The Sonneck Society Newsletter is published in the spring, summer, and fall by the Sonneck Society, College of Music, Box 301, University of Colorado, Boulder, CO 80309. Deadlines for submitting materials are Feb. 1, June 1, and Oct. 1. A subscription is included with membership in the Society. For further information about the Society and membership, write to Kate Keller, 410 Fox Chapel Lane, Radnor, PA 19087. Planning to move? Please notify us about your change in address.

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from the president

"classical music not their thing"
shouted the headline on a recent new york times education page. it seems the association for classical music made an informal survey of almost 900 sixth and tenth graders in nine cities and found that the schools are sadly lacking in preparing students to understand the arts generally, and classical music in particular. cited as typical was the sixth grader's comment that such music "means long notes that are slow, and quite frankly boring." the survey would have been a more meaningful one if there had been an explanation of how the association defines "classical music," but the implication was that any educated reader of the times knew exactly what was meant. could their definition be interpreted as the standard art music of western europe, as exemplified by the major composers, such as beethoven, the most widely known composer of the survey, but mentioned by only 5 percent of the students? are the schools really that poor, or might this be yet another case of cultural snobbishness and short-sightedness? it reminds me of the new yorker cartoon of some years back where a russian family was discussing poverty in america with the supporting statistic that less than 10% of american households owned their own samovar! much is made of the coming anniversaries of bach, handel, and berg, and the ny philharmonic is preparing commemorative programs, but is anyone taking notice of jerome kern or wallingford kleger? if the music were more relevant to american life, if the many music of america were included in the survey, might a better picture not emerge?

with bands, orchestras and choruses of all kinds in so many schools, are the students only exposed to rock, commercial, and "elevator" music? let us hope not, but unquestionably there is much to be done to change the picture.

we have two committees working on this problem: american music in american schools, and music in america. there are committees working in other areas no less significant: american band history research, early concert life update, and publications. there are administrative committees handling the work of the society: the lowens award, membership, national conferences, and nominations. and, since the tallahassee meeting will be a special occasion, a tenth anniversary committee. all are ably led, and i look forward to their reports at the meeting, and to the continuation of their very important tasks.

what have we accomplished these past ten years? we can take pride in knowing that we have built a society that is on its way to establishing itself as a major force in american music; has seen its journal come to fruition and fill a void in america's cultural life; has an outstanding newsletter, two books published and one in the press; has held annual meetings in various parts of america as well as its first international conference; has honored distinguished men in the field of american music; have ten life
members (at last count, with more undoubtedly to follow), and a strong membership of over 800 people with many diverse interests, backgrounds, and strengths to bring to the Society.

These thoughts wander through my mind as I wonder how to say goodbye, after so long a time. The next issue of this Newsletter will carry a column written by the person you have elected to serve you as president, who will take office at the Tallahassee meeting. Goodbye seems like such a strange phrase, for we seem to have forgotten its original meaning of "God be with ye." In that sense, I can happily leave this office, for I know the Society will be in capable hands!

Goodbye, auf Wiedersehen, and au revoir.

Raoul Camus

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BOARD OF TRUSTEES

By the time you receive this issue of the Newsletter, the new Board will have been announced at our business meeting in Tallahassee on March 9:

- President: Allen P. Britton
- 1st V-Pres.: Margery Lowens
- 2nd V-Pres.: Alan Buechner
- Secretary: J. Bunker Clark
- Treasurer: Kate van Winkle Keller
- New members-at-large: Gillian Anderson, Edith Borroff, Daniel Kingman
- Con't members-at-large: Wm. Kearns, Steven Ledbetter, Anne Dhu Shapiro

In his letter of Feb. 7 to both the old and new Boards, President Camus thanked the retiring Board members—Doris Dyen, Richard Jackson, and Donald Leavitt—for their service. On Feb. 5, Raoul wrote the following to present committee chairs: "In accordance with the Society's By-laws... all committees will technically expire at the business meeting on Saturday, March 9"; however, he and President-elect Allen Britton are now working together to maintain continuity in the activities of the Society. Undoubtedly most if not all of the valuable committee structure and work which has been developed under Raoul's two terms as President and under the previous administration of Irving Lowens will continue. The summer issue of this Newsletter, which will reach you sometime in July, will contain highlights of the Tallahassee Board Meeting, the minutes of the Business Meeting, and a complete report on the continuing committees as well as any new committees. For a list of the present committees together with their membership, see the Newsletter, Fall 84, p. 60. Please let President-elect Britton know if you would like to serve on any of the existing committees or have any new committees to propose.

The summer issue will also contain tributes to President Camus as he steps down after four years of service. I would like to speak for those of you who may not be able to attend the Tallahassee meeting and take this occasion to thank Raoul for all he has done for our Society during this time. Raoul has mentioned some of these accomplishments in his letter of this issue—not as those of his own but rather those of the Society itself. We who have worked with him closely know that he has been personally involved in all of these activities. No matter has been too small which receive his personal attention. His correspondence is voluminous! The degree to which he cares about our Society and its ideals is unbounded. His energy in helping us to accomplish our goals has been inexhaustible. His From the President, which has headed each issue of this Newsletter for the past four years has been both a rallying point for our Society as well as a personal expression of his ebullience. Thanks, Raoul, for a job well done!

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ANNUAL MEETING: 1986-BOULDER, CO

The Sonneck Society will hold its 1986 annual meeting at the University of Colorado, Boulder, on 17-20 April 1986. Local arrangements chair, Wm. Kearns, has arranged for accommodations at the College Inn adjacent to the campus. The conference will take place at the College of Music and in other meeting places on campus. At this time the Mountain-Plains Chapter of the Music Library Assn. and a regional College Music Society group are considering joining us. Abstracts of papers or proposals for workshops and lectures dealing with American music are solicited by the program committee. Topics dealing with music and music activity in the Great Plains, Southwest, and West are encouraged, but proposals on all aspects of American music are invited. The program will reflect a broad range of interests. Performances of American music are also solicited. These should be accompanied by a cassette tape if possible. Abstracts or proposals should be submitted in six copies before Oct. 1, 1985, to John Graziano, 1986 Sonneck Society Program Chair, Music Dept., City College, Convent Ave. & 138th St., New York, NY 10031.

Boulder is 50 minutes northwest of Stapleton International Airport, Denver. Public transit is readily available. Kearns will be arranging scenic trips before, after, and possibly as a part of the conference. More details will be available in the summer issue of this Newsletter. Please send your suggestions for local arrangements and activities accompanying the conference to Wm. Kearns, Sonneck Society Newsletter, College of Music, Campus Box 301, University of Colorado, Boulder, CO 80309.

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PHILA BOARD MEETING HIGHLIGHTS

Con't from Fall, 1984, issue, p. 76

Saturday evening, 27 October 1984, Phila Present: Board members Raoul Camus, Margery Lowens, H. Earle Johnson, Bunker Clark, Kate Keller, Doris Dyen, Don Leavitt, William Kearns, Steve Ledbetter, Anne Shapiro, Alan Britton; committee chairs Edith Borroff, Mary Jane Corry, Frank Hoogerwerf, John Graziano; and guests Nicholas Temperley and Stephen Banfield (of the U.K., spending this year at Lima, Ohio). Regrets had been sent by Richard Jackson. Treasurer. A motion to ratified a decision by the Executive Committee to invest the
Lowens Award Fund in an investment account was approved. Another motion approving the investment of other funds in a Merrill Lynch account was likewise approved. It was agreed by consensus that we should use insured, rather than noninsured, money market funds. There was discussion on problems of serving foreign members, most notably those in the United Kingdom. It costs an additional $2.50 each for each issue of the journal; i.e., a total of $7 more for each of the twelve foreign members. It was decided that the extra cost was well worth having these overseas members. Banfield offered to try to help in these problems, and to help in membership drives. There was no action on offering multi-year membership discount rates to institutions.

American Music. Britton proposed new members of the Editorial Advisory Board: Gillian B. Anderson (Library of Congress), Alan C. Buchner (Queens College), J. Sunker Clark (University of Kansas), Donald Krummel (University of Illinois), Carol Oja (Brooklyn College, CUNY), Carolyn Rabson (Oberlin Conservatory), J. Ezra Schabas (University of Toronto), and Anne Dhu Shapiro (Harvard University), Nicholas E. Tawa (University of Massachusetts, Boston), and Victor Fell Yellin (New York University). These fill the vacancies left by Milton Babbitt, Gilbert Chase, Richard Crawford, Archie Green, H. Wiley Hitchcock, E. Earle Johnson, Julian Mateo, Dan Morgenstern, Nicholas Slonimsky, and Robert Stevenson. Britton’s nominations were approved.

Archives. Lichtenvanger had called Clark to report that he has obtained boxes which he is now busy filling, with confidential material separate from non-confidential.

STANDING COMMITTEES:

Membership. It was reported that White- sitt has had some trouble arranging for area representatives. She prefers to reestablish the chairmanship of the committee to someone else. Report received as given.

Publication. Johnson passed around a list of the contents of the forthcoming reprint collection of articles to be issued by Da Capo Press.

American Music in American Schools. Boroff passed around a written report giving the activity of her committee, including a planned panel at the 1985 meeting in Florida, and acceptance of her 1984 Boston talk by the College Music Society Symposium. Shapiro asked whether there might be some involvement with the CMS institutes held at Boulder on teaching music to the general college student.

Conferences. It was reported that Dale Cockrell’s committee is currently planning the site for 1987, and presently favors the invitation from Centre College, Kentucky, assuming that it would not be considered too remote after Tallahassee and Boulder. He sent out a questionnaire to past local hosts and program chairs, asking for information of use to future hosts and program chairs, and has received some back thus far. 10th anniversary. Shapiro cited the panel devoted to subjects of interest to Irving Lowens. She mentioned the possibility of distributing a questionnaire concerning directions the Society should move in the future.

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.

Lowens Award. A news item prepared by Richard Jackson was distributed, and a few changes were suggested. Clark agreed to send it to the key newsletters and journals.

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 Krueger was given to the Library of Congress. He mentioned potential committee members of Ostrow and David Hall and Earle Johnson.

Budget. Keller’s proposed budget was approved (and is attached). It was decided to print up 2000 new membership flyers.

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REPORT OF THE TREASURER

Statement of Receipts and Expenditures
January 1, 1984 to October 22, 1984

GENERAL FUND

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New members (84/85)

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<tbody>
<tr>
<td>Total</td>
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OTHER BUSINESS

The University of Illinois Press, publishers of AMERICAN MUSIC, have notified The Sonneck Society that unexpected production problems will delay mailing of number 4 of Volume 2 of our journal. The Press expects number 1 of volume 3 to be closer to schedule.

The Sonneck Society already has 10 life members! Life memberships ($500) were established by your board at last fall's meeting.

For those of you who still have not paid your 1985 dues, be sure to do so immediately in order to ensure uninterrupted delivery of AMERICAN MUSIC as well as future issues of this NEWSLETTER.

Kate Keller reported in late January that dues payments were coming in steadily and that contributions to our various funds were up over last year. A recent mailing to composers of the American Music Center yielded twenty new members for the Sonneck Society.

As Oscar Sonneck once said: "We need a little more fun in music!" So far no one has recognized the music on the back of the dues bill! Curious? Look in MORE SILHOUETTES (New York, Dover Publications, Inc., 1982) on page 36. Where did editor Grafton find it?

ORDERING BACK ISSUES OF SOCIETY PUBLICATIONS

NEWSLETTER:

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<td>1-10</td>
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<td>30.00 set</td>
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Order from: Kate Keller, Treasurer
410 Fox Chapel Lane
Radnor, PA 19087

Address Labels of the membership are available on request for those wishing to mail an item of specific interest to the members. A contribution to the publications fund of $20.00 is requested for each set made for a member, $50.00 for non-member. Labels can be made up in either alphabetical or zip-code order. Order from address above.

Back-issues of AMERICAN MUSIC are available from:
Harper and Row Publishers, Inc.
Keystone Industrial Park
Scranton, PA 18512
at $28.50 per volume.

AMERICAN MUSIC IN AMERICAN SCHOOLS

(See NEWSLETTER, Summer 1984, p. 35, for previous column.)

Here are a couple of tips for your history and theory classes:

When studying the song cycle, begin with Benjamin Carr's The Lady of the Lake; this preceded Beethoven's An die Ferne Geliebte (said by Apel to be the first), dates from 1810, has texts by Sir Walter Scott, in English, and has been recorded with fortepiano and a much more authentic voice than any German cycle can be found in. The recording is The Flowering of Vocal Music in America, Vol 2 (Carr, Shaw, and Jackson), New World Records, NW 231.

When studying the expanding harmonic vocabulary of the Classical and Romantic traditions, listen to Justin Morgan's Judgment Anthem; though written in the 18th century, this work prefigures later developments. Recorded by the Western Wind on Nonesuch, H-71276.

Edith Borroff

Have you ever tried using a hillbilly piece in your dictation classes? Much of this music hasn't been written down anyhow, so there's a reason for a good transcription. Let's take a good string band selection, such as the Skillet Licker's Bile Them Cabbage Down or Ida Red. The normal manner of performance is alternation of fiddle tune with the song (verse and chorus). At first, the idea of writing down this rapidly executed music seems bewildering. A careful listening of a few verses and chorus will soon make the tune evident; then the bass line and harmony fall into place; and, finally, even the elusive, florid fiddle tune becomes tamed. And what fun it is to try to capture that extra beat that the Skillet Lickers are fond of throwing occasionally into a measure--or the extra measure in a phrase! Hillbilly music has plenty of normative features, so your students will get practice in repeating these skills. At the same time, they will get a real sense of accomplishment in having plucked something so complex sounding from the aural tradition and put it down on paper. Ida Red can be found on a reissue "Smoky Mountain Ballads," RCA Victor vintage series, LPV-507; however, many other tunes by other string bands on many other recordings will serve the same purpose.

William Kearns

LETTERS TO THE EDITOR

Caldwell Titcomb writes: "The Peabody Conservatory obituary release about our revered founding president Irving Lowens, reprinted in the spring NEWSLETTER, stated that Lowens was at the time of his death 'in charge of implementing the first degree program to train music critics to be offered at an American university.' This was a welcome undertaking indeed. In the summer issue, however, William Lichtenwanger asserted that Lowens ended his life 'overseeing the establishment of the first
course in music criticism at an American university. This was inaccurate: there is a difference between a course and a full-fledged degree program.

"The first course in music criticism was established at the Curtis Institute in 1928 by Oscar Thompson (1887-1945), at the time he began his years as music critic of the NEW YORK EVENING POST. As it so happens, it was Lowens who wrote the article on Thompson in Supplement III of the DICTIONARY OF AMERICAN BIOGRAPHY. I might add that I myself instituted a course in the history and practice of music criticism in 1958 at Brandeis University, where I have offered it regularly ever since."

Brandeis University
Department of Music
Waltham, MA 02254

Willa Rouser, Director of Carnegie Hall International American Music Competition, writes Sonneck Society: "I read your proposal in the Fall Sonneck Society NEWSLETTER for an American Music Repertory Committee [pp. 60-61] with great interest. As director of the Carnegie Hall International American Music Competition, I spend a lot of my time addressing the same question—how can we encourage performers, teachers, presenters, orchestras, and so on to perform American music more frequently? As you're probably aware, the competition tries to accomplish this by offering substantial awards to pianists, vocalists and violinists on a rotating basis, requiring predominantly 20th-century American audition repertoire. We then work with winners and their management to obtain recital and orchestral engagements that will feature American music. The hope is that (a) larger numbers of accomplished performers will be exposed to a range of American music. (This was confirmed by a questionnaire we sent out a couple of years ago to previous contestants. 80% of those responding said they had learned new American repertoire for the competition and continued to program it after the competition was over.) (b) performance standards will continue to become higher and (c) we will win new audiences for American music. Starting with the 1985 Competition for Pianists, we are broadening the competition's scope by adding a concerto segment. We have guaranteed the winner over 15 engagements, including the world premiere performance of a concerto by Ellen Taaffe Zwilich which Carnegie Hall, the Detroit Symphony Orchestra and the American Symphony Orchestra League jointly commissioned for the League's 1986 Annual Conference in Detroit.

"In June of 1983 the winner of our 1982 Competition for Vocalists, Scottish baritone Henry Herford, was a featured performer at the Sonneck Society meeting in England. I hope we can arrange something like this again in the future. Sonneck Society members can be of help to the competition by encouraging the directors of their schools' artist series to invite our winners for recitals and master classes. I'd be happy to speak with anybody and provide more information. Also, members can spread the word about the competition to qualified performers who might be interested in entering.

"Our application brochures include long lists of American repertoire which are intended as a guide to contestants. The lists were originally assembled by The Rockefeller Foundation in consultation with an advisory committee, and are revised and updated regularly. We have received high praise for the scope and quality of the choices, and have found that some teachers use them for teaching purposes. These brochures are available on request."

"I would welcome other suggestions as to how we can promote American music. Please let me know if I can be of help to the Committee. Best of luck with it!"

881 7th Avenue
NY, NY 10019

James R. Heintze writes: "I am sending the following information to you for your consideration for including it in your NEWSLETTER. I have completed a compilation of the NEW GROVE: A BIBLIOGRAPHY OF REVIEWS AND OTHER WRITINGS which contains close to 200 articles and reviews, many of which contain corrections and additions to the articles discussed. Many of the reviews discuss articles which focus on American music topics. Hence, my bibliography is the ideal starting place for conducting research which is based, in part, on information derived from THE NEW GROVE.

"Should you decide to print information on this bibliography, please note that a limited number of copies are available to libraries and other institutions.

"Should you desire additional information on my project, please do not hesitate to contact me."

American Univ. Library
Mass. & Neb. Ave., NW
Washington, DC 20016

Sister Mary Dominic Ray writes: "From February into June of '85 I will be teaching Early American music at the University of York (Yorkshire) in England. My course is entitled TWO AMERICAN MUSIC REBELS: WILLIAM BILLINGS AND CHARLES IVES. Needless to say, I am very excited about it for several reasons; one of which is due to the fact that these two renegades have such captivating personalities and are such interesting composers; another is that Billings and Ives represent the beginning and the end of our Dominican College early American studies--Ives being the embodiment of what Billings might have become had he been born a hundred and twenty-five years later than he was.

"The Music Department of the University of York has abandoned classes as such, in favor of "INTENSIVE PROJECTS". The Projects are intended to give the student the advantage of learning not only faster, but more importantly in greater depth. Thus far, it seems to be working very successfully, for the students are saying that they like it and are learning more than formerly. Every Project opens with a 4-week session consisting of one full-day session, and later on in the week a 4-hour half-day session."
My Project will be a combination of lectures and seminars and will include live music, slides and recordings. The only major problem I foresee is that of trying to understand that peculiar Yorkshire way of speaking (!) Even Londoners have told me that they have a very rough time trying to understand them.

"Following the 4-week session (marathon) the students have the next 8 weeks in which to continue their research on their own and write a 5,000 word folio on material covered. Later on in May the two-week Tutorials take place, during which time I will be reviewing each one's folio, offering suggestions for improvement and finally evaluating them. After the folios are given over to the Music Administrators for final evaluation.

"During the eight-week interim, I plan to go to London to continue my own research, scouring the mid-eighteenth century newspapers in search of some possible clues to the obscure English composer, SAMUEL FELSTED. Those of you who have bought the recording of FELSTED's JONAH will recall that this lovely oratorio was lavishly performed in Boston (1789) at the time of George Washington's Inaugural Tour. JONAH is still available on long-play disc (MHS 4870L) through the Musical Heritage Society, 1710 Highway 35, Ocean, NJ 07712. The title role is sung by George Livings, tenor (Metropolitan Opera Company), William Whitehead, organist and choir director of the Presbyterian Church on Fifth Avenue (NY), and conducted by Thurston Dox, Research Associate of the American Music Research Center (California).

"Time is stepping along at an ever increasing pace, and come the end of January, I will be heading for the San Francisco Airport to take off for New York and then the very FRRRRRIIIIIIIDDY camp and windy climes of northern England. Meanwhile I am trying to brace myself for the rigors of that icelandic climate!"

My address will be:
Department of Music
University of York
Heslington, York YO1 5DD

Alan Buechner writes: "Thank you for your interest in our conference of last summer, 'Catching the Tune,' which was co-sponsored by the Museums at Stony Brook and the History Department of the State University of New York at Stony Brook, Long Island. By most measures it was a genuine success both from a scholarly and a social standpoint. Certainly, it took some doing to get 100 people of various persuasions (dance, women composers, 19th century song, the brass band, fiddling, and museum work) to come out for a sticky August weekend near the end of the vacation season.

"The Conference was not the last event in what will be a nine-months celebration devoted to William Sidney Mount and 19th century American music. The Museums hosted a Fiddlers' Convention on September 30th. (Mount was a fiddler and collector of fiddle tunes.) About 35 folk musicians, two dance companies (one specializing in Contra Dancing, the other in Morris Dancing), and an audience of about 1200 people came. Only about 15 of the participants were fiddlers, but that is not surprising. In New York State the fiddlers are concentrated in the Adirondacks; the Island is just too far for them to come. Everybody had a grand time, myself included."

12 Bryce Ave.
Glen Cove, NY 11542

From England, Peter Dickinson writes: 
"I was delighted to see the schedule of the Florida Conference and I hope that I may be in time to congratulate all who are involved in such a splendid array of subjects. How I wish I could be there!"

"I left Keele University formally last October and moved with the family back to London, not far from where we used to live just ten years ago. In recognition of my work setting up the Department at Keele for its first ten years the University has made me an Emeritus Professor."

"In spite of leaving behind at Keele what is probably the best library of American music in Europe, I have not been idle in the American music field. Last October I gave an illustrated talk for BBC Radio 3 on Charles Ives the Songwriter. This was used to introduce the recording of the song recital given by Henry Herford and Robin Bowman at the Third American Music Conference held at Keele in 1983. Then I spoke on BBC Radio 4 to review the first volume of memoirs published by Copland and Vivian Perlis, which I later wrote about for THE MUSICAL TIMES. Last October I took part in the first London performance of my Violin and Piano Sonata which I composed when living in Orange, New Jersey, in 1961. (Does that make it American music?) The first performance was given at Carnegie Recital Hall, New York City, in that year with Dinos Constantinides, the composer-violinist now established in Florida for whom I wrote the work.

"Now I am writing the principal article for the prospectus of the Promenade Concerts, a vast festival put on in London every summer by the BBC. The main feature for 1985 seems to be American music—a total of 22 works from Sousa to the present day. My long chapter on Ives and Copland for the Decca Heritage of Music anthology is to appear in English (following its first publication in Japanese!), and the paper I gave at the Lawrence, Kansas, Conference in 1982 on Virgil Thomson and Gertrude Stein—and also at the I.S.A.M. in Brooklyn—is the basis of a larger article to appear in THE MUSICAL QUARTERLY.

"I am writing a 'Trio for Violin, Clarinet and Piano,' commissioned by the Verdehr Trio of Michigan State University for their international tours, and I have just completed a virtuoso organ work called BLUE ROSE VARIATIONS. This will be featured in the first American tour of the internationally renowned British concertist Jennifer Bate. The title? A real British-American interaction: I took MacDowell's 'To a Wild Rose' and made it a bit wilder. With both blues and rag versions of this parlor standard the organ loft is really swinging!"
"I almost forgot TV. We have, on BBC 1, a series called Mastermind in which victims offer themselves to answer questions in a chosen field against time. Neil Butterworth, who has published a DICTIONARY OF AMERICAN COMPOSERS, was a contestant in January, and I was asked to set the questions on American Orchestral Music since 1900. I am afraid that I won that one. The questions were hard—so hard that when I saw the content I couldn’t remember all the answers myself!"

"Finally, I am coming to the USA again in April 1986 and much looking forward to this. A group of British musicians is touring with a programme to commemorate the death ten years ago of the early music pioneer David Munrow. Since I wrote two works for him and one in memory of him for these players, I shall be represented in the programmes and lecturing en route. Then I am going to Mexico City where there will be a special programme to celebrate the 25th season in which my ballet VIPALITAS has been shown there every year. The Mexican choreographer, Gloria Contreras, borrowed some tapes of my music for me when I was a graduate student at Juilliard in New York. When I next met her she said she'd been up three nights creating the dance. It has become the best known of her early ballets, widely performed throughout Central and South America."

39 Lady Somerset Rd.
London W8 1TX

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Martin Williams writes: "I appreciate your mention in the Sonneck NEWSLETTER of the third comics anthology we are working on at the Smithsonian Press."

"Perhaps some of our more musical undertakings would be appropriate in a future "Notes on Members." Our scholarly scores publications in American music continue with a volume of big band music, collections of James P. Johnson's and of Eubie Blake's piano music, and the first of two projected volumes of Sousa for piano currently in the plan. (And if the emphasis here seems to be on the Afro-American idiom, it is not a matter of intention or of policy.)"

"We are also now undertaking a series of biographical-critical handbooks on American composers. Among these guides we eventually hope to have Charles Ives beside Duke Ellington beside Victor Herbert beside Virgil Thomson beside George Gershwin... etc. In addition, there is a superb oral history of Kansas City jazz now on my desk, and there is a manuscript promised on Charles Martin Loeffler. And a history of the violin—with many pictures."

"I have hesitated to mention the names of those several Society members who have already agreed to participate in both series since not all contracts have been signed. But I do not hesitate to solicit the participation of all Society members in both series of volumes, and I am decidedly open to suggestions."

"In recordings, our SMITHSONIAN COLLECTION OF BIG BAND JAZZ continues to do well; our recently released six-record set of AMERICAN POPULAR SONG promises to do the same, and a collection of concert hall virtuosi and a new and revised edition of our CLASSIC JAZZ album are in the works."

"As for my own writing, a book to be called JAZZ HERITAGE is forthcoming from Oxford in the Fall of 1985."
music-making Hutchinson family. In addition to the vocal program, Rodney Miller played a selection of tunes from the Mount collection, including the well-known "Arkansas Traveller" and "Mississippi Sawyer" and Mount's own compositions, "The Musing of an Old Bachelor" and "In the Cars on the Long Island Rail Road."

On Saturday evening, August 11, The Museums green was the site of the performance, CATCHING THE TUNE, a program of 26 tunes from the Mount collection and 8 period dances. Margaret Piatt (Old Sturbridge Village), Janet Law (Berkshire Historical Society), and Alan Buechner were consultants. The performance took place in front of The Museums barn for an afternoon of rehearsal and for the even performance. For the last time this summer, of music and dance from the Mount music collection. A colorful and tuneful finale to the conference proceedings, CATCHING THE TUNE captured and conveyed the spirit and the pleasures of music and dance on Long Island during Mount's day for the more than 200 people, including many conference participants, who attended.

[Excerpts from THE MUSEUMS AT STONY BROOK. Fall 1984]

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QUERIES

Mary Jane Hamilton writes: "My interest is in locating additional musical written by a WILLIAM CARY (CASEY) WRIGHT, 1825-1904. Thus far I've located and copied twenty-one examples of his work, published from 1850-1899, including all materials held at the Library of Congress. I've not been able to locate his sacred music, especially, a copy of "The Chapel Choir," arranged jointly with his brother, George Woodard Wright, in the late 1840's or 50's, or his violin and piano works.

"Mr. Wright's music writing was combined with various professional pursuits, yet extended far longer than his work as a lawyer, Baptist minister, music teacher, and even superintendent of county schools. He was born in Mass., graduated from Madison College (now Colgate), then spent the rest of his life on the move. He began in Utica and Hartford, then to Wahog in Nebraska, with stops at Lone Rock, Richland Center, McGregor, Pawtucket, Weymouth, Stromsburg, St. Joseph, Des Moines, Perry and York, before retiring to Pittsburgh.

"I've checked the major institutions near these locations with only marginal luck in locating either his work or music. I hoped your readers might know of other locations or individuals who might be able to assist me in compiling a more complete record of his musical production. If additional information is required please contact me at the above address. I would be glad to reimburse your readers for the xerox cost of copying the examples they might have, or send them the appropriate amount in advance. I am just very anxious to assemble a representative collection of his work."

7940 Deer Run Rd.
Cross Plains, WI 53528

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Michael McKernan writes: "I have been doing research on dance (quadrille, cotillon, etc.) bands active in Vermont during the 1800's. Many of the performers were also active as players or teachers of brass, "Sax-horn" or cornet bands.

"Most of my work has been on small-town bands and individual performers in Vermont from about 1840-1875. Before 1840 there is almost no mention (that I've been able to find) of individuals or organized (named) bands. During the 1840's there is evidence of a trend towards naming performers or bands at specific events, and ads for bands appear in local newspapers. This phenomenon is one aspect I am very interested in: the beginning of named (and so publicized) dance bands."

"In 1849 and 1850 railroad construction linked Vermont with larger urban areas and a number of performers from Boston and other areas began to be mentioned appearing regularly in Vermont. You are probably familiar with Flagg's Band, Hall's Band, the Germania (Serenade and other) band(s) who were often found at dance and civic events in Vermont in the 1850's. I have collected some information on their performances in the State and am interested in comparing them to local bands.

"A particular interest of mine is a band leader, dancing master, and teacher of brass bands and violin: R. E. Whitcomb, who was active in Middlebury, VT from about 1846-1855. He seems to have vanished after that, although he was still fairly young. Whitcomb was born in [Orford?], NH and performed and may have studied with Pushee, a 'famous' dance performer from Lebanon, NJ.

"Other subjects include Alonzo Bond of Boston, Charles M. Cobb of Woodstock, VT, who played with Hall's Band of Boston in addition to leading a series of dance bands both home and playing with the Woodstock (cornet) band, Gilmore's band in later years, and many others.

"If any of these performers are of interest to you readers, I would like to share information on them. I am hoping to find more information on their musical activities and the part music played in their lives and personal finances."

RFD 3, Box 1748
Putney, VT 05346
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SOME RECENT BOOKS

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


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


NOTES ABOUT MEMBERS

Theodore Albrecht conducts the Northland Symphony Orchestra at Park College, Parkville, MO. Each year he gets at least one major American piece on his programs. This year it was Chadwick's JUBILEE OVERTURL: last year, Klaus Roy's CHORALE-VARIANTS ON 'JIMMY RANDAL'; and the year before, Samuel Barber's final work, CAN-ZONETTA FOR OBOE AND STRINGS, with Ted's wife Carol as oboe soloist. By the way, Ted is now editor of COLLEGE MUSIC SYMPOSIUM in which he aims for "something of interest to Americanists in each issue."

Mary Van Appledorn, Texas Tech faculty composer, has been awarded the Outstanding Service to Music Award Medallion of Tau Beta Sigma for her work as teacher, administrator, and composer. She also received recently her fifth ASCAP Standard Panel Award. Boston composer Larry Bell has been awarded a Rockefeller Foundation grant to the Bellagio, Italy, Study and Conference Center for the summer of 1985. His CONTINUUM FOR ORCHESTRA was performed by the recent Rome Radiotelevisione Italiana Orchestra on a recent all American concert which also included Sessions's BLACK MASKERS SUITE, Ives's THE UNANSWERED QUESTION, and Gerhard's AN AMERICAN IN PARIS. His FOUR SACRED SONGS and STRING QUARTET NO. 2 were performed in NY City this winter.

Alan Buechner has an article, "Thomas Hart Benton and American Folk Music," in THOMAS HART BENTON: CHRONICLER OF AMERICAN'S FOLK HERITAGE, catalog of the exhibition (Annandale-on-Hudson, NY, 1984). Alan also spoke at the opening of the exhibition at Bard College on Nov. 3. The show will be at Bucknell U. (Jan. 5-Feb. 25),
Queens Museum (Mar. 3-May 5), and Hudson River Museum, Yonkers, NY (May 12-July 6).

While visiting his wife in Toronto during Thanksgiving break, and at the suggestion of Ezra Schabas (SS member; and faculty member, University of Toronto), Bunker Clark heard a wonderful production of Robert Ward's opera THE CRUCIBLE in a university production. The staging, orchestra, and soloists were all so first-rate, and it wasn't until after he discovered that this was only one of two completely different casts, each with its own conductor. An impressive example of Americana in Canada.

Richard Crawford, outgoing president of the American Musicological Society, chaired one of the most impressive receptions in the history of the AMS at its annual meeting this past fall in Philadelphia. On the platform were gathered nearly all of the living past presidents whom Richard then introduced. His own presidential address, "Studying American Music," was a proud moment for all scholars interested in American music. If this were not enough, Richard wrote the essay, "American Musicology Comes of Age: The Founding of the AMS," which commemorates the 50th anniversary of the Society and which was distributed to those attending the meeting. Richard is to be congratulated for an active and successful presidency. During the winter term of 1985 he will be teaching at UC, Berkeley, as the Ernest Bloch Professor of Music, and he will be delivering there a series of six lectures under the general title "The American Musical Landscape."

Roger Hall writes that the Old Stoughton Musical Society performed the music of Charles Griffes (some German songs, POEM arr. for flute and piano, and TWO SKETCHES FOR STRING QUARTET), Horatio Parker ("Jam solo recitit" from LEGEND OF ST. CHRISTOPHER), and Randall Thompson (ODE TO THE VIRGINIAN VOYAGE and FAREWELL) at its fall 1984 concert. The 200th anniversary celebration of the Society will run through the 85-86 season. Anyone wanting to be placed on the mailing list of the Society should write 5 PO Box 794, Stoughton, MA 02072.

Janet Howd is organizing the International Symposium of Concert Song, to be held at the University of Exeter 13-16 June 1985. The symposium will consist of recitals, lectures, and master classes. Geoffrey Parsons, Carol Smith, John Steane (author of THE GRAND TRADITION), and Erich Vitecker are key noters. Janet invites contributions in the form of 15-minute recitals or lectures from professional singers, accompanists, musicologists, and teachers.

Charlotte Kaufman and The Friends of Dr. Burney performed ROBIN HOOD, an early 18th-century musical entertainment with entr'actes of traditional Robin Hood ballads this past January at the Museum of Fine Arts, Boston.

Mike Meckna and Mark Tucker both received $500 grants from the Sinfonia Foundation for projects "related to American music or to music in America." Mike's project is "The Rise of the American Composer Critic: Aaron Copland, Roger Sessions, Virgil Thomson, and Elliott Carter; and Mark's, "The Early Years of Edward 'Duke' Kennedy Ellington, 1899-1927."

Douglas B. Brown is carrying the Foote CELLO CONCERTO about. Last June he played the Romanza movement at the Second Cello Congress in Arizona. He played the full concerto with the Arlington (VA) Symphony this past October and will do two more performances in Fall River, MA, and Bennington, VT, this spring.

Bruno Nettl has retired as series editor of DOTTERT STUDIES IN MUSIC BIBLIOGRAPHY. He founded the series, published by Information Coordinators, Detroit, 25 years ago. He continues as a member of the editorial committee. J. Bunker Clark succeeds Bruno as editor of the series.

Andrea Olmstead has two publications slated for this spring: ROGER SESSIONS AND HIS MUSIC, by the UMI Research Press; and ROGER SESSIONS AND HIS INFLUENCE, by the Boston League of Composers-ISMAM.

Ora F. Saloman has an article, "Dwight and Perkins on Wagner: A Controversy within the American Cultivated Tradition," in MUSIC AND CIVILIZATION: ESSAYS IN HONOR OF PAUL HENRY LANG.

Evelyn Van de Vate, now living in Indonesia, recently had her GEMA JAWA for string orchestra performed by the Jakarta Symphony. Several pieces of her chamber music are being performed both in Europe and the U.S. this winter.

Pianist Martha Anne Verbit has made several world premiere recordings of early 20th-century works for Genesis Records, among them "The Piano Works of Leo Ornstein" and recently recorded on Sine Qua Non Joseph Fennimore's "Crystal Stairs," which was written and dedicated especially for Miss Verbit. She recently performed an all American program at the National Gallery in Washington, D.C. The recital included the music of MacDowell, Griffes, Ornstein, Fennimore, and Dierickx. Of historical interest are performances of "The Star Spangled Banner," arr. by Josef Hofman, a "Patriotic Suite" encompassing Variations on "Yankee Doodle" by James Hewitt, and "The Union: Concert Paraphrase on National Airs" by Gottschalk. This spring Miss Verbit will be touring Georgia and Virginia. She will be presenting a combination of romantic and early American composers on her programs.

REVIEWS

AMERICAN WAR SONGS

[Published under the supervision of the National Committee for the Preservation of Existing Records of the National Society of the Colonial Dames of America; privately printed in Philadelphia, 1925. 202 pp. hardbound. $1.00 plus tax and postal fee.]

Here is a real find for the collector of war songs--135 of them dating from Colonial times through World War I. The material was assembled by a committee whose chairman was Sarah Logan Wister Starr who requested the various chapters of the Colonial Dames of America to supply the song texts as well as historical data for authenticity. The result is a fascinating account of origins of the songs as well as the influence they bore upon the military personnel in war time.
Unfortunately, some of the dates are missing, and there is no musical notation. But in several cases songs were sung to tunes which are still in common use. And in a few cases the copyright owners refused to give permission for the publication of texts; but these may be found elsewhere.

Of course, the full story of the origin of "The Star Spangled Banner" is given, illuminated by a letter from Chief Justice R. B. Taney (in 1856) on the life of Francis Scott Key. Another song given considerable attention is Julia Ward Howe's "Battle Hymn of the Republic". And did you know that John Philip Sousa wrote words for "The Stars and Stripes Forever"? These are included in full.

While the book first appeared in 1925, the Philadelphia Chapter has recently discovered some 2,000 copies which have been "in storage" all this time. Mail orders may be sent to the National Society, Colonial Dames of America, 1630 Latimer Street, Philadelphia, PA 19103, enclosing payment.

Albert F. Robinson
12 Kings Hwy East
Haddonfield, NJ 08033

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MUSIC FOR CELLO AND PIANO
by Arthur Foote
A-R Editions, Inc., 1983

The MUSIC FOR CELLO AND PIANO by Arthur Foote, recently published as Volume VIII of the Recent Researches in American Music series by A-R Editions, Inc., 315 W. Gorham St., Madison, WI 53703, was edited by Douglas B. Moore of Williams College. The volume contains the previously unpublished SONATA in E minor VIOLONCELLO AND PIANO, OPUS 78, and four shorter works: DREI STÜCKE FÜR PIANOFORZE UND VIOLONCELLO, OPUS 1, SCHERZO, OPUS 22, ROMANZA, OPUS 33, and AUBADE, OPUS 77. This scholarly edition is intended for performance, with clear printing and spacious layout in both parts. The editorial marks are concise and helpful and the historical background useful.

Arthur Foote (1853-1937) was distinctive among American composers of what is called the Second New England School in that he was trained in the United States by Americans. Americans who were trained in the Germanic tradition, yes, but that was clearly the dominant musical influence at the time. After receiving the first Master of Music degree awarded in this country, from Harvard in 1875, Foote remained in Boston as a teacher of piano and organ, eventually at the New England Conservatory. As a concert pianist he performed with the prominent cellists to whom these works are dedicated, most notably Alwin Schroeder. A highly respected composer and music scholar (he published two harmony textbooks), he received many honors in his lifetime.

The major work in this edition, the SONATA, was written around 1913. Similarities of key, number of movements, and first movement character and pulse bring Brahms' CELLO SONATA IN E MINOR, OPUS 38, to mind, and this work suffers little from the comparison. The influence of Brahms is certainly evident, but the harmonic language is more influenced by Wagner. Excursions to seemingly remote areas, difficult looking on paper, are fluid and logical when heard, and reveal Foote's mastery of chromatic harmony. Though influenced by others, Foote's style is his own, less passionate than Brahms, but with a flair for beautiful melody in rich harmonic setting, while maintaining throughout an air of dignity and excellence of musical craftsmanship.

This talent for melody is especially evident in the second movement, a serene Andantino con moto in A flat major. The third movement deserves special note. This Allegro assai has the feel of a brisk tarantella. Unlike some cello sonatas, such as that of Grieg, which have final movements weaker than the rest of the work, or those like the previously mentioned work of Brahms that are more demanding and difficult for an audience, Foote's comparatively brief last movement is strong, lively, and well designed throughout. It concludes with an F major coda featuring his most virtuosic piano writing skillfully crafted to allow a drive to an ending certain of an enthusiastic reception.

This sonata is a very fine work, wonderfully crafted and inventive throughout, with grateful writing for both instruments. It well deserves a place in the cello and piano literature, and this edition will do a great deal to establish it.

The same style is found in the shorter works in this edition which are comparable to the short pieces of Fauré and others, and are certainly superior to most of those by the cellist-composers of the era. The Romanza is of special interest as a reworked version of the slow movement of Foote's unpublished cello concerto.

The publishers and editor of this volume deserve credit for publishing these worthy, but previously neglected or unheard works. Special mention should also be made of the editor's recording of these pieces, available from the Musical Heritage Society, MHS-4018, cassette MHC-6018TH.

Richard Rognstad
University of Colorado, Boulder

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HOW TO TEACH JAZZ HISTORY
by Mark C. Gridley
National Association of Jazz Educators, 1984

"How-to" books are usually greeted with some skepticism and "how-to-teach" books enjoy even less credibility. But Mark Gridley's HOW TO TEACH JAZZ HISTORY is a positive book offering useful information and guidance for the jazz history teacher. (Though now widely taught, jazz history is a relatively recent addition to university curricula. As Gridley observes: "... even during the 1960s, the number of American colleges and universities which paid respectful attention to jazz was negligible.") Since Gridley's earlier book, JAZZ STYLES (Prentice-Hall 1978), addresses style development with focus on the solo improvisation of the great jazz players, it is not surprising that his HOW TO TEACH text stresses the importance of developing listening skills with principal attention to (aural) analysis of solo improvisation.
He justifies this direction of emphasis (on listening) by saying that (in his experience) students whose teachers stressed listening skills were the "happiest," that they "gained the most from their course," and that they listened "with greater appreciation." The author also declares emphatically that a great start on listening skills and appreciation must be made BEFORE the history of jazz will be "truly meaningful." To this end Gridley suggests omitting study of some of the jazz style periods to insure enough time early in the course for listening development. (Among the things students should listen for: tempo, meter, chord progressions, motivic development, levels of collective improvisation, drumming concepts, etc.)

Gridley's HOW TO TEACH book contains numerous specific suggestions for the teacher. A few examples:

Homework tailored listening assignments followed up by written one-sentence impressions to be handed in.

"Style sheets" to be filled out in assessing listening assignments (graphing solo lines, measuring amounts of silence and numbers of notes, describing tone quality, etc.)

The teacher should become "physically active" (instead of standing "immobile behind a lectern") during lecture--mimic activities of the music, conduct, play drums in pantomime, etc. Likewise, get students actively involved--singing, dancing, speaking rhythms, etc.

Play and replay certain passages in class, allowing the student to focus on some details. "Do not tell them what you hear until you have gotten them to tell you what THEY hear."

Fill class time with meaningful demonstrations and question-and-answer sessions. Mock quizzes as review and "That's-My-Line" type quizzes to increase student knowledge about significant figures in jazz history.

Some of Gridley's ideas/suggestions would seem to be directed toward the student majoring in jazz studies and/or toward classes of modest size. Where jazz history class enrollments are large (100-150 or more) and not music-oriented, where teacher teaching assistant time is limited, and where listening lab facilities are not equipped for large-scale service, it probably isn't feasible to implement certain aspects of the author's program.

HOW TO TEACH JAZZ HISTORY also includes listings of jazz periodicals, rare-record dealers, sources of solo improvisation transcriptions, suggested basic lists of recordings for the jazz history course, suggested information and listening goals. Many pages of sample exam questions are supplied.

Mark Gridley comes across as an experienced teacher of jazz history whose approach is a proven one and who is an enthusiastic, dedicated educator. His view, if somewhat uncompromising, is nevertheless persuasive.

Wayne Scott
University of Colorado, Boulder

NEH SUMMER SEMINARS

I had asked Doris McGinty and Richard Crawford, who both directed Summer Seminars for College Teachers on American topics, to tell Sonneck Society members about these activities. Below are their responses.

HISTORY OF AFRO-AMERICAN MUSIC, 1880-1980
Director: Doris Evans McGinty
Howard University

The objective of the seminar was to encourage research in the history of Afro-American music during the last century using, in addition to the usual sources, Afro-American newspapers. Participants were able to make use of the Black Press Archives of the Moorland-Spingarn Research Center as well as the other library resources of Howard University, the Library of Congress, and Washington, D.C., special libraries. Attention was invited mainly, though not exclusively, to the largest black newspapers which have tended to be national in scope and which often have had a regular music/entertainment critic. Topics selected by participants reflected interest not only in the evidence of musical activity by Afro-Americans as reported in the press but also upon the philosophy and contributions of individual black newspaper writers.

Participants are listed below with the names of their universities and their topics.

Sam Barber (North Carolina A & T State University), "Wings Over Jordan: Press Coverage and Critical Comments, 1938-1942";
T. Bernard Clayton (Wiley College), "Ten Afro-American Composers: Their Contributions to the Art Song";
Bert L. Damaron (Ohio University), "Formative Influences on the Early Development of Jazz Instrumentalists, 1900-1925";
Celia Elizabeth Davidson (North Carolina Agricultural University), "Articles in the Afro-American Newspapers by Harry Lawrence Freeman, Composer-Critic";
Phillip McGuire (University of North Carolina at Wilmington), "Black Music Critics and the Classic Blues";
Kathy A. Perkins (Smith College), "Shirley Graham: A Real Milestone for Theatre";
Nancy R. Ping-Robbins (Shaw University), "Music in the Black Church Community of Savannah, Georgia, in the Late Nineteenth Century";
Henry O. Rinne (Westark Community College) "A Short History of the Alfonso Trent Orchestra";
George L. Starks, Jr. (Drexel University), "Preliminary Report on Research in Jazz Criticism";
Frederick Jerome Taylor (Cheyney University), "Black Music and Musicians in Philadelphia, 1912-1932";
Beverly Vaughn (Stockton State College), "The Black Music Critic and the Gospel Music Tradition".

AMERICAN MUSIC AND ITS PROFESSIONS
Director: Richard Crawford
University of Michigan, Ann Arbor

Between 18 June and 10 August of 1984 I taught on the University of Michigan campus a Summer Seminar sponsored by the National Endowment for the Humanities. Each member of the seminar chose a particular American musician to work on, or, in some
cases, a particular composition, with an eye toward setting that person or composition within its professional and institutional context. In my opening presentations, I traced the development of most of the six chief ways in which Americans have found it possible to make money through music-making: by (1) performing, (2) composing, (3) teaching, (4) distributing (i.e., publishing or making recordings), (5) writing about music, and (6) manufacturing musical goods. In the fourth week of the seminar, members presented biographical reports on their chief subject, each making a tape of musical examples to illustrate the musical tradition in which the subject worked. Then, to wind up the summer's work, each seminar member gave a final report focused on a person or piece of music, with the professional context featured to the extent that it seemed appropriate. I am now collecting the revised papers of the seminar participants, and I hope to have them available soon for distribution.


Another participant in the seminar was Kathryn Reed, a graduate student at the University of Michigan, who served as my assistant and who worked during the summer to polish a paper on the walkarounds of Daniel Decatur Emmett, which she delivered at the Midwest Chapter meeting of the American Musicological Society on 22 September 1984. She is also collaborating with her husband in studying Grobe, also joined us from time to time.

Seminar activities included a number of evening get-togethers, a trip to my cabin near Lake Huron in Alcona County of northern Michigan, and some performances, including one by The Golden Fleece Singers, which was taped on 9 August.

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HEMINGWAY AND MUSIC

by Joseph K. Albertson

Ernest Hemingway and music are not an obvious pair; however, some music compositions have titles which duplicate or suggest titles used by Ernest Hemingway in his writing. There are few references to music in the published writing. It is known that Ernest's mother was persistently, perhaps ostentatiously, musical and had her son taught to play the violoncello. Even so, Hemingway's lean, terse literary style seems to have been designed specifically to cut the music out. Not even the poetry can be described as musical. Nor does playing a 'cello fit the macho image which "Papa" has been discovered by latter-day critics to have fancied for himself. One thinks of him as being more at home with a shotgun than with a 'cello bow. Only a very few songs used the name of the author in their titles, and none known show evidence of referring specifically to him. "O-o-o, Ernest", by Tobias, Clare, and Friend, 1922, was performed by Eddie Cantor in the 1920's, but any connection with Hemingway is tenuous. On the other hand, it may be more than coincidental that the nonsensical "Pu-leez! Mr. Hemingway!", by Milton Drake, Walter Kent and Abe Burrows, "successfully introduced by Guy Lombardo" in 1932, is the year of the first motion picture version of A FAREWELL TO ARMS.

Nevertheless, there is a sizable number of songs and other compositions which by coincidence, intention, or inadvertence, duplicate or suggest titles used by Hemingway. In some cases, the use in music came first. In others, the reverse is true.

Film scores, as would be expected, are a rich source of music with titles that duplicate Hemingway's. A FAREWELL TO ARMS, FOR WHOM THE BELL TOLLS, ISLANDS IN THE STREAM, THE OLD MAN AND THE SEA, and the songs used in TO HAVE AND HAVE NOT have all been published in popular sheet-music form. Two particularly respected film scores are: (1) the complex musical texture which Hugo Friedhofer devised for the 1926 filmING THE SUN ALSO RISES; and (2) a score of great integrity which Bernard Herrmann composed for THE SNOWS OF KILIMANJARO, 1952, from which he later extracted a piano solo "Memory Waltz". One critic has also singled out Victor Young's score for FOR WHOM THE BELL TOLLS as the high point in the career of that prolific screen-music writer. From this score, a popular song based on the love theme, with words by Nat Washington, was published in 1943, entitled "A Love Like This". A separate movie-title song by Walter Kent and Milton Drake was also published in 1943.

Some suggested connections between Hemingway and music are indeed tenuous. A 1933 short story "After the Storm" has the title of a recording made in 1924 by Isham Jones; but despite Ernest's known
THE SONNECK SOCIETY NEWSLETTER

INDEX TO VOLUMES 6 - 10
SPRING 1980 - FALL 1984

The Sonneck Society Newsletter is a periodical of substance. Averaging 72 pages per volume in three issues, it includes essays, abstracts, substantial bibliographies and discographies, society matters, and many short notices, announcements, and dated releases. This index is a guide to matters of permanent interest.

Business matters of the Society have not been indexed, nor have announcements, short personal pieces, or lists of books and records. In general, every issue contains material of this nature. Conference related material and the minutes of the Annual Meetings appear in the issues around the date of the conference. Board meetings are held in October and March, and are reported in the following issue.

Conference Schedule

1975 Middletown, Connecticut
1976 Bayside, New York
1977 Williamsburg, Virginia
1978 Ann Arbor, Michigan
1979 New Orleans, Louisiana
1980 Baltimore, Maryland
1981 Greenvale, New York
1982 Lawrence, Kansas
1983 Philadelphia, Pennsylvania
1984 Keese, England
1985 Boston, Massachusetts
1986 Tallahassee, Florida

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love of jazz and his liking for new phonographic gadgets, there is no likely connection between the story and the recording. On the other hand, "God Rest Ye Merry, Gentlemen", another 1933 short story, is an obvious reference to the old carol. Stephen Crane used the same carol title for a short story of his own.

"Now I Lay Me", a Nick Adams story from 1927, is unquestionably intended to evoke the child's bedtime prayer, as are the titles of two other popular songs: "Now I Lay Me Down to Sleep" introduced by Eddie Cantor in THE MIDNIGHT ROUNDSERs of 1921; and "Now I Lay Me Down to Dream", by Ted Fiorito and Eddy Howard, 1940. Similarly, the title of the Nick Adams story "Ten Indians" is surely an intentional reference to the folk ballad "Ten Little Indians" with its British antecedent "Ten Little Niggers".


Not so conjectural is the use of AN AMERICAN IN PARIS for the title of part 3 of THE WILD YEARS, the posthumous collection of Hemingway's journalism for the Toronto STAR. George Gershwin wrote his composition for orchestra in 1928. AN AMERICAN IN PARIS and "The Chocolate Soldier" in part 10 of THE WILD YEARS can be credited to a posthumous editor's hindsight rather than to Hemingway. It may be noted, however, that the Oscar Straus musical, with its hit song "My Hero", had been written in 1909.

Similarly, the use of "So This is Paris" as the title for part 3 of THE WILD YEARS probably was taken by an editor from the 1955 film with that name, and is not Hemingway's personal choice. (That was the picture in which Gloria DeHaven sang "I Can't Give You Anything But Love" in French.) It should be mentioned, however, that a popular song entitled "So This is Paris", written by Harry Tierney, was used in the Broadway musical THE PASSING SHOW OF 1916 and might have been noticed by Hemingway. It was later recorded by the comedy team Van & Schenck.

After Hemingway used a quotation from the writings of John Donne as the source for his title FOR WHOM THE BELL TOLLS, Donne's reputation was resurrected both in literature and in a minor musical Renaissance. There was a rash of musical settings of Donne's text, ranging from James Spencer's concert-song setting in 1941 to "No Man is an Island", a 1950 song by Joan Whitney and Alex Kramer, which, in a Fred Waring arrangement, has become a mainstay of soul-stirring, Brotherhood-of-Man finales to school chorus performances.

One good title of Hemingway's has gone unused by song writers. Someone should certainly write for "A Cat in the Rain" the song it fully deserves!

3801 Flagler Ave.
Key West, FL 33040

ROY HAMLIN Johnson has prepared and published an excellent performing edition of Virginia composer John Powell's massive SONATA TEUTONICA, op. 24 (1913). The edition makes an excellent companion to Johnson's recording of the sonata (CRI 368) from 1977. Johnson's performance and this edition of the work is an abridgement to 42 from the approximately 63 minutes necessary to play the piece from the autograph made for Benno Moiseiwitsch, who played the premiere performance in 1913. In his editorial notes, Johnson gives his reasons for reworking the sonata and provides a concordance between his and the Moiseiwitsch manuscript. A four-page preface giving the history of the piece and an analysis as well as a bibliography of articles and reviews related to the work are also provided. New York: Oxford University Press, 1983, $25.

A collection of 38 Paul Bowles songs, 27 of them previously unpublished, is a fine tribute to this major American song composer. Most of the songs are from the 1930s and 40s; however, a few are from as late as the 1960s. Notable are settings of texts from Garcia Lorca, Tennessee Williams, William Saroyan, Gertrude Stein, C. H. Ford, Richard Thoma, and Bowles himself. Some of the published pieces have been corrected and revised. The edition of some 160 pages was edited by Peter Garland with the help of the composer. Three transcriptions for guitar and voice by Benjamin Yarmolinsky are also provided. Virgil Thomson and Peggy Glanville-Hicks provide short but interesting essays in the Preface. SELECTED SONGS, Soundings Press, PO Box 8319, Santa Fe, NM 87504-8319, $10.

Volume 5 of Colon Nancarrow's Studies for Player Piano has also been issued by Soundings Press. The volume contains Studies 2, 6, 7, 14 (Canon 4/5), 20, 21 (Canon 4), 24 (Canon 14/15/16), 26 (Canon 1/1), and 33 (Canon 2/2). 245 pp. $15.

A welcome reprint is HEART SONGS, first published in 1909 by Joe Mitchell Chapple who advertised and received responses from more than 20,000 Americans as to their favorite songs. In a new introduction, Charles Hamm notes that the collection spans "the entire history of popular song in this country from the late 18th century until the last decades of the 19th," although he further comments that some composers and songs now recognized as important are missing. Among the 400 selections, to use the classifications of that day, are patriotic, songs of the West, lullabies, sea songs, dance tunes, plantation songs, love songs, hymns, operatic selections, concert songs, and college songs. New York, Da Capo, 1983.
SS MEMBER PUBLICATIONS

HOW DO SONNECK SOCIETY MEMBERS OCCUPY THEIR SPARE TIME? By writing books, of course! Sometimes they are published. Two or three? Here are seventy--from big presses, little presses; fat books, thin books--published and for sale in the years 1980-1984. (Space forbids listing those of earlier date.) Let us know of the fish our lines didn't catch.

How many of these have you bought for your own library, for the college, or school, or recommended for the Public Library? Here's an opportunity to share in your colleague's industry.

For THE RECORD? There are a great number. Who will undertake a survey of phonograph recordings by Sonneck Society members for a future issue of NEWSLETTER?

Compiled by H. Earle Johnson

PUBLICATIONS SINCE 1980 BY MEMBERS OF THE SONNECK SOCIETY


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RESOURCES OF AMERICAN MUSIC HISTORY. Donald W. Krummel, Jean Gell, Doris J. Dyen, Deane L. Root (Univ. of Illinois 1981).


REPRINTS


FORTHCOMING


Johnson, H. Earle and Bonnie Hedges. Editors. AMERICAN MUSIC TO 1825 (Da Capo 1985).

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AMERICAN ORCHESTRA REPERTORY

An article by Meg Cox appeared in the WALL STREET JOURNAL this past summer (19 July 84, p. 20) which brought joy to the hearts of every American orchestra programwatcher who applauds efforts to promote American music. The story concerned the Albany Symphony Orchestra and its energetic, pro-American-music board president, Peter Kermani, a local businessman who decided that the orchestra "had to do something different from anybody else, something that would get us funding and which also had musical integrity." This year, each monthly Albany Symphony concert has one familiar piece from the concert repertory; however, the remaining selections feature the music of contemporary and neglected American composers--thus, along with Wuerinen, the music of Clapp, Schelling, and Converse, Kermani a self-trained apostle for American music, shares programming responsibilities along with conductor Julius Hegri, who quietly approves of his Board Director's unorthodox enthusiasms. With its adventsome programming, the Albany Symphony has received its share of NEH and other grants including a substantial one from the local division of Merrill Lynch. The real test, however, is the box office which, fortunately, is up 10% in spite of the groans of some concertgoers. If the Albany experiment continues to succeed, that program could become a model for many other community and even major orchestras in the country. Peter Kermani might just be the man to pull it off. After all, he is also president of the American Symphony Orchestra League!

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Steven Ledbetter, the chair of our American Music Repertory Committee, has compiled A HANDBOOK OF COMPOSITIONS WITH ORCHESTRA BY NEW ENGLAND COMPOSERS ca. 1875-1925. Steve's list includes 13 composers and nearly 200 compositions, "most of which were performed in their own time, and many of them received frequent and widespread performance." Steve continues in his short introduction: "In more recent years there has been a tendency to look down on the earliest creators of American symphonic music because, we are told, their music did not sound 'American'--and if our point of comparison is Copland or Virgil Thomson or Roy Harris, the statement is undeniably true, though it is irrelevant to the question of whether this music is worth performing. Few people today know more than one or two of the works included here, if indeed they know any, and such broad criticisms are therefore made out of ignorance, not knowledge. Each of the composers listed here..."
wrote something that is worthy of performance, or recording, of being a living part of our musical heritage—and when we come to know this music well, we are liable to find that much of this music is incontrovertibly 'American'—at the very least America has long been a melting-pot, and our music should reflect this from early on." Copies of A HANDLIST may be obtained by writing to Steven Ledbetter, Director of Publications, Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

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MORE THOUGHTS ON AMERICAN ORCHESTRA PROGRAMMING
by William B. Stacy

Within the pages of this NEWSLETTER, there has been a recent flurry of heated opinion concerning the neglect of American music on concert programs, particularly those of some major American orchestras. As a performer, a composer, a listener, and a confessed chauvinist when it comes to American music, I, too, am greatly upset by the current state of affairs in this regard. But it seems that we have wasted much energy on the negative aspects of the situation; instead, we need to take some positive steps toward correcting it. The following discussion will, I hope, contribute perspective and suggest additional steps we can take to ameliorate the situation.

We must remember that there are valid historical reasons for the domination of American concert programs by European music. America's main cultural heritage derives from a European base, and widespread, serious composition of concert music by American composers did not begin until the 19th Century, a time when the control of music-making, repertory, and audience education in this country lay almost exclusively in the hands of European musicians. As a result, performers and audiences have been conditioned to think of European music as representing a perfection of artistic ideal not achieved on this continent, and the time is not long past when American musicians found European study prerequisite for success in their own country. Also, as has been so ably stated on these pages previously, most conductors of major American orchestras are Europeans, bringing with them European prejudices. Orchestra musicians and audiences seem highly bound to tradition. There is an almost religious obeisance to music of the Viennese Classicists and the Germanic Romanticists, resulting in highly parochial stylistic preferences. Somehow, American works of artistic merit written in similar idioms, idioms which would appeal to a general audience, have escaped the notice of those responsible for orchestral programming and audience education. This combination of conservatism with prejudice has resulted in the fact that the "Americanization" of the orchestral repertoire has lagged behind that of other performing media. (The serious repertory for the wind band, by contrast, is almost exclusively of American origin.)

With regard to contemporary compositions, we find additional problems. New works by American (or European) composers tend to be inaccessible both to the average performer and to the general listener. (This, of course, has historically been a problem for all composers who explore new modes of expression and try to transcend the mundane.) The extreme technical difficulties encountered in such works often tend to make performance prohibitive for only highly-proficient professional groups. Such groups depend on audience support for their survival, but many listeners tend to reject art works which they find difficult to apprehend quickly and, as a result, fail to support performers who consistently program such works. With a few exceptions, this leaves the performance of contemporary music the province of a small number of academic rather than professional ensembles. The net result of this is that many composers are unwilling to spend the time and effort to write orchestral works which will have a single performance by an amateur group and then be forgotten until some desperate doctoral student unearts the piece for a short renaissance as part of a dissertation.

What we must do in order to rectify the ignorance of American orchestral music is to engage in an extensive program of education. The following outlines some steps which we can take to help bring music by American composers into the standard orchestral repertoire.

First, we must take a positive approach in teaching performers, audiences, and publishers that serious American music is more than quaint craft, it is high art. Conductors need to be shown scores of the finest products of American composers and to be encouraged to perform such works on a regular basis. Listeners who attend concerts which include American music will enjoy hearing such music and will demand repeat performances. And finally, all commercial concerns which publish American music will find that there is a consistent demand for it, making its publication financially attractive, not just a matter of a money-losing public service.

Second, we must eliminate the segregation of American music, especially that of present-day composers, from the mainstream of orchestral programming. The segregating American music apart from the European standard repertory, we imply somehow that American music is of lesser quality than European music and that it is to be performed and heard as some sort of folkish curiosity.

Third, in order to inform those who determine orchestral programming of what American works are available, we should compile a selective catalog of American orchestral works which are accessible both to average orchestras and to general audiences. By making such a catalog available to symphony orchestras both in the United States and elsewhere as a service of the Society, we can give a definite answer to the question to the cynics who ask "What American orchestral music is there that is both possible to play and worth hearing?" Steve Ledbetter's HANDLIST is a good example of what I mean. It covers 13 earlier New England composers...
but nevertheless reveals a rich harvest. We need other handlists which show the availability of much more music and this will be on our way to compiling that selective catalog.

THE UNKNOWN KOTZWARA

Franz Kotzwara? Franz who? The bloke who wrote that wacky "Battle of Prague" which ended (they say 'finalized' nowadays) every program in American concert rooms for a quarter of a century. Well, what about him?

The story is not a virtuous one, and the dictionaries are squeamish in recounting his life beyond the strictly musical. But he had one, and Richard J. Wolfe, author of that awesome SECULAR MUSIC IN AMERICA: A Bibliography (New York Public Library 1964) has done a thorough bio on Kotzwara's gruesome exploits. "The hang-up of Franz Kotzwara and its relationship to sexual quackery in late 18th century London" is the title of a 19-page essay published in England in the periodical Studies on Voltaire and the Eighteenth Century. It is strictly medical, not musical history, specific and unabridged in detail, and not for the general public. It all began with a Lecture on medical history which he gave some time ago.

Richard J. Wolfe is now Librarian of the Harvard Medical School where, as he explained on taking the job, they have wall-to-wall carpeting. He is, as you know, also author of EARLY AMERICAN MUSIC ENGRAVING AND PRINTING (Univ. of Illinois Press 1980) published in cooperation with the Bibliographical Society of America. Also an authority on end-papers—yes, end-papers such as are found in rare volumes. Obviously a well-read and learned man. Plus a member of Sonneck Society. What more can one ask?

(H. E. Johnson)

SOME BOOKS AND CATALOGS

Among recent books about American composers, I would like to call Sonneck Society members' attention to the extended biographical series on Black pianist-composer Thomas Greene Bethune, or "Blind Tom," as he was called. Handicapped with congenital blindness but blessed with a prodigious musical memory, Tom could, according to Eileen Southern, hold in mind as many as 700 pieces at a time, from the classical repertory to popular music. His concerts were sensational when he demonstrated such prodigious feats of recall. Geneva Southall, professor of Afro-American and Caribbean Studies at the University of Minnesota, has looked deeply into the life of this remarkable musician. In her first book, BLIND TOM: THE POST-CIVIL WAR ENSLAVEMENT OF A BLACK MUSICAL GENIUS, Dr. Southall dealt with Tom's early career through the Civil War. In her second book, THE CONTINUING "ENSLAVEMENT" OF BLIND TOM, she deals with the period 1865-1887, during which time Tom's musical career continued to flourish amid various court battles over his custody. Dr. Southall leaves no stone unturned in her efforts to sort out the complex threads in the life and career of this remarkable musician. The text of Book II is 269 pages long and the bibliography occupies some 40 additional pages. Each chapter is extensively documented by references to newspapers and periodicals of the time as well as public records. Dr. Southall has also drawn extensively upon scholarship in Black and American Studies thus making her study rich in the political, social, and cultural events of the time as they impinged on Blind Tom. T. J. Anderson has provided a thoughtful short introduction, and Dr. Southall has also made a cassette of Blind Tom's music which accompanies the book. We now await her third and concluding volume which should complete Tom's career at his death in 1908.

Roger Hall, historian for the Old Stoughton Musical Society, has published a short pamphlet (17pp.), E. A. JONES: HIS LIFE AND MUSIC: A CATALOGUE OF HIS COMPLETED WORKS. Jones was a 19th-century composer, teacher and violinist, spent most of his life in Stoughton. There he presided as the musical leader of that community until his death in 1911. The OSMS performed his oratorio EASTER CONCERT (1882-86) last spring, and the Cremona Quartet is performing his STRING QUARTET NO. 2 (1887) on their 1984-85 chamber music series at Quincy Community College. Jones' compositional output is modest (Roger has accounted for 44 works) and is governed in part by his local teaching and performing responsibilities. Thus choral works and chamber music dominate the list. Roger has included 5 excellently reproduced photographs, including one of the Edwin Jones Orchestra, an aggregate of 20 men, but with a well-balanced instrumentation. The centerfold is a Jones' composition, "a tune in ye olden style" (a fuguing tune) which Jones wrote for the Society in 1886. In summary, such pamphlets as these serve an extremely useful purpose in pulling together information about the careers of local musicians who were the backbone of American music during their lives. We need many more such compilations, and Roger has set a very good standard. The pamphlet is available from Old Stoughton Musical Society, PO Box 794, Stoughton, MA 02072 ($2.50, postage inc.).

THE NEW OXFORD COMPANION TO MUSIC (1983) includes a fairly large article on music in the United States written by Richard Crawford. It also contains several short articles on American topics, and especially musical institutions, most of which are written by Nym Cooke and Mark Tucker.

I have already mentioned Paul Bierley's new publication, THE WORKS OF JOHN PHILIP SOUSA in a previous issue of this newsletter; however, I now have had a chance to see it before passing it along to Dianna Eiland for review in AMERICAN MUSIC.
Paul's work lives up to its claim of being a completely revised and expanded edition of the earlier JOHN PHILIP SOUSA: A DESCRIPTIVE CATALOG OF HIS WORKS (U. of Ill. Press, 1973), which is now out of print. Paul has continued to gather information through the past decade which makes his new work the authoritative one and indispensable for any study of Sousa. A reminder that, although the list price is $28.50, Sonneck Society members may obtain the book of $19.95 (+$1.40 P & H) by ordering from Integrity Press, 3888 Morse Rd., Columbus, OH 43219.

One of the most important publishing events in the literature of American music this past year was the appearance of COPLAND, Part I of the autobiography by Aaron Copland and Vivian Perlis. This book takes us from 1900 to 1942. In "A Note to the Reader," Copland explains about this remarkable collaboration between one of America's foremost composer-writers and one of its best oral historians. Copland comments, "I had always intended to write an autobiography. My idea was not to present a personal memoir so much as to tell the story of American music as I experienced it in my lifetime." Copland's idea seemed to focus after his work with Vivian Perlis in recording a series of interviews for the oral history project in American music at Yale University. What we now have are the personal memoirs of this important composer, the impressions and statements of many of his associates, plus the perspective of the music of the times in a series of interludes by Vivian Perlis. All of this material is skillfully woven together into a sizeable volume of 371 pages. The book is profusely illustrated with many photographs as well as facsimiles of letters and scores. New York: St. Martin's/Marek, 1984, $24.95.

Nicholas Tawa has no fewer than two new books in print that follow closely on the heels of his well-received A SOUND OF STRANGERS (NJ: Scarecrow Press, 1982). First we have SERENADING THE RELUCTANT EAGLE: AMERICAN MUSICAL LIFE, 1925-1945 (NY: Schirmer Bks, 1984, $19.95), in which Nick analyzes that period of an emerging, distinctively American style. The leading composers are discussed along with their works and their role in shaping the cultural trends of that time. Second, Nick writes that another book, A MUSIC FOR THE MILLIONS: ANTEBELLUM DEMOCRATIC ATTITUDES AND THE BIRTH OF AMERICAN POPULAR MUSIC, is now out and available from Pendragon Press, 162 W. 13th St., NY, NY 10011. Together with his first book, SWEET SONGS FOR GENTLE AMERICANS (Bowling Green, OH: Popular Press, 1980), Nick now has before us sufficient writing to make him one of our most significant commentators on American music, particularly in its sociological aspects.

Edward Berlin's landmark study, RAGTIME: A MUSICAL AND CULTURAL HISTORY, is now available in paperback. The list price is $7.95; however, the publisher is offering a 20% discount ($6.36 + $1.50 P & H). Berlin's comprehensive study of ragtime is the most recent on the subject and has received consistently favorable reviews. The paperback offers addenda to the bibliography of the cloth edition as well as a list of reviews of that edition. Of special usefulness is the location index by composer in eleven current anthologies of ragtime music. Write to the University of California Press, 2120 Berkeley Way, Berkeley, CA 94720.

Mark Gridley has just finished the second edition of his very popular JAZZ STYLES: HISTORY & ANALYSIS. Although the book is intended for nonmusic majors, its scope and detail make it useful for courses with music majors as well. Most of the book is concerned with the history of jazz and much of this is devoted to jazz since 1940. Gridley's broad view of jazz allows him to give significant attention of the influence of jazz on swing, rock, and popular music. Also useful are the opening chapters which discuss the meaning of jazz and how to appreciate it. The book has numerous tables, listening guides, charts, sufficient pictures, and chapter summaries to make it a very useful textbook for any jazz course. The appendix includes several useful features, among them information on building a record collection and an "elements of music" section, and a glossary of jazz terms. The book is a sizeable 444 pp., a handsome paperback. Englewood Cliffs, NJ: Prentice-Hall.

For the jazz record collector, the MAINSTREAM JAZZ REFERENCE AND PRICE GUIDE: 1949-65, compiled by Charles Ferguson and Michael Johnson, provides a listing of 6052 albums by 782 performers. The record listings include the release date of EPs and LPs, reissues, label numbers, and the value of the record if it's in mint condition. The album covers of more than 500 rare recordings are pictured throughout the book. Short biographies of many of the performers are also given. This handsome, massive guide is available at record stores or by writing the publisher: O'Sullivan Woodside & Co., 2218 E. Magnolia, Phoenix, AZ 85034, $14.95.

Two new books in American folk music are at opposite corners in scope. The first by Katie Letcher Lyle, SCALCED TO DEATH BY THE STEAM, is a compilation of 22 American railroad ballads. For Lyle, the writing of this book has been a labor of love. Her vocation is that of novelist, and she has ferreted out the details of each of these accident stories and has retold them in an engaging style. For the railroad buff, the many photos of these accidents will be an enticement for purchase. The concentration is on the story and the illustrations. Only one or two ballad variants and only one tune
are given for each of the stories. Algonquin Books, PO Box 2225, Chapel Hill, NC 27515-2225, $22.50.

The second is Norm Cohen's abridgment of Vance Randolph's classic 4-volume OZARK FOLKSONGS. Cohen provides a 17-page introduction which offers an overview of Randolph's accomplishment, some excellent observations on the history of folk song scholarship in the U. S., and the principles which governed the editor's choice of songs. The last-named are (1) to keep the abridgment representative of the wide variety of songs found in the original four volumes, (2) to give preference to songs that are peculiar to the Ozark region, (3) to present only text/tune pairings, thus excluding texts without tunes, (4) to use songs with particularly interesting headnotes. Randolph was not only inclusive as a collector but also as a researcher. His headnotes reveal that he consulted not only other folksongs collections, but hymnals, popular music folios, and hill-billy recordings in his effort to reveal as much about the life of a song as possible. Although the original 4 volumes of OZARK FOLKSONGS have recently been reprinted by the University of Missouri Press with a new introduction by William K. McNeill, this one-volume abridgment can make the essence of this marvelous collection available to the lover of folk song at a very reasonable price ($35.00 cloth; $14.95 paperback). This volume is an excellent addition to the University of Illinois Press' Music in American Life series.

The most ambitious writing in the area of the American art song since William Treat Upton's THE ART-SONG IN AMERICA can be found with Ruth C. Friedberg's two volumes under the heading AMERICAN ART SONG AND AMERICAN POETRY (Scarecrow Press). Volume I, "America Comes of Age" (1981), includes discussions of songs by MacDowell, Loeffler, Griffes, Ives, Douglas Moore, Wm Grant Still, Ernst Bacon, Harris, and Copland. Volume II, "The Voices of Maturity" (1984) looks at the songs of Mary Howe, Virgil Thomson, has two chapters on those of John Duke, and a final chapter on Ross Lee Finney, Charles Naginski, Sergius Kagen, and Paul Nordoff. A poorly-done third volume will include Paul Bowles, David Diamond, Samuel Barber, Ned Rorem, Wm Flanagan, Thomas Pastieri and John Corigliano and others. Professor Friedberg, of San Antonio College, describes the song literature with a familiarity showing long acquaintance and thorough study. Her discussion of the texts and American poets is quite strong for a book primarily concerned with music. Both volumes are amply illustrated with musical examples, and the text is well documented. These volumes should be in the library of every voice student. Hopefully they will aid in establishing the significance of the American art song as an important medium.

Two recent reprints from Da Capo Press (1984) of books about aspects of our 19th-century music history are both useful and enjoyable additions to the available literature of that era. The earlier book, Samuel Gilman's MEMOIRS OF A NEW ENGLAND VILLAGE CHOIR, WITH OCCASIONAL REFLECTIONS, was originally published in Boston, 1829, and is a fictionalized but nevertheless credible and revealing account of the role that the church choir played in both worship and the social life of a rural community shortly after the turn of that century. Gilman was a sometime business man, teacher, and author, but principally a clergyman. In his narrative, he touches on many of the social and musical issues of the day, usually with a touch of humor that makes this short book delightful reading. Mr. Gilman has written a useful introduction which provides the overall background of New England hymnody and outlines the issues of which this narrative is a part.

The second book comes from mid-19th century, Father Kemp's A HISTORY OF THE OLD FOLKS' CONCERTS, first published in Boston, 1866. The full title, "An Autobiography of the Author, and Sketches of the Many Humorous Scenes and Incidents, Which Have Transpired in a Concert-Giving Experience of Twelve Years in America and England." Those twelve years began in 1856 when Robert Kemp, a Reading, MA, business man and amateur musician brought his choral group, which had originally specialized in singing the "olden-time" sacred music of the New England tunemasters (by then quite out of fashion), to Boston. By this time, however, the original conception was greatly expanded into what Richard Crawford, who provides the modern introduction, calls a mixture of "impersonation, American history, sacred music, and burlesque ... one of those fusions of apparently incommensurable elements that mark the history of American show business." Father Kemp not only dressed his chorus in costumes of an earlier time but also had members of his group impersonate "distinguished persons" of old "such as George and Martha Washington, John Hancock, General Putnam, Thomas Jefferson, Daniel Boone, and numerous others equally well known, before and during the Civil War. The many amusing vignettes related by Father Kemp in his "autobiography" make the book enjoyable reading.

As publication no. 44 in its STUDIES IN HISTORY AND TECHNOLOGY, the Smithsonian Institution Press has released THE HAMMERED DULCIMER IN AMERICA, (1983), by Nancy Groce, folklorist and ethnomusicologist. This 99-page book explores the early history of the dulcimer in Asia and Europe but is principally about its development in 19th-century America, where it was a popular instrument in our frontier areas. The study is particularly valuable because it is based upon documentary research and field interviews. The text is augmented by numerous

Two new publications in the Music Library Association's Index and Bibliography Series are 'ANALYSES OF 20TH-CENTURY MUSIC' (No. 14) & 'ANALYSES OF 19TH-CENTURY MUSIC' (15) both compiled by Arthur Wenk. Both books are second editions and include all material in the previous editions (1975 and 1976 respectively) plus additional accounts of analyses in periodicals and other sources such as biographies, book-length surveys, doctoral dissertations, and Festschriften. Although the author makes no claim to completeness outside the area of periodicals (67 are listed for 19th-century music and 86 for the 20th century), the listings for Festschriften are impressive (45 for the 19th century, 52 for the 20th). The other sources are also complete. According to Mr. Wenk, the division of the two bibliographies is made according to the death date of the composer, thus Antonin Dvorak (d. 1904) is in the 20th-century volume. Among the American composers listed in the 19th-century volume, however, are Dudley Buck (d. 1909), Foote (d. 1937), and Loeffler (d. 1935). Other American composers in the 19th-century volume include: Babb, Belcher, Foster, Gottschalk, Heinrich, and Horn. Many of these listings are dissertations. Thus the few American composers included in the 19th-century volume indicate that Mr. Wenk did not make any extensive search for dissertations. The 20th-century volume has considerably more composer listings. The two volumes provide a means of locating rapidly analytical studies on major and many minor composers. Copies may be obtained by writing Music Library Assn., PO Box 487, Canton, MA 02021; 20th c., $14.25; 19th c., $13.25.

The Johns Hopkins University Milton S. Eisenhower Library has published a GUIDE TO THE LESTER S. LEVY COLLECTION OF SHEET MUSIC (1984). Lester Levy has donated his collection (30,000 sheets and 55 bound volumes) to the library. The Guide follows Lester's own classification of his collection into topics such as circus, dance, 18th-century, patriotic, sports, etc.; there are 38 such classifications. For each category, a good description, a reproduction of a handsome cover, the location, and the number of items are given. Thus one can get a good idea about nearly two centuries of sheet music from simply reading this 40-page guide and observing the reproductions. Further inquiries should be addressed to the Asst. Library director for Special Collections care of the library, Baltimore, MD 21218.

Finally, two composers' catalogs may be of interest. STEFAN WOLPE: A BRIEF CATALOGUE OF PUBLISHED WORKS was compiled by Austin Clarkson. It contains a nine-page biographical sketch, an arrangement of works by genre, a list of publishers, discography, and selected bibliography of periodical articles about Wolpe. (24 pp., $3.00, Sound Way Press, 29 Lorraine Gardens, Islington, Ont. M9B 4Z5, Canada $3.00).

THE WORKS OF ALAN HOUHANESS, compiled by Richard Howard, contains a one-page biographical sketch and a list of works by opus number (1-360). A brief classification by genre follows. (27 pp., $3.00, ProAm Music Resources, Inc., 63 Prospect St., White Plains, NY 10606).

WYOMING U. AMERICAN MUSIC SYMPOSIUM

Sonneck Society members are cordially invited to attend a cross-disciplinary symposium on American music and culture titled "Ethnicity in American Culture: Melting Pot or Not?" which will take place June 24th-28th, 1985 at the University of Wyoming.

The symposium will explore American culture through social phenomena such as assimilation, syncretism, and marginal survival as expressed in the vernacular musics of various ethnic groups. Among the questions to be addressed are the following: What is "mainstream" American culture? To what extent have ethnic groups been absorbed into and contributed to this mainstream? How have ethnic groups maintained their identities despite the strength of prevailing cultural norms? How can one preserve or restore his or her cultural heritage?

Symposium activities will include lectures by prominent ethno- and socio-musicologists, with background and amplification of topics supplied by speakers from cultural anthropology, history, and sociology. There will be concerts and demonstrations of music from various regional ethnic groups as well as opportunity for discussion and socialization in the convivial tradition of the Old West.

This program is sponsored jointly by the University of Wyoming Department of Music, School of American Studies, and School of Extended Studies, and by the Wyoming Council for the Humanities. There is no charge for attending the symposium. Graduate credit is available for participants, and there will be a tuition charge for enrollment. Also, accommodations will be available. For further information about the program, enrollment for credit, accommodations, and other summer activities, write to: Dr. William B. Stacy, Symposium Director, Department of Music, University of Wyoming, Box 3037 University Station, Laramie, WY 82071.

BAND NEWS

All nine volumes of David Whitwell's comprehensive HISTORY OF THE WIND BAND AND WIND ENSEMBLE are now available. The first 5 volumes are historical and come to a total of over 1,200 pp. The last 4 volumes are catalogs and represent the most comprehensive compilation of its kind to date. For more information, write to WINDS, Box 513, Northridge, CA 91328.
Dianna Eiland, the chair of our American Band History Research Committee, has edited the first NEWSLETTER OF AMERICAN BAND HISTORY RESEARCH (May 1984), which may be obtained at no cost from the Band Office, 214 Murphy Hall, University of Kansas, Lawrence, KS 66045. Ms. Eiland recently completed her M.M.E. thesis on the history of the University of Kansas bands to 1934.

Leonard B. Smith is inviting all interested Sonneck Society members to become Sustaining Members of the Detroit Concert Band for $10 a year. Membership entitles one to special rates on recordings of the series GEMS OF THE CONCERT BAND, which is now up to volumes 9-11 and is a superb set based on the music of the Golden Age of the Concert Band. The Detroit Concert Band is now one of the last of those great bands. Leonard is also making an appeal for donations to finish the series. He writes: "The goal for which I've asked you to give money is to allow us to document the classic concert band tradition as instituted by Patrick Gilmore and further delineated by the careers and bands of John Philip Sousa, Patrick Conway, Edwin Franko Goldman, and others. If we don't attain the goal set, the 11 Gems albums will become a bittersweet hymn to a lost early 20th-century vision of America—a small glimpse of what might have been!" If you wish to make a contribution or want more information, write to Detroit Concert Band, Inc., 20962 Mack Ave., Grosse Pointe Woods, MI 48236.

AMERICAN MUSIC PERFORMANCES

Splendid events this fall were the concerts of Amy Beach's music given in Washington, DC, and New York. The program at both concerts was the GRAND MASS IN Eb and the PIANO CONCERTO IN C sharp MINOR. Conductor Michael May organized the choir and orchestra, and Mary Louise Boehm was the piano soloist. Many of us were able to hear the Carnegie Hall concert which fell on Sunday, the final day of the AMS Philadelphia meeting.

The Old Stoughton Musical Society held its 198th annual concert this past Nov. 18. Conductor Earl Eyrich featured the music of three American composers: Charles Griffes (POEM FOR FLUTE AND ORCHESTRA, TWO INDIAN SKETCHES FOR STRING QUARTET, SONGS, opus 3), Horatio Parker ("I am sol racexit" from ST. CHRISTOPHER) and Randall Thompson (PARE WELL AND ODE TO THE VIRGINIAN VOYAGE).

This past Oct. 7, The String Revival with Howard Shanet, conductor, and Martin Bookspan, commentator, held "A Preview of an Orchestral Recording," an American heritage program with music from the 1880s to the 1940s by Arthur Foote, Horatio Parker, George Chadwick, Ruth Crawford Seeger, and William Grant Still. This concert will be issued as a recording on a Moss Music Group label.

For this season and next, Gershwin's PORGY AND BESS can be seen at the Metropolitan Opera. It has awaited a performance there for 50 years. The production is unabridged and is by Nathaniel Merrill. The production marks a milestone in the history of American opera.

Another major opera production this season was the American premiere of Philip Glass's AKHNATON by the Houston Grand Opera this past October. This coming summer, the Santa Fe Opera will produce John Eaton's THE TEMPEST in a world premiere.

During its winter season, Colonial Williamsburg has featured Colonial Weekend packages focusing on "Musical Diversions: The Sounds of 1760-1770." A chamber concert is the highlight of the Winter Weekends' Saturday nights. After a bountiful Groaning Board dinner, an ensemble of violinists, flutists, other instrumentalists, and a vocalist perform a medley of classical and baroque pieces. Music of the period is also performed on Friday evening at the reception which opens the weekend.

OUR SISTER ORGANIZATIONS

The American Musical Instrument Society will hold its 14th annual meeting in Boston, May 31-June 3, 1985, immediately preceding the Boston Early Music Festival and Exhibition.

This year marks the 30th anniversary of Composers Recordings, Inc., the oldest and largest record company devoted to contemporary music. Beginning with pressing 6 records a year, CRI now releases 20 records annually, and today's catalog contains over 500 recordings by many of America's most respected composers.

The American Music Center is again sponsoring American Music Week, Nov. 4-10, 1985. It encourages organizations to schedule events that week which feature works by contemporary American composers. For more information, write to AMC, 250 W. 54th St., Room 300, NY, NY 10019.

Sonneck Society member Douglas Lee of Wichita State University was program chair for the Midwest Chapter meeting of the AMS held in Chicago this past September. He and his committee were able to arrange a session entitled Musical Americana. Papers were James Clarke, "Music Journalism in the Midwest during the Gilded Age: W. S. B. Mathews as Editor"; Craig Parker, "Philanthropist Huntington Hartford and His Influence on American Music"; Kathryn Reed-Maxfield, "The Walk-Arounds of Dan Emmett"; and Leslie Lasseter, "The Stage Works of Philip Glass."

The College Music Society is holding its 4th annual Institute for Music in
General Studies at the University of Colorado, Boulder, June 23-28, 1985. Participants will consider the philosophy, content, and structure of introductory music courses and will avail themselves of a specially prepared collection of materials for such purposes. The faculty are Martin Mailman (composition & improvisation), Margaret Minotti (creative movement), and James O'Brien (world music, inter-related arts). David Willoughby serves as the director. Write to CMS, 1444 15th St., Boulder, CO 80302.

The American Guild of Organists and the Hymn Society of America are announcing a Search for New Hymn Texts and Tunes on the Subject: Music and Praise. Cash prizes of $1,000 and 2 $500 awards are available. Entry deadline is 1 May 1985. The annual convention of the Hymn Society will be held Aug 11-15, 1985 at Moravian College, Bethlehem, PA. The Society's annual European tour is from 18 July to 1 Aug. Participants will visit Switzerland, Germany, and Austria. For more information on these events, write to the Hymn Society, National Headquarters, Texas Christian U., Fort Worth, TX 76129.

The leadership of the Dictionary of American Hymnology project has been transferred from Washington, DC to Oberlin, OH. Leonard Ellinwood has handed over the directorship to Mary Louise VanDyke. A Sonneck Society member, Mrs. VanDyke is a research associate in the Oberlin libraries where she will continue this vast project. She is also Director of the Oberlin Festival Children's choir and serves as Music Resource person at First Church in Oberlin.

The Americana portion of the Moldenhauer Archives, established by Dr. Hans Moldenhauer of Spokane, WA, has been acquired by Harvard University and will add significantly to Harvard's collection of music materials in the Houghton Library. The Moldenhauer Archives consist of important manuscripts, scores, letters, and, in some cases, entire estates of leading 20th-c. composers who were either born in this country or settled here after emigrating from Europe. Last August Dr. Moldenhauer was appointed Honorary Curator of 20th-Century Music in the Harvard College Library in recognition of his scholarly achievements. A concert pianist, soloist and duo-pianist with his late wife, he has contributed to the study of music as a performer, teacher, author, and collector.

The Institute of Jazz Studies at Rutgers has secured a grant from NEH for a two-year project to preserve and catalog the institute's rare sound recordings and to protect its clipping files.

The International Assn. for the Study of Popular Music will hold its annual conference in Montreal, July 15-20, 1985. In May, the U. S. branch of the IASPM held a conference at Las Vegas on "Singers and Songwriters." Sonneck Society member Arnold Shaw and the University of Nevada, Las Vegas, were hosts.

New from Institute for Studies in American Music are FROM PRINT TO PLASTIC: PUBLISHING AND PROMOTING AMERICA'S POPULAR MUSIC (Monograph 20), by Russell Sanjek, and CONFEDERATE SHEET-MUSIC IMPRINTS, by Frank Hoogerwerf (Monograph 21). Write to I.S.A.M., Conservatory of Music, Brooklyn College, CUNY, Brooklyn, NY 11210.


The Library of Congress Music Division, through the help of the Elizabeth Sprague Coolidge Foundation and other supporting groups, had a busy 1984 in American Music. The First Festival of American Chamber Music consisted of five concerts held in late April and May, which were devoted to the music of late 19th- and 20th-century composers. Another series of four concerts scattered throughout the entire year was called THE Cello: A TWENTIETH-CENTURY AMERICAN RETROSPECTIVE. Cellist Joel Krosnick and pianist Gilbert Kalish performed the music of 27 American composers on this series. A 100th-anniversary concert in honor of Charles Tomlinson Griffes was held on 21 Sept. Soprano Phyliss Bryn-Julson and pianist James Tocco did a number of songs and piano pieces. Another program, CELEBRATING GEORGE AND IRA GERSHWIN, on 29 Sept., featured the first performance in the U. S. of AN AMERICAN IN PARIS in its two-piano version.

The Mid-America American Studies Assn. (a recent merger of the Midcontinent and North Central associations) will hold its first annual meeting Apr. 12-14, at the University of Illinois, Urbana. The theme is "The Shaping of American Culture: Politics, Religion, Science, Literature, Music, and the Fine Arts." Sonneck Society members appearing on the program are Anne Minko, Pauline Horton, and Dena Epstein. Write to Robert McColley, History Dept., Univ. of Illinois, Urbana, IL 61801.

A feature of the Music Library Assn. meeting at Louisville, which unfortunately coincides with our own meeting in Tallahassee this March, will be a demonstration of the online version of the ARTS AND HUMANITIES CITATION INDEX. Called ARTS AND HUMANITIES SEARCH, the file will cover the period 1980 to date and will initially contain 560,000 items drawn from the
s scholarly journal literature. Approximately 4,200 new items will be available with each bimonthly update. The Institute for Scientific Information, 3501 Market St., Phila, PA 19104, is marketing the database.

The Organ Historical Society will hold its annual convention in Charleston, SC, 25-27 June 1985. More than a dozen 19th-century organs will be performed on the program. Write to Wm T. Van Pelt, OHS, PO Box 26811, Richmond, VA 23261.

The U. S.-RIIL Office is now open, and abstracts for U. S. publications can be sent to U. S.-RIIL, Cornell U., Music Library, Lincoln Hall, Ithaca, NY 14853. This office will endeavor to identify and collect all published American music scholarship and collect abstracts as appropriate. The International Office will remain at CUNY. Please write to the above address for forms to record your publications.

GREAT BALLS OF FIRE

George Brandon calls our attention to an article by Will Campbell in CHRISTIANITY AND CRISIS (25 June 1984). Mr. Campbell, it seems, was looking in the library at Vanderbilt University for GREAT BALLS OF FIRE: THE UNCENSORED STORY OF JERRY LEE LEWIS and came up wanting. Nor did a computer check of Harvard, Emory, Yale, and Duke University libraries turn up the book. Mr. Campbell concluded: "If you averaged the name recognition of all graduates of these universities and included Jerry Lee Lewis, I feel comfortable in saying he would be in the top 50. Why isn't he found in the great libraries of the land? Such persons should be studied. Clinically if no other way. Perhaps his music isn't good by the standards of Franz Liszt, Johannes Brahms, or Edward A. MacDowell. Maybe Calvin Coolidge wasn't a good diplomat by the standards of Winston Churchill and Franklin D. Roosevelt, but he is studied. Lewis's music is an important part of American culture, and American culture should be studied. All of it, not just its wars, generals, and literary giants." If Campbell keeps looking, he may yet find GREAT BALLS OF FIRE in a university library. He would have found it on Richard Jackson's Book Lists some time ago.

SOME ARTICLES: 1984

by William Kearns


AMERICAN RECORD GUIDE 46/1 (Jan 84): Jazz, 67; 47/5 (July 84): Jazz, 70; 47/6 (Sept 84): Carol Bauman, "The Leopold Stokowski Societies," 57-59; Jazz 60-61, film music 61.


AMERICAN QUARTERLY 36/3 (84): "American Studies Research in Progress," 440-446.


CIVIL WAR TIMES 23/5 (Sept 84): Wm Mahar, "March to the Music [top 20 songs]," 12-18.


Dance RESEARCH JOURNAL 15/2 (Sp 83): Articles on popular dance in Black America.


INTERNATIONAL TROMBONE ASSOCIATION JOUR- NAL 12/2 (Apr 84): Robert Lindsay, "A Jazz- man Learns His Trade" [Trummy Young], 19- 20; (Dec 84): Glenn Smith, "Match Your Skill with Pryor's," 41-43.


29/3 Timothy Sharp, "Schulz' Passion Oratorio 'Maria and Johannes' in Moravian Life in America," 59-65.

MUSIC AND LETTERS 65/3 (July 84): Peter Dickinson reviews POPULAR MUSIC [periodical, 1st two issues], 264-65; Iain Fenlon reviews STUDIES IN MUSICOLOGY IN HONOR OF OTTO E. ALBRECHT 268-270; Roger Fiske reviews Patricia Virga's THE AMERICAN OPERA TO 1790, 301-302.


(Continued in Summer Issue)