTIVAL

PRELIMINARY PROGRAM, SONNECK SOCIETY

(final programs for both societies and the New Music Festival, together with convention logistic data, will be mailed to all members in early January)

THURSDAY, MARCH 7

9:30-12:00—Sonneck Society Board meeting
12:00-5:00—Registration
1:00-2:00—Concert: Larry Bell (Boston Conservatory), piano: SOUTHERN THEMES IN AMERICAN PIANO MUSIC. Works by Ives, Copland, Ramek, Perichet, and Bell.
2:00-3:30—Sonneck papers: JAZZ AND JAZZ INFLUENCES, Martin Williams (Smithsonian Institution), Chair: William H. Kenney (Kent State University), "The Influence of Black Vaudeville on Early Jazz, 1900-1928"; Terence J. Maher (Lincoln, Nebraska), "Jazz: New Tradition Lists"; Bruce Thompson (Winthrop College), "Jazz and Its Influence in the Music of T. J. Anderson."
3:30-4:00—Performance break. Neil Gladd (Silver Spring, Maryland, mandolin: THE MANDOLIN IN AMERICA.
4:00-5:30—Sonneck panel: HISTORICAL BAND RESEARCH, Diana Eiland (Dublin, Texas), Chair. Panelists to be announced.
8:00—Concert: Florida State University Wind Orchestra. Works to be announced.

after—Reception

FRIDAY, MARCH 8

8:30-5:00—Registration
9:00-10:30—Sonneck papers: MARTIAL MUSIC ON THE FIELD AND IN THE PARLOR, Raoul Camus (Queensborough Community College), Chair: Clyde S. Shive (Drexel Hill, Pennsylvania), "Camp Dumont and its Music"; Benny P. Ferguson (Mungerer University), "The Bands of the Confederacy: An Examination of the Contributions of Bands in Confederate Life"; J. Bunker Clark (University of Kansas), "European and American Keyboard Battles, 1793-1818."
10:30-11:00—Performance break. Donald F. Reinhold (University of Maryland), piano: A WA-WAN PRESS SAMPLER: THE PIANO MUSIC OF ARTHUR PAREE.

11:00-12:30—Sonneck papers: ISSUES IN AMERICAN MUSIC, Chair and respondent to be announced: Michael Broyles (University of Maryland/Baltimore County), "Transatlantic Cultural Distinctions in Early Nineteenth-Century American Music: A Reconsideration"; Martin Williams (Smithsonian Institution), "Standards of Aesthetics and Musical Value in American Music."
11:00-12:30—Sonneck panel. AMERICAN MUSIC IN AMERICAN SCHOOLS: ROUND TWO, Edith Boroff (SU NY/Binghamton), Chair:

1:00-2:00--Concert. Barbara Dalheim (University of Illinois), soprano; Eric Dalheim (University of Illinois), piano; PARLOUR MUSIC IN AMERICA

2:00-3:30--Sonneck panel. SYMPOSIUM IN HONOR OF IRVING LOWENS (1916-1983): FUTURE DIRECTIONS IN MUSICORESEARCH. H. Wiley Hitchcock (CUNY/Brooklyn College), Chair; Panelists: Eighteenth Century, Allen P. Britton (University of Michigan), Nicholas Temperley (University of Illinois), respondent; Bibliography, to be announced; Composition,itic. Philip Rhodes (Carleton College), Thomas Willis (Northwestern University)

3:30-4:00--Performance break. Lila Stuart (Stanford University), soprano; Josephine Gandolfi (Stanford University), piano; AMERICAN ART SONG SETTINGS OF WOMEN'S WORKS: Works by Bacon (Dickinson), Bergsma (Lewis), Gideon (Millay), Mecham (Teasdale), and Argento (Woof).

4:00-5:30--Sonneck papers. EIGHTEENTH-CENTURY MUSICAL THEATER AND OPERA. Charlotte R. Kaufman (Newtown Center, Massachusetts), Chair; Ronald N. Bukoff (Cornell University), "Musical Theater During the American Revolution, 1774-1782"; June C. Ottenberg (Temple University), "Opera in Philadelphia in the 1790s"; to be followed by a special tribute to Otto Albrecht (1899-1984).

8:00--Opera double bill. Florida State Opera, Lincoln Clark, director. Richard Wargo: SEDUCTION OF A LADY, Second work to be announced.

after--Reception

SATURDAY, MARCH 9
8:30-5:00--Registration
9:00-10:30--Plenary Panel (Sonneck Society, College Music Society/Southern Chapter, Festival of New Music), OPERA AND THE AMERICAN MADRIGAL (Gladen (Florida State University), Chair; Panelists: John Graziano (CUNY/City College), Philip Rhodes (Carleton College), Thomas Willis (Northwestern University), Richard Wargo

10:30-11:00--Performance break. James Foria (University of Pittsburgh), guitar; PARLOR GEMS FOR THE GUITAR

11:00-12:30--Sonneck papers. RITUAL, CEREMONY, AND CELEBRATION, Gerard Behague (University of Texas), Chair; Anne Dhu Shapiro (Harvard University) and Ines Talamanca-Torres (Santa Barbara), "The Mescalero Apache Girls' Puberty Ceremony: The Role of Music in Structuring Ritual Time and Transformation"; Elise K. Kirk (Dallas, Texas), "Celebrating the Presidency: The Inaugural Concert in the Nineteenth Century"; Nancy Ping-Robbins (Shaw University), "Anatomy of a Musical Anniversary: Musical Styles and Performance Practices."

MUSIC IN THE SOUTH: Wiley Housewright (Florida State University), Chair; Deane L. Root (University of Pittsburgh), "Music in Florida Historic Sites"; Katherine K. Preston (Mt. Ranier, Maryland), "In the Good Ol' Summertime: Musicians at the Virginia Resorts and on the Potomac Excursion Steamers"; John Crook (Nichols State University), "Professor Chol of Thibodaux."

1:00-2:00--Concert. Michael Boriskin (Mannes College of Music): TWO LANDMARK AMERICAN PIANO SONATAS, Charles Griffes: Piano Sonata (1917-18), Elliott Carter: Piano Sonata (1945-46)

2:00-3:30--Sonneck papers. SOUTHERN SHAPE-NOTE TRADITION, Gilbert Chase, Chair; Harry Eskew (New Orleans Baptist Theological Seminary), "William Walker's Southern Harmony (1835-1854): Its Basic Editions"; Brad Young (University of Illinois), "Stringing the Sacred Harp: The Shape-Note Tunebook as a Bibliographic Form"; Wallace McKenzie (Louisiana State University), "The Anthems of the Sacred Harp Tunesmiths."

THREE MEN IN THREE CENTURIES WITH THREE MISSIONS, Richard Turner (New York Public Library), Chair; Virginia Cross (Fort Jackson, South Carolina), "Thomas Whittemore: Massachusetts Musician, Minister and Businessman"; Geoffrey Miller (New York University), "The Diary of Nathaniel Booth: A Contemporary Account of the Amherst Musical Culture of the Hudson Valley"; James E. Clarke (Grand Rapids, Wisconsin), "The Spread of Musical Culture During the Gilded Age: W.S.B. Mathews as Musical Missionary."

3:30-4:30--SACRED HARPSING (participatory) led by Hugh McGraw (Bremen, Georgia)

4:30-5:30--Sonneck Business Meeting

5:30-6:30--Rehearsal of the Kudzu Khorale, Neely Bruce (Wesleyan University), director (open to all interested participants--for performance at the Banquet).

6:30-7:30--Sonneck reception

7:30--Sonneck Banquet

afterwards--bluegrass music and square dancing

SUNDAY, MARCH 10
9:00-10:30--Sonneck papers. THE CONDUCTOR AND VIRTUOSO, Steven Ledbetter (Boston Symphony Orchestra), Chair; Robert F. Schmalz (University of Southwestern Louisiana), "The 'Native vs. Foreign' Issue in Late 19th Century American Music: One Conductor's Nightmare"; William A. Smith (California Polytechnic University), "Leopold Stokowski: The Eyes Have It"; Craig B. Parker (Kansas State University), "Herbert L. Clarke and The Bride of the Waves."

10:30-11:00--Performance break. Martha Peabody (Agnes Irwin School), soprano; Annette Sermersheim (The Hotchkiss School), piano; Vincent Persichetti: "Harmonium (poetry by Wallace Stevens)

11:00-12:30--Sonneck papers. RADIO, BROADWAY, AND TIN PAN ALLEY, Ronald Byrns and (Agnes Scott College), Chair; Diane P. Zajic (Towson State University), "Women Performers in the Golden Age of Radio: Visible and Invisible"; Catherine Gordon (University of Michigan), "Bing Crosby's Artful Interpretation of 'White Christmas'"; Deborah Wong (University of Michigan), "Songwriting Conventions and Commercial Intentions in Cole Porter's 'Kiss Me, Kate.'"
THE IRVING LOWENS AWARD

In the organization's tenth year, the Sonneck Society's Board of Directors announces the inauguration of a publication prize to be named for its founder and first president, Irving Lowens, who died in November 1983. The Lowens Award will be given annually to a book, article, recording, or other work of scholarship devoted to an aspect of American music or music in America. The first winner of the award will be announced at the Sonneck Society's next meeting to be held at Florida State University in Tallahassee, Florida, from March 7 through March 10, 1985. A preliminary announcement of the founding of the Lowens Award was made in December 1983.

Mr. Lowens was recognized as one of the most important scholars in early American music, most notably for his books MUSIC AND MUSICIANS IN EARLY AMERICA (1964) and A BIBLIOGRAPHY OF SONGSTERS PRINTED IN AMERICA BETWEEN 1700 AND 1827 (1966). He was chief critic of THE WASHINGTON STAR (1960-78), and was also associated with the Library of Congress Music Division (1959-66) and the Peabody Conservatory of Music, Johns Hopkins University (faculty member 1977-83; dean and associate director 1978-81). In addition he served as president of the Music Library Association (1965-66), Music Critics Association (1971-75), and The Sonneck Society (1974-81).

The Sonneck Society invites nominations for relevant works published and copyrighted in 1983. Self-nominations are accepted. Nominations should be sent to Richard Jackson, Performing Arts Research Center, Music Division, 111 Amsterdam Avenue, New York, NY 10023.

THE SONNECK SOCIETY BOARD & COMMITTEES 1984-85

BOARD OF TRUSTEES
Raoul F. Camus, President; Margery Lowens, First Vice President; H. Earle Johnson, Second Vice President; J. Bunker Clark, Secretary; Kate van Winkle Keller, Treasurer; Members-at-Large (1983-85): Doris J. Dyen, Richard Jackson, Donald L. Leavitt (1984-86): William Kearns, Steven Ledbetter, Anne Dhu Shapiro; William Lichtewanger, Archivist; Allen P. Britton, Editor of the JOURNAL; Margery Lowens (pro tem), Book Review Editor of the JOURNAL; Don L. Roberts, Record Review Editor and Discographer of the JOURNAL; Jean Geil, Special Issues Editor of the JOURNAL; William Kearns, Editor of the NEWSLETTER.

COMMITTEES


AMERICAN MUSIC REPERTORY COMMITTEE

This is a new venture for the Sonneck Society which arose out of discussions that followed a now-famous performance of "historical American music" by the New York Philharmonic and a singularly obtuse review in the NEW YORK TIMES which motivated me to write a letter to the editor (the TIMES didn't publish it, but it was printed in the Sonneck Society's NEWSLETTER in the Fall 1983 issue). There has been some discussion since then about ways in which we, a small society but filled with people dedicated to changing long-standing prejudices against American music, could play a part. President Camus asked me, as the author of that letter to the TIMES and the person most connected with a major American orchestra, if I would head a new committee to deal with this issue. I agreed, although I am still not entirely sure what such a committee can and should do. So I turn to the membership.

The committee has at the moment only a chairman; rather than simply nominate members (as most committee chairs in the Society do), I would like especially to hear from people who have ideas about the possible functioning of this committee and who would like to help. Several ideas have been proposed already, though their implementation is not always simple. We could serve as a "watchdog" committee to monitor the amount of American music programmed by our major musical ensembles, and perhaps to distribute praise (or blame?) as deserved. The danger, of course, is that we may be perceived as generating a sort of musical McCarthyism. Programming decisions are made for many reasons, and if we are too strident in pushing for American music, we may simply alienate the people we are trying to convince. Some of the work of "tracking" performances of American music can be done in collaboration with organizations like the American Symphony Orchestra League.
(which is attempting to encourage more playing of American music) and Chamber Music America. We might attempt to set up some working relationship with these service organizations for the orchestral and chamber music world.

2. On the theory that the carrot is better than the stick, we could offer a Sonneck Society Award to orchestras, opera companies, chamber ensembles, or other musical organizations that show particular imaginative or adventurous in their programming of American music. The problem with this suggestion is that, for such an award to be effective, it must either be a significant honor with great publicity value or it must include a substantial cash prize. Unfortunately a Society as new and small as ours is not likely to generate much publicity value—at least not at first—and our treasury simply does not allow for a monetary prize.

3. We could offer to provide expert advice on the programming of American music—including suggestions of repertory, help in finding hard-to-locate music, and information regarding performance practices. (Such advice, if requested and taken by the New York Philharmonic before their concert last year, would have prevented that travesty.) The committee might serve as a clearing-house for information, connecting performers or ensembles with American-music scholars or music specialists in a given field. Our main task in this case would be to publicize this service and persuade musical organizations to avail themselves of it. I know that many of us do this kind of thing already on an individual basis with friends and colleagues, but we could perhaps expand the level of activity significantly.

I am sure the membership can come up with many more ideas. So please take this message as a request for advice and particularly for volunteers who would like to become involved. Please write to me with ideas and suggestions, especially if you would like to serve on the committee.

Steven Ledbetter, chair
Symphony Hall, Boston, MA 02115

IN MEMORIAM

OTTO E. ALBRECHT

Sonneck Society members are shocked and saddened to hear of the death of our distinguished honorary member, Otto E. Albrecht, on July 6, 1964. Although his death came only two days before his 85th birthday, we never fully realized that he might not always be among us. His intellectual stamina and physical vigor were unimpaired until the very last hours of his life. His interest in and contributions to our Society are such that we can never forget him. He was humble about his considerable professional accomplishments and made service to others a paramount attitude in his life. I reprint portions of the obituary written by Thomas H. Connolly, chair of the Department of Music at Pennsylvania, which is found in the summer issue of the Report to the Friends of Music at that school.

"The University of Pennsylvania had no more loyal son than Otto Albrecht, certainly none whose links to his alma mater were so close and so constant for so long. He came with the freshman class of 1917, and except for a few years following World War II and a year as a visiting lecturer at the University of Copenhagen, he maintained his connection unbroken. He took a Ph.D. in French in 1931 and continued to teach in the Romance Languages Department until 1966. But music and musicology (he had little formal training in the latter but was a very skilled pianist) asserted themselves early in his academic career and from 1938 he taught in the Music Department as well. As a musicologist, he soon became widely known for studies of Brahms, 12th-century plays, musical sources, microfilm archives, American music, music publishers and musicology in Germany, and prerromatic songs. He published translations and catalogues and achieved fame for his CENSUS OF AUTOGRAPH MUSIC MANUSCRIPTS OF EUROPEAN COMPOSERS IN AMERICAN LIBRARIES (Philadelphia, 1953), which gives us the familiar 'Albrecht number' for each manuscript, e.g., in the Library of Congress, are still identified.

He served musicology through its institutions as well, filling various offices over the years in the American Musicalological Society (as its Treasurer, its Business Manager, and twice as a member of its Board of Directors) and the Music Library Association (he was twice its Vice President). His knowledge of languages (he spoke French, German, Italian, Spanish, Danish, Swedish and Portuguese) was extraordinary and surely had something to do with his being asked by the United States Government to work with agencies concerned with European reconstruction after World War II. From 1945-46 he was Resident Representative of the Inter-governmental Committee on Refugees for Bavaria; and in 1946 he became Head of the Publications Division of the Music Library Government in Hesse, a position in which he was able to assist the rebirth of music publishing in Germany through the allocation of supplies.

His retirement in 1970 brought no decrease in his activity. His travels to Europe and about America, for scholarly gatherings, for festivals, and to booksellers and auctions in his quest for rare music, became even more frequent. When he was at home he was constantly about the Department and the Library continuing his research, and pursuing his duties as Business Manager of the Journal of the American Music Library. This Library, which he had in reality founded, which he nurtured over the years, and of which he remained Curator until his death, was formally named for him at his retirement in 1970. Many of us shared a proud day with him earlier this year, on April 29, when the University formally accepted the gift to the Music Library, by his old friend Cecilia Drinker Saltonstall, of a cabinet that had once belonged to Beethoven. It was given in esteem for Otto, and was an indication of the wide circle of friends that he had.

The Music Department and the University Library had decided to mark Otto Albrecht's 85th birthday with the establishment of a
fund for the purchase of rare materials, the announcement of which was to have been made at his birthday dinner on July 6. The fund will still be established, but as a memorial under the title: The Otto E. Albrecht Memorial Fund for Rare Materials. Contributions may be sent to the Music Department or to the Otto E. Albrecht Music Library.

The Board of Trustees suggests that members attending the Tallahassee meeting bring photos and other memorabilia of Otto to share with others in a student tribute to Otto which is now being planned.

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We are further saddened by the deaths of Seymour A. Kaufman, M.D., and husband of Charlotte as well as Amy Camus's mother, Eida Platt, this past spring. Both Sy and Eida participated in the Keele Conference and the Scottish trip during the summer of 1983. As part of our extended family, they will be missed.

Finally, distinguished American composer Randall Thompson died on July 8 at age 85.

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BOSTON CONFERENCE PAPERS: PART II

THE ROLE OF THE ORGAN IN Ives' DEVELOPMENT AS COMPOSER

Lawrence Cave, Harvard U., Cambridge, MA

From 1888 to 1902 Ives was actively involved with various organists and recitalists. Occupying his formative years as a composer—from age 12 to his first major flourishing of composition—the organ provided Ives with the only major performance outlet of his lifetime, and the 26 solo organ pieces and the numerous choral and chamber works with organ represent the major body of pieces performed nearest the time of composition. More importantly, after his retirement as a professional organist, Ives reworked this music as part of most of the major pieces of his maturity.

If the extant titles of the original organ works reflect the conservative European tradition and the general liturgical function of the music, Ives' descriptions of the lost pieces suggest that he considered the organ as an experimental medium, from which developed many of the characteristics of his mature style. Much experimentation originated in the common 19th-century practice of organ improvisation, especially the manipulation of hymn-material as service interludes and spontaneous free harmonizations. Undoubtedly weekly improvisations on hymn tunes developed a unique compositional craft, manifested in Ives' ubiquitous quotations.

More importantly, the inherent aural properties and limitations of the organ—the separate manual divisions, the static dynamics, the variety of tone colors—led Ives to increasingly more radical experiments in his improvisations and compositions. Ives does not merely work within the properties, but abstracts and intensifies the basic features of organ-writing, creating radically new textures and timbres:

1. the multi-manual layout of the organ allows for structural layering, literally a polyphony of textures, most simply represented by the traditional chorale prelude. Ives radicalizes the stratification to create a static layering of textures. Indeed Ives' approach to development (as within the Music Makers, etc.) involves not so much the alternation of contrasting materials (ABAC, etc.) as the layering of new materials on old, thereby creating structural intensifications quite separate from increases in dynamics. From such layering develops separation of tonality as in the polytonal interludes on America or the opening of the Prelude for a Thanksgiving Service.

2. The organ provided Ives with a readily available, single instrument capable of spatial separation of sound sources, both the real separation of pipe divisions in various parts of the organ case and the illusory use of echo effects and "distant sounds" (specifically registered as high "salicional [8' or 4']ppp") in the interludes of the Celestial Country, Psalm 90, or the opening of Adeste Fidelis. Furthermore, Ives compounded the spatial effect by the novel use of additional instruments or voices with organ: the alternate version of Adeste Fidelis uses violin or cornet; the Hymn-Anthem (1901) combines "Abide with me" sung by a male chorus with a high counterpoint of "Down in the cornfield" in the organ, and a "distant, offset stage Sunday School piano."

3. Certainly the transference of so much organ music to other mediums affected Ives' orchestration which features polytexturing and spatiality of highly diversified timbres and textures. Like an organist superimposing individual timbral layers by drawing stops, Ives' orchestral climax are as much the point of greatest accumulation of diverse textural layers as of dynamic intensity. Similarly, the "orchestral collapse" of the "18th of July" is prefigured in the rapid registration shift near the end of Adeste Fidelis. Furthermore, Ives' complex doublings may derive from experiments with unusual registrations and dynamics.

4. Ives could have used the organ as a medium for experimenting with quarter-tones. On mechanical-action organs, stopknobs not completely drawn will cause pipes to speak flat; by combining the partially-drawn stops of one manual and the regular stops on another, quarter-tone harmony is possible. Although no evidence exists of Ives using organ quarter-tones, it is possible that such a keen-eared, inveterate experimenter and virtuoso organist would have known such a remarkable sound source.

Considering the prestaging of so many innovative techniques in Ives' early organ music and the reappearance of so much of this material in later works, Ives' 1902 retirement figures not so much as a break with an earlier compositional style as the beginning of a period of synthesis, refinement and intensification of his earlier ideas and experiments. ---
Examples can be found in the SET OF PIECES FOR THEATER OR CHAMBER ORCHESTRA (third movement), THE UNANSWERED QUESTION, CENTRAL PARK IN THE DARK, and PSALM 90.

The final gesture, a favorite technique of Ives's, is that of reaching a climax through piling incongruent musical lines and following their release with soft subdued chords in a reduced texture. This dramatic stroke draws our attention to a subdued layer of sound whose uninterrupted calm gives the feeling of a constant presence. Examples of this punctuation can be found in the Browning Overture, "Hawthorne" from the CONCORD SONATA, THREE PLACES IN NEW ENGLAND (third movement), the Piano Trio (second movement), the Fourth Symphony (second movement), String Quartet No. 2 (third movement), and the HOLIDAYS SYMPHONY.


AS I WAS SAYING: CHARLES IVES AND THE CONCORD CONNECTION

Betty Chmaj, California State University, Sacramento

The session on Ives at the Boston meeting had at first been conceived as a continuation of my paper in Philadelphia last year. But as I worked with Jeanne Behrend and Keith Ward to put the session together, it took on an identity and integrity of its own, largely centered around Ives's relation to Ralph Waldo Emerson.

We began where I think we ought to begin to appreciate Ives fully—with ideas, specifically with American Transcendentalism. Keith Ward outlined the idea of the Over-Soul as it appeared in the writings of Emerson and then demonstrated three different ways the Oversoul could be heard in Ives's works [see above]. I then picked up my discussion of the CONCORD SONATA at just this point, with the Emerson movement (after summarizing what I had said last year). I argued that Emerson meant so much to Ives, that Ives identified with him so completely, that it was sometimes difficult to tell—in the "Essays Before the Sonata" and the music—where the one left off and the other began. I quoted what Ives had to say about Emerson and compared their methods of creation before I turned to consider specific aspects of the music.

I discussed the opening of the movement ("like a loud rending apart of two great opposing forces," said Behrend in 1966), the distinction between prose and poetry as its basis for organization, and Ives's reasons for using the Beethoven motto as the basis for the prose material ("to bring Beethoven up to Emerson," I argued). Jeanne Behrend illustrated my points by playing relevant passages on the piano. I then focused on three major aspects of Emerson's writing and personality that engaged Ives's attention. One was Emerson's radicalism, which Ives kept trying to impart to the pianist with his direction "in the Emerson's 'vagueness,' a quality much more complex and interesting—"in both Emerson and Ives—than critics have as yet acknowledged. Most intriguing of all, however, was the way Ives
dealt with what Emerson called his "double consciousness," his sense of living simultaneously in an ideal world and an actual world.

The worst feature of this double consciousness is that the two lives... which we lead really show very little relation to each other; never meet and measure each other; one prevails now, all buzz and din; the other prevails then, all infinitude and paradise; and with the progress of life, the two discover no greater disposition to reconcile themselves. [from the JOURNALS]

Temperamentally, Emerson himself seemed to feel more at ease in the quite world of infinitude and paradise, seeming to long for that world when at work in his study and on his walks through Concord woods; but what generations after him have tended to find more exciting in his writings is his evocation of the buzz and din of the other world, the real American world of experience and reality, materialism and the world is serene and contained, preoccupied by its search for the ultimate unity of Self, God, and Nature (a controlling image recurring in this world is that of the Mirror). The other world is dynamic and rugged and unfinished (the controlling image is the Journey).

That polarity between two sides of a double consciousness is to be found everywhere in Ives's music. In the Emerson movement, it is most easily seen in the contrast between pp. 5 and 6 of the music score, in the two opening opposed forces, and in the prose vs. poetry (epic vs. lyric motifs). It informs Thoreau's struggle to bring himself in tune with Nature in the Thoreau movement. It is related to the contrast between dream and reality (the ghost and the circus band) in the Hawthorne movement. It shows up in The Unanswered Question in the contrast between the Fighting Answerers and the "sounds of silence" (the woodwinds vs. the strings), in Central Park in the Dark in the contrast between the cacophonous sounds of reality and the "sounds of darkness" (see Ward's paper). In Ives' monumental Fourth Symphony, it is the contrast between the second and third movements as answers to the questions raised in the first, and it reaches a climax in the fourth movement when the two sides of the double consciousness do attempt to "meet and measure one another" and do attempt to become reconciled. (In this movement, Ives went further than Emerson!)

That is, I think Ives saw Emerson not only influencing the other Transcendentalists but also foreshadowing the contradictions of American history. Among other things, Ives was helping us to understand American history and American promise as well as the workings of Emerson's mind. Or to put it another way, to see that the content of Emerson's mind was the promise of American history. What he gave us in the Concord Sonata was not only four portraits of four American lives but four approaches to Transcendentalist thought which end up becoming four interpretations of American experience bequeathed to the twentieth century, to us. For he believed that the thoughts and visions of the Transcendentalists which had their birth beneath our Concord elms--messages that have brought salvation to many listening souls throughout the world--are still growing day by day to greater and greater beauty--are still showing clearer and clearer man's way to God.

(At the end of my paper, Jeanne Behrend performed--exquisitely, lyrically, impressively--the entire "Emerson" movement.)

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AMERICAN MUSIC IN OUR MUSIC COURSES

Edith Borroff, SUNY, Binghamton

It has been possible until very recently for an American student in an American school to earn two or three degrees in music without ever having heard, performed, analyzed, or otherwise engaged a single work by an American composer.

The historical background for what amounts to a prejudice against our own music is worth studying, for to counteract it we must understand it. To oversimplify, it is related to hierarchies of musical judgment that would give gold stars only to European achievement. American achievement is no less, but different.

There are some general principles to be put forth for the teaching of music to American students. The first is simply to remember that we are teaching Americans and that they should indeed see the history of music through American eyes and listen to all music with American ears.

Second is to include the American fortune of every work you deal with. If you discuss oratorio, discuss the American success of MESSIAH; the oratorio societies founded very early in our history; and in the 19th century include native developments; if you present the Baroque dance suite, be sure to include the fact that the sarabande was America's contribution to that international sampler; in dealing with Chopin, report that he heard and admired Gottschalk and include one of Gottschalk's early pieces; do not consider presenting the Tchaikowsky B-flat minor piano concerto without mentioning that its premiere was in Boston.

Third, include American works where you can. In addition to the suggestions given above, include Hadley in a discussion of song; Chasins' Preludes, the Copland Variations, or the sonata of George Walker in a discussion of piano music; the Piano Trio of Amy Cheney Beach or the Barber String Quartet in a discussion of chamber music (and then play the Adagio in a performance by string orchestra--that work would also provide an eight-course meal for a theory class).

Fourth, add American names and works to all the study lists that omit them. Do you have a list of European tone poems? Add Griffes' 'WHITE PROCESSION', Gershwin's AMERICAN IN PARIS, and Piston's INCREDIBLE FLUTIST.
Fifth, no matter which American works you choose, be sure to make it clear that they come from an ample supply. We are learning more and more just how rich our heritage really is. If for some reason you do not use American examples, mention them and recommend that students hear them on their own as outside listening.

And finally, be sure to let students know that vast amounts of material are still to be studied. Explaining why there is so little material on American music is in itself healthful; it releases students from the dreadful doctrine that music is finished, that all the real music has already been composed and is locked into place; that it is all composed somewhere else and that the most we can hope for is to be keepers of the flame. We need a hundred more dissertations offering us musical discoveries about our own music. Making a point of discussing in class what we know and do not know of music in America is a natural interest in these studies to be one of the discoverers.

There is no history course in which music in America cannot be included; a performance of "When the Saints Go Marching In" by a Dixieland band explains more of Medieval minstrelsy than a chapterful of words; study and solo-singing in the Sacred Harp tradition illustrates Renaissance voice quality, intonation, and sight-singing techniques; the Word of Mouth Chorus (recorded on Nonesuch 71360, "Rivers of Delight") is both a living American musical tradition and a Renaissance illumination. Playing a modern American work (such as Crumb's ANCIENT VOICES OF CHILDREN) and identifying Medieval techniques put to stunning new use, or studying doubles by letting students hear Willson's "Goodnight, My Someone" (in triple time) turn into the rousing "76 Trombones" (in duple time) can bring old music home through recognizing its modern relevance. Certainly it is our obligation to reveal that relevance, emphasize it, ramify it, and confirm it. Our students' careers can be enhanced by these imaginative sparks--our students, after all, will be working in 21st-century America.

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A BRASS BOUQUET: MID NINETEENTH-CENTURY BRASS BAND COMPOSITIONS
AT THE LIBRARY OF CONGRESS
William B. Stacy, University of Wyoming

American brass bands enjoyed a brief but brilliant efflorescence which lasted from the 1840s until the 1870s. The extant brass band repertoire is made up of several collections, totaling 320 compositions which date from 1846 through 1871, housed at the Library of Congress.

The Collections:

K. Eaton's TWELVE PIECES OF HARMONY FOR MILITARY BRASS BANDS (1846), consists entirely of instrumental pieces: five quicksteps, two marches, two polonaises, two waltzes, and a galop.

Seven years later, Eaton published EATON'S SERIES OF NATIONAL AND POPULAR SONGS FOR SMALL MILITARY BRASS BANDS (1853), which contains only popular songs that appear to have come from or been influenced by Moore's IRISH MELODIES.

Also appearing in 1853 was Allen Dodworth's BRASS BAND SCHOOL, one of the major treatises on American brass bands. It included 11 pieces: arrangements of six patriotic songs, one popular song, and four purely instrumental pieces--the last category probably all composed by Dodworth.

A year later, in 1854, G. W. E. Friederich published the BRASS BAND JOURNAL, a collection of 24 pieces which introduced two trends to the repertory: the use of paraphrase technique (quoting a popular song, usually in the trio) in quicksteps or marches, and the first appearance of Stephen Foster's songs--here as quickstep or march paraphrases.

PETERS' SAX-HORN JOURNAL (1859), by J. Schatzman, contains 13 pieces. All of the pieces except one appear to be original compositions by Schatzman. Curiously, there are no quicksteps, but the collection contains four marches, four waltzes, two schottisches, and one polka. Also, there is the first occurrence of an operatic excerpt, the "Anvil Chorus" from Verdi's IL TROVATORE, which itself appeared in another six years before PETERS' SAX-HORN JOURNAL was published.

Set I of G. W. Ingalls' PORT ROYAL BAND BOOKS (1863) is a manuscript collection of 51 pieces used by the 3rd New Hampshire Volunteer Infantry Band at Port Royal Island, S. C. during the Civil War. This collection, as expected from a military band, contains a high proportion of quicksteps, 14, or which eight are paraphrases, including settings of Florow's MARTHA, Verdi's UN BALLO IN MASCERA, and von Weber's DER FREISCHÜTZ. The rest of the collection contains marches, dances, song-dance pairs, and songs, as well as operatic excerpts from MARITANA, JULIAN, and SEMIRAMIDE.

Stratton's MILITARY BAND MUSIC, which appeared serially from 1866 through 1871, contains 180 extant pieces. This collection (or more properly, set of collections) passes through three stages of development:

(1) a continuation of earlier traditions in the repertory, but with a majority of pieces by European composers (1866-68),
(2) domination by song transcriptions, mostly of Anglo-American origin (1869-70), and
(3) an exclusive emphasis on concerted instrumental works and song transcriptions, both genera of Germanic origin (1870-71).

The Repertory in Perspective:

In the "core repertory" (1846-59), instrumental pieces form the majority. Quicksteps and marches are an important component, together comprising some 35% of the pieces encountered. Popular social dances of the day make up almost 25% of the pieces. After 1860, the repertory gained accretions in the form of overtures and instrumental solo and ensemble features.

Vocal pieces comprised some 30% of the repertory (excluding Stratton's Lieder, a separate, massive grouping). Changes in the types of songs set for brass band generally paralleled the development of American popular song described by Charles Hamm in YESTERDAYS: POPULAR SONG IN AMERICA. Of special interest is the growing number of operatic excerpts. It seems reasonable to surmise that their inclusion was the result of popularity among the public. The curious thing, however, is not that operatic excerpts should have appeared in the brass
band repertory at all, but that according to Hamm's description of the relatively early popularity of opera in America, it should have taken so long for such pieces to appear.

The domination of the Stratton collection by European works, especially in its final two years, appears to have resulted from an attempt to appeal to German immigrants.

In terms of its place in the development of 19th-century band music, early brass band repertory was based on a tradition of popular instrumental and vocal idioms. Concurrent with changes in public taste in popular music, brass band programming began to include music from sophisticated genres, a move toward a more eclectic approach to programming which became characteristic of Sousa's band, the most prestigious band at the end of the century.

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THE MARKETING OF AMERICAN POPULAR SHEET MUSIC, 1890-1930
John Edward Hasse, Cincinnati, OH

The decades from the 1890s through the 1920s are the "Golden Years of Tin Pan Alley." During this time—when the piano reigned supreme as the instrument of home entertainment—a huge national market for popular sheet music developed. Popular music publishing developed into a multi-billion dollar industry. American popular music was exported and eventually became the musical "lingua franca" for much of the world.

This paper examines popular music publishing in light of present-day marketing theory and practice. One of the points of the paper is that music historians can learn from businessmen, and that specifically, a modern marketing model can be successfully applied to turn-of-the-century music publishing. The author draws upon his experience in marketing consumer products for The Procter & Gamble Company, known for its many innovations in marketing.

The paper begins with the size of the popular music market, burgeoning because musical culture itself was expanding rapidly in America, as demonstrated in tables which accompany this talk. In the 1890s, responding to the opportunities inherent in a mushrooming market, brash young entrepreneurs developed the popular music publishing business. The successes of these risk-taking go-getters lay as much in their marketing innovations as in their songs.

Using a marketing model, the paper explores strategies of product development, packaging, manufacturing, distribution, sales, pricing, advertising, and promotion. Tin Pan Alley executives made their greatest innovations in promotion, most notably in song-plugging, but also through giving away samples, celebrity tie-ins, corporate marketing, merchandising in stores, and arranging to have their songs recorded.

Data supporting the paper is drawn from both written and oral sources. The latter includes oral histories collected from veteran publishers Abe Olman (1888-1984) and Irving Mills (b. 1894). Printed sources include recent scholarship by Russell Sanjek, period articles on the music trade, and recently-discovered papers from the estate of Jerome H. Remick (1868-1931), the most prolific publisher of popular music during this era. This paper considers both small and large publishing houses, and firms from New York City as well as the smaller publishing centers of Chicago, Boston, Cincinnati, Saint Louis, and Indianapolis. The paper is illustrated throughout with slides.

This topic is appropriate to the Sonneck Society's meeting in Boston for several reasons. Boston is historically a leading center of music publishing, as was well-documented by Christine M. Ayars (CONTRIBUTIONS TO THE ART OF MUSIC IN AMERICA BY THE MUSIC INDUSTRIES OF BOSTON, 1640 TO 1936). Furthermore, during this era Boston was home to the nation's largest sheet music jobber, Oliver Ditson and Company, and to one of the leading popular music publishers, the Walter Jacobs firm. Jacobs also published and marketed musical magazines such as MELODY, THE CADENZA, JACOBS' BAND MONTHLY, and JACOBS' ORCHESTRA MONTHLY.

The paper closes with the late 1920s, for by then, important changes were beginning to take place, marking the close of an era. (1) The public had turned increasingly away from sheet music as its primary form of musical entertainment. The new million-sellers were on disc, not in sheet music form. (2) The advent of national radio networks created shorter life-cycles for popular songs and eclipsed vaudeville as a vital means of introducing new materials. (3) The advent of talking and singing movies (a) threw many theater musicians out of work, thus eroding a market, (b) hurt some publishers who were not prepared to exploit the new soundtrack market, and (c) sapped power and influence from New York City publishers and placed it in the hands of Hollywood. (4) Finally, the Great Depression caused economic difficulties and general belt-tightening throughout the entertainment industries.

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THE BOSTON CLASSICISTS: PRECURSORS OF THE NEO-ROMANTICS?
Sally Merrill, Cumberland Center, ME

Inscribed on the pedestal beneath the "Female Figure," located to the east of the entrance to the National Archives Building in Washington is Shakespeare's line from "The Tempest"—"What is past is prologue." As you may recall, Shakespeare's story is based on the arrival of adventurers in a New Foundland as at the turn of the seventeenth century. In the "Far Bost," Shakespeare evolves a plot which not only brings two generations together, but does actually preserve the unity of time. The past is prologue to the present, the present, prologue to the future.

William Gellers calls "Music in a New Foundland," where we are told that most nineteenth-century American music is "Bracebridge Hall music," an appellation drawn from Washington Irving's BRACEBRIDGE HALL, featuring a dream-revocation of the old World as it never was or never could have been. This music reflects a passive
veneration for the Teutonic, and usually is well-written, cheerful, agreeable, and accessible.

Of the nineteenth century American composers, the Boston Classicists indeed have written music, reflecting an influence of German Romanticism, and conveying a tone both cheerful and agreeable. Included among the Classicists are Arthur Foote, George Chadwick, Horatio Parker, Edward Macdowell, and Amy Beach. None of them were revolutionary composers. None of them departed far from accepted practices in harmony and counterpoint. None ventured into experiments of their own.

Rather than being revolutionary, they were evolutionary, for they gradually evolved their own eclectic style. Rather than trying to advance the musical language, they concentrated on their own identities as composers, for they sought recognition on a par with their European counterparts. Products of the same age and the same cultural milieu, they all came under the spell of the American Romantic. Several of them also drew inspiration from folk heroes, folk songs, and the poetry of their native New England. Whatever their inspiration, however, their music is well-crafted, cheerful, buoyant, and accessible.

Aside from its pleasing nature, then, why should we take the trouble to listen to the music of the Boston Classicists? For one thing, we need a critical balance-sheet of the preceding period, if we are to understand more deeply our own. As Pierre Boulez expresses it: "If you question composers of an earlier period, you become the medium of their replies: they speak of you, through you." As long as the Boston Classicists are perceived as pioneers, they will remain esteemed, but unheard, unperformed composers. On the other hand, if they are found to illuminate their era and to say something about ours, not to say move us musically in the process, they require hearing.

As a step toward enhancing the enjoyment of their music in its own right as well as understanding more deeply the roots from which it sprang, this book explores the music of five Boston Classicists in terms of four questions. For each composer, what are his or her preferences in form, what are salient characteristics of his or her musical style and why didn’t it develop further, what are the composer’s unique contributions, and what are his or her links with Neo-Romanticism? Regarding the latter question, reference is made to David Del Tredici, William Thomas McKinley, John Harbison, and Peter Lieberson, all of whom have been called “Neo-Romantics.” Parallels are drawn between Del Tredici and MacDowell, McKinley and Chadwick, Harbison and Beach, Lieberson and Parker.

What then is the relation between the Boston Classicists and the Neo-Romantics? Clearly, the Classicists are as diversified as theRomantics. And yet, both groups, respectively about the same age and live in similar cultural milieus. Whereas the Classicists were inspired by the music of Mendelssohn, Schumann, Brahms, Wagner, the Neo-Romantics draw much inspiration from Stravinsky, Berg, Babbitt, clearly, the Neo-Romantics are not strictly romantic, any more than the Boston Classicists are. Strictly classic. Both "Boston Classicists" and "Neo-Romantics" are labels, which make it convenient for us to talk about the music. Most importantly, though, these labels may be used, with understanding, to turn more listeners and performers toward their music. Hearing their music, we understand more about the past, which indeed is a prologue to the present.

ARTHUR P. SCHMIDT—CHAMPION OF AMERICAN MUSIC
Wilma Cipolla, SUNY, Buffalo

Arthur P. Schmidt was a young man of 26 when he arrived in Boston from Leipzig in 1876, opened a retail music store, and issued his first publication in March 1877. Schmidt gained prestige for his new company by signing up important American musicians, specializing in serious music, and publishing their larger works. His early enterprise in this respect gradually faded, and after Schmidt’s death in 1921 the firm turned to "educational music." None of the Schmidt Co. is unique in the history of music publishing for its efforts to promote American music in this country and abroad.

The archives of the Schmidt firm were given to the Library of Congress in 1958, offering an unprecedented opportunity for a thorough study of an American music publisher. The Schmidt Collection covers a 60-year period, from 1889 to about 1950. None of the documents are cataloged, and much of the collection remains to be sorted, so it is not accessible in the usual sense of the word. There are 113 boxes of music, both composers' autographs and copyists' manuscripts, and 141 boxes of letters to Schmidt, 84 of which contain letters from composers. Schmidt’s business correspondence is found in 29 letterbooks—carbon copies on Japanese tissue—of letters to composers, publishers, music stores, individual purchasers of music, and employees in the various Schmidt branches.

The business records constitute over 70 separate items in various sizes, shapes, and physical states. In this group the most important items are the office ledgers, the cash books, the publication books, and the plate books. My research has focused on developing a chronology of the firm’s history, trying to figure out the specific nature of the three different offices in Boston, Leipzig, and New York, and attempting to clarify the agreements Schmidt had with other publishers on such matters as copyright ownership, royalty payments, and distribution of music. This paper is in essence a progress report on my findings. The Schmidt story begins with his emigration to the U.S. in January 1866. He embarked on his career in music publishing immediately and worked in the Boston firm of George D. Russell for ten years. On October 2, 1876 he started his own business, opening a store at 40 Winter St., across from Park Street Church. About seven times over the years, but always stayed in the business area along the southeastern edge of the Boston Common. He entered his
first copyrighted publication on March 26, 1877. In the 1880s he started publishing works by the Boston Group—John Knowles Paine, George Chadwick, Arthur Foote, Horatio Parker, and Amy Beach—adding MacDowell in 1889, after the composer had returned to America to live.

1889 was a pivotal year for Schmidt, for in addition to acquiring MacDowell he took two more steps which launched him on the road to renown as the "Champion of American Music." First, he sold his retail business to his chief clerk, Charles W. Thompson, who then established the firm of Miles and Thompson. Second, and most important, Schmidt opened a branch in Leipzig, Germany. This expansion into Europe had a twofold purpose—to obtain manuscripts from European composers, and to gain international copyright protection.

The exact nature of the Leipzig operation is not entirely clear, but it appears to have been handled by the firm of Frederick Kistner, who acted as agent for a number of foreign publishers. The Schmidt archives contain extensive correspondence with his Leipzig representative, Friedrich Schaeffer, referring to shipments of manuscripts, engravers plates, and printed music back and forth across the ocean. Schmidt's arrangement with Kistner lasted for almost 20 years, until Schmidt became dissatisfied with his agent's lack of enthusiasm for promoting American composers. In 1909 Schmidt withdrew from the Kistner connection and opened his own retail office in Leipzig, the goal being, in his words, "to make a specialty of our American issues."

Unfortunately, Schmidt's new venture lasted only two years. Letters written in 1910 indicate that the Leipzig office had become a continual source of contention, causing Schmidt to look favorably upon a purchase proposal from B. Schott's Soehne. Sale of the European rights to the Schmidt catalog was concluded in September 1910, at a purchase price of 80,000 DM. The Leipzig connection dissolved in the Schott takeover, although the Arthur P. Schmidt Co. did keep two employees on the Leipzig payroll until 1919. Correspondence with Leipzig seems to stop around 1935, and the last payment record found so far was dated January 1937.

At the same time that Schmidt was developing the Leipzig branch, he was also putting considerable effort into building up a market for his American compositions in England. This initiative began in 1896 when he was approached by Schott in London about making an edition of some Foote songs "in the English manner", with scores and parts, in the Schott imprint. In 1899 Boosey asked if Schmidt would be willing to transfer English rights for some songs in return for a royalty for each copy sold. For the next decade, until at least 1911, Schmidt had a profitable relationship with several English firms—Boosey, Novello, Enoch, Elkin, Novello, and Lengnick.

After over 40 years in the music publishing business, Schmidt's pioneering work finally took its toll on his energy and enthusiasm. He retired from active participation in the business in 1916, turning it over to three of his long-time and valued employees, Harry B. Crosby, Henry R. Austin, and Florence J. Emery. They continued it under Schmidt's name until 1958, when Summy-Birchard Music bought the company.

THE ORATORIO ST. PETER: BACH, MENDELSSOHN, OR PAINE?

John C. Schmidt, Southwest Texas State U.

Paine's St. Peter (1872), hailed by contemporaries as the "first" American oratorio, was perhaps the first to exhibit a high enough level of competence, craftsmanship, and musicality to be measured against the masterpieces of Bach, Handel, and Mendelssohn. The libretto was skillfully assembled—doubtless by the composer—from biblical sources, and was divided into 39 numbers, including 12 choruses, 6 recitatives, and 8 arias.

Mendelssohn's oratorios, especially St. Paul and Elijah, would seem to have had the greatest influence upon St. Peter. But the most direct comparison with earlier works is found in the Bach Passions, for scenes dealing with Peter's protestation of loyalty and with the arrest and denial of Christ receive parallel treatment in the St. Matthew and St. John Passions. However, Paine's setting is fresher and more effective, because of a limited use of secco recitative, implied cross accents and mixed meters (resulting from his sensitivity to natural speech rhythm in text setting), chromaticism and tonal ambiguity where suggested by the text, operatic treatment of dramatic events, and the hint of "homespun" elements such as pentatonic melody types and fuging-tune imitation.

Although the subject matter differs between St. Peter and the Mendelssohn oratorios, there are several places in the Elijah and St. Paul librettos that depict events analogous to those in St. Peter; similarities in the musical settings suggest that Elijah's compositional procedure was at least as unconscious models in Paine's compositional procedure. The most pronounced similarity is the depiction of Peter's remorse following his denial of Christ. The sequence of movements—a bass aria, treble Chorus of Angels, SATB chorus, and alto aria, "The Lord is faithful"—may be compared in mood, performing forces, and general characteristics to the scene in Elijah that includes the bass aria, "It is enough," the treble chorus "Lift thine eyes," SATB chorus "He, watching over Israel," and alto aria "O rest in the Lord." Other individual numbers or internal devices have counterparts or predecessors in Elijah, St. Paul, or Christus. These similarities are significant, but do not at all mean that Paine's writing was derivative of Mendelssohn's. Rather, it drew on a musical language that was the common vocabulary in the music of the century and for which Mendelssohn was one of the chief contributors. Paine was a creative artist and an excellent craftsman, and his works are full of individuality and original touches.

One difference to be seen in St. Peter is the prominent writing for male chorus; there are no choruses for male voices in
either ELIJAH or ST. PAUL. Several particularly lovely passages demonstrate Paine's experience with singers in the Harvard community, and suggest some of the expressive height in his popular incidental music for OEDIPUS TYRANNUS.

One surprising fact about ST. PETER is that there are no fugues—at least, no real fugues. This from a composer who had often been described as "scholarly," and whose MASS IN D contained five, including a double fugue. Several of the choruses in ST. PETER contain polyphonic sections, many of which are imitative but not fugal in nature. Other choruses might be called pseudo-fugues; they contain imitation, but the motives are not developed according to fugal principles. Some choruses employ only fugal-tune imitation; others are primarily homophonic. Apparently Paine felt that fugal technique was no longer appropriate for a work of this nature.

The most sophisticated chorus technically is "Awake, thou that sleepest," which concludes Part I and is a typical example of Paine's skillful control writing that Paine had already displayed in his MASS and would continue to show in his many later choral compositions. Two contrasting verses are set in sequence four times, but the effect is not disjointed, for the composer has used harmonic tension, control over tonality, and other devices to maintain the continuity. The second verse of the text is set imitatively and based on the same head motive, suggesting a double fugue interrupted by homophonic settings of the first verse. However, each section varies the motive substantially, and answering voices modify the subject far more than would be allowed in strict fugal technique. Nonetheless, the cumulative effect of a fugue is achieved, contrasts are effective, and the chorus is a moving conclusion to the first part of the oratorio.

ST. PETER, despite certain faults and unevenness, is one of Paine's best. It has earned renown as a milestone in American musical history. Now it deserves to become better known.

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WILLIAM BILLINGS: AMERICAN COMPOSER OF THE ENLIGHTENMENT

Daniel A. Binder, Lewis U., Romeoville, IL

This paper examined some of the major philosophical, political, and religious changes that may have had a bearing upon William Billings and his music. By placing William Billings within the social, cultural, philosophical, religious and political milieu of his times, we may gain new insights into both the man and his music. The basic principle that motivated the age was that there was a single law underlying the whole universe and that this law could be known through the exercise of the human faculty of reason. Perfection could thus be obtained by bringing human life into accord with the natural law. Thus rational thought and human progress became the hallmarks of the Age of Enlightenment. Also growing out of this age that so strongly stressed the use of reason to solve human problems were the concepts of brotherhood, freedom, independence, equality, liberty, and the right of man to govern himself. The prevalence of these ideas was further shown through a renewed interest in the Freemasonry movement in both Europe and the American Colonies.

The need for religious reform was not foreign to the New England Calvinists. The seventeen-twenties and thirties saw the beginning of the first great religious revival, the Great Awakening in the New England Colonies. As a part of that movement many concerned ministers called for a reform of congregational singing. The agent of change became the singing schools which were established to teach singing by note, but they soon took on dimensions of importance far exceeding those envisioned by their early proponents.

During the last quarter of the Eighteenth Century, another religious movement was to be found. It was Unitarianism which was born of a secessionist movement within the Congregational Church and included such prominent ministers as Dr. Samuel Cooper, of the Brattle Street Church, and Dr. William Bentley of Salem. William Billings may not have had an extensive formal education but common schooling most likely ended with the death of his father and his being apprenticed in the tailor's trade, but he nevertheless was a learned man.

We know that he possessed an extensive, if not always a terribly profound, knowledge of Scriptures from his uses of Scriptural materials as texts in his music.

There were other ways of acquiring an education in the Boston of Billings' day. For example, there was a proliferation of pamphlets, broadsides and newspapers. Sermons would provide yet another storehouse of information and ideas. It is well known that the Rev. Dr. Samuel Cooper of the Brattle Street Church, where Billings taught a singing school, discussed the writings of Voltaire and Rousseau in his sermons.

The list of William Billings' associates and friends would include Samuel Adams, John Barry, Paul Revere, William Eustis, Josiah Flag, Benjamin Eden, John Gill, William Selby and probably John Hancock, and William Bentley. The names on this list have several things in common. Several were members of the Sons of Liberty of sympathizers to their cause. Moreover, some were Freemasons and also Unitarian in their religious beliefs. In addition, several were engaged in writing sermons, broadsides, newspaper articles and pamphlets on the philosophical and political issues of the day.

Both Charles Hamm and Gillian Anderson suggest that Billings's ability to counter the bias towards musicians was because of his fervent patriotism and his association with the radical Whigs, and especially his friendships with Samuel Cooper and Samuel Adams. The Independence movement most likely may have caused, at least temporarily, the setting aside of class and social distinctions.

William Billings was not only aware of the era of change that he lived in but he helped to foster those changes in his own life and work as a composer and musician. Furthermore, his musical output is filled with innovations that reflect a highly creative mind. For instance, THE NEW ENGLAND PSALM SINGER was the first collection of printed
music featuring music composed by just one author and an American at that! The title of one of his books, "PSALM SINGER'S AMUSEMENT" clearly indicates that singing can provide amusement or entertainment rather than edification or education and that such singing can be pleasurable rather than the fulfilling of a solemn, somber, sober obligation to God. Another innovation was the use of titles and texts which show his ties to his friends (Adams), places (Brattle Street), and the political causes of the day (Liberty and Independence). Finally, the melodic materials that he composed clearly reflect the folk tunes and dances of the day. He was not contented with the ballads, dance tunes and probably even the European classical tradition, such as it was known in Boston's Concert Hall.

The crux of the matter, is--did association with the political radicals and the religious liberals as well as knowing of the philosophical ideals of the time have any effect upon Billings' creative output? Were the innovations found in his music in any way related to these religious and philosophical principles? I believe the answer is an emphatic yes!

"Billings expressed the view "...That Nature is the Dictator" and that "... it is best for every Composer to be his own Carver," in the NEW ENGLAND PSALM SINGER. He expressed similar thoughts in the CONTINENTAL HARMONY and in a 1794 newspaper article which is generally ascribed to Billings' authorship.

However, it seems to me that these statements of Billings really are a reflection of the classic-romantic principles, with the emphasis upon a Rousseauian "Back to nature" romanticism. What is being stated are the ideals of individual liberty and freedom of expression with the emphasis upon the Individual. A musical egalitarianism as it were.

It appears that what Billings is saying is that if we but observe the natural laws of music and in the process alter our tastes to what is "good" we will progress toward a state of perfection. As the important elements of Enlightenment philosophy are here: observe nature, learn its laws, moderate our emotions with good taste and we will progress toward a state of natural perfection.

As another great composer, William Billings took the musical practices of his day, enhanced it, and brought it to a state of perfection and culmination. That in itself is a measure of greatness. While the musical style he personally inherited was archaic in many ways, being the seminal figure he was, he used it to express the "zeitgeist" of the Eighteenth Century and a newly emerging people.

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**SOLON SILSBY'S THE WORLD OF MUSIC: A PAPER FOR COUNTRY SINGERS**

Nym Cooke, University of Michigan, Ann Arbor

THE WORLD OF MUSIC was a periodical started at Bellows Falls, Vermont by John Weeks Moore in 1840. Moore, active in both newspaper and school teaching (he is perhaps best known for his COMPLETE ENCYCLOPAEDIA OF MUSIC), turned the periodical over to his partner Solon Silsby three years later. Silsby moved the paper to Claver, Vermont, and Claremont, New Hampshire, before its demise in 1848. Sold primarily along the upper Connecticut River valley and in central Massachusetts, THE WORLD OF MUSIC was the first music periodical issued and distributed in the American countryside.

Silsby matched his paper's rural locations with a steadily increasing responsiveness to the needs and views of rural singers and composers. THE WORLD OF MUSIC'S 75 hymn tunes, glees, and instrumental pieces, mostly by backwoods New England singing masters, are persuasive evidence that musical creativity continued unabated in the region throughout the first half of the 19th century. They also point to the existence of a true New England school--united in goals, activities, and leadership--midway between those of Billings and Beach. The importance of the musical conventions and the music periodicals in coordinating and unifying this school cannot be overemphasized.

THE WORLD OF MUSIC'S symbiotic relationships with musical conventions (it gave them press, they gave it praise) and with its own subscribers (it acted as a "xerox machine" for subscribing choirs and encouraged readers to submit their own compositions) suggest how it participated in the musical life of its place and time. The paper also reflected rural New Englanders' less cultivated taste in sacred music by reprinting tunes by the composers of William Billings's generation--discredited in the coastal cities--and by publishing new pieces composed in the early New England idiom by composers like Asa Doty and P. T. Bullard. Silsby wrote:

'The great mass of singers want a kind of music that is full of life and animation, and a kind of native fire and brilliancy which appears in the music of Swan, Holyoke, Read, and many others that might be named, which they cannot discover in our modern classic music. (Speaking of classic music brings to mind a definition of the term, which was, "City Music.").' How often we hear music of this class, spoken of as dull, and wanting in variety and expression: as mechanical and not suited to the country taste.

This yearning for tunes of "life and animation, fire and brilliancy" is a thread woven throughout the history of New England's--and possibly much of America's--sacred music in the second and third quarters of the 19th century. It appears in newspaper articles and editorials, in the frequent reprints of earlier tunes, in new musical compositions of retrospective cast, and in the "Old Folks" concert phenomenon. Perhaps it is finally satisfied, at least in part, by the Gospel hymn. In any case, scholars who follow this thread are almost certain to be richly repaid with increased understanding of changing musical taste in 19th-century America.

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THE ALTO PARTS IN THE "TRUE DISPERSED HARMONY" OF THE SACRED HARP REVISIONS
Wallace McKenzie, Louisiana State University

Two principal Sacred Harp books are in use today: THE B. F. WHITE SACRED HARP, as revised and "improved" by W. M. Cooper (1902), and THE ORIGINAL SACRED HARP, Denson Revision (1836). In both, alto parts have been added to most of the formerly three-part tunes. Some of the added alto parts are anonymous in the Denson Revision, but many alto lines are attributed to individuals, and most were composed by W. M. Cooper and S. M. Denson, in their respective books.

Several opinions have been expressed about the meaning of "true Dispersed Harmony," a term used by Ruth Denson Edwards in a prefatory essay to the Denson revision. It most aptly refers to harmony with many open fifths and fourths. It has been thought that all these modern day revisions with their added alto parts alter the folk-like tradition of Sacred Harp because the pieces have more close harmony, are more tertian than quartal, and the tunes are made "sweeter" and "less primitive"; in effect, they are more modern. Excepting at times, few changes were incorporated in the music of the Cooper and Denson versions of the SACRED HARP. In the Cooper version, some pieces were transposed downward and some of the titles were changed. However, no effort was made to alter the original three parts so as to remove the many parallel octaves and fifths, and correct the six-four chords, for the purpose of accommodating modern taste. Although the alto parts added many thirds, fifths, and roots to harmonies otherwise not having them, many incomplete chords remain. The number of parallel perfect intervals actually was increased by the alto lines, and, remarkably, so was the number of six-four chords.

In order to get a more precise idea of the effects of the added alto parts, a representative repertory was selected for careful analysis from tunes which appeared a4 in both the revised a3 in the 1860 edition of THE SACRED HARP (facsimile publication, Nashville, Broadman Press, 1968), and which also are included in George Pullen Jackson's list of "Eighty Most Popular Tunes" (WHITE SPIRITUALS OF THE SOUTHERN UPLANDS, pp. 131-150). The repertory includes eight hymns ("Detroit," "I'dumea," "Kedron," "New Britain," "Ninety-third Psalm," "Primrose," "Weeping Saviour," "Wondrous Love"), two fugal tunes ("Jerusalem," "Mount Vernon"), and two revival songs with chorus ("Holy Manna," "The Morning Trumpet").

Most of the alts in the two books differ from each other in whole or in part, but the effects in terms of overall musical style are similar. The Denson alts add more thirds--90 to 55--and add more fifths to chords containing only root and third--47 to 27--than Cooper alts. On the other hand, leave more open fifths--20 to 169. Generally, the alts in the Denson revision lie higher and have more melodic interest than those of the Cooper edition. Few other distinctions can be observed between the two books.

Since many pieces in the 1860 edition of THE SACRED HARP are in four parts (approximately one-fourth), the alts of a comparable selection of them were examined in the same manner as those of "the revisions" to see if the same general characteristics were found. Two special cases appeared: (1) "The Ninety-third Psalm," although a3 in the 1860 edition of THE SACRED HARP, had appeared earlier a4 in Wyeth's REPOSITORY OF SACRED MUSIC, PART SECOND (1813). Wyeth's alto is different from the "rev. a" and the two modern revisions, but they all produce a similar effect. (2) William Billings' piece, "Majesty," first appeared a4 in THE SINGING MASTER'S ASSISTANT (1778). It is not in the 1860 SACRED HARP, but the Denson revision, edition of 1971, has it with a new alto composed by Hugh McGraw, current President of the Sacred Harp Society. McGraw's alto lies higher and it more melodic than Billings', but it does not alter the style of the piece.

Characteristics of the music with added alts in both of the twentieth-century revisions are consistent with the contrapuntal-harmonic style of the three-part pieces of the nineteenth-century editions of THE SACRED HARP. Far from simply filling in thirds and fifths of incomplete chords, the added alto lines are imbued with a modal melodic quality comparable to the other lines. The addition of alto parts in the early twentieth century, instead of altering and modernizing the music, enhanced it in a creative way completely consistent with the tradition of the Sacred Harp.

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CHARLES MARTIN LOEFFLER AND SYMBOLISM IN BOSTON
Ellen Knight, Winchester, MA

The music of Charles Martin Loeffler was introduced to the Boston public by the Boston Symphony Orchestra in 1891 and subsequently became a part of Boston's culture for a half century. It was popular, but not unattended by controversy, especially since it introduced Racho music into the repertory.

Loeffler (1861-1935), though German, adopted French tastes and style and quickly became identified by Americans with modern French music, particularly symbolism. Symbolism also went by the name Decadence, the name more often used by Boston critics, which connoted languor and melancholy; the exotic and extraordinary; the exquisite and unwrapt; and involved the rejection of established conventions. It was highly suspect. But Loeffler loved it.

Critic Philip Hale was among the first to recogniz the spirit of Loeffler's music. "Mr. Loeffler," he wrote in 1894, "seems to me to be a symbolist; not grim and cruel like Maeterlinck and some of his French neighbors, but a man of fine and wandering fancy, who uses words chiefly for their rhythm and color," and in 1898: "Fancy a Paganini on a violin; Maeterlinck; or fancy an imagination fantastic and slightly strained in the path of the morbid; fancy perfect musicianship, a delicate sense of color, values, and a sense of the grotesque; fancy all these things and you have not yet grasped the half of Loeffler's music."
A New York critic called Loeffer "the blond musical Verlaine of Boston.

For a number of early works, Loeffer drew inspiration from the morbid, melancholy, eerie aspects of symbolism as in the symphonic poem, LA MORT DE TINTAGILEs, the mysterious story of a boy imprisoned in a gloomy castle and killed by a wicked queen, and the chamber piece, "L'étang," based on a poem about a sinister pond, full of blind fish and surrounded by consumptive toads. Upon this much of his reputation as a decadent rested.

Loeffler's decadence was also attributed to the music itself. It captured the spirit of his symbolist-inspired programs and did so by untraditional and experimental methods--free or programmatic forms, inventive orchestration, and daring harmonic color--and by the emphasis on color above classical form. His modernity caused some complaint. For example, critic Louis Elson complained of Loeffer's cello concerto: "There is a constant boldness in the treatment and modulation that cultivates the auditorial effort at every turn; it is too modern in its progressions." On the other hand, other critics liked Loeffer's boldness and departure from set forms, averring that he never became excessive or eccentric. And it was generally admitted that, whether one liked the effects Loeffer created or not, he was a master at doing it.

Yet, critical opinion was indeed divided about this musical decadent. Following LA MORT DE TINTAGILEs, the critic of the HERALD complained "the subject of the picture does not come out clearly; it is overly impressionistic." After hearing the FANTASTIC CONCERTO, another critic said it had "no form ... no thematic development. It is an impressionistic picture in tones. It is splendidly scored, and it has warmth, body,elan, spirit. But it is inchoate. It is not without fascination, but it is the fascination of a disembodied spirit. Mr. Loeffer has no business to introduce Maeterlinckism into music."

Replying to such critics, Philip Hale said: "It would be easy to call him a decadent in a loose way. ... But after you have pronounced this crushing verdict, somehow the music comes back to you ... it will not out of your thoughts."

Most critics actually gave favorable reviews, despite reservations. For example, the BOSTON GAZETTE critic wrote that the violin divertimento was "a brilliant, richly colored work in the impressionistic style; indistinct in outline and in meaning, but impressive from its technical skill, its daring and bold artistic dash."

During the 20th century, critical disapproval abated, as Loeffer's aesthetic ceased to be unfamiliar and his style, to be avant garde, and particularly as he forwent his penchant for the macabre. Loeffer was then recognized as a mystic and visionary. New York critic Lawrence Gilman wrote: "He is a seeker after the realities of shadowy and dim illusions, a painter of grays and greens and subtle golds.

Mr. Loeffer is, primarily, a creator of atmosphere, a weaver of evanescent and slender arabesques. His music has the subdued and elusive beauty of antique tapestries."

With the public Loeffer was always popular. A New York paper, in fact, said there was "a mild Loeffer cult in Boston." Among his fellow composers, opinion was divided. To arch conservatives like D. G. Mason, his music was "a mass of decay," but to others like Arthur Whiting, who replied to Mason, it was "such swell decay."

Among Boston composers, Loeffer was unique; he had a following of admirers but belonged to no school nor formed any about him. No other composer could have been quite as much a part of the city's culture or of the city's pride without ever quite belonging to it as Loeffer. Loeffer was, in reality, an eclectic composer, he drew inspiration from anything he considered good, from Gregorian chant to American jazz. He may be called a symbolist for his spiritual alliance with the French aesthetic or an impressionist for his talent for creating musical impressions. He may simply be taken, as most of Boston did, as an individual and reconsidered in the future in that light. --

GUITAR MUSIC IN THE FOSTER HALL COLLECTION

James V. Ferla, U. of Pittsburgh

The principal repository for Stephen Foster's music is located in the Stephen Boswell Foster Memorial at the University of Pittsburgh and is known as the Foster Hall Collection. Containing some 10,000 items, the collection includes Foster manuscripts, first, early, and late editions of his music (from the 1840s until about 1935, when collecting more or less ceased), and instrumental arrangements of Foster melodies by various composer/arrangers.

Although most of the Foster Hall Collection consists of piano-accompanied songs and piano solos, there is a significant amount of music for the six-string guitar, including thirty-nine Foster guitar arrangements and solo guitar and mixed ensemble guitar arrangements of Foster melodies found in bound collections, sheet music, and method books. This guitar music represents three stages in the evolution of fingerstyle or classic guitar playing in the United States.

I. Circa 1840-1880: Most guitar solos at this time are simple harmonizations of popular melodies characterized by thin textures, consistent use of the open bass strings, and a restriction to the first five frets of the instrument. Guitar song arrangements in this era rarely venture away from the I, IV, and V7 chords in typical first position patterns, although the introductions to the guitar songs often use the complete fingerboard and occasionally include elements of polyphony.

II. Circa 1880-1900: "Brilliant but not difficult" seems to be a major selling point at this time. Theme and variations and arrangements of piano pieces make up the major part of the solo guitar repertoire. Foster guitar songs are published in "modern arrangements" which distort the intentions of the composers.

III. Circa 1880-1920: Solo guitar music at this time becomes extremely complex. Unlike much of the earlier music for guitar,
scores are edited in detail, designating both left and right hand fingerings. Guitar song accompaniments are less frequently notated; instead, chord symbols and guitar chord diagrams are printed above the melody line.

The Foster Hall Collection, then, is perhaps one of the most important catalogued sources in the relatively unexplored area of American guitar music. The guitar items reflect an American classic guitar tradition which only diminished with the advent of the plectrum strummed metal string guitar. - - -

THE THOMAS APPLETON ORGAN (BOSTON 1830)
AT THE METROPOLITAN MUSEUM OF ART
LAWRENCE LIBIN, MMA

Late in 1980 a pipe organ enthusiast visiting churches around Wilkes-Barre, Pennsylvania, came across an old, neglected organ in the choir loft of Sacred Heart Church in the village of Plains. The upper half of the organ's 15-foot-tall Greek Revival case, including the gold-leaved façade pipes, protruded invisibly above the ceiling; painted plywood covered the lower portion, obscuring its rich, carved mahogany. Nevertheless the recessed console was exposed, and between its keys was a brass plaque engraved "Thomas Appleton/ Organ Builder/Boston, Mass." Wisely seeking advice the visitor phone Alan Laufman, director of the Organ Clearing House of Harrisville, New Hampshire, a non-profit organization fostering historic preservation. Referred as one of America's foremost builders, Laufman immediately contacted Pennsylvanian James McFarland, a member of the Organ Historical Society, who traveled to Plains to confirm the organ's authenticity and determine its condition: amazingly, virtually intact. Ascertaining the pastor's passive interest in disposing of the unused organ (an electronic instrument had usurped its function) Laufman notified me in May, 1981, of the opportunity, and after on-site inspection and long negotiation I purchased the organ for the Museum in January, 1982, with the aid of a loan from the Bishop of Scranton.

During a March blizzard I and members of my staff joined a team of OHS volunteers gathered from as far as Virginia and Michigan for the arduous two-day task of photographing, dismantling, and packing the organ. While being loaded the organ was nearly destroyed when a driverless tractor-trailer rig slid down an icy street and demolished two cars near our truck. Providentially spared, the organ was tenderly delivered to the Brooklyn workshop of Lawrence Trupiano who supervised the subsequent restoration and reinstallation. During this process the organ's significance was fully revealed; the oldest and best preserved example of Appleton's renowned craftsmanship, in tone, mechanics, and appearance it bears stunning testimony to Yankee artistry and skill. It amply deserves a place in the Metropolitan Museum alongside works of Stradivari, Backers, and other great instrument makers of the past.

Thomas Appleton, whose cousin Daniel founded the New York publishing house of Appleton-Century, was born in Boston on December 26, 1785, the son of a house carpenter whose widow ran a boarding house. In 1806, having served his apprenticeship under the cabinetmaker Elisha Larned, Appleton planned to open his own cabinetry shop with his mother's backing. Recovering from an illness that thwarted this plan, he encountered William Goodrich (1777-1833) who with his brother Ebenezer (1782-1841) had been making noteworthy organs in the West End for several years. When Ebenezer chose in 1807 to work alone, William hired his new friend. The two worked together until 1811, when Goodrich went on tour with Johann Nepomuk Maelzel's marvelous automatic "Panharmonicon," and in 1812 Appleton married Goodrich's sister.

Having left Goodrich's employ, in 1812 Appleton joined the Babcocks and Charles and Eliza Hoyt to purvey lumber, umbrellas, notions, fishing rods, and small turned goods in addition to instruments. The firm was taken over by the merchants John and George D. Mackay, with whom Appleton and Goodrich collaborated until 1820 when the concern, known as the Franklin Musical Warehouse, dissolved.

Finally achieving independence, in 1821 Appleton hired the more experienced Goodrich brothers to help voice and tune his organs. Henry Corrie, a highly qualified English builder, continued this critical work for Appleton between 1824-28, by which time Appleton had learned to regularize himself. Soon earning a fine reputation and substantial commissions, Appleton became acquainted with Jonas Chickerling (1798-1853), the leading piano builder of his day. Appleton and Chickerling were prominent in the Massachusetts Charitable Mechanic Association, which in 1839 awarded Appleton their gold medal for an organ like ours. Appleton built some 40 organs between 1821-33 and his most significant work was accomplished by 1850, when he left a partnership with his former employee Thomas D. Warren, begun in 1847, moving to Reading to a new factory built for him by Harvard graduate and civil engineer. In 1856 Appleton held another partnership with Horatio Davis, a former apprentice. He retired only a few years before he died in Reading, July 11, 1872. By that time his numerous organs had won admiration in locations as distant as California, Chicago, and South Carolina.

Our organ is inscribed within "Maid (sic) 1830." Appleton is recorded as having built only one organ in 1830, for South Church in Hartford, Connecticut. That organ served until 1854 when it was replaced by another made by William Johnson of Westfield, Massachusetts. Perhaps Johnson took the Appleton in trade and later sold it to his former employee Emmons Howard. In any event, our organ was later brought to Plains in 1883 by Howard who in that year left Johnson's company to start his own. Some of the pipes added to Appleton organ by Howard bear his name and town, Westfield. It may be that these pedal pipes inadvertently led to the organ's disuse and preservation. The bellows and reservoir were not intended to supply wind for these large-scale pipes; they must have imposed a heavy burden on the boys responsible for pumping--their initials,
dates, and graffiti cover the back of the case near the bellows handle. Also, the pedal pipes effectively blocked access to the rear of the case, making tuning difficult but discouraging vandalism or loss of interior parts. Whatever the reasons, except for the addition of these pipes and their pedalboard, the organ is essentially as Appleton left it over 150 years ago, "the best monument . . . to perpetuate his memory."

NOTES ABOUT MEMBERS

The last issue of this newsletter contained a report on a showing last spring of one of the classic films, THE THIEF OF BAGDAD, with Gillian Anderson and the Brooklyn Conservatory Orchestra providing the music, the event sponsored by ISAM. Gillian writes: "The score by Mortimer Wilson is one of the best of all the silent era's classic orchestral scores but to our knowledge had not by 1992 been performed with full orchestra since the 1920s. The orchestra parts turned out to be technically difficult—the French horn part a virtuoso part, but the Brooklyn College Orchestra did a superb job. With only two rehearsals (the movie lasts 2 1/2 hours and it calls for constant music), the students were apprehensive about how they would do, but they rose to the occasion magnificently."

Another performance has been scheduled for March, 1995, at the Ohio Theatre in Columbus. - - -

Stephen Banfield and Susan Porter have exchanged positions for this fall semester only, with Stephen visiting the United States and teaching at the Ohio State University—Lima, and Susan visiting England and teaching at Keele.

American composer Larry Bell is the subject of a one-hour National Public Radio documentary, part of a 9-hour series—"New Directions in Europe!" The producer, Ned Wharton, found American expatriates music equal to that of Europeans. The program includes performances of Bell's VARIATIONS and MINIATURE VARIATIONS for piano, CAPRICE for solo cello, and "The Idea of Order at Key West," a double concerto for soprano and violin. Interviews were held at the American Academy in Rome where Bell is a fellow. His "Fantasia on an Imaginary Hymn," for cello and viola, performed by the Juilliard Quartet at the Library of Congress, was also aired on National Public Radio.

George Berglund and the new Hutchinson Family Singers participated in "A Birthday Tribute to Bess" at Hutchinson, MN, on Oct. 13. Bess Hutchinson Fournie, who was 99 years old on the occasion, is the granddaughter of Asa, the bass of the original Hutchinson Family. Asa settled in Hutchinson and founded "the tribe of Asa," and "Little Bess" sang in the last of the Hutchinson "tribes" from 1882 until 1895.

Neely Bruce conducted a Sacred Harp sing at Wesleyan University in Middletown, CT, on July 15. More than 100 devotees from all over the state gathered for the occasion.

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News from the computer world! Study Disk Software presents a study disk for Roger Kamien's MUSIC: AN APPRECIATION by Raoul Camus (McGraw Hill Book Co., 1984). Do we have our first software author? Raoul received this past spring the Choral Society Silver Jubilee Award of Queens College for "a most distinguished graduate" who, as an undergraduate, was associated with the Choral Society.

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AMERICAN STUDIES 24 (Fall, 1983), edited by Stuart Levine, contains Betty Chmaj's article, "Father Heinrich as Kindred Spirit: or, How the Log-House Composer Became the Beethoven of America" (pp. 35-57), complete with a reproduction of Heinrich's "The Log House" on the cover. Those attending the Lawrence meeting will remember Betty's paper on this subject.

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Forthcoming from J. Bunker Clark--KU MUSIC: A HISTORY OF THE UNIVERSITY OF KANSAS MUSIC DEPARTMENT to celebrate the centenary of the music school. "Too bad it's really 106," Bunker comments. Also forthcoming is Anthony Philip Heinrich's THE SYLVIA, OR MINSTRELSY OF NATURE IN THE WILDS OF NORTH AMERICA in a complete repertory (EARLIER AMERICAN MUSIC SERIES #28) with a new introduction by Bunker. Finally, Bunker presented a paper at an international symposium on The Marquis de Lafayette, held at Lafayette College in Easton, PA, September 19-21.

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Sam Dennison's new opera, RAPPACINII'S DAUGHTER (based on a short story by Hawthorne) was given a reading by the Orchestra Society of Philadelphia at Drexel University on June 29 and another performance on August 18 at the fourth annual All American Music Festival at the University of Connecticut, sponsored by the William Billings Institute of American Music at New London, CT. The New London DAY called the production "outstanding" and hailed the music as deserving "to be widely performed." Sam's cantata from The Revelation: "Hear what the Spirit saith unto the Churches" was performed at The Presbyterian Church of Llanerch, Havertown, PA, on May 6.

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Arno Drucker is the artistic director of the Festival Chamber Players of the Baltimore Symphony, which has completed its seventh season of summer concerts at Towson State University and the Baltimore Museum of Art. During this time, the Players have given Baltimore premières of several American works by American composers such as Beach, Foote, Crumb, Barber, and Copland. Dr. Drucker's dissertation on American Piano Trios was written while he was a member of The American Arts Trio, which also premièred a number of American piano trios.
James Heintze has recently completed A CLASSIFIED BIBLIOGRAPHY OF MASTER'S THESIS in the Bibliographies in American Music series edited by J. Bunker and Marilyn Clark, sponsored by The College Music Society and published by Detroit Coordinators. The work contains 2370 titles.

Elise Kirk has two articles published: "White House Pianos," THE MAGAZINE ANTIQUES (May 1984) and "Music for Captain G. V. Fox and Grand Duke Alexis: A Cultural Alliance," BULLETIN FOR RESEARCH IN THE HUMANITIES (Winter 1984). She has also co-edited with Michael Collins the proceedings of a symposium, OPERA AND VIVALDI, which she originated and chaired. The symposium was held concurrently with the Dallas Opera, U. S. premiere of ORLANDO FURIOSO with Marilyn Horne. Elise is the editor of THE DALLAS OPERA MAGAZINE, which now has eight issues per year.

The University of Louisville honored Karl Kroeger with a distinguished alumnus award and a concert of his music on Nov. 15.

Jeffrey Moore has recently completed a transcription for modern band of Gaspare Spontini's BALLO MAREZI for military band as a part of his D.M.A. thesis. The transcription was made from a hologram in the Verdi Museum in Milan. The thesis is available from the Gorton Music Library, University of KS-Lawrence 66045.

John Ogassapian received an "exceptional merit" award from the Organ Historical Society at his recital of 18th-century organ music, Aug. 18, at Trinity Church Milton, Litchfield, CT. The program consisted of pieces by English and American composers.

Andrea Olmstead delivered a paper at a recent meeting of the American Society of University Composers in Columbus, OH, on "Roger Sessions as a teacher." In reviewing this conference for the British periodical CONTACT, she interviewed the keynote speaker, Frank Zappa. TEMPO, another English periodical, will publish her "The Plum'd Serpent," a study of Sessions's MONTEZUMA, in December 1984.

Arnold Shaw directed a conference of the International Association for the Study of Popular Music at the University of Nevada, Las Vegas, last May. Jazz and popular music notables as well as scholars from the United States and Europe were in attendance. Arnold, whose HONKERS AND SHOUTERS: THE GOLDEN YEARS OF RHYTHM AND BLUES and DIC-TIONARY OF ROCK/POP have won awards, is now working on a novel with a Las Vegas theme.

Carleton Sprague Smith was honored by the MLA at its annual meeting in Austin, TX, this past February. His citation reads: "In recognition of his distinguished services...[as a] flutist, scholar, librarian, administrator, and friend to all who care for music. His imagination has inspired the achievements of three generations, and his vision of the performing arts has been realized in the structure of librarianship and scholarship today."

Ronald Stein, University of Colorado at Denver, has signed with the Kohner Agency in Hollywood for representation in the film and television fields. While teaching at CU-Denver, Ron has continued to compose for films.


Martin Williams, editor of special projects for the Smithsonian Press, is now at work on a third publication in Smithsonian comics series. The first two were based on the Sunday funnies and the comic books; the third, on certain daily strips, which Martin describes as "the comics' equivalent of the best American short stories."

Edward Wolf has an article, "The 'Top 40' Pennsylvania German Hymn Tunes," in DER REGGEBEGE: JOURNAL OF THE PENNSYLVANIA GERMAN SOCIETY, 18/1 (1984): 12-22. The article is an outgrowth of a study on the hymn and chorale melodies in all the Pennsylvania German tunebooks published up to 1844. Ed writes: "While some of these tunes such as WER NUR DEN LIEBEN GOTT, WACHET AUF, or OLD 100TH remain in common use today, others are rarely found in modern hymnals. Two English tunes, WELLS and COLESHILL, are among the top forty." Copies of DER REGGEBEGE are available through the Pennsylvania German Society, Box 97, Breinigsville, PA 18031.

LETTERS TO THE EDITOR

Betty Coulson writes: "Bravo for your recent letter in the Sonneck Society NEWSLETTER. Your key statement is 'that education implies the promotion of European music to the detriment of our own.' This 4th of July I heard Tchaikovsky's 1812 Overture more times than should be possible (North American music was used as filler on the programs). Please pass along to Steven Ledbetter my interest in the American Music Repertory Committee."

Sherwood Conservatory
1014 S. Michigan
Chicago, IL 60605

Ms. Coulson is well-known in the Chicago area for her Gottschalk lecture-recitals and for her performances with the "Lakeside Duo" in conjunction with pianist Evelyn Binz. She has received the "Star of Delta Omicron Award" for the promotion of American Music. She performed the music of Gottschalk and
Ginastera recently (Sept. 18) on the Crystal Ballroom series of the Blackstone Hotel, Chicago.)

Roger Hall writes: "Our musical society is now making plans for its bicentennial celebration in 1986. Would it be possible to ask Sonneck Society members if they would like to be informed about our bicentennial plans? I would be pleased to put them on our mailing list, if they send in their names and address."

Old Stoughton Musical Society PO Box 794 Stoughton, MA 02072

BOARD MEETING, 1984: HIGHLIGHTS

TREASURER: Keller noted our better situation because of $1410 profit from the Boston meeting, which success was due to the ability of the local arrangers to acquire many items from local businesses. On a motion by Ledbetter, 2nd by Shapiro, it was decided to create a life membership, at $500.

AMERICAN MUSIC: Britton told of a September 14-15 meeting in Urbana attended by Richard Wentworth (director of the University of Illinois Press), Keller, Camus, Judith McCulloh (of the Press), Clark, Jean Gell, and Britton. Wentworth expressed a commitment by the Press to continue the journal for the forseeable future, in spite of monetary losses, and agreed that the Society is responsible for the content.

NEWSLETTER: Kears requested that material for the Spring 1985 issue be submitted by Jan. 1 (one month earlier than the normal deadline) so that the issue would reach the membership before the Tallahassee meeting.

EARLY CONCERT LIFE: Corry reported that the University of Illinois Press has already mentioned need for a subsidy to publish the results of this survey. The possibility of the Society applying for conference funds of the NEN was mentioned.

AMERICAN REPERTORY: Ledbetter reported that the funding for the Albany (NY) Orchestra requires at least two American works to be played at each concert. A further report is forthcoming in the NEWSLETTER. He distributed a compiled list of performable works by New England composers, ca. 1875-1925.

DIRECTORY: Graziano reported that he is compiling the new directory by hand; as a result costs are considerably lowered. It should be out by the end of the year.

COMMITTEE ON SOUND RECORDINGS: Leavitt said he would assume temporary chairmanship of such a committee, since the masters of the Music in America recording series made by Karl Rueger was given to the Library of Congress. He mentioned potential committee members of Ostrow and David Hall and Earle Johnson.

AMERICAN BAND HISTORY RESEARCH: Camus explained that he appointed Dianna Biland to this new committee in hopes there would be time for results by the end of his term, at which time the new president will have the responsibility for committees and their chairs.

[Other highlights in Spring issue!]

SONNECK SOCIETY NEWSLETTER
College of Music, Box 301
University of Colorado
Boulder, CO 80309

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