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

Your confidence in me is very much appreciated. Thank you for the honor of the presidency of the Sonneck Society. I know, however, that however much time and effort I and other elected officers may devote to carrying out the aims of the society, the most important work is accomplished by members of the society itself as they continue their research in American music in all its manifestations and, in particular, by the members of the special committees of the society.

All of these committees have been reappointed excepting for instances where changes were required by our by-laws or requested for other reasons.

Linda Whitesitt asked to be relieved as chairman of the membership committee, and Elise Kirk has succeeded her. Other members of this very important committee remain the same.

The by-laws require that members of the nominating committee and the Lowens Award committee be changed, the nominating committee every two years, the Lowens Award committee every year.

The new nominating committee for 1985-87 is Jacklin Stopp (chairman), Ann McKinley, and Ezra Schabas. The Lowens Award Committee for 1985-86 (to select the best published research in 1984) is Wiley Housewright (chairman), Victor Cardell, and Melva Peterson. Members of both of these new committees will want to hear all of you. Please send them your nominations for offices that will be open as well as for publications (including recordings) that should be considered for the Lowens Award.

It is my conviction that the Society will benefit by spreading its work around as much as possible. Accordingly, as soon as the recent election of officers had been determined, I began the process of securing a new editor for AMERICAN MUSIC. It is now my pleasure to announce that John Graziano has consented to accept this position. His name will go on the masthead as of volume 4, the Spring 1986 issue, but, of course he will begin work much sooner.

I am honored to have served for the past six years in getting our journal started, and I take this opportunity of expressing my deep, heartfelt gratitude to all of those whose names have appeared on the masthead, to all the scholars who have submitted papers, and to many others who have wished us well.

Journals like AMERICAN MUSIC depend also on the good will and financial support of the institutions with which we are connected. Dean Paul Boylan of the School of Music of the University of Michigan has provided the editor with an office and secretarial assistance every since the fall of 1979, when organization commenced. A considerable amount in mailing costs and the like has been absorbed without complaint.

Much greater expenses have been borne by the University of Illinois Press through the understanding support of the director Richard Wentworth. He has served us well.
as our wise counselor in the business of publishing. The physical beauty including the typographical elegance of AMERICAN MUSIC is to be attributed to him and his excellent staff.

Perhaps it is appropriate at this time and in this NEWSLETTER to speak our appreciation to the administrative officers of the School of Music of the University of Colorado for past and future support as well as to the officers of John Graziano's institution, The City College of the City University of New York, who have agreed to provide the support needed to keep AMERICAN MUSIC going.

I do not leave the editorship without those feelings of sweet sorrow that come to all of us when good things come to an end. I have enjoyed all the work and all the friends. The work ceases but the friends remain. Thanks again to all of you for the responsibilities with which you have entrusted me and for the unstinted and unselfish help you have always extended.

Allen P. Britton

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MINUTES: ANNUAL BUSINESS MEETING

Saturday, 9 March 1985, Tallahassee

President Raoul Camus called the meeting to order at 4:40.

BOARD REPORTS:

Secretary. The minutes of Boston, 24 March 1984 were approved.

Treasurer. Kate Keller, in discussing her written report, indicated that for the current 1985 paid-up membership, it costs $33 to service each member; when the membership goes up to 700, we will break even at $30. When our membership goes higher, we will make a profit proportionately.

American Music. Allen Britton explained that the total number of subscribers is now about 2000, but the University of Illinois Press is taking a financial loss on the venture thus far—therefore more subscriptions are badly needed. He said that the journal reflects the interests of the membership and the proposed articles sent.

Newsletter. William Kearns said that summaries of this meeting's papers will be published in the summer and fall issues. Also to be included are short notices of books; this will alleviate the problem of the backlog of book reviews in AMERICAN MUSIC, and the length of time it takes for them to appear. The short notices of activities of members seem to be popular, and he encourages members to keep sending such information.

Archives. William Lichtenwanger, in addition to his written report, proudly displayed one item from the archives—the T-shirt, with "Oscar Who?" on the back, coming from the 1977 Williamsburg meeting.

STANDING COMMITTEES:

Membership. Deane Root, representing Linda White-Sitt and the committee, explained that the most effective method of acquiring new members is personal contact. He also suggested the availability of gift memberships. Margery Shapiro was recruited to be the area representative for New York.

Publication. Raoul Camus, representing H. Earle Johnson, stated that the volume of reprinted articles is now being edited at Da Capo.

Nominating. Susan Porter, representing Karl Kroeger and the committee announced the winners of the election to the Board of Trustees: Allen Britton, president; Margery Lowens, 1st vice president; Alan Buechner, 2nd vice president; Bunker Clark, secretary; John Allard, treasurer; Gillian Anderson, Edith Borroff, Daniel Kingman, members at large.

Early Concert Life. Mary Jane Corry explained that her committee has found a publisher for the gathered information on concert life to 1800, and that a grant proposal to NEH is being prepared. She appeals for additional information on early concert life.

American Music in American Schools. Edith Borroff explained that the committee's work is for the benefit of Sonneck members, from whom she hopes to receive suggestions on goals the committee might adopt. MENC has accepted the principle of a special issue concerning the inclusion of American music in teaching; this is being submitted to the publications board of MUSIC EDUCATORS JOURNAL. She pointed out the syndrome that the higher the level of education, the less American music is involved; i.e., there is more American music in primary education than in graduate school. She encourages contributions to the "American Music in American Schools" column in the NEWSLETTER.

American Repertory. Steven Ledbetter said that his committee is only getting started, and he has had no responses to his item in the NEWSLETTER. The committee's goal is to persuade performers that there is a rich American heritage to be considered. Ledbetter's list of New England music from 1875-1925 was distributed this past summer to conducting students at Tanglewood. Some organizations he is or will be in contact with are the American Symphony Orchestra League, Opera America, Chamber Music of America. Specialized lists of American music, including information on the availability of performing parts, need to be made.

American Band History Research. Dianna Bierley had initially suggested a new organization dealing with band history research, but that Raoul Camus successfully persuaded them to use the blanket of the Sonneck Society. Members of her committee need not necessarily be Sonneck members. She has now sent out a newsletter to about seventy people, of which only four are thus far Sonneck members. She is preparing a bibliography on band histories, and welcomes items that may not be generally known.

Sound Recordings. Camus, speaking for Don Leavitt, explained that this committee is investigating the possibility of reissuing the Music in America series of recordings made by Karl Krueger, the masters of which are in the Library of Congress.

Conferences:

a. Florida State University, Tallahassee, 1985. Frank Hoogerwerf reported that some 160 are at the meeting, of which about 120 are Sonneck members. 100 signed up for the banquet. Most CMS sessions and
all performances are of or concern American music. He recognized the fine work done by Douglass Seaton, along with Wiley Housewright, in making local arrangements. Alan Buechner then made the following motion, which passed by acclamation:
The members of the Sonneck Society in attendance at the Tallahassee meeting of 1985 express heartfelt thanks to the Program Committee for developing a splendid program of sessions, papers, and concerts, whose excellence and breadth of scope are in the grand tradition of the Society. We deeply appreciate the countless hours, selflessly given, to the fulfillment of this task. As we depart to our homes, we say to the members of the committee [who stood as their names were called]: chairman Frank Hoogerwerf, Harry Eskew, Nancy Ping-Robbins, Doris Dyen, Wiley Housewright. We say "well done and god-speed."
B. University of Colorado, Boulder, 1986. John Graziano, program chairman, speaking for his committee also including David Crawford and Dan Kingman, encouraged members to send abstracts for proposals. William Kears reported the meeting will be Thursday-Sunday, April 17-20. Boulder is 40 minutes by bus from the Denver airport, at a fare of only $1.75, and the hotel will be the College Inn located adjacent to campus, which has reasonable rates.
Dale Cockrell reported that the 1987 meeting will be at the University of Pittsburgh, and in charge of local arrangements is Deane Root. This will be the 50th anniversary of the Stephen Foster collection, and the 200th of the university. Possibilities for future meetings: Hamilton, Ontario; Albany, NY; Toronto, Ontario. The committee has tentatively decided in favor of Centre College and Shaker Heights, Kentucky, for 1988.
AD HOC COMMITTEES:
10th Anniversary. Anne Shapiro cited the session Friday afternoon dedicated to Irving Lowens. Noises of appreciation for her work were generally expressed.
OLD BUSINESS:
Directory. John Graziano stated that the 1985 Directory is in the mail; he entered all the information on the computer, and Kate Keller prepared the pasteup for publication. He anticipates a new edition in 1986. He has developed a list of interest codes, which will be available in the summer NEWSLETTER for suggested changes. The number-codes, with elimination of the blank space between names in the Directory, should cut down the size and expense of the 1986 edition.
Katherine Preston made a motion of appreciation to Douglas Seaton, Robert Glidden, and Wiley Housewright for the excellence of the 1985 meeting; adopted by acclamation.
1985 Honorary Member. A citation for Gilbert Chase was prepared and read by William Lichtenwanger [see text below].
NEW BUSINESS:
a. Bunker Clark said that member Theodore Albrecht and his wife Carol, at Parkville, Missouri, near Kansas City, recently suffered the loss of all their belongings in an apartment fire, with some 5000 records, 4000 books and scores, and some 500 oboe scores, and certainly could use donations of such material to help restore their collection.
b. Thurston Dox, of Hartwick College, reported that for the second year in a row he has brought several students to the Sonneck meeting, for which they have prepared and will be writing up.
c. Polly Carder described a calendar of American music she is preparing, with birth and death dates of significant people, and invited members to send her photos of possible graphics to be included.
d. Nicholas Tawa proposed two types of meeting sessions: (1) on contemporary music, (2) issues in American music, e.g. types of music excluded in Hamm's book.
e. John Hasse described the meeting at the Smithsonian Institution, 2-5 May, 1985, on American music; nine panels will include such people as Milton Babbitt and Wilfried Mellers; the meeting will be written up in the form of a book of proceedings.
Raoul Camus passed the president's gavel to Allen Britton, who in turn presented Camus with another gavel citing his presidency in 1981-85, along with a citation [see below].
After a standing ovation for Camus, Britton adjourned the meeting at 6:10.
J. Bunker Clark, secretary

GILBERT CHASE GIVEN HONORARY MEMBERSHIP

The following citation was prepared and read by Bill Lichtenwanger at the Tallahassee meeting:
"The Sonneck Society is a tax-exempt, non-profit, educational organization, incorporated in 1975 to carry out educational projects and to help disseminate accurate information and research dealing with all aspects of American music and music in America." So said. A sentence at the bottom of our official stationery. 'American music' is a term that is ambiguous on at least three different planes. That sentence at least removes one ambiguity: we are interested not only in music composed by Americans, wherever in the world they may be, but also in music in American life, whether composed by Americans or by what copyright terminology calls 'foreign nationals.' The statement by purpose also clarifies another ambiguity: we are interested in 'all aspects' of such music, from MacDowell to Henry Cowell, from Mel Powell to Funky Towel, from Boy George to --?
"What the statement does not do is define 'American'; and so we meet again that 'ole debbil' that so annoys our friends south of the border. As used north of the border, 'American' is usually a contraction. It means 'pertaining to the United States of America.' Possibly we should at least qualify the term by saying, as the Latin-Americans do, 'North American.' Better still would be to force ourselves to be specific at the cost of fluent phrasing, and use 'United States' as an adjective. I was jolted yesterday afternoon when Wiley Hitchcock announced that Amerigrove is no longer
'The New Grove Dictionary of Music in the United States' but rather 'The New Grove Dictionary of American Music.' Sometimes I'd like to know the arguments attending that change; I would guess that 'in the United States' was found to be too specific and too limiting.

CHASE AND LICHTENWANGER EXAMINE HONORARY MEMBER CITATION.

"But I'd better leave Grove and ask how we in the Sonneck Society interpret 'American.' Our president-elect, Allen Britton, takes it to mean 'in all the Americas,' and cites remarks by Irv Lowens to that effect. A look at all the papers, articles, and other produce of the Society thus far suggests otherwise: we have concerned ourselves almost entirely (and that 'almost' is really a hedge) with music north of the border. But is that a reflection of a conscious policy or is it pure happenstance, a result of personal predilections. Allen Britton suggests that we should be guided by Irving's own interpretation—but even that was ambiguous so far as I can see. I don't know of any 18th-century interests Irv might have had in Latin American music, but as a critic and devotee of contemporary music he certainly did go south of the border.

"At any rate, I see this question as one the Society should consider and then decide, one way or the other. It has all sorts of practical ramifications—more people at meetings and more money in the treasury, but also more competition for journal space and meeting time. Why do I bring this matter up here and now? Because the officers of the Sonneck Society have elected, as the Society's honorary member for 1985, the distinguished scholar who more than anyone else in our world is equipped to argue the question. His parents were Northamericanos but he was born in Havana, and much of his education was gained abroad. His first epoch-making publication was his 1941 book on the music of Spain, but even as that was published he was serving in the Music Division of the Library of Congress as the specialist on Latin American affairs while preparing his GUIDE TO LATIN AMERICAN MUSIC, published in 1945, with a new edition in 1959. Anyone who tried to do research in Latin American music before the GUIDE can testify as to how valuable and irreplaceable it is. Later, while professor at Tulane, he founded and for a while edited the YEARBOOK, or ANUARIO, FOR INTER-AMERICAN MUSICAL RESEARCH. For a number of years in the 1940s and again in the 1960s he supplied the music sections to the annual HANDBOOK OF LATIN AMERICAN STUDIES, published by the Hispanic Foundation in the Library of Congress. He has been professor at Oklahoma, Texas, Buffalo, and especially Tulane; and when he tired of academia he would go off with the State Department as Cultural Affairs Officer—well, I remember Peru, Argentina, and Belgium; there may have been others.

I am speaking, of course, of Gilbert Chase; and I am leaving, of course, his best and most important contribution to the last. In 1955, McGraw-Hill published AMERICA'S MUSIC: FROM THE PILGRIMS TO THE PRESENT. There was a second edition in 1966, and now our friends at the University of Illinois Press have in production a third edition which will in many ways, I expect, be new. One thing I happen to remember is that in its 1966 edition Charles Ives was dealt with somewhere before the end; in 1955 he had been the culminating chapter of the whole book. I look forward to seeing how the new edition ends—and also to seeing if there is any discussion of how and why AMERICA'S MUSIC is delimited as it is. Gilbert has been a member of the Sonneck Society since almost the beginning, and for a while he was chairman of the publications committee. Ladies and gentlemen, I give you our Honorary Member for 1985, Gilbert Chase."

CAMUS HONORED FOR PRESIDENCY

"Raoul Camus has now completed two distinguished terms as president of the Sonneck Society, and it is entirely fitting that we express our deep appreciation to him at this time, not only for his services as president but also for his long continued services to the Society in a variety of capacities.

OUTGOING PRESIDENT CAMUS RECEIVES COMMEMORATIVE GAVEL FROM INCOMING PRESIDENT BRITTON.

"Raoul is one of our 101 'charter' members, serving on the steering committee
that planned our very first get-together at Middletown, Connecticut, on July 11, 1975.

Less than a year later, on May 28-30, 1976, he managed our first big convention at Queensborough Community College of the City University of New York, where, as extra-added special attractions, he also provided us with copious amounts of Benjamin Franklin's orange shrub, with a complete change of venue when CUNY was shut down without prior notice at midnight on Friday night, with Saturday and Sunday of the convention still to go, and with a closing concert which he conducted in authentic 18th-century costume, drawing sweet and authentic sounds from musicians in similar costumes, all sewn by performer Amy Camus. By April of 1977 he had become our treasurer, in which position he accomplished the unexpected success of establishing our financial solvency.

"Succeeding Irving Lowens as president in 1981, he has continued to display his energy--perhaps indefatigability is a better word--, his positive always upbeat attitude, his courage--sure we can stage a conference in Keele and travel the byways of the Inner Hebrides afterwards--, his honesty and his humanity. Certainly he possesses all other qualities that garnered him this success as president. One is the knowledgeability he has been able to bring to the leadership of the Sonneck Society. He understands where we are because he knows where we came from, because he has a clear conception of where we ought to be going. And Raoul is a genuine, four-karat communicator. He writes letters, he makes phone calls, he finds you in the hallway I have never known him to leave a stone unturnd.

"Luckily for the society, we shall not lose his happy efforts on our behalf. As you already know, Raoul has become book review editor for AMERICAN MUSIC, a job he assumed while fully engaged as president.

"As a token of the gratitude all of us have for all that you have done and continue to do, it is our honor and pleasure to present this commemorative gavel. May it serve to inspire you with the ability to keep order in all your future activities, and may it keep reminding you of the love and respect in which you are held by the members of the Sonneck Society."

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**SPRING 1985 BOARD MEETING HIGHLIGHTS**

Tallahassee, 7 March 1985

[Ed. note: Items appearing in the annual business meeting minutes have been omitted in these highlights.]


**BOARD REPORTS:**

Treasurer. Keller indicated we have, thus far, 26% nonrenewals, but are running even with expenses vs. income.

American Music. Britton indicated that ten new members of the Editorial Advisory Board will need to be appointed in the fall, and welcomes suggestions. Those whose terms of 1983-85 expire are: Leonard Bernstein, Frank Cipolla, Aaron Copland, Stanley Green, Cynthia Hoogerwerf, William Lichtenwanger, Judith McCullough, Bruno Nettl, Carleton Sprague Smith, and Virgil Thomson. There is a current problem of too many reviews, with room in each issue for only six. The new record review editor is Carol Henderson. 160 records need to be reviewed, and Britton thinks brief notices of them should appear in the NEWSLETTER. The journal takes a minimum of one year of publish after the copy is set. Shapiro asked if there could be group reviews of some recordings. The problem will be resolved by Henderson and Camus. The review editors should send information on books and records received to Kearns for listing in the NEWSLETTER. Kearns also pointed out the description of some books in the current NEWSLETTER. Britton indicated he would ask the Board in the fall to choose a new editor of the journal; he prefers no search committee, but asks that suggestions be made directly to him.

Newsletter. Kearns indicated that he still hopes to include some photos in a future issue. Lichtenwanger suggested that we need give Kearns judgement to list only some books and records of all of them as appears in Notes. There was spontaneous applause indicating appreciation to Kearns for the job he is doing with the NEWSLETTER.

Archives. Lichtenwanger showed the T-shirt from the 1977 Williamsburg meeting, with "Oscar Who?" on the reverse, which will be included in the archives. He indicated that materials from vice-presidents are needed, and added a small lot from each election is included in the archives.

**STANDING COMMITTEES:**

Membership. Whiteman was unable to attend, but Keller showed and distributed the new flyers, which cost 10 cents each. Some members were acquired with a mailing to the American Music Center list, but we are taking a loss on those who paid the old dues rate of $20. Of eleven members in England there are only four renewals thus far. Keller said the area representative system works just fine. Ledbetter said he always carries a few flyers with him; Hoogerwerf said he leaves flyers at tables at regional meetings by other societies.

Publications. Keller made a motion that we expend $200 for reprint rights for the forthcoming Da Capo volume of reprinted articles; approved.

American Repertory. Ledbetter indicated that any number of American repertory are possible, like his of New England music 1875-1925. He continues to act as liaison with various groups; the American Music Center has expressed interest. Lowens also suggested the American Symphony Orchestra League. Keller spoke of NPR programming, and said letters to local stations asking for American music are most effective. Ledbetter said that various repertory lists need to be compiled, with information on where parts may be obtained, such lists to be shared by xerography. He is making a data base. He has received some responses from the article in the NEWSLETTER.

Conferences. Cockrell reported that his committee has chosen the invitation from the University of Pittsburgh (Deane Root)
for 1987, the invitation contingent on funding. The special occasion is the 50th anniversary of the Stephen Foster collection, as well as the 200th anniversary of the university. Cockrell's motion to accept this invitation was approved unanimously.

For 1988, possibilities remain Albany, NY; Hamilton, Ontario; Centre College (Danville and Shakertown, KY); and Toronto. A straw vote showed that all but one are in favor of Centre College.

AD HOC COMMITTEES:

10th Anniversary. Shapiro said that the keynote address given by Irving Lowens at the 1973 conference at Sturbridge, MA, has been transcribed from a tape through the efforts of Margery Lowens.

NEW BUSINESS:

Keller indicated Peter Dickinson would be available for lecture-recitals in April-May 1986.

On a motion by Keller, second by Ledbetter, Gillian Anderson was named the Society's official agent in Washington, DC.

Shapiro suggested there be a questionnaire in the NEWSLETTER concerning the annual meetings, especially whether there should be double sessions; the MLA had sent such a questionnaire out. A motion to this effect, however, was not seconded.

THE NEXT MEETING OF THE BOARD OF TRUSTEES will take place in New York City on Saturday, October 12, 1985, in connection with meeting of the International Association for the Study of Popular Music (IASPIM), which will take place at the Lincoln Center branch of the New York Public Library October 10-13. Please contact Board members if you have business you want discussed.

THE TALLAHASSEE MEETING: 1985

March 7-10, 1985

Allow me to highlight a few of the special features of the 1985 meeting and acknowledge some very special people who helped in the planning and realization of this conference.

The joint meeting format, made possible through the cooperation of the CMS/Southern Chapter, and the fortunate dovetailing with FSU's Festival of New Music, under the direction of George Riordan, made possible some very special events, the most significant of which were Friday night's double bill of new American opera, Richard Wargo's SEDUCTION OF A LADY, and Conrad Susa's LOVE OF DON PERLIMPLIN, and the special plenary session on "Opera and the American Composer." The Southern Chapter of CMS, and its president, Gerald Farmer, were also most accommodating. Two of CMS/Southern's own sessions were on American music topics, and all of CMS's performance sessions featured presentations of American music. The Sonneck program itself was planned with an eye toward meeting many of the Society's diverse interests, as well as highlighting certain key areas of special and timely significance. The panel in honor of Irving Lowens was conceived from the beginning to emphasize the continuity of his special contributions to ongoing American musical scholarship. Anne Dhu Shapiro was the prime organizer here, and deserves a special word of thanks for her energy and perseverance. Of the 14 other sessions and panels, one will note both the familiar as well as significant new areas of study, including attention devoted to the American band movement. Two sessions were devoted to the special topic of the meeting, "Music in the South," and the Southern sonneck conference was followed by a SACRED HARP sing led by Hugh McGraw of Bremen, GA. For their imagination and hard work, I am most grateful to the members of the program committee, Doris Dyen, Wiley Housewright, Harry Eskew, and Nancy Ping-Robbins.

Our local hosts have been more than generous in making available the splendid facilities of the FSU Conference Center and School of Music. Dean Robert Glidden's constant support and encouragement provided the indispensable frame which enabled all planning and realization to proceed smoothly. Douglass Seaton, the local arrangements chair, saw to the myriad details of scheduling, the printed program, special equipment and facilities reservation, entertainment and receptions, and the many courtesies and amenities which make a gathering such as this successful. His constant attention to time and detail are gratefully appreciated by all of us, and if there is an award for self-effacing service above and beyond the call of duty, he is the deserving one. Wiley Housewright, who served as liaison between program and local arrangements, also deserves special thanks because of his valuable support and guidance, personally assisting with the realization of a number of special events.

A final word of thanks to Neely Bruce and Gillian Anderson for special musical favors, to Kate Keller for the Sonneck songbook, to Katherine Mahan for her help, and to Robert Smith, especially for the stimulating salea music and notes.

Over 160 people attended the meeting, and approximately 125 of these were Sonneck members. Thanks to all of you for making this meeting a resounding success!

Frank Hoogerwerf, '85 Program Chair

THE BOULDER MEETING, APRIL 17-20, 1986

Plans are well underway for the annual meeting of Sonneck Society in 1986 at the University of Colorado, Boulder. A Rocky Mountain Chapter of the College Music Society is being organized and will join us in sessions on Friday evening and Saturday. Accommodations at reasonable rates and on or next to the campus have been reserved. The meetings will be held in campus buildings within walking distance to these accommodations.

Some of the larger concerts are now in preparation. These include an organ-choral concert sponsored by the Denver Chapter of the AGO, a wind ensemble concert, and a choral concert. If you have some special music suitable for these concerts, please write to me before the end of September, and I will pass your suggestions along to the directors for these programs.
Abstracts of papers or proposals for workshops, lectures, and issues in American music are being solicited by the program committee. Topics dealing with music and music activity on the Great Plains, Southwest, and West are particularly encouraged; however, 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. SO HURRY! Send to John Graziano, 1986 Sonneck Society Program Chair, Music Dept. City College, Convent Ave. 138th St., New York, NY 10031.

The Program Committee has planned a Friday afternoon break so that participants can elect (a) a mountain trip to Rocky Mountain National Park, (b) a trip to some 19th-c. Colorado mining towns, (c) a tour of Boulder's government and science facilities, (d) a trip to Denver, or (e) to rest and visit.

Boulder is 50 minutes northwest of Stapleton International Airport, Denver. Public transportation is readily available. Please send any suggestions for local arrangements and activities as well as ideas for the major concerts mentioned above to William Kearns, Sonneck Society Newsletter, College of Music, Campus Box 301, University of Colorado, Boulder, CO 80309.

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COMMITTEE REPORTS

MEMBERSHIP COMMITTEE

As Linda Whitesitt's successor, I am pleased to continue her able work in promoting membership growth within the Sonneck Society. The Membership Committee now has eighteen Area Representatives who provide important links with significant parts of the US, Canada and England. Their role is a vital one because, as official representatives of the society, they serve to further the goals, commitments and activities of the organization through their enthusiasm and personal contacts within their geographical areas. Many thanks to each of the following Area Representatives who have graciously agreed to help: England, Stephen Banfield; Canada, Ezra Schabas; New England, Charlotte Kaufman; New York, Marjorie Shapiro; Capital, Katherine Preston; Mid-Atlantic, Eve Mayer; Southeast, Linda Whitesitt; South, Frank Hoogerwerf; South-Central, Hubert Henderson; Upper Midwest, Jean Geil; Western Pennsylvania, Dean Root; Ohio, Susan Porter; Lower Midwest, Craig Parker; West Virginia, Edward Wolf; Rocky Mountain-north, Mary DuPree; Rocky Mountain-south, Marie Kroeger; Southwest, Elise Kirk; California, Daniel Kingman.

There are many ways that every member of the Sonneck Society can assist in ensuring membership growth. First of all, know who your official Area Representative is and offer him/her your suggestions for ways to promote the society. As each of us reaches out to others through our personal contacts, we will create and formulate many good ideas. Share them with your Area Representative. Then, distribute flyers to colleagues, friends, students, arts aficionados; always carry a few when you travel (especially to Europe), visit a library or attend a conference in areas that may relate to the field of American music or music in American life. Keep on hand a copy of the society journal, AMERICAN MUSIC, and show it whenever appropriate to those who might be interested. Watch for articles and books on topics that relate to American music, directly or indirectly through cultural history of interdisciplinary areas. Send the authors flyers. If you know of local or national concerts, radio of TV programs that feature, or might feature American music, send the managers a flyer; offer your services to provide research and historical notes, or serve as a consultant. In other words, make the Sonneck Society available through your expertise and ingenuity.

We are indeed fortunate to have an especially energetic, committed group to Area Representatives and I am confident that we will move forward through our promotional efforts in the months ahead. But now we must offer them all our support, creativity and help so that the directions of the society will be as positive and fruitful as possible.

Membership Invitation Flyers may be obtained from your Area Representative or from the Society office at 410 Fox Chapel Lane, Radnor, PA 19087, (215) 688-6989. Elise R. Kirk, Chair

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THE AMERICAN Band HISTORY RESEARCH COMMITTEE

The Sonneck Society has formed a new committee for the forwarding of historical band research in the United States. Committee members are Donald Humber, Frederick Pfenell, Robert E. Foster, Norman Smith, Paul E. Bierley, Frank Cipolla, Allen Britton, Jon R. Piersol, and Dianna Eiland, chairperson. The goals of the committee are to encourage research, the dissemination of research, and better quality research. The committee has established "The Newsletter of American Band History Research" in order to try to achieve these goals.
The Newsletter is sent to all interested people free of charge twice a year. Donations to help cover cost, however, are welcome. The Newsletter’s address is 618 N. Grafton, Dublin, TX 76446. The vision of researchers is becoming broader than in the past. Rather than study bands as isolated phenomena, band researchers now study how the band-affected or is affected by other musical groups and society in general. This awareness of the connection among all musical activities of a community will allow us to develop a more precise picture of the various musical components such as bands in that community. Dianna Eiland

MEMBERSHIP DIRECTORY REPAIR LIST

Please make note of the following corrections to your membership directory:
Bruce Miller's street address: 46 Outlook Drive, Apt. 12, Worcester, MA 01602; business phone: 617-793-2436.
Deane Root's street address: 6340 Morrowfield Ave.
Charles Setser's phone is 914-834-0598
Marcello Sorce-Keller, 1002 Harding Dr., Urbana, IL 61801

SILENT AUCTION TO BENEFIT FUND

One of the Society's very first members, and pioneer researcher in early dance history, Joy Henderson Van Cleef, died on Dec. 21, 1984 after a long illness. In her memory, her husband Frank has contributed a number of books from her library to the Society to be sold for the benefit of the Publications Fund. A BY-MAIL AUCTION is being held through the NEWSLETTER to give members an opportunity to purchase these volumes, all of which are in good condition. Please send your bid giving minimum and maximum offer to: Sonneck Society, 410 Fox Chapel Lane, Radnor, PA 19087. Phone bids: (215) 668-6989. Postage cost will be added and winning bidders will be billed when books are mailed. BIDS CLOSE OCTOBER 15, 1985.

Lot Item
1. Andrews. GIFT TO BE SIMPLE (1962) pb $2
2. Arbeau. ORCHÉSOGRAPHIE (Dover) pb $3
3. Bridenbaugh. CITIES IN THE WILDERNESS (1938) pb $10
4. Bridenbaugh. CITIES IN REVOLT (193) pb $7
5. Chappell. BALLAD LITERATURE (Dover, 2 vols) pb $15
6. Emmerson. SOCIAL HISTORY OF SCOTTISH DANCE (1972) $15
7. Feuillet. FOR THE FURTHER IMPROVEMENT (Essex tr. 1710) pb $5
9. Lambert. MUSIC IN COLONIAL MASSACHUSETTS (1700)
10. Rameau. DANCING MASTER (Beaumont) pb $5
11. Sachs. WORLD HISTORY OF THE DANCE pb $3.75
12. St. Mery. DANCE (1796) $4.00
14. Sonneck-Upton. BIBLIOGRAPHY OF EARLY AMERICAN SECULAR MUSIC (LC ed. 1945) $25
15. Tomlinson. ART OF DANCING pb $5
16. Toulouse. L'ART ET INSTRUCTION pb $5
17. Weaver. ORCHESOGRAPHY (1706) pb $5
18. Nevell. A TIME TO DANCE (1777) pb $5
19. Cazden. FOLK SONGS OF THE CATSKILLS pb $15
20. Marks. AMERICA, LEARNS TO DANCE pb $5.25
21. Baskerville. ELIZABETHAN JIG pb $2.50

The following items are from Raoul Camus:

AMERICAN MUSIC IN AMERICAN SCHOOLS
by Dan Kingman

This issue's column opens with a reminder not to neglect the heritage of shape-note traditions, which is unique and relevant to several aspects of music that we expect students to know:

COUNTERPOINT IMITATIVE: The imitative sections of the fuging tunes present a variety of types of imitation, from strict, at the 8ve (Sherburne) to very free, at a variety of intervals (Montgomery, 6th above, Northfield, 4th above). All, and more, are found in ORIGINAL SACRED HARP, Kingsport, TN: Kingsport Press, NW 205 includes recordings of these three (and more) with reproductions of the music.

COUNTERPOINT 20TH CENTURY: A remarkable forecasting of 20th century contrapuntal practice is found in this tradition, including the use of parallel perfect intervals (Melancholy Day, Wondrous Love, from sources noted above), and the use of the perfect 4th as a consonance. Interesting examples of non-European 2-part counterpoint are found at the end of Wyeth's Repository of Sacred Music, Part Second (reprint New York: Da Capo Press, 1964), especially in such fine local folk hymns as Happiness, Power, and New Canaan.

MUSIC HISTORY: As detailed in William Tallmadge's "Folk Organum: A Study of Origins" (AMERICAN MUSIC, Vol. 2, #3) and pointed out by Bunker Clark, this music furnishes recent (in historical terms) documentation of "the manner in which polyphony developed from monophony", as Tallmadge has written. As such, it is a very relevant adjunct to the teaching of medieval European organum, a tradition which, in contrast to the relatively contemporary shape-note music, has been dimmed by the passage of time, but which presumably represents a similar stage of development.

CHORAL LITERATURE: Let us not neglect the performance of this stirring music, which can well find a place on our choral programs. In my experience, singers and audience alike, who may at first be somewhat put off by the sound, conditioned as they are to the more "cultivated" thirds and sixths, soon find this music, with its modal melodies and its lean, ascetic
harmonies, growing on them, and delight in discovering its austere beauty. With reprint editions of ORIGINAL SACRED HARP and WYETH'S REPOSITORY (see above), THE SOUTHERN HARMONY (Pro Musica americana, Los Angeles) and THE SOCIAL HARP (University of Georgia Press), as well as excerpts in standard notation in MUSIC IN AMERICA (Norton), the music is available.

ANOTHER MUSIC HISTORY NOTE—In teaching the 17th and 18th century tradition of psalm-singing, on either side of the Atlantic, I have found that contemporary examples of rural "lining-hymns", such as Amazing Grace on Folkways 2317 (MOUNTAIN MUSIC OF KENTUCKY), or the same hymn, or Guide Me, O Thou Great Jehovah on NW 294, give a far better feel for what this psalm-singing must have actually sounded like, than such well-intentioned but too-well-schooled performances as that in the old MUSIC IN AMERICA series. (There are also stunning examples of contemporary psalm singing in Gaelic from the Outer Hebrides that make this point very well; write me for details.)

Let's have your favorite examples of how you'd like to see American music used in American schools. This column can't survive without your interest and contributions.

TRIBUTE TO OTTO ALBRECHT

A portion of the Tallahassee meeting was given over as a tribute to Sonneck Society honorary member, recently deceased Otto Albrecht. Several Sonneck Society members led by Anne Shapiro participated in this touching and significant affair. Anne recounts the event below:

(Charlotte Kaufman introduced the session with a few words of her own about Otto on the Scottish tour, summer, 1983, following the Keele Conference: British-American Musical Interactions.)

[My own words]—The Florida State University News characterized the Sonneck Society as a friendly group who like to meet both formally and informally. This is one of those friendly occasions—to mark the passing of one of our members, Otto E. Albrecht, who died on July 6, 1984, two days short of his 85th birthday. Two of his outstanding loves were music and the Society of Friends. I would like to celebrate both of these by calling on a few people who feel so moved to stand up in the Quaker tradition and tell something that they know of him. We'll follow this with some music connected with him.

I'll begin with a brief outline of his life, followed by his own story told in his own words, which I have here on the tape recorder. It will let you in on a little highlight of the Scottish tour, to which Charlotte referred in her introduction, and to which we'll be returning in the musical portion of the program.

Otto Albrecht, was born on July 8, 1899, in Philadelphia, where he lived and worked all his life. He earned degrees in French and Romance languages from the University of Pennsylvania in 1921, 1925, and 1931. He wrote a dissertation under Jean Beck on Medieval plays, and was a member of the faculty from 1923 to 1970.

Despite having earned three degrees at Penn, Otto enjoyed being known as self-taught in the field where he made his career—musicology and music bibliography. He worked simultaneously in the Romance Languages Department and as curator of Penn's music library for forty-six years. (In fact, this double allegiance stood him in good stead. A story he liked to tell was about the time the head of the Music Department tried to fire him from his job at the music library after a heated dispute. Fortunately, Otto was not a member of the music faculty, and thus could not be fired from the institution he had founded.)

Early in his work he realized there were no systematic catalogues of music manuscripts in American libraries. In 1953, he published his Census of Autograph Manuscripts of European Composers in American Libraries—a basic tool for research. Later, of course, he collaborated on the massive RISM project—work which he continued practically until the day he died. His summers were devoted to traveling—visiting a wide network of friends and libraries—and scouring bookstores in search of music-related print materials. His personal library, which he left to Penn, and his discoveries in Europe constituted a gift worth over $100,000. The library was named for him well before his death. I think he was very pleased about that. Last time I was in Philadelphia visiting before his death, he proudly showed me around the library, pointing out particular quarters of the famous Beethoven cabinet, given in his honor by the Saltonstall family. It's a cabinet for which no one quite knows the purpose, and it was hard to know quite what to say when confronted with it. Otto waiting expectantly for a response—but it was exactly things like this—things which had been connected with great composers or greatness of any kind—which excited him.

Otto loved Philadelphia. Many of his published musical articles were about early musical life in Philadelphia, and in particular early operatic life there. Because of all his services to American music and to music in America, he was awarded Honorary Membership to the Sonneck Society in 1983.

Many of Anne's letters and notes, Otto had not really gotten to know Otto until the meeting at Keele, England. That was true for me; I had heard from many people that Otto was to be not only in Keele, but along on the Scottish tour I had planned afterwards. The reason that I heard about this is that apparently he had been doing widespread research on me to see whether I was trustworthy enough to go on the tour with. He knew more about me by the end of his researches than I think I knew about myself, and he had the disconcerting habit of every now and then announcing over dinner whatever little tidbit he had found—to my embarrassment.

We all remember Otto at Keele, sitting in the sun on the bench overlooking the lawn that led to the church, with the privilege of age, dosing off unabashedly during the afternoon papers, but also talking afterward animatedly with everyone; his
interests were catholic and he could strike up a conversation with anyone in almost any language.

But those of us on the Scottish tour got to know him even better. A veteran traveler, he had no trouble at age 83, keeping up with the group. As we traveled into Scotland, he reminisced about earlier trips. It turned out his mother was of Scottish ancestry, and they had come a number of times in his youth. He told a story about one of those trips, which rapidly made the rounds of the bus, and became one of the themes of the tour. Several days later, after we had celebrated Otto's eighty-fourth birthday on the Isle of Iona, he recorded the story on tape, so I thought I'd let him tell it:

[There follows on tape, Otto Albrecht telling the story of how he climbed Ben Lomond with his Danish sweetheart and her brother, got lost, wore out his shoes, and returned late at night to their lodgings on Loch Lomond. Since he had but one pair of shoes along, he returned to Glasgow without any, walked into Mansfield's Department Store in his stocking feet, and said to the astonished clerk, "I should like a pair of boots, please."]

As you'll see, in our final musical tribute, we'll return to that story. But before we get to the music, I thought, that if so moved, some of you might like to share reminiscences about Otto.

Gilbert Chase gave a short talk about his half-century acquaintance with Otto, dating from the days when Otto had been a medievalist and French scholar and slowly converted into a musicologist. He also talked about Otto's interest in attending first performances in New York City, his experiences translating for the army after the war, and his involvement and interest in South American musical librarianship, as well as his abiding curiosity about and love for music of Philadelphia.

[This was followed by three short pieces introduced as follows]: Since Otto's life was devoted largely to making wonderful discoveries of music in libraries and taking notes of the concerts, we performed two of those discoveries--two songs by a little-known composer from turn-of-the-century Philadelphia. Otto turned these up in the rare book library of the University of Pennsylvania in books which were otherwise non-musical--just the sort of discovery he loved to make. Our performers are Marjorie Shapiro, who is a singer in the Dessoff Choir in New York City, a loyal member of the Sonneck Society, and one of the people on that famous Scottish tour.

And we're very grateful to Professor Charles Delaney of the music faculty at FSU for taking time from his busy schedule this week to help us out. [Performance of "Dirge," and " Beauties of Creation," words by Rembrandt Peale, music by John J. Hawkins, Nov. 1800, both contained in Charles W. Peale, DISCOURSE INTRODUCTORY TO A COURSE OF LECTURES ON THE SCIENCE OF NATURE (Philadelphia, 1800).]

As a return to the personal note on which we started--and to that wonderful story about the worn-out shoes, we offer a re-creation of the birthday canon written for Otto's last birthday celebration, composed by Nicholas Temperley on a moving bus and sung that night in Port William. Since it incorporates that famous public-school song, "Happy Birthday," we'd appreciate it if you'd join in on the last verse--a little incongruous for a memorial tribute, perhaps--but I don't think Otto would mind at all. [Some remarks by the conductor, Nicholas Temperley; performance by Marjorie Shapiro, Charlotte Kaufman, Susan Porter, and Anne Dhu Shapiro, with the audience joining in at the end.]

Anne Dhu Shapiro

THE IRVING LOWENS AWARD

The recipient of the Sonneck Society's first Lowens Award is Charles Hamm, of Dartmouth College, for his significant book MUSIC IN THE NEW WORLD (W. W. Norton, 1983). The award is named for Irving Lowens, founder and first president of the Sonneck Society. The award was announced at the Society's annual meeting at Florida State University, 9 March 1985.

Of the many relevant and fine books, scores, articles, and recordings copyrighted in 1983, the Lowens Award Committee (Richard Jackson, Allen Britton, Dena J. Epstein) found Professor Hamm's to be the most ambitious in scope and the most congenial philosophically. In this book the currents of so-called popular music and ethnic music are treated with the same respect and weight as those of so-called concert music. Perhaps not since the historical writings of Gilbert Chase has a work about music in the United States been so persuasive, graceful, and strong.

Among the works closely considered for the award were Samuel A. Floyd's bibliography BLACK MUSIC IN THE UNITED STATES (Kraus), Russell Sanjek's FROM PRINT TO PLASTIC (Institute for Studies in American Music, Brooklyn College), Richard Jackson's THE WORKS OF CHARLES T. GRIFFES (UMI Research Press), Mark W. Booth's AMERICAN POPULAR MUSIC (Greenwood Press), John G. Doyle's LOUIS MOREAU GOTTSEDLER, 1829-1869: A BIBLIOGRAPHICAL STUDY AND CATALOG OF WORKS (Information Coordinators for the College Music Society), William Lichtenwanger's edition OSCAR SONNECK AND AMERICAN MUSIC (University of Illinois Press), and Linda Solow's edition THE BOSTON COMPOSERS PROJECT (MIT Press).

The Lowens Award will be given annually by the Sonneck Society for a work of scholarship about American music or music in America that the committee decides is most exemplary among those copyrighted two years previously. While the committee will mainly consider material in book form, any relevant work of scholarship may be nominated--and self-nominations are always accepted. All nominations should be sent to Wiley L. Housewright, 515 South Ride, Tallahassee, FL 32303.
SOME ARTICLES: 1984, PART II


NACWPI JOURNAL 32/3 (Sp 84): Geary Larrick, Paul Creston: Concertino for Marimba and Orchestra, 4-10; 33/1 (Fall 84) "The British Brass Band," 37-39.

19TH CENTURY MUSIC 8/1 (Sum 84): Richard French reviews A VIRGIL THOMSON READER, 64-68.


OPERA 35/10 (Oct 84): Jeremy Sams, "Jonny [spielt auf]--the first Jazz Opera," 1085-90; Autumn 84 Festival Issue: Harold Blumenfield, "Bunyan Comes Home" [St. Louis production of Britten/Auden Paul Bunyan], 113-15.


THE OPERA QUARTERLY 2/1 (Sp 84): Maria Rich, "The Met's One Hundred Years Young," 15-28; rev. by Christopher Hatch of Alan Levy's MUSICAL NATIONALISM: AMERICAN COMPOSERS' SEARCH FOR IDENTITY, 123; 2/2


SYMPOSIUM 24/1 (Sp 84): David Gulson, "From Yankee Doodle thro' Handel's Largo; Music at the World's Columbian Exposition," 81-96.

THEATRE ORGAN 26/5 (Sept/Oct 84): Len Clarke, "It All Started Just 50 Years Ago" [history of Hammond organ], 5-11.
TENNESSEE FOLKLORE SOCIETY 50/3 (Fall 84): issue devoted to Edwin Kirkland as a folksong collector in Tennessee.


MUSICAL PREFERENCES:
AMERICAN OR EUROPEAN
Sheila Birdsell, Hartwick College

In examining musical literature, it is apparent that there has been a bias favoring music composed by Europeans to music composed by Americans. It seems to have been especially prevalent in the early years of American history.

In the 19th century many people didn't have the opportunity to hear concert music. They relied on reviews and the influence of others, such as Dwight's Journal of Music. The bias has been passed on from generation to generation. Even today most popular music history textbooks make very little or no mention of American composers in the 19th century.

The present study was designed to gather data to examine unconditioned responses to American-composed music and European-composed music. By having subjects rate examples of both American and European music with no knowledge of the piece, composer, or nationality, a determined effort was made to eliminate the influence of a bias. The study should show the pure value or degree of musical pleasure of the music.

Two hundred and eight Hartwick College students participated in a two-factor design. They were asked to listen to a cassette tape containing sixteen musical examples, twenty seconds each. All of the examples were composed between 1850 and 1900, eight by Americans Bristow, Chadwick, Paine, Buck, Beach, Gottschalk, Fry, Painle) and eight by Europeans Bruckner (2), Brahms (2), Puccini, Franck, Dvorak, Liszt. Different media were equally represented by American and European composers. For example, the tape contained one American opera and one European opera, one American organ piece and one European organ piece, etc. . . . The musical examples were chosen at random from the works available in the Hartwick College music library. The twenty second segments were chosen randomly in a "drop-the-needle" fashion, and were presented in a random order. Subjects were asked to listen to each example and then respond by writing a number between 1 (dislike very much) and 7 (like very much) to indicate how much they liked the piece.

Subjects also answered a variety of questions, one of which asked them to rate their musical knowledge as low, medium, or high.

It was found that ratings of American-composed music were significantly higher than ratings of European-composed music. Since subjects did not know what the pieces were or the nationalities of the composers, a nationality bias could not have caused the difference. Ratings were based simply on the subjects' liking of the musical examples.

This finding suggests that American music of the 19th century could be more appealing than European music. Perhaps European music was, at that time, preferred simply because of the fact that it was composed in Europe.

It is possible that the difference in ratings was due to the selections themselves. They were, however, randomly selected, so the author's bias was not present.

The significant differences in ratings between subjects with low, medium, and high musical knowledge were expected. Subjects who rated themselves as having high musical knowledge had probably had music courses in high school or college or had some type of musical training. Perhaps listening to or performing other works from the 19th century gave these subjects familiarity with this style of music. This familiarity could have led to higher ratings in both American and European segments.

Subjects who gave themselves low musical knowledge ratings were probably less familiar with this particular style of music, therefore liking it less and giving it lower ratings.

As expected, subjects who rated their musical knowledge as medium gave mean responses which were in between those who rated themselves as low and those who rated themselves as high.

The results of this study suggest that American-composed music of the 19th century was not less appealing than European-composed music. Perhaps some music by American composers was actually more pleasing than the music of some contemporary Europeans.

It would be valuable to examine this topic in more depth. I plan to continue and expand this study as a senior project starting in September. I would like to run the study in several colleges. Anyone who would like to cooperate and take part
in this project, please call or write. Also, if anyone has questions, comments, or suggestions, I'd be glad to hear from them. Sheila Birdsay, Box 88, Hartwick College, Oneonta, NY 13820 (607) 783-2370 or (607) 432-4200.

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At about the same time I received Sheila's article, I happened onto the following items in NEWS FROM THE ASSOCIATION: FOR CLASSICAL MUSIC (March 1985) concerning the results of a "Ten Greatest Works" survey taken among the Association's membership. Stravinsky's THE RITE OF SPRING was first. Positions 2 through 8 in no particular order (I?) are: Bach, B MINOR MASS and ST. MATTHEW PASSION; Beethoven Symphonies Nos. 5 and 9; Mussorgsky, BORIS GODUNOV; Kabelac, MYSTERY OF TIME; and Mennin, SYMPHONY No. 7 [I]. Several European compositions tied for the ninth and tenth spots. For further information on the Association and its projects, write to 23 W. 57th St., New York, NY 10019.

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SOME RECENT BOOKS
Dealing With Music and Musicians of the United States
by Richard Jackson
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UNCAUGHT FISH
H. Earle Johnson's Herculean attempt to sweep the Augen stable of Sonneck publications yielded some 70 books (See Sp. 85, p. 16). He did request knowing about "the fish he didn't catch," and here is the response: Christine Ammer, UNSUNG: A HISTORY OF WOMEN IN AMERICAN MUSIC (Greenwood Press, 1980); J. Lawrence Brasher, WARREN'S MINSTREL, by J. S. Warren, Jr. (Ohio U. Press, 1984); Becki Blackley, THE AUTOHARP BOOK (I. A. D. Publ., P. O. Box 504, Brisbane, CA 90005, 1983). Are there others?

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NOTES ABOUT MEMBERS
TED ALBRECHT and his wife Carol lost their extensive music collection in a tragic fire last February. If Sonneck Society members have extra copies of books, scores, or records of interest to a music historian and conductor, I'm sure that Ted and Carol will appreciate receiving them. They have
not requested such gifts; however, Bunker Clark and Dan Politoske of nearby Lawrence, KS, have made an organized effort to help the Albrechts replace some of their library. Bunker and Dan will appreciate your help. Please write to Bunker at 701 W. 27 Terrace, Lawrence, KS 66046 if you have any items you can spare.

PETER DICKINSON will be visiting the U.S. in April 1986 and will be attending the annual Sonneck Society meeting in Boulder. He may be available for a lecture or lecture-recital on English and American 19th- and 20th-century music, songs, ragtime, Ives, and avant-garde. He may be reached at 39 Lady Somerset Rd., London NW5 1TX, England.

H. WILEY HITCHCOCK is one among the first eleven Getty Scholars who will be spending a year in residence at the newly opened Getty Center for the History of Art and the Humanities at Santa Monica, CA. The specialties represented by these scholars range from Roman architectural history and Italian and French Renaissance art to the history of American music. According to an article in the CHRONICLE OF HIGHER EDUCATION (5 June 1985, p. 13), the Center's director, Kurt W. Forster commented: "We were looking for scholars who are eager to transcend their disciplines and challenge one another's ideas." The assistant director, Herbert H. Hyman, described the goal for the Center as initiating "the kinds of programs it hopes will have a significant impact on the study of art history and the humanities in the broadest possible sense." The Sonneck Society should rejoice that Wiley has been chosen for this significant humanities honor and looks forward to his contributions in this art-humanities think tank.

CYNTHIA HOOVER has been selected as a 1985 Guggenheim Fellow. Her project is a social cultural and technological history of the piano in America. She will be grateful to any Sonneck Society members who might be willing to share material that would relate to her study. She is especially interested in gathering first-hand accounts of the use of the piano, comments on the place of the piano in American life, and illustrations of the piano in use. Cynthia can be reached at 205 Blake Rd., Hamden, CT 06517 during this coming year.

The Musical Americana group directed by JAMES KINBALL at SUNY Geneseo gave concerts of 19th century parlor, ballroom and minstrel music at the Strong Museum in Rochester (February 5th) and at Geneseo's Lederer Gallery (March 2nd). Included were works by early Rochester area composers William Stauton, Henry Russell, Edward Walker, L. T. Chadwick, Marion McGregor, George Poulton, A. A. Hopkins, M. J. Munger, and Edgar Sherwood.

THE HILLS OF MEXICO, by DANIEL KINGMAN, a 25-minute work for fiddle, banjo, guitar, mandolin, and orchestra, was premiered by the Camellia Symphony of Sacramento, California in February. Featured soloists, for whom the work was written, were Austin Bishop and John Nielson, who perform together as the traditional group Horse Sense. The piece takes its name from the ballad (also known as "The Buffalo Skinners"), the only actual cowboy tune used in the otherwise original composition, which integrates traditional folk styles with the resources and sound of the symphony orchestra.

Pianist/conductor JOHN KOZAR is currently engaged in a major research project into the life and works of American composer Emerson Whithorne (1884-1958), begun to coincide with the centenary of the composer's birth. A recording of all the solo piano music of Whithorne on Orion Records is being planned. Last December KOZAR performed the Whithorne POEM FOR PIANO AND ORCHESTRA with the Haddonfield Symphony Orchestra (New Jersey) under the direction of Arthur Cohn. This was the first performance of the work in over fifty years. Proposals for future performances of this work and for lecture-recitals on Whithorne are invited. Anyone having scores, tapes, correspondence or recollections and reminiscences of Emerson Whithorne are encouraged to contact Kozar: P. O. Box 634, New York, NY 10023.

ELIZABETH FAW HAYDEN PIZER has received numerous performances, awards, and honors throughout 1984 and early 1985. Performances of her compositions include presentations at the Third International Congress on Women in Music (Mexico City), Piccolo Spoleto Festival (Charleston, SC), American Women Composers/Tulsa University Conference on Women in Music (Boston, MA), Musica Rara concert series (Milano, Italy), Museum of the American Piano (NYC), and the Electro-Acoustic Music Association of Great Britain. Awards and honors include a First and Third Prize in the National League of American Pen Women Biennial Composition Contest, and the International Biographical Centre Certificate of Merit.

RONALD STEIN will be leaving his position of professor of music at the College of Music, University of Colorado-Bozeman at the end of Spring 1985. After five years as head of the scoring and arranging emphasis there he will be returning to California to do some teaching and to resume his Hollywood film music career. His first assignment is to do the score for the theatrical adventure RAZZLE DAZZLE, followed by some television scoring, and then a sci-fi feature in England.

JACKLIN STOPP is in the process of organizing her collection of 19th-century music into a basement library. Her collection includes cantatas, popular songs,
tunebooks, sabbath school books, and other items. Sonneckers traveling in the area are welcome to visit, 2 Standish Rd., Lockport, NY 14094.

JUDITH TICK has been awarded a Rockefeller Foundation Humanities Fellowship for 1985 and a Grant-in-Aid from the American Council of Learned Societies for a biography of Ruth Crawford Seeger.

JAMES WILLEY, composer and chairperson at State University of New York--Geneseo received a premiere of his STRING QUARTET NO. 4 as part of the 1985 Festival of American Chamber Music at the Coolidge Auditorium of the Library of Congress on May 10, 1985. The performance was by the Tremont String Quartet, quartet-in-residence at SUNY Geneseo. His HART CRANE SETTINGS (1984) were performed on February 28, 1985 by Joan Heiler with Alex LII conducted by Charles Fussell at the Longy School in Cambridge, Massachusetts.

AMERICANA IN THE LOEFFLER COLLECTION AT THE LIBRARY OF CONGRESS

Ellen Knight

In recent years a number of manuscripts and publications formerly belonging to Charles Martin and Elise Fay Loeffler have been donated to the Library of Congress. These include manuscripts and printed music by Loeffler herself and manuscripts and published music by other composers. Cataloging of the Loeffler music is in progress by this author as part of a complete catalog of the works of Loeffler. The music by other composers, however, to date has not been cataloged in any form.

This article presents a list of the manuscripts by American composers in the Loeffler collection of the Library of Congress. Some of these composers, all active at some time in Boston, are readily identifiable, including: Percy Lee Atherton (1871-1944), composer and violinist with the Boston Symphony Orchestra; Heinrich Gebhard (1878-1963), pianist and composer; E. B. Hill (1872-1960), composition teacher at Harvard University; George L. Osgood (1844-1922), singer, choral director, and composer; [Horatio] Parker (1863-1913), organist and composer; George E. Whiting (1840-1923), organist, composer, and teacher; Lucien H. Southard (1827-1881), superintendent of public schools in Boston 1851-58, also resident in Boston 1871-75; and Benjamin Edward Woolf (1836-1901), conductor, composer, and music critic.

A list of the manuscripts in the Loeffler collection by these composers follows. The dedications to Elise Fay and Temple Fay are to Loeffler's wife and his brother-in-law.

Atherton, Percy Lee. "Beloved, It was April Weather." Words by Edna Proctor Clarke. Song. 3pp. score, ink.

"O, Like a Queen." Words by William Watson. Song. 3pp. score, ink.

"Wenn ich in deine Augen sch." Words by Heinrich Heine. Song. 2pp. score, ink, with English translation on a separate page.

Eichheim, Henry. "Berceuse pour violon et piano." "à Miss Elise Fay." 3pp. score, inc, with part.

[set of 4 piano pieces, numbered but without a collective title]

1. Japanese Sketch. 2pp. score, ink.
2. Korean Sketch. 3pp. score, ink.
3. Nocturnal Impressions of Peking. 8pp. score, ink.
4. Chinese Sketch. 1lp score, ink.


Gebhard, Heinrich. "Zwei Praeludien (in Etüdenform) für Klavier." "To Miss Elise Fay." 8pp. score, ink.

Hill, Edward Burlingame. "She Sat and Sang Alway." Words by Christina Rossetti. Song. 3pp. score, ink.

Osgood, George L. "Coming." Song. 4pp. score, pencil.


Southard, L. H. "Aria; Mi Credi Spietata." Feb. 16, 1873, South Boston. 2pp. voice part, ink.

Whiting, George E. "Hymn." Bass part.


The following manuscripts, by composers of lesser repute (presumably Americans), are also located in the Loeffler collection:

Arévák, M. S. "Rispiega il vol. Romana." "To Miss K. S. Bradbury with compliments of M. S. Arévák." Los Angeles August 1874. 6pp. score ink.

Blake, William Pickering. "When to Sad Music Silent You Listen." 1876. Part-song for 4-part male chorus, a capella. 2pp. score, ink; 3pp. score, ink; tenor part; bass part.


Freeman, Minnie Coons. "Prairie Waters by Night." Song. 4pp. score, ink.

Hawes, Charlotte W. "Lord of the Water." Song. 3pp. score, ink.


Messer, M. J. "Down by the Cliffs of Dover." Song. 3 pp. score, ink.

"My Dear Old Man." Song. 3pp. score, ink.

"Jack and Jill." Song. 4pp. score, ink, with cello and violin parts.

Osgood, Mildred F. "Sailed." Song. 2pp. score, ink.

Pray, Wm [?] M. "The Birdie's Song." Words by Lewis G. Pray. 2pp. score, ink.
Richardson, J. Howard. "A National Hymn: All Hail to the Stars and Stripes." Song. 2pp. score, ink, with 1pp. voice part.

Spear, Frank P. "He Had to Make Other Arrangements." Song. 3pp. score, ink. "If I Could Do As I'd Like To." Song. 3pp. score, ink.

Sweeney, George. "March." For piano. 2pp. score, ink. [name torn off]. "Mammy's Lullaby." Words by Harrison Grey Fiske. Song. 2pp. score, ink, with an unrelated sketch by Loeffler.

Finally, there are two transcriptions for piano of Indian songs: Ojibway Indian Melodies: "Moccasin Song," "Indian Wedding Song," transcribed by Charles Fonteyn Maunly (?). Piano transcriptions, 1p. each, ink.

1The manuscripts are located in the Loeffler Collection in a box labelled "Compositions not by Loeffler," with the additional annotation, "Americana."

2No first name appears on the manuscript; presumably it is Horatio.

3Another manuscript by Woolf, Scherzino (from Trio in G Minor, op. 64, no. 2, also exists in the author's personal collection.

TALLAHASSEE PAPERS: PART I

In addition to the evening concerts and the numerous recitals in connection with Florida State University's Festival of New Music, the Tallahassee meeting had several very interesting performance breaks which were a welcome diversion from the intense schedule of papers and panels. Neil Gladd, of Silver Springs, MD, gave a superb demonstration of mandolin literature with performances of fantasies, descriptive pieces, and a toccata of his own invention. Bonny Hough and Marilee David, both of Armstrong State College, gave a fascinating lecture-recital on music published in many 19th-century household magazines such as GODEY'S MAGAZINE, LADIES' COMPANION, ATLANTIC MONTHLY, and many others. Janice Parks of Florida State University, examined the vocal music of Roger Sessions. James Oakes, of Xavier U., LA, essayed George Walker's piano music. Donald Reinhold, University of Maryland, performed piano pieces of Arthur Farwell in a "Wa-Wan Press Sampler." James Perla, University of Pittsburgh, took on "19-C. Piano Gems" with his guitar. Michael Boriskin, Mannes College of Music, performed Griffes' Piano Sonata (1917-18) and Carter's Sonata (1945-46). David Sturkweather (University of Georgia) and Cary Lewis (Georgia State U.) did a performance-analysis of the Carter Sonata for Cello & Piano (1950). Martha Peabody (Agnes Irwin School) Annette Semersheim and Sandra Haiko (both Hotchkins School) did a performance of Persichetti-Wallace Stevens' Harmonium. Paul Martin, New Orleans, performed the piano music of Wallingford Riegger. Larry Bell, Boston Conservatory, played music of Copland, Rzewski, Persichetti, and himself in a program called "Southern Themes in American Piano Music." Many of these fine performers are available for programs in your vicinity. These performance breaks attest to the variety and quality of American music and its performers.

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THE INFLUENCE OF BLACK VAUDEVILLE ON EARLY JAZZ

William H. Kenney, Kent State U.

Early jazz was more deeply influenced by Afro-American vaudeville and show business than has been granted in the past. The songwriters for New York black theater entertainment exerted a major influence on jazz-musicians who frequently recorded songs originally meant for the stage. Among the most important songwriters who contributed to the jazz repertoire were Clarence Williams, Spenser Williams, Chris Smith, James P. Johnson, Henry Creamer and Turner Layton, Thomas Waller, Maceo Pinkard, Duke Ellington, Ferdinand "Jelly Roll" Morton, Edgar Dowell, Eubie Blake, Noble Sissle, Perry Bradford, and Fletcher Henderson.

Among these pioneers some names are more familiar than others, but the depth of the interaction between black vaudeville and jazz is indicated by even the least remembered. Maceo Pinkard (1897-1962) for example, wrote seventy-five songs from which jazz musicians selected several for recorded improvisations: "MAMMY O' MINE" (1919), "SWEET MAN" (1925), "SWEET GEORGIA BROWN" (1925), "SUGAR" (1927), and "THEM THERE EYES" (1930) particularly appealed to the early jazz artists.

The Pinkard tunes which received the most attention were those made popular by vaudeville and recording artist Ethel Waters, but throughout the jazz recordings of Pinkard's tunes the show business influence may be detected. The earliest records show many novelty effects, many of which were intended for comic effect, and only the passage of time led to more purely musical interpretations.

The popular songs of early Afro-American song writers like Pinkard were notable for their diatonic and secondary dominant harmonies. The heavy use of secondary dominant chords gave these early jazz literature not strayed too far into the chromaticism introduced by the secondary dominant. A tune like SWEET GEORGIA BROWN, for example, used the harmonies to SHINE ON HARVEST MOON and ROSE OF THE RIO GRANDE with a new syncopated melody line. Pinkard was hoping for popular success in show business and preferred to keep his music within the realms of popular expectations. This preserved early jazz its foundation in popular music.

Later Black composers, like Duke Ellington, progressed farther along toward art music by experimenting with deeper
levels of chromaticism. While Ellington managed to satisfy popular tastes, his more intellectual approach to the jazz literature moved jazz out of the mainstream of popular or vernacular music from whence it had come.

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THE STAGE WORKS OF PHILIP GLASS:
A NEW DIRECTION IN TWENTIETH-CENTURY OPERA
Leslie Lasseter, University of Cincinnati

This study explores Philip Glass's recent operatic trilogy: EINSTEIN ON THE BEACH (1976), a collaboration with Robert Wilson; SATYAGRAHA (1980), an apotheosis of Mahatma Gandhi; and AKHNATEN (1984), a chronicle of an ancient Egyptian heretic-phantom. After a general introduction to the theatre trilogy, I shall concentrate on SATYAGRAHA more specifically to illustrate in more detail the composer's new approach to opera.

From converging fields heretofore little used on the operatic stage, Glass is taking opera in a new, twofold direction. Musically, these scores confirm his position as a leading proponent of the Minimal School, which began with Terry Riley's "repeating pattern technique" in a 1961 dance collaboration with dancer Ann Halprin, and which further unfolded in the compositions of Steve Reich and Glass of the late 1960s. Dramatically, Glass draws from diverse artistic movements: avant-garde theatre, specifically that of the Mabou Mines Troupe and Robert Wilson's "Theatre of Images"; the Kathakali dance-drama of southern India; and performance art, a new genre with historical precedents dating back to "The Yellow Sound: A Stage Composition" by Wassily Kandinsky, found in DER BLAU REITER (1912).

EINSTEIN ON THE BEACH is fundamentally an avant-garde theatrical production with a continuous musical score played by the electric keyboards-woodwind-vocal texture of the Philip Glass Ensemble augmented by chorus and solo violin. SATYAGRAHA, in contrast, calls for a more traditional orchestra of strings, woodwinds, and organ, plus trained operatic singers; it is generally considered Glass's first real opera. AKHNATEN adds brass, percussion, and oboe d'amore to the woodwinds and strings (now minus the first violins), as well as replacing the organ with a synthesizer; a countertenor is included among the operatic vocal timbres, and a narrator delivers a translation of the lyrics. In all three scores, chorus is prominent. The three operas are thematically linked through material from the "Knee Plays," the choral interludes of EINSTEIN ON THE BEACH.

A closer look at SATYAGRAHA demonstrates some of the general traits and innovative ideas in Glass's operas. Musically, the opera envelopes the listener in long webs of sound based on gradually evolving and intricately changing ostinato patterns, slow-moving and static modal harmonies, and descending and ascending multiple octave scalar motives. The melody of the final tenor solo is a Phrygian scale derived from the EINSTEIN "Knee Play" interludes. The libretto is unusual in purpose, for it is deliberately in an incomprehensible ancient language, Sanskrit, and is taken directly from Hindu scripture; it is not intended to describe the stage action. The staging preserves the scenic tableau which is enhanced by slow motion, a Wilson influence, as in the penultimate scene of the Newcastle March in which Gandhi's followers are slowly overtaken by a club-bearing police force. Time is thus stretched into a longer sequence, into the timeless nature of the fairy tale or dreams. Above the individual scenes, the past, present, and future hover like a trinity on an elevated stage platform in the figures of Tolstoy, Tagore, and Martin Luther King in Acts I, II, and III, respectively. As in the other operas of the trilogy, this work does not emphasize romantic love. Rather, the opera's theme is reflected in the title, SATYAGRAHA (the force of truth and love), and is a social issue: Gandhi's nonviolent struggle against racial discrimination. Finally, this opera is imbued with a highly evolved symbolism in which the appearance of the physical world, such as the coloration of sky and grass, comments upon the state of human affairs.

Philip Glass is taking opera in a new direction because he comes from new directions. He is breaking new ground within the field of opera by creating his own avant-garde version of a traditional music-dramatic form.

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BAND HISTORY RESEARCH PANEL

Historical band research is presently a growing field of interest in the Sonneck Society and in the nation in general. This panel reflected this trend in research. The panel members spoke on past, present, and future research and research trends. The panel members were Frank Byrne (United States Marine Band), Jon R. Pieris (Florida State University), and Dianna Eiland (Dublin, Texas), chairperson. Ms. Eiland opened with remarks on the need for more and better quality research on the band's past. One purpose of the panel was to help people become more aware of the locations of important band collections in the United States. To this end an annotated listing of collections was provided. Mr. Pieris spoke on the collection of band materials housed in the Marine Band Barracks in Washington, D.C. He discussed the history of the Marine band and then gave a summary of the music library and the archives. Ms. Eiland then discussed past research and research trends (1878 to 1975) by pointing out the quality and quantity of these historical works. Dr. Pieris spoke on current research trends discussing what important works have been written since 1975. He distributed a selected bibliography of these works. An important point made during the panel is the need for a great quantity of quality research on band history. Band historians need to present papers at state, regional, and national meetings, as well as publish papers. There is also a need to locate all collections of music, instruments, etc. so that researchers will know where to go for material. A bibliography of band histories is needed in order to facilitate research. This bibliography when
completed needs to be disseminated to all researchers. Colleges and universities need to institute band history courses for their music education/band director undergraduates so that our profession will be aware of its history. Finally, more publishers should publish books on historical band topics.

Dianna Eiland

CAMP DUPONT AND ITS MUSIC
Clyde Shive, Drexel University

THE MARTIAL MUSIC OF CAMP DUPONT, arranged by Rayner Taylor and published by G. E. Blake in Philadelphia in 1816 is the first collection of music, printed in the United States, which includes twenty-four marches named for local military units. These units, many from Philadelphia, formed the Advance Light Brigade, encamped first near Kennett's Square, PA, at Camp Bloomfield; later at Camp Brandywine, three miles from Wilmington, DE; and, finally, "as it was intended to take up a permanent position, a more eligible site[sic] for water and salubrity was selected at the distance of about two miles in a western direction. To this encampment was given the name of Dupont, from the proprietors of the ground, whose extensive manufacturing establishment on the Brandywine are so well known."

After the British forces attacked and burned Washington on 24 August 1814, a Committee of Defense was appointed in Philadelphia "to raise one or more companies of Infantry, or Light Infantry, for the defense of the city and its environs." Many notices recruiting members for various military units appeared in the Philadelphia newspapers. These troops, together with others from Pennsylvania counties, were camped at Camp Dupont from 29 September 1814 until 30 November 1814 at which time they returned through Wilmington, Chester and Darby, reaching Philadelphia on 2 December.

It is difficult to determine exactly which musical instruments were present at Camp Dupont. Because many of the companies were organized quickly they did not all have the musicians authorized by "An Act for the Regulation of the Militia of this Commonwealth," passed 28 March 1814 by the Legislature. This act specified a fifer and a drummer for each company of infantry, artillery, and militia; and a bugler for each company of riflemen. The "Muster Roll," of the Advance Light Brigade as it stood on the return of the troops from camp identifies only 22 instrumentalists, while the weekly report, three days before they broke camp, indicates 53 musicians.

On page 14 of THE MARTIAL MUSIC OF CAMP DUPONT appears the heading "Music of the Band," and in the DAILY ADVERTISER for 29 June 1815 is found, "We understand, that Mr. George E. Blake is preparing for publication, a Book of Martial Music, set for two flutes, to comprise all the airs which were usually played by the bands of the advance light brigade." The general orders for 22 September 1814 at Camp Brandywine state that fourteen men had volunteered to form a "Military Band" and three of them were permitted to go to Philadelphia for the instruments. This would probably have included instruments such as the clarinet, bassoon, horn, and possibly others: Many references are found in the general orders concerning the use of the drum for the various beats throughout the day...and at Camp Bloomfield on 9 September 1814 "...the Music will assemble at 1 o'clock below the Brigade Majors tent and will march to the place selected where they will practice under the drum and fife Major for one hour each day." On 4 October 1814 the general orders specified that "the orderly of Capt. Rawle's troop will detail his trumpeter to join the Band on Grand Parade." The general orders for 23 September 1814 refer both to the "musick of each battalion" and to the Band, which would indicate they were separate units.

Several entries in William W. Thackara's diary give an interesting view of music in the camp. 21 September 1814: "Now about 1800 volunteers and 300 to 400 Militia. The Volunteers form an elegant line and have a good band of music." 9 November 1814: "The Rifle Regiment consisting of upwards of 1300 men... came into Camp Dupont this morning. The Bugle concert at tattoo this evening exceeded every thing of the music kind I ever heard—caused a universal stir in camp, 17 bugles of all sizes and descriptions, no two alike."

References to this campaign of 1814 show "that an expectant spirit of meeting with the enemy was constantly entertained and that although the tour of duty was performed without bloodshed yet that it was accompanied by all those cares, solicitudes, and watchfulness, which are inseparable from a military life within reach of danger."

After the return of the brigade the Theater advertised for 30 December "(Third time in America) a Comic Opera called THE CAMP. The last scene presents an accurate view of Camp Dupont," and on 6 January 1815 "(for the first time) a new farce, in two acts, called the Return from Camp, Written by a Lady of this City." At the annual dinner of the Third Company of Washington Guards on 26 January 1815 the following toast was drunk: "Camp Dupont—The common scene of our patriotic exertions: sacred to many of our dearest friendship." The 29 June 1815 announcement of the proposed publication of the MARTIAL MUSIC OF CAMP DUPONT states: "Such a volume will be very acceptable to a great portion of our Volunteer Amateurs, as it will excite the recollection of many pleasing scenes and adventures, which were familiar to them in the tented field."

Of the 104 names of subscribers which appear in THE MARTIAL MUSIC OF CAMP DUPONT, half of them are listed in the muster roll of the Advance Light Brigade.

The entire collection was arranged for two flutes and keyboard—the two most popular instruments of the period. It would appear that this volume, No. 9 of Blake's Musical Miscellany, was published in this form to appeal to the largest number of potential buyers, many of whom would want such a momento of their service in the time of their country's need. Although Camp Dupont was in existence only two
months, it served as the impetus for the publication of this collection, including twenty-four marches named for local military units.

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EUROPEAN AND AMERICAN KEYBOARD BATTLES, 1793-1818

J. Bunker Clark, University of Kansas

Although music depicting battles is found as early as the 15th century, and such works as Beethoven's WELLINGTON'S VICTORY are usually regarded as lacking in taste, the genre was more important and popular than the more exalted sonata in the first fifty years of the U. S. A total of fifteen battle pieces by European composers was published in the U. S. in this period, beginning with Koczewar's BATTLE OF PRAGUE, ending with Riolto's BATTLE OF LEIPZIG (1818). These usually have the same general form. An introduction represents the breaking of day or the coming of the troops with trumpet calls. The battle section itself features a number of keyboard pyrotechniques such as extended scales, tremolos, diminished-seventh chords, modulations, and even tone clusters. The third section is a lamentation for the wounded or killed, and is slow and often chromatic. The final section represents the celebration of victory, often with national tunes such as "Rule Britannia" or the "Marseilles."

The same kind of pattern holds for nine battle pieces by Americans published during the same period, beginning with Trisoblo's CLOC OF LOMBARD, OR THE SURRENDER OF MILAN TO GENERAL BUONAPARTE (1796) and James Hewitt's BATTLE OF TRENTON (1797), to Peter Ricksecker's BATTLE OF NEW ORLEANS (1815). Probably the best example, with demands for skilled keyboard playing and quotations of relevant national tunes including "Yankee Doodle," is Benjamin Carr's SIEGE OF TRIPOLI (1804-05).

These descriptive pieces, besides being fun to resurrect at parties, have a number of pianistic devices which are remarkable for their time. Many of them are incorporated into more serious piano works by such composers as Beethoven and Liszt. Certainly they represent early examples of virtuosity and program music, which becomes more important as the 19th century unfolds on both sides of the Atlantic.

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VALUE AND AMERICAN MUSIC

Nicholas Tawa, U. of Massachusetts

I am convinced that before we can achieve any honest knowledge of American music, we must constantly be aware of the influence of scholarly bias and fashion, which often has blinded our thinking. In addition, we must be aware of our tendency, when we study American music, to try to force all facts into conformity with a narrow viewpoint. Thirdly, because so much research remains to be done in American music, we often are the victims of our ignorance, even when we make an effort to be accurate. Every finding is open to question.

To address myself to bias and fashion alone, note, as an example, the reluctance of Pulitzer-Prize juries to give awards to Gershwin and Ellington because they were defined as entertainers and not as artists. Here is evident an a priori judgment applied to any American music not in a style considered sufficiently elevated to an American work that has achieved wide popularity, seeing such works as somehow tarnished. It is a judgment based, in part, on premises derived from European thinking and European art-music. In particular, the German-derived yardstick of the Artist is applied and measures American composer and music as lacking. If a value system is to be asked to American music, we must always ask whose value system?

The exclusion or downgrading of both Gershwin and Ellington in histories of American music by respected Americanists who have usually been trained on European principles has only recently ceased, owing to a change in fashion—now it's de rigueur to praise both. I wonder how long it will take to see fine composers from Walling to Chadbuck, to Farwell with fresh vision.

The depressive effect of fashion is also seen in the relative unimportance of Ives in the eyes of countless American intellectuals, musicians, and writers on music, who stayed away from concerts of his music, during the 20s and 30s, until Lawrence Gilman wrote a glowing review of the Concord Sonata in 1939. Then Ives became an "in" composer for those in the know, including music critics and music historians.

Bias still continues to operate in the evaluation of non-black, non-British Isles, and non-Germanic cultural exchanges with American music. We forget that cultural exchanges are constant, operating in both directions across the Atlantic, and operative between the United States and other countries other than the British Isles and Germany. Scarcely a reference to such exchanges is found in much of the literature. I refer to clear and evident influences of cultural crossovers of considerable importance that came with the arrival of immigrants from Eastern Europe and Mediterranean countries, who loom importantly among our performers, composers, and audiences, they and their children.

To mention another consideration, whenever we investigate any aspect of American music, we must not reach general conclusions from the evidence of one or two spokespeople. For example, when we write of an Andrew Law's or a Lowell Mason's statement about music in America, for whom does Law or Mason speak? Whatever they state must be tempered by this consideration. Furthermore, have we tested their statements against what the ear actually hears? More than one commentator in the 19th century has written of the impossibility of telling what the stylistic influences are on a given piece of music. Yet, we freely speak about how the Germanic musical style is evident in 19th-century music. What sounds German may well be an influence on more exotic, or even indigenous, Henry Reymor, in his study of the social history of music had to point out that an actual German national style did
not clearly exist in the 19th century, despite all the talk by Germans about it. Furthermore, where are, for example, the Germanic influences in Gottschalk and Fry, who were composing music antithetical to everything German. Moreover, 19th-century popular music showed few strong tendencies to go Germanic until the late 19th century and even then the fluctuation would not last. The last consideration is a bothersome one—the role of originality and innovation in evaluating American works, or any works, for that matter. I do not mean to recommend an elimination of their role altogether, but caution in their application to music. Originality as a criterion has been used to dismiss the majority of works written by American composers. At the same time, it has not been used as strenuously in judging European works. The term came into fashion as a criterion about the middle of the 19th century. We use it today in opposition to the conventional and traditional as an aesthetic norm. Often it has been a means for defending outrageous behavior and utterly absurd compositions.

May I suggest, as did George Root in the 1850s, that there is no such thing as complete originality. Every composer has been influenced by someone else. Paradoxically, too, every composition that is created by a composer and exists as a separate entity from other compositions logically must be considered a unique, therefore original statement, unless it is a direct imitation of another work. A work can be original and terrible, or original and excellent. Borrowing from the writing of T. S. Eliot, what we must oppose is "the aggrandisement and exploitation of personality" in the arts." Catastrophe is in the offing when the artist "deliberately gives rein to his individuality" and "cultivates his differences from others" so that his public cherishes him "not in spite of his deviations from the inherited wisdom of the race but because of them." We must in evaluating a work at the least balance the claims of originality with the traditional.

In the final analysis, when we listen to American works, whether Carter, Ellington, Kern, Barber, or Hanson—we must ask ourselves whether they enrich the experience of humanity within us. We must perform them in more than now-and-again fashion so that familiarity can grow. Only then, and after the vesting of more than one generation, can our major figures really emerge and our masterpieces shine forth. Whatever Duke Ellington's greatness, it derives from the way his works have had meaning for generation after generation of listeners since the twenties. Moreover, it is amazing, in a jazz world where every practitioner is fair game for criticism from other jazz practitioners adhering to a variety of styles, that Ellington stands out as the most admired composer and performer, no matter what the spokesperson's stylistic preferences. I remember having dinner with Ellington about 25 years ago. We were talking about how the art-music world was down on him. Echoing something Gershwin had said in the early thirties, Ellington remarked: "As long as someone out there likes my stuff, needs to hear it, and wants to hear it, I'm not complaining." However, when he said this, there was a sad look on his face.

LET US TEACH MUSIC; NOT NAMES!
Edith Boroff, SUNY: Binghamton

Most of us have been so indoctrinated in the superiority of European music (and a false inferiority of our own) that the use of American music in our courses is the introduction of exotica, the hoisting of parenthetical examples upon a general view of music which finds them alien and unwelcome. We are handicapped not only by lack of knowledge but by a frame of reference which would keep us from using it even if we had it.

It is our basic frame of reference which needs to be changed so as to allow us to deal with American materials naturally and freely. How can we enlarge our view of music so as to accomplish this?

One way is to name courses accurately. If a course of labeled "The theory of music," it raises certain expectations of universality. "A theory" is more likely. If we force our students to study German chorales and serial techniques, we also force concentration upon the German music for which the study is suitable; these studies shed very little light on adventurous American works which deal creatively with expansions of traditional harmonic language that are not serial—and there are many of these. This comes as a disappointment to students who have been led by the titles of their theory courses to believe that they are relevant to all kinds of music, their own culture included.

A second way is to escape from the tyranny of ranking orders of musical types. I resent that I am supposed to leap with joy at the prospect of hearing another student plow through a Beethoven sonata, but that I must curl my lip at anything, however splendid, done by a highschool band. We can increase the amount of attention given to the types of music in which the American composers have been strongly productive. A hierarchy of types is basically a social hierarchy of audiences, in which Americans have traditionally had little interest or faith. The band is not inferior to the orchestra, the musical is not inferior to opera—each is different, each has its pleasures and each carries within itself its own set of compensating freedoms and limitations. If we have prejudices we should not pass them along to our students.

A third way is to teach music and not names. Speaking of a composer instead of specific music is bad grammar and bad logic. It is incorrect to say "I heard Crumb," or "I'm going to play Griffes." The sweeping of the output of one composer into a single word is not just grammatically and logically wrong, it is musicologically reckless. An assumption that all works by one composer are the same, or that any name is value, is irresponsible. There are plenty of works by those with the Abracadabra names that are not worth a student's time.
And plenty of extraordinary music by men and women who have not made the elite list. There is no person whose absence from history would have changed its course; there is no composer who diverted the essential flow of history or defined it. Without Josquin, the motet would have been a vital musical type at the turn of the sixteenth century. Without Haydn, the symphony would have been developed. The works which best exemplify historical developments are not always by the most obvious composers. We should select representative works, and not works that present a party line. A history of music survey should not be a sociology course, not a literature course; it should not be a vehicle for propaganda, nor should it serve as an indoctrination into a musical elitism. And it should not be a litany of names.

What then should it be? It should be a fair survey of aesthetic movements through time, a look at the past, entire and foursquare, with a sampling of particular works which embody the styles and types to which the aesthetic movements gave rise.

How often we misrepresent history by eliminating American examples! I have recently taught a unit on the song cycle. I dutifully looked up the term in the HARVARD DICTIONARY OF MUSIC, and read that the first song cycle was Beethoven's AN DIE FERNE GELIEBTE, 1816. But I decided I would begin with Benjamin Carr's cycle on poems from Sir Walter Scott's LADY OF THE LAKE. When I looked that up, I found it had been published in 1810, six years before the Beethoven was written. So I got to know the Carr, which is a fine work; the students heard a performance in something close to a classical style, with fortepiano, and dealt with good poems in a language they can understand. They also got a more accurate history of the song cycle, one fair to a considerable accomplishment in their own country.

Only by recognizing the generalizations of course titles for what they are, by being inclusive rather than exclusive about musical styles and types, and by declining to substitute illustrious names for illustrative works can we develop a frame of reference which will freely admit a recognition of American accomplishment, enjoyment of which is the right of every student in this country.

THE PUBLICATIONS OF SILVER BURDETT COMPANY, 1885-1985

Folly Carder, Silver Burdett Company

Silver Burdett Company is a publisher of elementary public school textbooks and records. The company began in 1885 when Edgar O. Silver took over the sale of an already existing series called THE NORMAL MUSIC COURSE. Since 1885 the company has published eight music series. In addition to the major series, there have been quite a number of single books that are interesting. In 1985 the company published a book of poems by Samuel Francis Smith, who had written the words to "America" many years earlier. In 1931 they published Carl Seashore's PSYCHOLOGY OF MUSICAL TALENT, and in 1958, a book called SING AND PLAY WITH HOAGY CARMICHAEL.

The only music materials available from Silver Burdett at the present time are those in the current series, which was first published in 1974 and is called SILVER BURDETT MUSIC. The latest revision is dated 1985. All the previous music series are out of print and the company does not even have a complete set of its own publications. The out-of-print materials can be found in a few public libraries, in some college libraries, in some public schools, and in used book stores. Another possible source is the MENC Historical Center at the University of Maryland.

Perhaps the 1914-1918 series is the most interesting from the standpoint of songs by American composers. In 1911 Horatio Parker, Dean of the School of Music at Yale University, was invited to be principal author of what became the PROGRESSIVE MUSIC SERIES. It was conceived as a program that would set a new standard for public school music and be far in advance of its time. Parker proposed that songs be collected in three ways: by making a massive survey of the folk songs, "of the world," by inviting the leading American composers to write songs, and by visiting composers in Europe and commissioning them to write songs.

Research was done in major libraries in Europe and the United States, and in small out-of-the-way towns in Europe. Horatio Parker spent more than a year in Europe contacting composers, explaining the idea of the PROGRESSIVE MUSIC SERIES to them, and encouraging them to write songs for it. He was able to get some of the best-known American composers to write songs for the series as well. Each composer was given a number of poems from which to select.

MAINLINING AMERICAN MUSIC INTO HISTORY SURVEY COURSES

J. Bunker Clark, U. of Kansas

Bunker Clark passed on his syllabus for MUSIC HISTORY I: Romantic and Modern Music, which lists GROUT, HISTORY OF WESTERN MUSIC; STRUNK, SOURCE READINGS IN MUSIC HISTORY; and WEISS & TARUSKIN, MUSIC IN THE WESTERN WORLD, as text and supplementary readings. The following pieces are suggested when covering the following 19th-century categories:

- Early 19th-c. chamber music: Reinagle, Sonata in D, 1st mov. (Musical Heritage, MHS 3350); Hewitt, "Mount" Sonata in C, 1st mov. (Recent Researches in American Music, no. 7); Hewitt, "Yankee Doodle" Variations (RRAM, no. 1).
The poems had been categorized by the age level for which they seemed suitable. Editors designated the appropriate voice range and the number of vocal parts for each song.

There were some American composers who were invited to write songs, but who did not, for a variety of reasons. Charles Wakefield Cadman was under exclusive contract to a publisher; Frederick C. Converse and Edgar Stillman Kelley asked fees that were too high; Walter Damrosch was too busy; Henry F. Gilbert refused to write "on approval"; William W. Gilchrist was ill; Charles T. Loeffler refused to consider the project.

Some of the American composers who did write songs for the series were Mrs. H. H. A. Beach, George W. Chadwick, Regina de Koven, Arthur Farwell, Arthur Poole, Rudolph Ganz, Harvey Gaul, G. A. Grant-Schaefer, Henry K. Hadley, Victor Herbert, Henry Holden Huss, Peter Christian Lutkin, Daniel Protheroe, Frank Van der Stucken, Arthur Whiting, and R. Huntington Woodman.

Perhaps the most interesting series from the standpoint of recordings was MAKING MUSIC YOUR OWN, published in 1964. In it there were recorded "interviews" with ten composers. Some are more like recorded lessons than interviews. The listener hears Samuel Barber tell how he came to write the HERMIT SONGS—musical settings of some of the scriptures he found in the margins of manuscripts that were copied by monks a thousand years ago. One of the songs, "The Monk and His Cat," is heard. Barber says the piano accompaniment suggests that the cat is walking on the keyboard. Carlos Chavez recalls the music he heard as a child--Mozart and Beethoven at home, and music of Mexican Indians when he was on vacation. His orchestral composition XOCHITPELLI is played. It uses some instruments that were specially made, replicas of flutes, whistles, raps and drums used by the ancient Mexicans.

Aaron Copland talks about his ballets, BILLY THE KID and RODEO. Excerpts are played and Copland shows how, in BILLY THE KID, two songs from the cowboy era were used to give the right flavor to the whole production. He illustrates how fragments of the two songs were interspersed. In RODEO, he used an old American fiddle tune for the section called "Hoedown." He was faced with the problem of keeping the listener's interest in a square dance scene, where the same tune must necessarily be repeated many times. He used harmony to give a sense of variety.

Henry Cowell plays his piano composition called "The Banshee" and describes the technique of sliding the fingers along the strings, or over them, to create a special effect. On another recording, Cowell recounts the writing of "The Tides of Mananaun" and illustrates what he says by playing another of his piano pieces, "The Aeolian Harp," and it is played.

Paul Creston plays a lullaby he wrote for the piano. The Philadelphia Orchestra plays another of his compositions, called "The Rumor." Norman Dello Joio tells how he wrote a set of five piano duets for his children to play. Otto Leuning introduces a recording of the singing of birds and shows how the tape sounds when it is altered electronically. He then plays a recording of his composition called "Fantasy in Space."

Richard Rodgers talks about writing the music for OKLAHOMA and some of the thought processes he used in writing two of the songs in it, "Oh, What a Beautiful Morning" and "The Surrey With The Fringe on Top." William Schuman talks about William Billings and about the NEW ENGLAND TRIPSYCH in which he used Billings' hymn tune, "Chester." He mentions several things to listen for, and the section called "Chester" is played.

Igor Stravinsky tells about his "Cresting Prelude" written after an orchestra surprised him by playing "Happy Birthday" when he raised his baton to conduct them in one of his compositions. He then introduces the "Berceuse" from THE FIREBIRD SUITE.

I have made a rough count of the American songs and listening selections in the 1981 edition. 25% of the songs are of American origin; 25% of the listening selections. In grade seven there are 32-page units of study on country music and on rock. In grade 8 there are units on Spanish-American Music and on Black Music. Each of these units has a 12-inch record with a variety of examples from which to choose.

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FUTURE DIRECTIONS IN AMERICAN MUSIC RESEARCH

This symposium was organized to honor Irving Lowens and the many facets of his scholarship and career. It was chaired by H. Wiley Hitchcock and consisted of participants representing 18th-century research (Allen Britton and Nicholas Temperley), bibliography (Hitchcock), and the relation of composer to critic (Philip Rhodes & Thomas Willis). Hitchcock opened the session by referring to Richard Crawford's presidential address, "Studying American Music," given at the annual meeting of the American Musicological Society this past fall and printed in the May 1985 issue of the I.S.A.M. NEWSLETTER. Britton discussed the state of research on American 18th-century tunebooks and called for more research on the origins of the indigenous American style that emerged from that body of music. Nicholas Temperley found the need for more archival work on Southern church music, piano music, and theater music. He stressed the need to consider music in its cultural setting, to do more analytical work, and, eventually, to make more critical evaluations, although he thought that, at this point, we are unable to understand what criteria to use. Rhodes discussed the composer's concern for a well prepared review rather than the dash work that some critics are forced into, and Willis emphasized that a good critic should give constant attention to the cross-fertilizing role that s/he can play among performing, composer, and audience. Hitchcock concluded the session with comments on his own impressions as editor of the AMERICAN GROVE that much bibliographical as well as analytical and critical work
needs to be done in such major areas as orchestral music, chamber music, and the art song.

ANATOMY OF A GOSPEL ANNIVERSARY: MUSICAL STYLES AND PERFORMANCE PRACTICES
Nancy R. Ping-Robbins, Shaw University

The Gospel Anniversary is a popular phenomenon among Black communities in the United States in the 1970s and 1980s. The occasion serves multiple functions. Its primary function is to honor and financially benefit the designated group or individual. Other functions of the anniversary and musical styles are closely tied to social, musical, and religious purposes, most of which are beyond the scope of this paper, which attempts only to define the gospel anniversary and to examine aspects of the musical styles exhibited in these events.

The gospel anniversary consists of a program of gospel music presented by a number of different singing groups for the benefit of an honored group or individual celebrating their singing anniversary (from one to fifty or more years' activity).

The presentation began with descriptions of specific aspects of the three anniversaries that were included in study: numbers and types of groups, lengths of the events, activities that usually accompany these events, and the secular-sacred context. Then came descriptions and comparisons of the music found in these particular anniversaries, followed by comparisons of two groups' multiple performances (Are their performances duplicated or are they unique to each occasion?) and comparisons of live versus recorded performance of the tunes by two groups at these events (How much difference is there between the live performance and the recording of a particular song?). The events all took place in the North Carolina Piedmont area in 1980.

Musical examples used included one particularly wonderful improvisatory introduction to a newly recorded original song. This introduction was a spontaneous creation by a Black minister (Rev. Barnes who was working with Rev. Janet Brown, both later to become extremely well known). He was describing how he created the song that he and Rev. Brown recorded together. I have transcribed the text of this improvisation and studied it and the spontaneous accompaniment in some detail, but due to time limitations a full study of this segment must wait for a later occasion.

Gospel anniversaries usually require at least two evenings or an afternoon and evening during a weekend. Each session lasts at least three, but often four to six hours. The first anniversary in this study was held at Smithfield, NC, on March 9, 1980. This was the Branchettes' (a ladies group) Third Anniversary and consisted of a program of ten different groups, a number of which included females. The second anniversary in this study was Sam Crowder's Twenty-Fifth Anniversary in Raleigh, NC, on May 25, 1980. Fourteen groups performed. The third event was the Christian Harmonettes' Ninth Anniversary in Creedmoor, NC, June 8, 1980, with only eight groups. None of the events in this study took place in a church, but were held in various community halls.

WILLIAM WALKER'S SOUTHERN HARMONY (1835-1854): ITS BASIC EDITIONS
Harry Esekew, New Orleans Baptist Theological Seminary

SOUTHERN HARMONY was likely the South's most popular tunebook during the pre-Civil War period, having reportedly sold about 600,000 copies by 1866. It is easy to assume that there were three editions, for the last-known edition of 1854 gives three dated prefaces: Preface to Former Edition—September 1835; Preface to New Edition—January 1847; Preface to Revised Edition—July 1854. In WHITE SPIRITUALS IN THE SOUTHERN UPLANDS (1986) George Pullen Jackson described four editions of SOUTHERN HARMONY, but his description is incomplete and confusing. Richard J. Staggs's A CHECKLIST OF FOUR-SHAPE SHAPE-NOTE TUNEBOOKS (1878) listed nine dated issues of SOUTHERN HARMONY but this list is incomplete and does not clearly distinguish between editions and reprints. In spite of the widespread attention given to SOUTHERN HARMONY, there has remained uncertainty and confusion in regard to its editions.

In this paper the term "basic editions" is used to indicate the first edition of SOUTHERN HARMONY and later issues with significant changes in terms of music added and/or deleted. A minor change is regarded as a variant issue of the same edition. The numbering of the basic editions have been assigned by the present writer.

There are five basic editions of SOUTHERN HARMONY which are described in this paper. Except for the first edition, which was printed in New Haven, Connecticut, these editions were printed in Philadelphia.

First Edition: 1835, xxxii and 211 pages; variant issue in 1838.
Second Edition: 1850, xxxii and 232 pages (additional 13 pieces in Appendix); reprinted in 1843, 1844, and 1845; two undated issues.
Fourth Edition: 1847, xxxii and 272 pages (with new pagination) (15 pieces added); reprinted in 1850 and 1851. (published by E. W. Miller, Philadelphia).
Fifth Edition: 1854, xxxii and 336 pages (73 pieces added and 20 deleted).

The five editions published the usual singing school shape-note repertory of psalm and hymn tunes, fuging tunes and anthems, but particularly important was Walker's publication of the Anglo-American folk hymn repertory. To cite two well known examples, the first edition of SOUTHERN HARMONY (1835) contains the earliest printing of THE PROMISED LAND and the second edition (1840) includes the earliest appearance in print of WONDROUS LOVE.

1985 is a special year for SOUTHERN HARMONY for it was in 1835-150 years ago—that this treasury of early American song first appeared. This tunebook has remained in use in western Kentucky, for it was carried...
there by a Carolina family in the last century and for more than one hundred years the town of Benton has a singing each fourth Sunday in May using Walker's SOUTHERN HARMONY.

[TALLAHASSEE PAPERS: PART II will be in Fall issue.]

LETTERS TO THE EDITOR

FROM ENGLAND, Stephen Banfield writes: "In the last NEWSLETTER Peter Dickinson outlined some of his current activities on behalf of American music, and mentioned that he had left Keele. Sonneck Society members who attended the Keele conference in 1983, and perhaps those who didn't and are still puzzling over their atlases and wondering where on earth Keele is (they needn't be ashamed; many Britons don't know either), may be wondering what's going on there these days, especially if they've heard that Norman Josephs has left too (let me encourage Norman to follow Peter's lead and tell his fellow members what he's getting up to in Colchester). Well, I'm still here, as are Philip Jones and Roger Marsh and a new lecturer, James Ellis (who has been known to lecture on Frank Zappa--Gillian Anderson please note).

"By this time next year we should have a new Professor of Music at Keele--a delayed replacement for Peter Dickinson. What we don't have any more is the structured master's course in American music: I fear it was symptomatic of the intellectually recessional early 1980s that that sort of area and level of study gradually ceased to attract a sufficient number of good quality candidates. But we still integrate courses in aspects of American music into our undergraduate curriculum, and we still attract individual students who wish to write a master's or doctoral thesis in some American area: Lee Crampton and Mike Alexander, both in evidence at the 1983 conference, have recently been awarded higher degrees for theses on Cage (MA) and Ives (PhD) respectively (perhaps in a later NEWSLETTER they may be persuaded to say something about their research and its offshoots), and I hope to have a graduate studying with me next year for a thesis on Partch. Meanwhile our library resources continue to be excellent, though it is difficult if not impossible to keep pace with new material.

"As British membership representative for the Sonneck Society, I am very keen to keep the American connection as vital as possible at and through Keele. My teaching exchange with Susan Porter last fall was, I hope, only the first of comparable ventures, and I should be delighted to hear from anyone else who might want to consider an exchange with me or one of my colleagues or want to investigate the possibilities of using Keele as a research base during a period of leave of absence, in exchange for a little teaching, perhaps. I have confidence, as does Joseph Kerman in the final chapter of his, to me, inspiring clear-sighted MUSICOLOGY, that Anglo-American interactions will play an important role in the future of musicology: I would go further and say that I believe it will do so not least in the areas of American music and British music.

"Whilst on my pre-teaching travels in the USA last September, I found myself one evening enjoying a splendid meal with Bill and Sophia Kearns at their house in Boulder (the presence there too of Karl and Marie Kroeper, with whom I was staying ensured that Sonneck members accounted for a healthy 62.5% of the dinner party, if I am not mistaken). Bill suggested that I might like to contribute a regular 'Letter from England' to the NEWSLETTER. If he hasn't changed his mind after this first halting effort, I should like in my next one to investigate some of the differences and similarities between the Sonneck Society and the British Music Society. I should also like to encourage other British members--we have about a dozen--to tell me about their activities so that I can incorporate details in future columns." Dept. of Music, Keele U. Staffordshire ST5 5BG England

Marcella Schieffelin attended the Tallahassee meeting as a part of her seminar in American music with Thurston Dox at Hartwick College. Below is a letter which she wrote to the Dean of her college after her return from the meeting.

"This letter is a response to the Sonneck Society Convention held in Tallahassee, Florida on March 7-10, 1985, which was attended by Dr. Dox's Music in American Life seminar course. The purpose and intent of this letter is to report the educational value in this type of structured course, and as a result, I hope in future years that this type of learning opportunity continues to receive full support from the Hartwick College Administration.

Dr. Dox made it very clear from the beginning that the seminar course would be set up preparing for the Sonneck Society Convention. Each member in the class was able to choose topics of interest from the convention agenda, do research, and report this to the seminar class. The type of learning that took place was extremely meaningful knowing that we were researching a topic of our interest, and at the convention we would have the chance to compare and contrast the research that was reported by top scholars in the field of American music. Not only was this experience exciting and stimulating, but I also found it to have a high level of motivation.

While attending the convention, I had the opportunity to hear almost every paper that was researched by someone in our seminar class. I was able to sit during a presentation and compare the work we had done with the research that was being presented. I also had the chance to speak with these scholars throughout the entire time spent there. This led to a greater knowledge of American music. The 'hands-on' experience we all had could never be replaced by a general seminar environment; it is invaluable. It was very thrilling to sit there and watch and listen to Sacred Harp singers that are still so much a part of American music in
the South today, or to listen to the pre-
miere performances of two contemporary
American operas, then attend the panel
discussion with the composers.

Although the convention is over now, I
constantly reminisce over the papers and
concerts I heard and find myself researching
all of my "unanswered questions" to fulfill
my curiosity that has been energized from
this trip.

I hope future seminar courses will be
conducted in a similar fashion as the one I
am enrolled in, and trust the administration
will continue to fully support such an
extraordinary part of a student's learning
experience."

11 West St. Apt. 2
Oneonta, NY 13820

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SELECTED BATTLE PIECES

AMERICANGROVE EXPANDED:
or, Worklists Prepared for,
but There Was No Room for,

THE NEW GROVE DICTIONARY OF AMERICAN MUSIC

The first offering comes from Bunker
Clark (University of Kansas). The fol-
lowing is a worklist intended for an article
on "Battle Music." Although it is selec-
tive, it includes every battle piece he
knows about, and he welcomes learning about
others.

SELECTED BATTLE PIECES
(usually for solo piano; dates of pub.)
BY EUROPEANS PUBLISHED IN THE U. S.

Franz Koczwarz, The Battle of Prague
[c1793; in print throughout the 19th
century]
Elfort, The Bastille [1793]
Schroetter (J. H. Schroeter?), The Conquest
of Belgrade [1795]
François Devienne, The Battle of Gemappe
[1796]
Bernard Viguerie, The Battle of Maringo/
Bataille de Maringo [1802; in print in
1870]
Victor Charles Paul Dourlen, Bataille de
Jena [1807]
Georg Friedrich Fuchs, The Battle of Jena
[1807-09]
Joseph Mazzinghi, The Battle of the Nile
[1807?]
Louis Emmanuel Jadin, La Grande Bataille
dausterlit, surnommée La Bataille des
Trois Empereurs [1808?]
Karl Kambra, The Battle of Trafalgar [1808?]
Heinrich Simrock, The Battle of Wagram
[1809]
John Gildon, The Victory of Salamanca
[1812-14]
Jonathan Blewitt, The Battle of Waterloo
[1816-18]
C. Ogilvy, The Battle of Waterloo, arr.
G. Anderson [1818; in print in 1899]
Philipp Jacob Riette, The Battle of Leipzig
[1818?]
Jerome Payer, The Battle of Navarino,
op. 128 [1828]

AMERICAN

Filippo Trissobio, The Clock of Lombardy, or
the Surrender of Milan to General
Buonaparte [1796-98]
James Hewitt, The Battle of Trenton [1797]
Benjamin Carr, The Siege of Tripoli [1804-05]
Peter Weldon, The Battle of Baylen [1809];
The Siege of Gerona [1810-12]
Francesco Masi, The Battles of Lake Cham-
plain and Plattsburg [1815]
Philip Laroque, Battle of the Memorable 8th
of January 1815 [Battle of New Orleans]
[1815; in print in 1870]
Peter Ricksecker, The Battle of New Orleans
[1816]
Denis-Geormain Etienne, Battle of New Orleans
[1816]
Francis Buck, Storming of Monterey [1846];
Fall of Vera Cruz and Surrrender of the
City & Castle of St. Juan D'Ulloa [1847]
William Stiby, The Battle of Buena Vista
[1847]
John Schell, The Battle of Resaca de la
Palma [1848]
Charles Grobe, Battles of Palo Alto, and
Resaca de la Palma, op. 72 [1846; Battle
of Buena Vista, op. 101 (1847); Fall of
Sebastopol, op. 506 (1855); Battle
of Port Royal, or the Bombardment of
Ports Walker & Beauregard, op. 1385
(1861); Battle of Roanoke Island, op. 1395
(1862); Battle of Port Donelson, op. 1396
(1862); Battle of Winchester, op. 1400
(1862); Capture of Island No. 10, op.
1401 (1862); Battle of Shiloh, or Pitts-
burh Landing, April 6th & 7th 1862,
op. 1402 (1862); Bombardment and Surrrender
of Port Pulaski, op. 1406 (1862); Battle
of New Orleans, op. 1412 (1862); Battle
of Gettysburg (1863)
Theodore Moelling, Battle of Richmond
[1862]
Skedaddles, Floyd's Retreat from Fort Donel-
son [1866]
Blind Tom (Thomas Bethune), Battle of
Manassas [1866]
Joseph Turner, The Battle of Bunker Hill,
op. 370 [1875]
A Volunteer, Battle of Sedan [1882]
James C. Beckel, Battles of Chattanooga,
Lookout Mountain and Missionary Ridge,
November 23rd, 24th and 25th, 1863 [1886]
Alberto Rivieri, arr., Battles of Chatta-
nooga, Lookout Mountain and Missionary
Ridge [1889]
Charles J. Orth, The Capture of Santiago
[1898]
Joseph Nacket, The Rising Sun of Japan
[1904]
Edward Ellis, Napoleon's Last Charge, arr.
E. T. Paull [1905]
E. T. Paull, The Burning of Rome [1903];
Charge of the Light Brigade [1905];
Paul Revere's Ride [1905]; Battle of
Gettysburg [1917]; Sheridan's Ride [1922]
Glenn W. Ashley, Battle of Bunker Hill [1911]
Louis Weber, The Fall of Jerusalem [1918]

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QUESTIONS

Jacklin Stopp writes: "Have any Sonneck
members come across the private papers for
Artistas"? Nixo Johnson or those of his
brother James C (Laughton, sometimes, incor-
rectly, Chauncy) Johnson? Both died in the
1890s, each with no offspring who had issue.
Both had sizable libraries, Arretas as the
writer or compiler of 36 music books from
1844-1888, and James as an editor for Oliver
Ditson for nearly 50 years. Furthermore, it
is known that both men kept diaries,
including their study aboard in the 1840s.
I would be grateful for any leads or information pertaining to the Johnson brothers—also locating pictures of them.

2 Standish Rd.
Lockport, NY 14094

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Mary Jane Hamilton writes that, since her original query in the last NEWSLETTER about the music of WILLIAM CARY (1825-1904), she has located quite a bit more of his music. She is still looking for a copy of "The Chapel Choir" which he compiled jointly with his brother, George Goddard Wright, in the late 1840s or early 50s. She will appreciate hearing from anyone who knows about a copy of this book.

7940 Deer Run Rd., Cross Plains, WI 53528

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Arthur Mahlebashian has written an "Armenian Alphabet Song" and is interested in contacting musicians with an interest in and knowledge of alphabet songs in general. A copy of his song can be obtained by writing him at 3020 Wreford, Detroit, MI 48208.

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BOOK REVIEWS


This is a reprint of a series of short biographies ("profiles" is the NEW YORKER term, and all were originally published in that magazine). All are loosely tied together by music—even Bob and Ray, since the author claims theirs is a "native improvised verbal music," and all are performers. The final essay follows Alex Wilder about, and he serves as a sort of touchstone for all the others. The author stretches to hold the book together thematically: "... these ten people form a loose, brave mutual admiration society, a band of amiable, intelligent, gifted people who continually recharge one another's batteries, and who, in so doing, give us endless delight." (ix)

The technique in each essay is to mix biography with criticism with interview with a sort of I-am-a-camera following the subject on his or her daily rounds. The mix is always interesting, and Mr. Balliett's prose is perfect for remaining unobtrusive and permitting his subjects to emerge. Too, Mr. Balliett is a fine music critic: he loves jazz, and he is capable of making clear the nuances of his subject.

All in all, a delightful read, but don't expect a book. What we have here is a series of informative and interesting profiles of some talented contemporary, popular musicians.

Julian Mates, Long Island University

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In the exacting tradition set forth in his previous opus, INTERNATIONAL ENCYCLOPEDIA OF WOMEN COMPOSERS, Aaron Cohen brings us a new compilation: the INTERNATIONAL DISCOGRAPHY OF WOMEN COMPOSERS, published in 1984 by Greenwood Press. I marvel at the thorough organizational prowess utilized in categorizing the data collected for this volume. The primary section of the DISCOGRAPHY provides an alphabetical listing of the composers, their composition titles, record labels, and issue numbers. Gathering the basic information for the recordings of nearly 500 international women composers (the author states that 468 women have been included) is in itself an honorific accomplishment (the August, 1984, issue of the SCHWANN RECORD AND TAPE GUIDE reveals the recorded music of only 101 women composers)! The book provides a listing of the record labels and companies with their addresses, thus allowing one (in most cases) to locate and obtain a given recording directly from its issuer.

To enhance further the already superior usability of his DISCOGRAPHY, Mr. Cohen proceeds with two more invaluable sections: one which offers a classification of composers by country, and the other which lists the composers under the headings of instruments and/or musical forms—e.g., piano, string quartet, wind quintet, ballets, operas, symphonies, and so on. These chapters enable one to research the recordings of women composers of a specific nationality, and/or trace works written for a certain instrumentation. Women composers of North American can easily be identified in the "Composers by Country" section, with thirteen such entries representing Canada, and a sizeable compendium of one hundred sixty-eight composers listed for the United States. And if you recall the title of a composition, but not the name of its creator, Mr. Cohen comes to the rescue with yet another important division, the "Index of Titles," which presents alphabetically by title the musical works listed throughout the volume, and identifies the composers for same. Other sections in the DISCOGRAPHY include an explanation of abbreviations, a "Table of Musical Key Signatures in 21 Languages," "Late Entries," and an "Index of Late Entries."

Any criticism of this essential publication would be purely nitpicky indeed! One can forgive the occasional error (I discovered only one such) in determining the gender of certain first names—for instance, male composer Clare Grundman was erroneously included.

Aaron Cohen's INTERNATIONAL DISCGRAPY OF WOMEN COMPOSERS is a vastly needed documentation of the music by women as released on discs. It is an indispensable reference source and tool, and is a vital addition to the music-related book collections of individuals and all libraries.

Elizabeth Hayden Pizer
Three Mile Bay, NY

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This volume contains 426 annotated entries of choral works ranging in length from 7 to 35 minutes. Most of the settings are best suited for use in special services of worship, where an extended choral work will add particular meaning to the occasion, or in a concert of sacred music in the church. A few are strictly concert works, and some of the shorter pieces could function as church anthems.

Each entry begins with title-page information and the details of publication. The main body of the entry provides explicit and copious information about voicing, solo, instruments, style of accompaniment, derivation, vocal ranges, sources of texts and tunes, and the exact references needed to locate pertinent periodical listings and reviews.

The author provides a paragraph of commentary dealing with the harmonic style, level of performing difficulty, and some unusual harmonic and melodic devices. All of this information gives a necessarily concise, but clear, concept of the nature of the work without showing a note of music.

A brief eight-page history of the cantata, with bibliography, devotes a paragraph to some characteristics of works by American composers. In this volume, American composers and their works outnumber Europeans. The author has reviewed the score of every composition, insuring the accuracy of details and giving credence to her evaluations.

One must not consider a rigid definition of the term cantata to have been the criterion for inclusion of each work. A fairly broad concept of the term is used, applicable to works which lie somewhere between the church anthem and the oratorio in average length. The largest number of works included are designated cantata by either the composer or publisher. Some entries show no designation; others are clearly settings of portions of the liturgy, and a very small number appear with familiar designations—anthem, motet, mass, hymn, requiem, oratorio, or liturgical.

The purpose of this bibliography is to provide interested choral conductors with an access to locating shorter extended works which are especially suitable for use in the church. This is accomplished by Margaret Evans in splendid fashion. The volume does not purport to be viewed as providing the material for a treatise on the history of the term cantata. In fulfilling her objective, the author has provided a long-overdue resource of highly respectable quality and thoroughness.

Thurston J. Dox
Hartwick College, Oneonta, NY


Martin Williams's THE JAZZ TRADITION received critical acclaim in 1970 when it was published. As Richard Crawford said, it is "one of the great works in American music history." Now, thirteen years later, has appeared a revised, enlarged edition of that work; and one indication of Williams's critical perception is that, with one exception, only minor editorial revisions were necessary. The 1970 edition contained an Introduction followed by fifteen essays on significant jazz musicians. A short discography completed the book. The revised edition has added essays on King Oliver, Sidney Bechet, Art Tatum, Charlie Mingus, and Sarah Vaughan. The essay on Duke Ellington was significantly revised, and the Discographical Notes were completely revised. Lastly, we are grateful for the inclusion of an index.

Though the essays describe the impact on the development of jazz made by various individuals, Williams succeeded in broadening the scope of his descriptions to discuss salient aspects of the music, itself. Thus, one reviewer of the first edition could write: "This is a brilliant study of the whole of jazz." That evaluation, however, is not entirely accurate, nor was it the author's objective. The essays include the whole of jazz history. For example, in the essays on Duke and Count Basie, the big band era is mentioned only in passing. No matter. The interested reader not owning the first edition will find this book a welcome addition to his jazz library, and the owner of a first edition, after reading the new essays, may decide to purchase the second and give the first to a friend.

William H. Tallmadge
Berea College, KY
One of the books has the word ethnic in the title. It contains several essays on world musics. They are watered down, simplistic exercises which will not, for the most part, produce music anything like that of the culture being studied. (There is one essay which suggests using Orff instruments to play gamelan music!) American school music scholars are continually looking for viable materials to be used in their classrooms. These books offer little of value.

John Henry Carton
Peabody Conservatory of Music

A HISTORY OF MUSIC IN AMERICAN LIFE.

This is the third and last volume concerning what Professor Davis states to be a historical study of art, jazz, and popular music in American life. The first volume, subtitled The Formative Years, went from 1620 to 1865; the second, subtitled The Gilded Years, went from 1865 to 1920. The present volume includes an index, and brief bibliographical notes on each chapter. Footnotes that tie a particular passage of the text to a specific source, however, are entirely absent. The book is obviously intended for the general reader with limited technical knowledge of music and will have limited, if any, interest for the scholar.

First, a warning—Professor Davis omits altogether some of the major new movements and composers coming into prominence from the sixties on. One looks in vain for mention of Charles Wuorinen, George Rochberg, Jacob Druckman, George Crumb, Terry Riley, Philip Glass, Steve Reich, John Corigliano, and David Del Tredici, among others. Therefore, Davis fails to take the reader to the present, as promised. Second, strange omissions occur among the older musicians and composers. For example, as important as Henry Hadley was in American life, both as a creator and as a conductor who constantly programmed American compositions and advanced the interests of American composers at a time when such activity was unpopular in the extreme, he is nowhere mentioned. Again, Ellie Siegmeister, certainly not a fly-by-night composer and writer on American music, is ignored. Why, in jazz, are Fletcher Henderson and Don Redman not mentioned, Basie given only two paragraphs, and Ellington about a page? One could go on endlessly.

Very little or no discussion is found on what any of the music these musicians wrote and performed sounded like, and on what the impact of this music was on American audiences. Names, dates, titles of works, and brief descriptions of events comprise most of the text. He seems to go wherever his secondary sources take him. How much of the music did Davis actually listen to? Even when he talks about style and a particular work, little of value emerges. To give an instance, Milton Babbitt, we are told, had a concept of total serialization of all fixed elements in a composition.

His PHILOMEL employs a "live voice in combination with transformed recordings of that same voice. The result is stunning." Nothing more! The reader is stunned by the inconsequentiality of the statement.

This reviewer regrets that he must be so negative here (as he was in reviewing volume 2, in the summer 1983 issue of AMERICAN MUSIC), since Davis has put time and effort into writing the book. At least the chit-chat that marred his second volume is absent in the third. If a cursory overview is desired, Davis's contribution may be useful. Yet, if some originality and detail is desired, as was suggested in 1983, look elsewhere.

Nicholas E. Tawa
Univ. of Mass at Boston


This is a detailed study of 178 songs collected chiefly between 1939 and 1948 from singers living in an area stretching from the Hudson to the Delaware River some 90 miles north of New York. Only a little over half of these versions of the songs had been published before, so we have before us not only one of the most detailed historical, musical, and literary analyses of a body of traditional song, but over 80 new artifacts.

Produced primarily as an annotated archive of original regional song, this work attempts to achieve an objective not usually found in folk song studies—a strong exposition of the authors' finding that most traditional songs have ancestors and prototypes, many of which can be found in stage and music hall traditions. While many other folk song collections concentrate on anecdotal and traditional sources, this study introduces details of every alleyway in the zealous mapping of the text and tune histories and looks at the "fusion, confusion, and intrusion" that is in the genealogy of most songs.

Arrangement is by story-type which permits general remarks and observations about the singers and the subjects to precede each group. A number of controversial conclusions are convincingly introduced in these essays and within individual song notes as well. Some of these are explorations of song origins and new ways of interpreting the data which are openly admitted to be in direct conflict with other scholars in the field. These are well supported by evidence given in the text.

In the first of the two volumes, after general introductions, each song is taken in turn. An exhaustive listing of every possible concordance available to the
authors is presented with general comments and occasionally samples of the differences. Granted, more comprehensive examples of the items under discussion would make an already vast book even more. One can see the authors' points are not always clear without them. The reader must seek out and compare the cited references. This is particularly difficult with the musical concordances.

Although the authors accept Bayard's formulaic building-block approach, without samples of the relevant tunes it is not easy to understand the points being made. This drawback must be taken chiefly as an "if only" comment, because this study is so dramatically comprehensive in presenting the material with which to undertake further study. Not only the concordances are displayed, but even false leads are presented in perspective. Every text element is explored, title, narrative, connections of that narrative, connections appropriate to the singer, and those made by other scholars with detail and thoroughness seldom found in the literature. The expected concordances with other collectors' artifacts are overshadowed by detailed documentation of historical predecessors—songs from the music hall, chap books, and the broadside literature. Each tune is taken up with similar zeal, and its relationship with its history, its partnership with the text in question, and its place in the singer's world is explored in depth.

Following the essay, the song in question is presented. The full text is typeset beneath the tune, which in each case is given in treble clef regardless of the range of the original singer. No details of individual performance are given with the music notation. The music is hand-drawn and with the uneven underlay of the first verse is visually jarring in an otherwise handsome designed book.

Mercifully, the details of the citations of other songs and tunes discussed in the essays have been removed from the main text and gathered into the tightly packed, too abbreviated second volume. Here is the first of two major technical failings of this otherwise excellent study. Deleting the detailed source citations from an already lengthy text is defensible, even laudable, given the concentrated and often convoluted nature of the discussions. The wisdom of putting these citations into a separate 188 page book is questionable. Far more useful would have been a book containing just the songs with a short essay on background and the singer. All the notes could then have been relegated to a scholar's edition.

But a far greater error in judgement was to dispense with a comprehensive index to this rich treasure of comparative song literature. Even the five and a half page index of song titles and first lines is inadequate. Readers are not going to use this book from cover to cover. The prose style is not conducive, and the challenge of the essays requires constant reference to other sources. The valuable discussions, observations, and concordances buried within the text may be missed, and frustration will mount when one tries to re-locate a citation. The content of both books is available only through the title or first line of the specific Catskill song.

In sum, this is almost an unique book, a must for anyone interested in vernacular song of any period. It is a tour de force of folk song research. Its general essays and specific analyses make valuable contributions to the methodology, interpretation, and aesthetics of the field. It is almost impossible to use. A future edition must, at least, have an index.

Kate Van Winkle Keller
Radnor, PA


This brief, spiral-bound publication concerns four composer-teachers with whom Koch studied, either while an undergraduate student at the Cleveland Institute of Music or a graduate student at the Eastman School of Music. Around a dozen and a half pages are allocated to each person. An abbreviated biographical sketch on a composer-teacher is followed by a mention of some of the advice given students on composing and an analysis of one or two of his compositions. Then comes a listing of compositions, published and in manuscript, with the date of completion for each. Lastly is included a short list of articles and books, if any, by or on the composer-teacher. An Appendix I consists of a discography. An Appendix II reprints a very limited number of reviews, whose focus is not always on the composer-teacher.

A book of this sort would have been potentially valuable, coming at a time of reconsideration of American-music styles and an awareness of the necessity for increased musical communication with listeners. It airs the mostly conservative viewpoints of musicians from the past who have been largely ignored in the post-World-War years (save, possibly, for the more experimental ideas of Cowell). Attractive is Koch's personal touch, and his own interaction with his teachers, which exposes their human side. Alas, the book is altogether too short, superficially with only one facet of each man's activities, and makes no gestures toward any change in attitude toward ways of composing and ways of teaching. It is as if each composer-teacher was frozen in a moment of time.

What there is of text, however, is welcome. But one can only hope that Koch will use this present publication as a springboard to a more thorough future study of American musical conservatism. Lord knows, a sympathetic publication of this sort has been long overdue.

Nicholas Tawa
University of Mass. at Boston


John Rockwell, a music critic for THE NEW YORK TIMES, has written a personal,
idiosyncratic, iconoclastic review of contemporary trends in late twentieth-century American music. His method is to focus on the artist or group, which he feels best exemplifies the trend he is discussing, relating others who were active in initiating or promoting the trend to this central figure. His selection of artists is purely subjective, and his evaluations are personal, unorthodox, and likely to be controversial.

The book is divided into twenty chapters, each dealing with a facet of American "serious" composition—serious in the sense that the artist is trying to advance the frontiers of his (or her) art, not merely to gain fame or fortune from it. Thus, while better than half of the book is devoted to composers who would be called "serious" in the usual sense of the term, the rest considers musicians who work in jazz, rock, musical theater, and popular music. Although the individual composer is the centerpiece of each chapter, Rockwell also focuses on the broader aesthetic issues raised by the composer's music and his or her place in the American cultural milieu. All chords composers are living and creating at the present time.

The first four chapters deal with composers who might be called "the grand old men" of the American experimental tradition in music: Krenek, Babbitt, Carter, and Cage. Three of the four were unquestionably influential in their musical worlds, with Krenek serving as a link to the European musical avant-garde of the early-mid twentieth period, which strongly influenced the music of the older generation. The next six chapters cover younger composers—Shapero, Del Tredici, Rzewski, Ashley, Glass, and Laurie Anderson—who can be viewed as descendents and heirs of the first four. A third section deals with electronic composers Behrman, Neuhaus, and Walter Murch. Jazz covers the work of The Art Ensemble of Chicago, Keith Jarrett, and Ornette Coleman. A final group covering aspects of popular music, includes Eddie Palmieri, Stephen Sondheim, Neil Young, and The Talking Heads.

Rockwell's method in each chapter is, first, to give some background on the compositional trend to be discussed, then a brief summary of the representative composer's career including influences and associations with other artists, followed by a discussion of the composer's musical and aesthetic philosophy, and finally some assessment of the composer's place in the music of today. Although Rockwell often makes use of the composer's own words and the opinions of others in presenting an artist's aesthetic stance, the evaluations are his own personal assessments and are often iconoclastic. For example, after acknowledging that Elliott Carter is probably America's "best" living composer, Rockwell writes: "For me, Carter's achievement, for all its demonstrable magnitude, seems curiously constrained, flawed by a lack of inner clarity and expressive directness." (p. 46) After detailing Ornette Coleman's work in "free jazz" and "funk jazz," Rockwell speculates on where Coleman will go from here and concludes that "likely, Coleman's latest foray at the windmills of popular approbation will end with another round of embitterment and private exploration." (p. 197) Of Stephen Sondheim, he says that "Sondheim's major contribution may even be a conservative one, sustaining the conventions and the intellectual respectability of the old-fashioned Broadway musical." (p. 219)

Rockwell writes in an engaging style which only occasionally smacks of journalism. If one is willing to accept his ideas and assertions on the basis of his integrity and experience as a music critic and observer of the American musical scene, then they can be both thought-provoking and valuable. There are no footnotes, although the book concludes with a useful, if selective, bibliographic and an index. Whether or not one agrees with Rockwell's personal assessments, his book is valuable for defining the main currents in American musical culture and freezing them at a point in time for scrutiny and evaluation. If Rockwell's book suggests one broad movement in American music as the twentieth century draws to a close, it is that American serious music seems to be heading toward a period of common practice, a situation it has not seen in nearly a century and one which would probably be welcomed by a large majority of serious listeners.

Karl Kroeger
University of Colorado, Boulder

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Alexander Woolcott's affectionate tribute to Irving Berlin has been out-of-print for years—understandably. As faded as the author's own reputation, it tells us little, either biographically or musically. Gilbert Seldes's scattered observations in THE SEVEN LIVELY ARTS (1924) are briefer and livelier, and Alec Wilder's chapter on Berlin's music in AMERICAN POPULAR SONG (1972) incomparably more important. Da Capo's reprint has at least the virtue of an introduction and a supplemental song list by the industrious and scholarly Stanley Green. How accurate his song list is, it is difficult to tell. For the year 1931, for example, he lists four songs, while Dave Jay in his Berlin SONOGRAPHY (1969) lists eleven. Similarly, for 1963, Green lists no songs while Jay lists eight. The composer's well-known antipathy to scholars and biographers perhaps to some extent explains these discrepancies. By general consent the master of American popular song, Berlin has yet to acquire his Boswell. In the meantime, this amateurish essay by Woolcott will serve as an account of his early years.

William W. Appleton
New York, NY

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SOME BOOKS, MUSIC, RECORDINGS

Bea Friedland of Da Capo Press has indicated that the project of our Publications Committee to publish an anthology of important articles on American music which have appeared previously in out-of-the-way periodicals is nearing completion. Under the title MUSIC IN AMERICA BEFORE 1825, we should expect to see it early in 1986. In 1985, Da Capo has reprinted the landmark anthology which marked the G. Schirmer Co. centenary in 1961, ONE HUNDRED YEARS OF MUSIC IN AMERICA.

Mark Tucker writes: "For those interested in the theoretical underpinnings of jazz, Axel Jungbluth's JAZZ HARMONIELEHRE (Mann: Schott, 1981) provides a clear and systematic introduction to the subject. In addition to the author's analytical commentary, there are helpful charts, tables of scales and chord-types, and musical examples from Kern to Corea. Like many jazz pedagogical tools, this primer offers more for the inquiring listener than the aspiring player."

Berea College Appalachian Center, CPO 2336, Berea, KY 40023, recently published A SELECTED AND ANNOTATED DISCOGRAPHY OF SOUTHERN APPALACHIAN MOUNTAIN MUSIC by William Tallmadge, 69 pp., $3.00 postpaid.

The Theodore Presser Co. has published WOMEN COMPOSERS OF RAGTIME, an annotated collection of six piano rags selected and introduced by Carolynn A. Lindeman. The collection includes facsimiles of the original sheet music. The four women represented in the collection are Adaline Shepherd, Julia Lee Niebergall, Irene M. Giblin, and May Frances Aufderheide. $7.95.

Sam Dennison's opera, RAPPACCINI'S DAUGHTER, which was premiered last summer at the William Billings Institute American Festival in Croton, NY and recently was heard in Philadelphia, is now available in vocal score from Kalmus. $7.50. The full score and orchestra set will be available in September, 1985.

Amy Beach's CABILOD, in the production we heard at the Lawrence, KS, meeting, can be obtained in cassette ($15) or open reel ($15) by writing Tom Mardikes Recording Studio, Conservatory of Music, University of Missouri, 4949 Cherry, Kansas City, MO 64110-2499. The recorded performance took place in Kansas City a few weeks before our conference.

SMITHSONIAN AMERICAN MUSIC CONFERENCE
Smithsonian Institution, May 2-4, 1985

May 2-4, 1985 the Smithsonian Institution hosted a Conference on Music in America at the National Museum of American History in Washington, the first project on which all the Institution's music specialists cooperated. The Institution sponsors a wide variety of musical activities--research and exhibits of musical instruments, the production of sound recordings, public programs of many kinds, folk festivals, research in black American culture, and many more. The purpose of the conference was to evaluate the present programs and to exchange ideas about the future, possibly to identify areas not presently being fully developed.

Eminent scholars, performers, composers, critics, publishers and record producers were invited to discuss specific topics or to be "designated observers," while a limited number of others were invited to participate in the discussions. Sonneck Society members who served as speakers included Richard Crawford, Wilfred Mellers, Jon Newsom, Portia Mansby, Gerald Bordman, Martin Williams, Daniel Kingman, Cynthia Hoover, and Russell Sanjek. Designated observers included Samuel A. Floyd, Jr., Wiley Hitchcock, Donald Krummel, and Wayne Shirley. Other participants were Raoul Camus, Kitty Keller, and Margery Lowens.

Topics discussed ranged from community cultures and their survival, through popular music, jazz, classical traditions, vocal and instrumental traditions, to technology and the music business. Sessions ran from 9 A.M. to 9:30 P.M. At times the discussions grew rather heated, but on the whole they were stimulating and informative. The proceedings were videotaped and recorded with a view to future publication.

Dena Epstein

MISCELLANEOUS

OLD STOUGHTON MUSICAL SOCIETY will celebrate its 200th Anniversary Season, which will begin this November 2 with a fund-raising Heritage Dinner. Roger Hall, Music Historian writes: "We have not received many responses from Sonneck Society members about our upcoming anniversary." Roger appeals to those who have an interest in early American music to support this oldest continuing choral organization in the United States by subscribing to the Society's Newsletter and, if possible, attending the concerts. Write to Old Stoughton Musical Society, PO Box 794, Stoughton, MA 02072.

The fall issue of this NEWSLETTER will carry a brief history of the Society.

Sonneck Society members are invited to join the recently founded Leopold Stokowski Society of America. The Society now has over one hundred members, and a newsletter, MAESTRINO. The L.S.S.A. is dedicated to sharing research on Stokowski and to the re-release of memorable recordings as well as recordings of non-commercial live performances by the maestro. The first release, available through Discocorp of Berkeley, California, is a 1945 performance of the Rachmaninoff Second Symphony with the Hollywood Bowl Symphony Orchestra. The next release will be a re-mastered re-release of Stokowski's remarkable 1942 Tchaikovsky Fourth Symphony recording with the NBC Symphony Orchestra.

Dues are $15.00 per year. Queries or membership requests should be sent to Robert Stumpf, President, Leopold Stokowski Society.
Hugh McGraw, who led the Sacred Harp sing at Tallahassee, is in the process of starting a Sacred Harp Singer's National Newsletter. It will be issued monthly and the cost of subscription is $5 per year. Subscribers are also asked to be contributors. The Newsletter will carry information about Sacred Harp Singing throughout the country. As Hugh says: "This could be a way to find new singers and to make many new friends." Write to Hugh McGraw, Box 185, Bremen, GA 30110.

AMERICANA

Or, A New Tale of the Genii

This work is a joint effort of composer Neely Bruce and librettist Tony Conner and is based upon an allegorical masque of the same name about the American Revolution and published in Baltimore in 1802. The author of the masque is unknown and the original score is lost. Bruce and Conner received an NEA grant for part of the composition of this work. The opera contains stylistic elements from both American and British music of the 18th century as well as more recent musical styles derived from this period such as bluegrass music and Sacred Harp singing as well as contemporary idioms. AMERICANA has received three performances this past June in Hartford and Stamford, CT, and in New York City.


The AMERICAN MUSIC CENTER has designated November 4-10, 1985 as American Music Week. Many major music groups throughout the country are making plans to have programs featuring American music during this week. If you and your group are able to observe this week with a special program, write to the American Music Center, 250 W. 54th Street, Room 300, New York, NY 10019, so that your event can be included in the publicity.

Don't forget that the deadline for papers, panels, performances, etc. for the 1986 Annual Meeting in Boulder, CO is Oct. 1. See inside for details.

SONNECK SOCIETY NEWSLETTER
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