THE SONNECK SOCIETY NEWSLETTER

Vol. XI Fall 1985 Editor: William Kearns
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INSIDE
FROM THE PRESIDENT .................................................. 61
BOULDER MEETING - 1986 ............................................... 62
INTERIM BOARD MEETING ............................................... 64
TREASURER'S INTERIM REPORT ........................................ 65
OBITUARIES ............................................................... 66
LETTER FROM ENGLAND ................................................ 67
LETTERS TO THE EDITOR ............................................... 67
OFFENBACH, SOUSA, & MARINES' HYMN ............................... 68
JOHN HODGKINSON IN ENGLAND ...................................... 68
PREFERENCES AND PREJUDICES ........................................ 69
TALLAHASSEE PAPERS: PT. II .......................................... 70
QUESTIONS ................................................................. 82
SOME RECENT BOOKS ................................................... 82
MORE UNCAUGHT FISH CAUGHT ....................................... 83
AMERICAN REPERTORY COMMITTEE ................................ 83
OLD STOUGHTON MUSICAL SOCIETY .................................. 84
NOTES ABOUT MEMBERS ................................................. 84
BATTLE PIECE LIST UPDATED ........................................ 85
SOME BOSTON COMPOSERS .............................................. 85
HARTFORD'S MUSICAL PART ............................................ 86
BOOK REVIEWS ............................................................ 86
MISCELLANEOUS ......................................................... 91

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Newsletter: Vol. 1-3 (1975-1977) $5.00
Vols. 4- .......................... 5.00 ea.
Vols. 1-10 ................................ 30.00 full set

order from: Kate Keller, Treasurer
410 Fox Chapel Lane
Radnor, PA 19087

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FROM THE PRESIDENT

William Kearns has informed us that he thinks it is time to find a new editor for the NEWSLETTER. He intends to continue through 1986 and thus will have put out six volumes (18 numbers) by the time someone else takes over. His predecessor, Nicholas Tawa, also edited six volumes, and the Sonneck Society will be forever indebted to them both for their dedication and creativity. Our NEWSLETTER has always been the most sparkling in the business. We want to keep it that way and will welcome nominations, including self-nominations (i.e., volunteers). The matter will be a prime agenda item at the Board meeting in Boulder this spring, so please write to me at 702 Burton Tower, University of Michigan, Ann Arbor, MI 48109, with your comments and nominations.

The coming meeting at Boulder promises to be bigger and better than ever. An especially large number of proposals for both paper and musical presentations have come to the program committee. Selection has been difficult and balance and variety as well as quality have been considerations. Thus, scholarly interest in the history of American music continues to grow! This was most apparent also at the recent meeting in Vancouver of the AMS, SMT, SEM, and CMS. The times, they are a-changing!

You will see by the highlights of our meeting below that the Board of Trustees experienced a lively meeting at the Vampire (excuse) Empire Hotel in NYC on Oct. 12. We can all be grateful on several counts: all members of the Board were present, discussions were thorough and frank, and our books are in the black. Our financial stability owes, of course, quite a bit to institutional support from City College of City University of New York, the University of Colorado, the University of Illinois, and the University of Michigan, all of which bear substantial expenses of AMERICAN MUSIC and the NEWSLETTER.

But, without Kitty Keller, we could not stay abreast of things. She not only tends to our accounts but also gets the highest interest for us. In addition, she keeps track of our far-flung membership, minds the store, and takes care of myriad requests for this and that. We are truly grateful to you for your splendid work, Kitty.

Contributions continue to come in for the Lowens Fund. All are welcome, large or small. Please keep them coming.

I regret to close this report on a somber note. Word has just come of the passing of Donald Leavitt, who had been serving as chair of our Sound Recordings Committee. This distinguished scholar and warm friend enriched our lives in many ways. We mourn his loss and extend our sympathy to his family.

Allen P. Britton
Most of the initial planning for the annual meeting is now behind us. Let me give you another reminder that the dates are April 16-20. Allen has mentioned above that the response for papers and performance breaks has been very gratifying. John Graziano and his program committee (Elise Kirk, David Crawford, Dan Kingman, and Karl Kroeger) have put together a meeting that you won't want to miss! As at all our annual meetings, we have some special, entertaining features. The Hutchinson Family Singers, under the direction of George Berglund, has arranged a Western tour and an appearance at our meeting. This group of professional singers specializing in the Hutchinson Family repertory has received many fine reviews for concerts throughout the country. Gordon Myers, who has given us hits and pieces of his marvelous talent and humor as banquet fare before, will now give us a full program, "The Art of Belly Canto," a program that outdoes Victor Borge in its musical wit. "Calico and Boots," a Boulder social dance group in the western Lowell Shaw tradition, will take over on a special dance night to entertain and instruct us. "The Wizard Oil Combination," a male singing group which specializes in a very unique American style of singing, will be on hand to entertain us at the banquet. Special concerts in special Boulder places have also been planned. Finally, we're not forgetting that you'll want a breather and a chance to look around Boulder, Denver, and the Rocky Mountains, or simply take the time to visit with each other.

You will recall that, in the early planning stages of the Boulder meeting, we promised you economy in lodging and other meeting expenses to offset travel costs for a western trip. Now the airfares are down, at least from major cities, and the meeting expenses are very reasonable. You will be receiving a special mailer giving you all the details within the next couple of weeks. See you soon!

William Kearns, Local Arrangements

Flatirons, Boulder
5:00-5:30 Performance Break. The New World Wind Quintet (University of Wyoming), "Music by Rocky Mountain Region Composers (Stephen Scott, Gary Smart and William B. Stacy)."

Evening: Imig Music Building
8:00-9:00 Concert: CU Wind Ensemble, Allan McMurray, conductor (University of Colorado at Boulder), "American Wind Music."
9:15-10:45 Reception and American dances led by Calico & Boots Dance Group (Boulder).

FRIDAY, APRIL 18

Morning: Registration, exhibits and sessions at University Memorial Center (UMC)
9:00-10:15 Sonneck papers. AMERICAN INFLUENCES IN SOUTH AFRICA: Dale Cockrell (College of and Mary), "Of Gospel Hymns, Minstrel Shows, and Jubilee Singers: Towards Some Black South African Musics"; Charles Hamm (Dartmouth College), "The Impact of Rock 'n' Roll, the Twist, and Soul on the Popular Music of South Africa."
10:15-10:45 Performance Break. Catherine P. Smith (University of Nevada, Reno), "Beyond These Hills: quartet cycle by Mary Carr Moore."
10:45-11:15 Coffee Break.
11:15-12:15 Sonneck papers. INTERNATIONAL CONNECTIONS: Mark McKnight (Loyola University), "Offenbach and the Critics: Opera Bourrée in New York, 1867-1870"; Peter Dickinson (London), "The Influence of Afro-American Music on British Composers."

Afternoon:
12:30-5:30 1) Tour to Rocky Mountain National Park and Estes Park Area Historical Museum.
12:30-4:00 2) Tour of Boulder: National Commission for Atmospheric Research, Bureau of Standards and other places of interest.
3) or, free time.
4:00-5:00 College Music Society (CMS) REGISTRATION at Imig Music Building (Conference Room).

Evening:
6:30-8:00 SS and CMS trip to downtown Boulder for dinner "on the mall" or church supper sponsored by First United Methodist Church and Denver Chapter, American Guild of Organists (AGO).
8:00-10:00 SS and CMS -Concert at First United Methodist Church, University Chorus, Lawrence Kaptein, conductor (University of Colorado), and organists of Denver Chapter, AGO, "American Organ and Religious Music."

SATURDAY, APRIL 19

Morning: Registration, exhibits and sessions at Imig Music Building.
9:00-9:45 Sonneck papers. WOMEN COMPOSERS: Adrienne Fried Block (Hunter College, CUNY), "Mrs. Beach and the Boston Boys"; Daniel A. Binder (Lewis University), "Florence Price: Black Woman Symphonist"; lecture/recital: Sylvia Eversole (Bronx Community College, CUNY), "The Music of Eleanor Everest Freer."
9:00-10:45 Sonneck papers. JAZZ TOPICS: Mark Tucker (Iave University), "The Washington Youth of Duke Ellington"; Scott DeVeaux (University of Virginia), "Petrillo and the Beboppers: The AM Recording Ban of 1942-43 Reconsidered"; lecture/recital: Betty E. Chmaj (California State University, Sacramento) and John Chmaj, "Interrelations: Jazz and American Painting."
9:00-10:30 CMS session. William Grimm (Adams State College), "Stylistic Confusion in Haydn's Symphonic Output: What is the Sturma and Drang?"; Thomas D. Brosh (Community College, Aurora), "Mediums of Electronic Music," a lecture-demonstration; Alan Schantz (Colorado Christian College), "On the Role of CMS."
10:30-11:15 CMS performance break: Zoe Erisman (University of Colorado, Denver) and Donald Keats (University of Denver), Dialogue on and Performance of Mr. Keats' Piano Sonata.
10:45-11:15 SS Coffee Break.
11:15-12:15 Joint Plenary Session: SS and CMS. AMERICAN MUSIC IN AMERICAN SCHOOLS: ROUND THREE. Panelists to be announced.
12:30-2:00 CMS Lunch and business meeting, Dining Room, University Club.

Afternoon: Imig Music Building
1:30-2:00 SS Performance Break. Gordon Myers (Trenton State College) and Sylvia Eversole (Bronx Community College, CUNY), "The Art of Belly Dance."
2:00-3:30 Sonneck papers. TOPICS IN RELIGIOUS MUSIC: Michael Hicks (Brigham Young University), "Brigham Young as Musical Entrepreneur"; Harold Fletcher (Oklahoma Christian College), "Religious Folk Songs and FaSoLa Singing on the Texas High Plains"; Sammie Ann Wicks (Wesleyan University), "A Belated Salute to the Old Way of 'Snaking the Voice' on its [ca.] 341st Birthday."
2:00-3:30 Sonneck papers. MUSIC FOR THE MOTION PICTURES: Martin Marks (Massachusetts Institute of Technology), "Scenes from a Marriage: Joseph Carl Breil and The Birth of a Nation"; Gillian Anderson (The Library of Congress), "D. W. Griffith's Film Scores: Tools for Film Restoration"; Wayne Shirley (The Library of Congress), "Victor Herbert and his Score for The Fall of a Nation."
2:00-3:30 CMS Session. Franz Roehmann (University of Colorado, Denver), "Music Education: The Undergraduate Curriculum Reconsidered"; Donald Gorder and Frank Gernsme (University of Colorado, Denver), "Aspects of U. S. Copyright Law Affecting Music Educators, Librarians and Researchers."
3:30-4:45 SS and CMS. Concert. The Hutchinson Family Singers, George Berglund, Director.
5:00-5:30 CMS closing-reception.
5:00-6:00 Sonneck Society Business Meeting.

Evening:
7:00-11:00 Reception and Banquet, Kittredge Hall. Entertainment by the Wizard Oil Combination and others.
All Board members were present. The meeting was held at the Empire Hotel in a conference room nearly devoid of furniture and with one naked light bulb suspended from the ceiling.

AMERICAN MUSIC: the Board approved a motion to pay for musical examples used in articles. Editor John Graziano noted that, beginning with Vol. 5, a slight reduction in the size of the pages will result in a major $ savings. He will also determine the contents of each issue. Book review editor Raoul Camus remarked that the backlog will soon be eliminated with the help of the NEWSLETTER. Record review editor Ruth Henderson commented that she will also use the NEWSLETTER to publish some of these reviews and suggested reviews gathering several related recordings to overcome the backlog.

NEWSLETTER: Editor William Kearns announced his retirement as editor after 1986. A search committee consisting of Kearns, Graziano, and Vice Presidents Margery Lowens and Alan Buechner was appointed to find a new editor.

ARCHIVES: Bill Lichtenwanger reported that they are in good shape.

AMERICAN BAND HISTORY RESEARCH: Dianna Eiland reported that her committee will be working in cooperation with the College Band Directors National Asso. band history network and the MENC Archives at Univ. of Maryland. Oral interviews are planned. Help is needed in locating more local, state, and regional histories.

AMERICAN MUSIC IN AMERICAN SCHOOLS: Chair Edith Borroff raised several questions, among them the advisability of continuing the column in the NEWSLETTER and other means of getting information about American music to theory and history teachers. A recommendation was made to compile a brochure of such ideas and possibly public domain scores (pre-1910) for distribution.

AMERICAN REPERTORY: [See Steve Ledbetter's column elsewhere in this issue.]

EARLY CONCERT LIFE UPDATE: Chair Mary Jane Corry said that her recruiting had turned down her application for a grant. She noted several problems connected with the project. The idea of going to a computer database was discussed.

LOWENS AWARD: Since this award is usually made for the best book, although it is not limited to such, discussion about the feasibility of creating "best articles" and "best recording" awards occurred. A committee to study the matter was appointed: Dena Epstein, chair; Raoul Camus, Wiley Housewright, Margery Lowens.

MEMBERSHIP: Chair Elise Kirk has completed the appointment of regional representatives. These will appear in spring NEWSLETTER.

NATIONAL CONFERENCES: It was decided to hold the 1987 meeting in Ashland, KY, with Centre College hosting. George Foreman will chair our local arrangements. In response to choices from local arrangements chair Deane Root for the 1987 Pittsburgh meeting, the Board suggested in order of preference: Apr 1-5 or Apr 22-26.
Program chair for the Boulder, CO, 1986 meeting, John Graziano, reported the submission of 79 proposals, necessitating 23 double sessions. He is working on charter flights from the East. A motion to make abstracts available to conference was approved.

NOMINATIONS: After accepting the slate of nominations for Board members-at-large submitted by Chair Jackie Stopp, the Board discussed criteria for and frequency of naming an Honorary Member. Gillian Anderson agreed to write a draft of guidelines for the next meeting.

PUBLICATIONS: Britton regretfully accepted H. Earle Johnson’s resignation as chair (Earle will stay on as a member) and will seek a new chair. It was suggested that the Publications Committee work with the American Music in Schools Committee in preparation of their booklet.

SOUND RECORDINGS: Chair Don Leavitt’s written report summarized a meeting he had with LC staff and others: it isn’t practical to reissue the Krueger SPAMH recordings except as custom-ordered cassette copies (Gillian Anderson was asked to check the Smithsonian operation in this regard); Sam Brylawski of LC’s Recorded Sound Division suggested an annual publication listing American music recordings similar to that of the Folklife Center; Lynn Joiner of Northeastern Records suggested a prize for the best recording of American music. The Board asked Britton to see if Sam Brylawski might serve as a new chair.

NEW BUSINESS: (1) $250 was approved as a donation to RILM. (2) Else Kirk’s suggestion to hold symposiums on special topics was approved in principle. (3) The budget for the annual directory was increased from $1,000 to $1,600. The institutional affiliation of members will be restored. Interests will now be number-coded (4) Edith Boroff was requested to write short pieces for the NEWSLETTER with regard to (a) the Society serving as a clearing house for research on regional studies (b) organizing a committee on American operas. (5) Agreed to help sponsor an 8-hour concert commemorating the 100th anniversary of the Statue of Liberty. (6) Approved the idea of encouraging a conference in 1987 or 1988 in Washington, DC, as a continuation of the Greenvale Conference on Musical Theatre in America.

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TREASURER’S INTERIM REPORT

Statement of Receipts and Expenditures
January 1, 1985 to September 15, 1985

CURRENT OPERATIONS

Receipts

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<td>Dues for 1985 from 1984</td>
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<td>Income from Life Mbr Endowment</td>
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<td>Interest income</td>
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<tr>
<td>Total operating income rec. 1985</td>
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<td>Balance of General Fund transferred from 1984</td>
<td>6,565</td>
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<td>18,158</td>
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Journal Escrow:
received in 1985               7,086
 carried from 1984              5,029
                                12,115

Life Membership Fund (11)
1984 receipts                   4,275
1985 receipts                   1,450
Interest transferred to operating fund returned to principal

Expenses

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<th>1986</th>
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<tr>
<td>direct</td>
<td>385</td>
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<td>outreach</td>
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<td>American Music</td>
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<tr>
<td>editorial expenses</td>
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<td>Newsletter</td>
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<td>Directory</td>
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<td>(budgeted in 1984,</td>
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<td>1,000</td>
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<tr>
<td>paid in 1985)</td>
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<td>1,600</td>
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<td>Board Expenses:</td>
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<td>communications</td>
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<td>meetings</td>
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<td>1,000</td>
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<td>supplies</td>
<td>212</td>
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<td>Conference expenses:</td>
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<td>special</td>
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<td>Miscellaneous expenses</td>
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<td>Journal Subscriptions</td>
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Projected cost per member for 1985:

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<td>Journal subscriptions</td>
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<td>27.30</td>
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PUBLICATIONS FUND

Income

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<td>Sales: Labels</td>
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<td>Newsletters</td>
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<tr>
<td>Contributed books</td>
<td>69</td>
</tr>
<tr>
<td>Grants</td>
<td>0</td>
</tr>
<tr>
<td>Interest Income</td>
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<tr>
<td>Contributions</td>
<td>70</td>
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<tr>
<td></td>
<td>341</td>
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<tr>
<td>Balance carried from 1984</td>
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Expenses

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<td></td>
<td>730</td>
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<td>Balance on hand</td>
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MEMBERSHIP STATISTICS

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<tr>
<td>Regular &amp; supporting</td>
<td>613</td>
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<tr>
<td>Student</td>
<td>24</td>
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<tr>
<td>Spouse</td>
<td>22</td>
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<tr>
<td>Institutions</td>
<td>78</td>
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<tr>
<td>Total Paid Members</td>
<td>748</td>
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<tr>
<td>Honorary &amp; Gifts</td>
<td>7 (Chase &amp; Chase (sp), Slonimsky, Mellors, Thomson, Levy, Mead, DeLaney)</td>
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<tr>
<td>Total members served</td>
<td>755</td>
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<tr>
<td>Other services supported by dues: Newsletter Exchanges</td>
<td>6</td>
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<tr>
<td>American Music Editorial Board non-members</td>
<td>6</td>
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LOWENS FUND

Principal:  3,087.88
Additions to principal in 1985  270.00
Interest income: *  100.00
1985 Award
Balance on hand  3,257.88

*Interest income will be approximately $1,500 and will be apportioned to the various accounts at the end of the fiscal year. Growth is provided for in a zero-coupon bond ($5,000). - - - Kate Keller

OTHER BUSINESS

As part of the 1986 membership renewal packet, you were asked to complete a newly designed form for membership interests which we hope will make the new Membership Directory more accurate and useful for all of us. We expect to enter the interest codes on the computer and have it print out an index of interests similar to the one published in the 1982 Directory.

Kate Keller & John Graziano - - -

Please renew your membership for 1986 as soon as possible in order to insure uninterrupted delivery of AMERICAN MUSIC.

Kate Keller - - -

OBITUARIES

TWO SONNECK SOCIETY MEMBERS DIE

Donald L. Leavitt, chief of the Library of Congress Music Division from 1978 until his retirement due to ill health in October of this year, died of respiratory failure secondary to ideopathic pulmonary fibrosis on Thursday, November 28. He was 56 years old.

In his 29 years at the Library of Congress, Don served as a music reference librarian, as head of the Recorded Sound Section (then part of the Music Division), as assistant chief of the Music Division from 1972 until 1976 and as acting chief from 1976 to 1978 when he was named chief of the division. In addition to administering the many activities of the Music Division, Don was credited with inaugurating a series entitled "Concerts from the Collections," and a number of innovative musical programs including the Saturday Series and the Summer Chamber Festival, both of which sprang from his interest in encouraging young performers and composers to demonstrate their skills. Don was a performer himself, having served as organist and choirmaster at Emmanuel Episcopal Church in Washington, DC, from 1957 to 1970.

A native of Annapolis, MD, he studied at the Peabody Conservatory of Music, Baltimore, MD, and received the bachelor of arts degree in music from American University in 1951. During the next five years, he completed the course work toward a doctorate in musicology at Indiana University. He joined the staff of the Library of Congress in 1956. For a number of years, he was also a music critic for the Washington EVENING AND SUNDAY STAR (1956-63) and the assistant record editor (1962-65) of NOTES, the official publication of the Music Library Association.

Don contributed articles and reviews to a number of scholarly journals and to Library of Congress publications. He was active in the committees of and held office in several national and international professional associations, including the Music Library Association, the Association for Recorded Sound Collections (of which he was first vice president), the International Association for Sound Archives (of which he was president), and the American National Standards Institute. He was archivist for the National Music Council and served as president of the Record Libraries Commission of the International Association of Music Libraries. The Sonneck Society will remember Don as one of its most active and hardest working members. He had only recently completed a Board term as a member at large, and he was working on plans for some recording projects for the Society at the time of his death.

Miles Hoffman, director of the LC Summer Chamber Festival, wrote in the WASHINGTON POST that Don "set the tone" for the marvellous service and friendly treatment we have come to expect from the Music Division of LC: "He saw his job as both preserving the old and encouraging the new, and he pursued those goals in his mind and logically inseparable, with equal fervor."

Don was married to the former Nadine Ann Slater. His survivors also include a son, Stuart Thomas, of the home in Bowie, MD; a daughter, Susan Lee McKenna, also of Bowie; and two grandchildren. A memorial service was held on Friday, December 6 at Holy Trinity Episcopal Church on Route 450, just beyond Lanham, MD.

- - -

Rose Marie Grenzer Spivacke, 71, retired chairman of the division of music education at the University of Maryland, died of cancer Nov. 11 at Georgetown University Hospital.

Mrs. Spivacke retired from Maryland in 1974 after 18 years at the university. She was co-author of the major music education textbook series, an organizer of the University of Maryland's Madrigal Singers, and the director of the annual America Music Awards for Sigma Alpha Iota, the professional music fraternity.

She also was a member of the board of visitors of the Benjamin T. Rowe School of Music at Catholic University.

A native of Pittsburgh, Mrs. Spivacke graduated from what is now Carnegie Mellon University, where she also earned a master's degree. She worked in the field of music education at Oberlin College, the Juilliard School of Music and the University of Michigan before moving to Washington 30 years ago.

Her husband, Harold Spivacke, former chief of the music division at the Library of Congress, died in 1977.

A memorial mass was offered at St. Vincent's Chapel, Catholic University of America, on Monday, December 9, at 10 a.m.

- - -

Barbara Owen forwarded a UPI clipping about the tragic death last August of Boston composer Harriet Cady. She was
apparently beaten to death in an old Dorchester rooming house which was her home.

LETTER FROM ENGLAND
by Stephen Banfield

One topic that was discussed in passing at the 1983 Keele conference on British-American interactions and doubtless bears more sustained pondering is the extent to which the status and reception of British music and American music have run parallel courses. The neglect and snobbery to which both have been subjected are easily enough perceived, and all telling factors can be pointed out as reasons why the battle for recognition is a hard one--such as the sense of inferiority attached to university research work in musicology that does not call for the mastery of material in a foreign language (or in foreign libraries), or the insufficiently aired question of why Britain and the USA are the two countries which prefer, in their prime establishments, to hear European opera in the original language rather than in one they can understand.

Both countries have societies founded in the 1970s for the furtherance of their music. However, their differences are as distinctive as their similarities. The British Music Society, which got underway in 1979 (there had been previous more or less short-lived bodies of similar profile, including one with the same name, earlier in the century), has had about 350 members for the past few years; I was surprised to realize that, in proportion to the population of the two countries, this makes it twice as big as the Sonneck Society. It distributes a quarterly newsletter and an annual journal (consisting of a variety of articles) to its members. It does not sport a membership directory or arrange conferences, though it has given its limited blessing to one or two seminars. But it has issued a useful booklet of British composer profiles, has reprinted scores in the Journal, has produced and sold a number of cassette recordings of little-known British music (by Cyril Scott, Goossens, van Dieren, Benjamin Burrows, and Rebecca Clarke--note the American connections here), and, its biggest project to date, has recently sponsored an effort to encourage the production of British operas from the baroque period to the present in European Music Year. Conclusions can be drawn from these details. The BMS draws its support very largely from enthusiasts for the period known as the English musical renaissance; most of these are amateurs--there is far less academic representation than in the Sonneck Society, and in many ways the bias is anti-academic, with an emphasis on promoting the field as repertoire, not as historical or sociological experience. Indeed, the field is exclusively classical: no one body and (I suspect) very few people in Britain yet acknowledge the 'serious' and 'popular' plurality of national musical experience as a single entity.

I end with two questions; I'd like a reply to the second but guess that the first is unanswerable. Which of the two societies is doing most to promote its country's music? And who besides me is a member of both?

LETTERS TO THE EDITOR

Ellen Knight writes: "When my article, 'Americana in the Loeffler Collection at the Library of Congress,' was printed in the Summer 1985 NEWSLETTER, a line of text was inadvertently skipped. Henry Eichheim's name and dates should have appeared after Atherton's and before the description 'violinist with the Boston Symphony Orchestra.'"

103 Cambridge Street
Winchester, MA 01890

Rodney Mill writes: "While browsing through the Edwin F. Kalmus ORCHESTRA CATALOG, 1985-1986, I noticed that it contained performing materials for sale and/or rent of works by many American composers, among whom are the following: Ernest Bloch (Symphony in c#), John Alden Carpenter, Benjamin Carr, George W. Chadwick, Charles Crozet Converse, Frederick S. Converse, George Crumb, Sam Dennison, Henry Fillmore, Arthur Foote, Vittorio Giannini, Louis Moreau Gottschalk, Morton Gould, Victor Herbert, Charles Ives, E. A. MacDowell, Ethelbert Nevin, J. K. Paine, J. C. D. Parker, Arthur Pryor, Alfred Reed, Bernard Rogers, Roger Sessions (Symphony No. 1), John Philip Sousa and Virgil Thomson. The prices appear to be reasonable. The next time your local symphony orchestra complains about lack of affordable materials, send them to Kalmus."

6215 Sligo Parkway
Green Meadows, MD 20782

Composer and writer Dane Rudhyar recently wrote to Kate Keller: "Thanks for your note appended to the Sonneck Society newsletters, and for mentioning in these letters my latest book. I hope you may have read the preceding one "The Magic of Tone and the Art of Music." A very good performance of my 3 Chansons de Bilitio (contralto and 16 solo instruments) occurred a few weeks ago in the Modern Music series of the San Francisco Orchestra and some weeks before the Milwaukee Orchestra performed the first section of my Cosmic Cycle.

"As you may know I am about to be 90. Mr. Sonneck was one of the first persons I met in New York in the winter 1917, before my orchestral pieces were performed at the Metropolitan Opera under Pierre Monteaux. . . . It is now so long ago that it should interest 'Musicologists.' I knew of course Charles Seeger and Ruth Crawford, for whom I managed to get a Guggenheim from Mr. Moe--just because she was an American--so a condition which I could not share!!

"I liked Mr. Sonneck, though of course our points of view were totally different. I annoyed him because the articles I sent him had a somewhat different authorship! I was leaving all my past behind. . . ."

3635 Lupine Ave
Palo Alto, CA 94303
OFFENBACH, SOUSA, & MARINES' HYMN
by Joseph K. Albertson

A direct connection between one of Offenbach's songs and the tune of THE MARINES' HYMN is generally accepted as true. The melodies of The Hymn and of a duet in an Offenbach operetta are indeed almost identical. John Philip Sousa, after research at the request of then Commandant of the Marine Corps Major General W. C. Neville in 1929, professed to believe that the source of the melody of The Hymn was Offenbach. To my knowledge, this assumption has not been questioned.

If, however, the facts are correct in the informal HISTORY OF THE MARINES' HYMN currently available from the United States Marine Band, any direct connection between the music of The Hymn and the operetta of Offenbach which is cited as its source, is not possible.

The Offenbach melody which is generally accepted to be the source of the music of THE MARINES' HYMN is from his operetta GENEVIEVE DE BRABANT. It is a duet for baritone and tenor, COUPLETS DES DIEU HOMMES, better known as the Gendarmes' Duet. The first version of the operetta, presented in 1859, did not contain the duet, according to James J. Fuld, THE BOOK OF WORLD FAMOUS MUSIC. When the revised operetta was presented in 1867, the duet opened act II and became an immediate popular success, and remained so. The melody was used in almost all medleys of favorite Offenbach selections, and, in a translation by H. B. Farnie, became exceptionally popular in England. A third revision of the operetta appeared in 1875. Three years later, according to the Marine Band's history mentioned above, Major Richard Wallach, USMC, visited Paris where he found that "the air to which the Marines' Hymn is now sung was a very popular one". But in the same year, 1878, a new (Spanish) of a member of the Marine Band back home said that the tune was familiar to her from her childhood. It is therefore possible that Offenbach had borrowed from a Spanish (folk?) source the tunique for his popular duet.

Here, however, a major problem arises. The Marine Band's history says: "A Marine of Civil War days said the Marines' Hymn was popular at that time". If this is so, The Hymn cannot be based on the GENEVIEVE COUPLETS because the duet was not introduced until 1867, two years after the Civil War was over. Is it possible that the Civil War veteran recalled as "popular" only the words of The Hymn? He did not claim to remember The Hymn as a song. According to Fuld, the words, variously attributed, may go back to 1847. Was there a confusion of dates in the veteran's recollection? Did another song-version of The Hymn pre-date the one associated with Offenbach, and was this other, the one recalled by the veteran? In any case, the remembrance is given no documentation of any kind.

There is another indication in the Marine Band's history that there may have been an earlier, alternate musical version of The Hymn. Note Major Wallach's words quoted above: "the air to which the Marines' Hymn is now sung". Had it been earlier sung differently? On the other hand, if the Civil War version of The Hymn is the one we still know, is it possible that Offenbach heard that tune and borrowed it for his duet? Another possibility is that Offenbach, and the anonymous person who set The Hymn to music may both have borrowed, independently of each other, from a common (Spanish?) source. In summary, it does not seem possible that the Offenbach 'duet came first, if the memory of the Civil War veteran was accurate.

But if it was not accurate, THE MARINES' HYMN could well be based on the Offenbach couplets, as Sousa later said he believed it to be, which opens the way to interesting conjectures on a possibility that Sousa could have been, then, personally involved in the adaptation. In the year that the Gendarmes' Duet achieved such enormous popularity, Sousa was a serious and talented music student, even at that young age familiar with Offenbach's music. Paul Bierley, in AN AMERICAN PHENOMENON, has written that one of Sousa's teachers at about that time had assured the young Sousa that he would someday write operettas better than Offenbach's. The very year that Sousa became an apprentice musician in the band of the Marine Corps, Offenbach's famous duet was published (1868) and the complete operetta was performed that same year in New York City, according to Fuld.

Is it idle to conjecture that Sousa may have recognized a potential affinity between the famous Offenbach tune and some anonymous doggerel verses which were already familiar to the Corps, with the present-day version of The Hymn as a result? If such was indeed the case, Sousa never acknowledged his contribution. There are several plausible reasons for this:

Knowing the "low" character of the tune (the original gendarmes of Offenbach's operetta are not above moral reproach) Sousa may have felt it better not to admit that he had anything to do with pandering the musical conjunction.

He was very young. Was he also very modest? Furthermore, is his early attempt at composition had been soundly dismissed as worthless by his superiors. Did he wish to avoid any possibility of new unpleasantness?

He may have been reluctant to admit that he had borrowed another composer's tune, unaware that that composer himself may have done some borrowing. Throughout Sousa's lifetime, his sense of his morals in such matters was demonstrated time and time again.

One final possibility: who would have believed him?

All of this is sheer speculation of course, but it is a definite possibility; a possibility, that is, to the extent that there is any corollary possibility that Offenbach was a direct musical source for THE MARINES' HYMN.

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JOHN HODGKINSON IN ENGLAND

The Early Life on an American Actor-Singer
by Susan L. Porter

[A summary of a paper presented at an April, 1985 Ph.D. seminar of those who have
received degrees at the University of Colorado; the complete paper will soon be published as part of STUDIES IN MUSIC: UNIVERSITY OF COLORADO, BOULDER, 1986.]

John Hodgkinson arrived in America in 1792, and immediately established himself as the most versatile and talented actor-singer America had known. Though his methods and ethics were frequently the subject of controversy, he also became the manager of the American company, and, at one time or another, was connected with nearly every company involved in the theatre of the day. His wife, Frances, was also a talented singer, particularly associated with the "singing chambermaids" of the late 18th-century musical theatre tradition.

After Frances' death from tuberculosis in 1803 and Hodgkinson's untimely death from yellow fever in 1805, his various friends and admirers began retelling the many stories of his exploits with which Hodgkinson had regaled them. Most of them eventually ended up in a serialised biography published in the MIRROR OF TASTE AND DRAMATIC CENSOR in 1810. This biography has been the principal source of information about Hodgkinson's early life ever since. Many standard biographical dictionaries contain accounts which are full of errors, some misnaming Mrs. Hodgkinson, and some dismissing Hodgkinson's early life as "unknown." An extended stay in England in the fall of 1884 gave me an opportunity to begin to fill in the gaps and provide some verification and refutation of the story as it is found in secondary sources. Hodgkinson was born John Meadowcroft, near Manchester, England, probably on June 7, 1765 at Bury St. Mary. Though the MIRROR biography said his earliest contact with the theatre was in Bristol, the earliest traces come from the northern English circuit of Tate Wilkinson, centered around York. Hodgkinson joined the company on January 8, 1782, the youngest, lowest paid member of the distinguished company, but acting a great variety of roles, both musical and dramatic.

By 1784 he was acting in the midlands circuit of Charles Edward Whitlock and Joseph Shepherd Munden, where he appeared intermittently for the next five years. In 1789, he left that company, and eloped with Munden's common-law wife, Mary Ann. (Munden and Mary Ann had had a child christened as early as 1782, and according to Munden's son, she was pregnant with Munden's child when she left with Hodgkinson.) Hodgkinson and Mary Ann were married while they acted in Exeter in 1790. It was while Hodgkinson acted with the Exeter company that he achieved one of his greatest triumphs while in England; he acted leading roles opposite Sarah Siddons universally recognized as the greatest actress of her day, while she was on tour in the area.

In the summer of 1790, the Hodgkinsons acted at Brighton, where they almost certainly performed for the Prince of Wales. In the fall they moved on to the Bath-Bristol company, the leading English provincial company of the day. Hodgkinson took leading roles in many of the plays in which he performed, including comedies, tragedies, and musical pieces, sometimes playing two leading roles in a single evening. He was probably due to move on to the London theatres within a year of two.

At that point, fate intervened in the person of Miss Frances Brett. Frances was the daughter of William Brett, who had acted at the Haymarket and Drury Lane Theatres in London for a number of years. Frances had made her debut at the Haymarket while still a child, and when William Brett died in Ireland in 1789, she seems to have found herself the principal means of support for the family. She and her mother (who also acted occasionally) came to London in the fall of 1789. She and Hodgkinson began playing opposite each other in the musical pieces in which she excelled, and in December, 1791, Hodgkinson wrote to Hallam and Henry in New York asking about possible employment for himself and a fine singing actress. Hodgkinson and Miss Brett signed a contract in the spring, and sailed for the United States in July 1792, abandoning Mary Ann Jones Hodgkinson, who died in October of 1792.

This new evidence shows that John Hodgkinson had earned a place of eminence in his profession at the age of 27 when he emigrated to America. He went on to become the most prominent and admired American actor of his day.

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PREFERENCES AND PREJUDICES
by Nicholas Temperley

I was interested to read Sheila Birdsell's report "Musical Preferences: American or European" in the Summer 1985 NEWSLETTER. We have all experienced the prejudices against native music that she is attempting to measure. They are not unique to this country. Very similar prejudices against British music have existed since Handel's time. Undiscriminating admiration of German or Italian music in preference to Russian, East European, or Scandinavian was a driving force behind the nationalist movements in European music history.

I don't think many Sonneck Society members would go so far as to suggest that the best American music of the 19th century was really as good as the best European music of the same period. Yet that is how Ms. Birdsell interprets her findings. Her subjects were asked to give a simple rating on a seven-point scale of each of sixteen 20-second segments of nineteenth-century music, "chosen at random from works available in the Hartwick College music library". In the result, "ratings of American-composed music were significantly higher than ratings of European-composed music."

Ms. Birdsell makes no extravagant claims on the basis of this result, but she says that "a nationality bias could have caused the difference." That is true; but it is not the only possible explanation. Another may lie in the method of selection. I have not used the Hartwick College music library, but if it is like other college libraries it is likely to have a far larger supply of European music of the 19th century than of American. Composers like Brahms, Dvořák and Bruckner (all represented on Ms. Birdsell's
tape) are probably available in fairly comprehensive form in the record section of the library at Yale. Bristol, Paine, and the other American composers have only a few pieces on disc, and those few have been carefully selected by scholars and performers to show the composers in the best light. Thus a "random" sampling will probably yield some of the finest examples of 19th-century American music, whereas it may produce only an average crop of European compositions, perhaps including some real duds. While it may be claimed that this is itself a manifestation of past prejudice, it nevertheless tends to undercut Ms. Birdshall's argument.

But a more fundamental point is that the judgments of like or dislike were made on the basis of a single hearing of a small segment of each piece. They can tell us little about the merits of the piece as a whole. For example, an American piece might have a simple texture of accompanied melody which can be immediately appreciated, and enjoyed for twenty seconds, but which would become tedious over a longer time, and would be inadequate as the basis for a large-scale work. On the other hand, twenty seconds from the middle of a Bruckner symphony could well be unintelligible, and indeed meaningless, precisely because the composer had been thinking on a large scale and had been expressing those more profound ideas which make what we call great music. These qualities need a much longer segment of music, and several hearings, to be properly assessed. It may be, too, that they can only be fully valued by people who have listened to a lot of other music; after all, any musical work exists in a cultural context, not as an isolated effort. Ms. Birdshall's subjects were college students. She does not say clearly whether those with greater musical knowledge tended to prefer the European selections.

The problem of testing for prejudice is a much more complex one than Sheila Birdshall has realized. While commending her attempt, I think she would be wise to take these problems more deeply before extending her work in this line. A pioneering study of this kind is I. A. Richards' PRACTICAL CRITICISM: A STUDY OF LITERARY JUDGMENT (New York: Harcourt, Brace, 1929, 1939).

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TALLAHASSEE PAPERS: PART II

MUSICAL THEATER DURING THE AMERICAN REVOLUTION, 1777-1783

Ronald N. Bukoff, Cornell University

Although much has been written about the creation and performance of musical theater, or comic opera, in America during the 18th-century, the Revolutionary War years have been overlooked. In all, 33 works of the musical theater were presented during an astounding number of 131 scheduled performances. All of these works were of British origin and had been produced on London stages before being imported to the colonies. Among these comic operas were: Gay and Purcell's THE BEGGAR'S OPERA, Purcell and Farnese THE BEAUX STRATEGM, Cibber and Hippisley's FLORA, Bickerstaffe and Arne's LOVE IN A VILLAGE, and Fielding and Secco's THE MOCK DOCTOR.

The British military under the command of General Earl Richard Howe took control of New York after General Washington's defeat in the battle of Long Island, September 1776. As a consequence, the British army commandeered the abandoned John Street Theatre, renaming it the Theatre Royal. In 1889, George O. Selhamer (HISTORY OF THE AMERICAN THEATRE, II:32) wrote: "To Howe's Thespians in New York in 1777, America owes much as a promoting cause of the enervating insolence that made achievement of independence possible." Throughout the war, the British military actors would maintain a regular yearly winter-spring theater season.

Among the Thespians, women's roles were often played by young subalterns, British officers under the rank of Captain, who were able to supplement their meager pay by the income earned from ticket sales. However, the company did not completely lack female members. A certain Major Williams of the Artillery was the leading hero of Howe's Thespians and his mistress performed as leading lady. There were also other women associated with the company, who had "followed the drum."

It is known that a number of musicians accompanied the British military in their campaigns. In 1762, the Royal Artillery Band of London prepared its "Articles of Agreement" which established that the "Regiment's Musick" had to have 8 to 10 musicians (wind players who also doubled on strings). If other British military bands units followed the example set forth by the Royal Artillery Band, then one may surmise that similar instrumentation was available for the comic opera performances given by the British military in New York and Philadelphia. Although the British military bands were often comprised of civilians who were given military rights, the theater may have also employed local musicians to round out the ranks.

The war did not change the theatrical festivities from time to time, causing the cancellation of scheduled performances. On 1 May 1777, the ROYAL AMERICAN GAZETTE of New York City reported the cancellation of Fletcher and Purcell's RULE A WIFE AND HAVE A WIFE and THE MOCK DOCTOR (as the afterpiece): "The comedy of Rule a Wife and Have a Wife, which was to have been played this Night, is obliged to be put off as the Gentlemen expected in Town, who were to have played it, are not yet returned." In this recorded instance, military duties took precedence over theatrical endeavors. However, the 5 May performance of RULE A WIFE went on as scheduled.

In mid-1777 General Howe was ordered to Philadelphia to defeat the American troops stationed there. In September he travelled to Pennsylvania, capturing Philadelphia with the 23,000 soldiers, including the thespians, in his army. General Henry Clinton replaced Howe in New York, and took over command of that city. In Philadelphia, the Southwark Theatre was the city's bastion of dramatic entertainment, and Howe's Thespians performed in this theater during their winter (1777-78).
sojourn in the city. Because of American military successes, the British began preparations to leave in April after receiving word of General John Burgoyne's surrender at Saratoga. Concurrently with the British military theater in Philadelphia, in New York City, Clinton's Thespians had been presenting plays and comic operas at the Theatre Royal. Indeed, the quality of the performances may have been better than those given by Ross's Troupe in New York. Clinton's Thespians advertised in the NEW-YORK GAZETTE & WEEKLY MERCURY (15 November 1779), for professional actresses. The next three years in New York would follow the same established format: the British would lodge in the city over the winter, putting on theatrical evenings to entertain themselves and the local populace.

An interesting sideline to the musical theater history of the Revolutionary War was the American military theater at Valley Forge during the Spring of 1778. Although General George Washington had signed the Continental Congress resolution of 1774 banning plays, he approved the opening of the theater at Valley Forge following the harrowing winter of 1777-1778. In a letter dated 14 May 1778, by William Bradford Jr., a soldier stationed at Valley Forge, to his sister, Rachel, Bradford mentions that "If the Enemy does not retire from [Philadelphia] soon, our Theatrical amusements will continue--the Fair Penitent with the Padlock will soon be acted. The 'recruiting officer' is also on foot. Both Bickerstaff and Bilbain's THE PADLOCK and Farguhar and Leveridge's THE RECRUITING OFFICER, were comic operas. Unfortunately, these two performances of opera at Valley Forge were cancelled due to the American military reoccupation of Philadelphia following the British evacuation in June. The Second Continental Congress, meeting in Philadelphia in 1778, still did not approve of its army using the theater. On the other hand, the Congress passed two additional resolutions, dated the 12th and 16th of October, to eliminate such diversions. The second resolution was explicit: "Resolved, that any person holding an office under the United States, who shall act, promote, encourage or attend such plays, shall be deemed unworthy to hold such office, and shall be accordingly dismissed." As one would expect, American military theater was discontinued for the remainder of the war.

In defiance of the three bans on theater, albeit three years later, two civilians, Henry Wall and Adam Lindsay, founded a new professional American acting troupe, the Maryland Company of Comedians. This company, opening its first season on 15 January 1782 at the New Theatre in Baltimore, was the first professional acting ensemble to perform in America since the departure of David Douglass' American Company in 1775. The Maryland Company provided a varied series of entertainments; comic opera productions were only one aspect of their repertoire, which relied heavily on Shakespeare in the 1780s. In February 1783, Wall and Lindsay turned the management of the Maryland Company over to Dennis Ryan. Ryan continued with performances in Baltimore and Annapolis until May, when he moved his company to New York City.

Since November 1782, the British, after signing in Paris, the preliminary articles of peace, had been waiting to be shipped home. In New York, Ryan's actors and Clinton's Thespians shared the stage of the John Street/Royal Theatre. It is highly likely that the two groups combined forces in the 23 October production of two comic operas, LOVE IN A VILLAGE and Dent and Hook's TOO CIVIL BY HALF. On 25 October, the British Thespians performed for the last time in the theater on John Street, and in late November, the British evacuated New York.

The comic operas performed during the war years account for approximately 25% of the total number of dramatic works presented by the British military thespians and the American civilian actors. THE MOLL DOCTOR, with 19 performances, was by far the most popular musical theater work. Surprisingly, THE BEGGAR'S OPERA, the most-performed ballad/comic opera in the colonies prior to the war, had only one full staging during the war, by Clinton's Thespians in New York (28 January 1782). Not only were a great number of different musical theater works staged, but the companies also remained informed of contemporary trends in London. Three comic operas were also performed during this period, including THE FLITCH OF BACON (1778), Pilon and Shepherd's THE DEAF LOVER (1780), and TOO CIVIL BY HALF (1782), were performed in America within two years of their premiers in London.

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OPERA IN PHILADELPHIA IN THE 1790s: ANOTHER PERSPECTIVE

June C. Ottenberg, Temple University

An acceleration of operatic activity and brilliance in Philadelphia during the 1790s has been noted by authorities from Sonneck to Lowens. At that time the repertoire of the musical stage consisted mainly of English operas and pasticcios which, although they have not endured, then enjoyed great popularity on both sides of the Atlantic.

Philadelphia was an intellectual center, cosmopolitan in nature, the capital of the country, the so-called "Athens of America." The English-influenced Theatre of St. George's Hall, which opened in 1794, its modern technology, and ambitious, musically-oriented managers (Reinagle and Wignell) have been considered and discussed by others, as have the able and acclaimed London singers who brought the operas to life. The popularity of three operas (out of many), in their new milieu, is the subject of this paper. That popularity was not limited to concordance, but rather to facets of the dramatic and musical material itself by which the players could engage the audience.

The works chosen for investigation are THE POOR SOLDIER by William Shield, THE CASTLE OF ANDALUSIA by Samuel Arnold, and THE HAUNTED TOWER by Stephen Storace.

Shield's THE POOR SOLDIER, libretto by John O'Keefe, seemingly the most of the decade, is a true ballad opera, depending heavily on folk songs with only three pieces by Shield. Arnold's THE CASTLE OF ANDALUSIA, chosen to inaugurate the opening of the most modern theater in Philadelphia in 1794, libretto again by O'Keefe, has ten out of twenty-six numbers by the composer, with the rest by
others or on folk songs. Storace's THE HAUNTED TOWER, libretto by James Cobb, with a long life in the repertory, has more than half of the pieces by Storace, ten by other composers, and two on popular tunes. All three had already been extraordinarily successful in London.

Despite their differing surfaces, certain dramatic and musical threads, reflections of particular aspects of their time, run through these operas, emerging as the works unfold.

The contemporaneity of THE POOR SOLDIER, its rural setting, emphasis on man's innate goodness and patriotism close to reality and belief, if not indeed, a parallel to life. The work offered familiar models of thought and being with which one could readily identify, all reinforced by simple, traditional, often familiar songs. THE CASTLE OF ANDALUSIA's conflict pits youth against parental power unfairly used, social pretention and wealth. True love wins, pretention is pricked, and justice is done as the parent repents of their wrongs done his children. It is all supported by music ranging, in the melting pot of the pasticcio, from folk song, to Handel's "Verdi Prati" (ALCINA). THE HAUNTED TOWER focuses on the conflict between authoritarian age and youthful self-determination, presenting aristocrats on the one hand as vain and shallow and on the other as noble, Patriotic and egalitarian sentiments are foremost as we discern parallels, slightly veiled, to the now republic's recent self-assertion and emancipation. Storace's artfully constructed music enhanced the drama, rather than simply offering a diversion from it.

Patriotism, man's innate goodness, an egalitarian ideal, and marriage based on love, not arrangement, run through the obvious content of these three operas. Woven behind these themes are the problems of the characters' relationship to authority and rebellion, as depicted in parental and filial responsibilities and the conflict that accompanies resolution. These fundamental questions, formulated before the revolution, often crudely expressed in the texts, are enhanced and expanded by the music. The open air concerts were exciting a response and being processed two decades after the break with England, the mother country.

CARRY ME BACK: MUSICIANS AT THE MOUNTAIN RESORTS OF WESTERN VIRGINIA
Katherine K. Preston, Graduate Center, CUNY

During most of the nineteenth century the Virginia springs resorts, located in the Blue Ridge, were an important part of life in the south—at least for the upper and middle classes. Although ostensibly visits to the spas were for medicinal purposes, in actuality the resorts were vacation spots with all the social amenities of life in the city. Of paramount importance to the smooth functioning of social life at the resorts was music, which was provided by urban musicians who performed in resident ensembles during the summer seasons.

Newspaper accounts, advertising pamphlets, journal articles, books, and diaries all shed light on the importance of music at the resorts. Most spas advertised a "fine orchestra" or an "excellent band of music" that performed in the grand ballroom that was a standard feature of most resort establishments. Early in the century dances or balls were a nightly occurrence; after the Civil War tea- or dinner-time dances were also added to the daily social calendar. Although dance programs from the Virginia spas are virtually non-existent, accounts in letters and diaries suggest that regular balls consisted of a mixture of country and couple dances; undoubtedly the musicians performed the same type of dance music at the resorts as back in the cities, i.e., arrangements of popular songs and selections of theatre music. Musicians connected with the resorts sometimes wrote and published their own compositions; examples are the BRIGGLESLEY SPRINGS SCHOOLMISTRESS J. P. MACGRUDER, and the ORIGINAL LOVER'S SEAL GALOP, OR A SCENE FROM THE GREENBRIAR WHITE SULPHUR SPRINGS, by that resort's bandleader J. A. Rosenberger.

In addition to the ubiquitous dances the musicians also had other duties, for example, performing in the resort's dining room before the mid-day meal, or on the portico before dinner. Most spas also featured daily lawn music concerts with the band performing "gems from the operas and other fine airs" in the band shell generally located in the center of the grounds or in front of the main hotel. On Sundays the resorts often suspended their regular schedules and offered instead religious services and classical concerts. Although sometimes billed as "sacred" concerts, evidence suggests that the music performed was a mixture of compositions, some from the classical repertory, some more "popular;' few could be accurately described as sacred. On top of all their regular duties, the musicians also hired themselves out to private groups and individuals for "free-lance" work, performing at picnics, private dances, and at evening serenades.

For the most part musicians hired by the Virginia resorts were from nearby cities—Baltimore, Richmond, and Washington, DC. They tended to be theatre orchestra musicians and members of the numerous "pick-up" bands and orchestras that performed for balls, soirees, picnics, in parades, and at other social gatherings. Musicians probably heard of resort jobs by word of mouth; often the same leader would "have the music" at a particular spring year after year. A collection of letters written by several urban band leaders in the 1840s to the general manager of a Virginia resort, in the collection of the Virginia Historical Society, contains much information about musicians obtained resort jobs. A band leader first would inquire in writing whether or not a job was available. If the manager was interested in the musician's services a flurry of letters would be exchanged in
the process of hammering out an arrangement acceptable to both sides. Negotiable factors included salary, room and board, benefit concerts and balls, the number of musicians, and the length of the resort season. If the contract negotiations were successful the leader would assemble the band (find the correct number of capable musicians who played the right combination of instruments and were willing to spend the summer at the resort for the amount of money offered), purchase a good supply of "fashionable music," supervise performances (and perform himself) collect the fee, and pay the bandmen. Should there be any problems with the work or behavior of the musicians the leader would act as an intermediary between the resort's management and the band members.

The bands were generally only five or six strong, but it is likely that the standard resort musician could play several instruments, making available both a wind band and a small string orchestra from the same group of instrumentalists. The springs resort season usually lasted eight or nine weeks, beginning during the first week of July and ending either the last week of August or the first week of September. The musicians stayed at the spa for the duration, and their room and board—and sometimes a portion of their travel expenses—were provided as part of their salary. In the 1840s musicians could expect to make $75 for the summer; by the 1870s and 1880s they were paid between $12 and $15 per week, which is comparable to the weekly salary that theatre musicians earned during the same period.

Although the salary was good, the workload, as already mentioned, was heavy. The environment at the resort was pleasant, and was certainly healthier than that of the low-lying coastal cities during the hot summer months. But the musicians were cut off from family and friends during the ten weeks of resort work, and by summer's end were undoubtedly eager to return home. If occasionally the resort season was extended to take advantage of warmer weather, the musicians usually were unwilling to stay longer than they had agreed, as the theatre season commenced in early September. Enjoyable as the resort surroundings might be, no musician was willing to risk losing his place in the theatre orchestra for the coming season by staying longer at the springs: there employed was the bread and butter work of the urban musician.

Little of the music performed at the resorts was "great"—it was almost all utilitarian. Certainly none of the performers—ordinary journeymen musicians, every one—made any lasting or historically significant contributions to the history of music. But every one of these some small segment of nineteenth-century American life we find, perhaps to our surprise, that music was here in abundance: live music performed by professional musicians every day, several times every day. And the more information we have of our cultural and social history, the more we become aware of our own rich musical heritage, and of the importance of music in the everyday lives of Americans of the nineteenth century.

ISANAKLESE GOTAL: THE ROLE OF MUSIC IN STRUCURING RITUAL TIME IN THE MESCALERO APACHE GIRL'S PUBERTY RITE
Anne Dhu Shapiro, Harvard University and Inés Talamantez, University of California, Santa Barbara

Isanaklesde Gotal is the name of the eight-day ritual in which young Mescalero Apache girls are sung into womanhood—so-named because during it the girls are transformed into the goddess Isanaklesde, or White-Painted Woman. A brief overview of the ceremony will give an idea of the pace of life within it. Following the onset of menstruation, a girl undergoes a year of preparation, aided by an older woman sponsor and a medicine man (or singer). During the public ceremony, she is installed in a tipi at the feast grounds, where she is ritually bathed, fed, and dressed. At dawn of the first day, a ceremonial tipi is constructed from limply freshly cut trees covered with branches and cloth. The girls take their place in front of the tipi, and, accompanied by song, make four ritual runs around a sacred basket, placed to the East of the tipi. That night, they appear after dusk, and are led into the tipi with an eagle feather, again to the accompaniment of song. Once in the tipi, they dance on deerskin mats, accompanied by fawn hoof rattles and the singing of the medicine men. Their dances are in groups of four, with longer rests between groups, and last for about two hours on the first three nights, almost the whole of the night on the last night of the ceremony. At dawn of the fifth day the tipi is stripped of its branches, and the medicine men paint their hands with an image of the sun, subsequently rubbed into the heads of the girls. The girls are painted with red and white clay, and the tribe is once again blessed. They run around the sacred basket four times, and on the last run, rub the clay from their faces and go to their tipis to contemplate the experience for the next four days.

From the preceding description it is easy to see that music plays a large role in the ceremony. In fact, the entire public portion of the ceremony could be said to be structured by it. From the first morning, when the tipi is constructed by raising four main poles to each of the four verses of the songs, to the last morning, when the girls run around the sacred basket four times, the structural qualities and grouping of the songs give order to the ceremony.

Whatever the function of the songs, they share the same basic construction and similar tunes. As a skeletal transcription of a typical tune from the first night of dancing shows, the songs have a rather clearly contoured two- or three-part refrain, repeated four times before moving into the verse, which is itself a section of reciting tone, often in a low range, and a transitional passage which has elements of the refrain in it and, after four repetitions of the verse, ultimately leads into the refrain. Besides the interior repetitions of refrain and verse, the overall number of verses sung is four and the refrain is repeated in full four times,
with the fifth truncated repetition serving a cadential and framing function. During the song, usually at the end of each of the four verses, the so-called "ritual marker," a long, high-pitched glissando, is emitted by the girls' sponsors.

Structuring Ritual Time: First Night, Song No. 4.

(\[\text{Note:} \text{rattle throughout song}\])

(\[\text{expandable verse}\])

REPETITION SCHEME:

- **Refrain 1:** A B C A B C A B C
- **Verse 1:** V A' V A' V A' V A'
- **Refrain 2:** B C A B C A B C
- **Verse 2:** V A' V A' V A' V A'
- **Refrain 3:** B C A B C A B C
- **Verse 3:** V A' V A' V A' V A'
- **Refrain 4:** B C A B C A B C
- **Verse 4:** V A' V A' V A' V A'
- **Refrain 5:** B C A B C

\(_{\text{V}} = \text{semi-voiced pitch}\)
\(_{\text{*}} = \text{slide between pitches}\)
\(_{\text{+}} = \text{ritual marker emitted by women; extends the whole length of A'}\)

These structural features help to shape the long evening of dance. During each dance, the viewers--and, by their own admission, sometimes even the singers--use the four-part structure, and especially the ritual marker, to help keep track of the seemingly endless repetitions. After each group of four songs a ritual smoke is taken, marked by its own short sung formula. The dances themselves, however, do not reflect the internal structure of the songs.

It is instead in some of the actions performed to these same tunes that the structure of the songs is mirrored. During the first morning, the first four tipi poles, known as the four grandfathers, are raised at each of the four refrains of a tune later used for dances, when the girls run around the basket on the first and last days, each of the four runs commences at the beginning of a refrain and is accompanied by a ritual marker. And when the girl is led into the tipi with an eagle feather, each of the four steps is taken at a refrain. Here there is congruence of musical structure and action, which magnifies the significance of the actions.

Similarly, there is at times a special relationship between a particular text and action, such as when the medicine men hold their galena-painted palms up to the sun when the song-text is:

"He is holding up his hand painted with the rays of the sun; The sun has come down, it has come down to the earth, It has come to her."

In this case there is a tension between structure and action which gives one moment a special sense because it denies the symmetry of the tune. In summary, music in this ceremony seems to provide the basic structures which shape the somewhat chaotic actions of the long ritual; demarcate the otherwise undifferentiated flow of the all-night dancing, and emphasize the importance of certain actions. In fact, the songs of the ceremony are structured and grouped in such a way as to unify the diverse portions of the ritual and to create the impression that no time has elapsed from beginning to end.

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THE ANTHEMS OF THE SACRED HARP TUNESMITHS

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The nineteenth-century publications of THE SACRED HARP contain a number of pieces labeled, or titled, "anthem." Some of the anthems are from the eighteenth century, most by William Billings and Jacob French; others were composed by B. F. White, E. J. King, and others in the nineteenth century. In the two principal twentieth-century revisions of the SACRED HARP, THE ORIGINAL SACRED HARP, Denson Revision (1936, edition of 1971) and THE B. F. WHITE SACRED HARP, as revised by W. M. Cooper (1902, edition of 1949), new anthems were added, including some by a member of the Denson family and some by W. M. Cooper in their respective books. Thus three groups of anthems by SACRED HARP tunesmiths are available for study and comparison with each other and with their New England models of the eighteenth century.

Most pieces categorized as anthems in the SACRED HARP books are longer and more elaborate than hymn and fuging tunes. Many, but not all, are settings of prose texts, often scriptural and treated somewhat freely; they have occasional solos, duets, and trios. Distinctions between anthems and elaborate fuging tunes (those with more than one fuge, and with melismas and textual repetition) were not consistently maintained in the books. The terms "Ode" and "Set Piece" also appear inconsistently, although they generally apply to settings of texts for particular occasions.

Anthem, odes, and set pieces taken together represent a relatively insignificant part of the music of the SACRED HARP. Out of 539 tunes in the most recent edition (1971) of the Denson revision, only twenty-five pieces (4.6%) fall into this category (even fewer in the Cooper revision). On the other hand, the elaborate music represents a high point of attainment by the Sacred Harp singers and was thus probably seen by the tunesmiths as a more significant accomplishment than hymns and fuging tunes.

That several anthems from the eighteenth century were included in THE SACRED HARP
indicates a familiarity with them on the part of the book's compilers, B. F. White and E. J. King, who provided most of the new anthems at that time. If one excludes Billings' "David's Lamentation" because of its extraordinary brevity, the remaining eighteenth-century anthems are of 72-141 measures length, mostly with non-poetic texts, and most are homophonic. They have few fuging sections, occasional word painting and dramatic rests in all parts, and all have solos and duets.

The anthems used for the SACRED HARP are generally shorter—the longest, White's "Red Sea Anthem," is 115 measures. Textual repetition is practiced far less in SACRED HARP anthems than in those of the eighteenth century. As to those features which distinguish Southern hymn tune settings—open and parallel perfect intervals, non-cadential six-four chords, and unjustified dissonances—as expected, they are consistently much more plentiful in SACRED HARP anthems than in those of the eighteenth century.

Anthem of the SACRED HARP generally are less imaginative than the hymns and fuging tunes by the same tunemasters. Their airs are locked into major tonic triads. It seems as if the seers with whom he married create such extended, non-poetic music as anthems derived from a sense of duty rather than a natural impulse to put down and adapt folk and quasi-folk melodies, which these tunemasters did so well in hymns and fuging tunes.

In the two principal twentieth-century revisions in use ones in use today, the tradition of writing occasional anthems continues. Four anthems have been added to the Denson revision, three by Paine Denson and one by A. M. Cagle. These anthems are closer in internal style to conventional Protestant hymn tunes than to folk-like SACRED HARP hymn tunes and anthems of the nineteenth century. There is less of open and parallel intervals, and little modality, Cagle's anthem, the one of most recent composition (1959), is also the most "modern," containing some chromaticism (in secondary dominants) and several meter changes.

The Cooper revision contains two anthems by W. M. Cooper and one by Mrs. R. D. Blackshear. The Blackshear piece is of a mixed genre and might be classified as an elaborate fuging tune, though it has solos, duets, and expressive markings. It is modal and exudes the feeling of folk music consistent with SACRED HARP tradition. The two Cooper anthems differ considerably from each other, though each is remarkable in its own way. "Mother, the Dearest Friend" is of the genre of sentimental "mother" songs so prevalent in white gospel music literature. The text, which is prose, is set to music of a line by line variation technique; harmonically it is filled with open and parallel perfect intervals. Cooper's other anthem, "The Crucifixion," represents a sort of pinnacle of SACRED HARP composition, bringing together, as it does, folk elements with careful and keenly felt, text-enhancing, expressive variation.

The anthems of the SACRED HARP books not only represent a small proportion of the tunemasters' production, they are, according to minutes of SACRED HARP singings, only occasionally performed. But they do represent the most extensive and elaborate compositions of the SACRED HARP anthems and thus deserve our attention.

THE DIARY OF NATHANIEL BOOTH:
A CONTEMPORARY ACCOUNT OF THE ANTEBELLUM MUSICAL CULTURE OF THE HUDSON VALLEY
Geoffrey Miller, Kingston, NY

American music scholarship has not been kind to the primary music maker of the first half of the nineteenth century, the amateur. Nor has it been particularly receptive to his music, the parlor song.

The diary of Nathaniel Booth—an English immigrant, merchant of modest means, and musical amateur who came to settle in the Kingston, New York area—sheds considerable light on amateur music making in that Hudson River community during the late 1840s and early 1850s, especially among a newly emerging group of entrepreneurs, merchants, book-keepers, and clerks enjoying the mid-nineteenth-century fruits of technological innovation, industrialization, and Jacksonian political reform. In so doing, it strongly suggests that the patterns of amateur musical involvement during the antebellum period were more complex, and, thus, are more worthy of scholarly attention, than the conclusions of previous researchers would lead us to believe. The diary consists of over 800 pages of entries, covering the ten year period, 1844-1854, contained in two leather-bound ledger books currently housed at the Senate House State Historic Site in Kingston, New York.

Music was an integral part of Booth's life. Singing schools, dances, and serenades are ever present in his recollections of his youth, and on the very first page of the diary we read: "Visited L M King. Miss R complained of indisposition so our music was rather dull. Booth was a violinist and flutist, and could sing bass. Both his first wife and his second whose he married shortly before discontinuing the journal, could sing and play the piano. No music survives in the Booth collection, but from his participation in a benefit concert for a local pianist, we can surmise that he must have had at least moderate talent and skill.

Music was just one of several interests he pursued when not occupied with business. His extant writings alone, for example, total almost 1,500 pages. Further, his journals contain numerous pencil sketches and references to paintings on which he was working. He designed and built several boats for use on the creek, stuffed several animals, and built a camera obscura for himself. He traveled frequently to New York City, where he almost always combined pleasure with business, and seems to have had as much of an interest in the plays at Burton's and the Broadway Theater as he did in concerts and other entertainments.

Nor among Booth's friends were there any "musicians," though music figured prominently among his social activities. Of his two
closest friends and musical associates, John S. Langworthy appears in local directories as a bank teller and, later, a merchant specializing in stoves and housewares, and Hiram R. Romeyn, as a town clerk and grocer. Langworthy was, for a time, the agent for Military Hall, where he kept his stoves, one of which is still available locally at that time for balls, concerts, lectures, and meetings, while Romeyn served as the chorister and first organist of the Old Dutch Church, Kingston’s oldest church, from 1852 until 1884, when he moved to New York City. Similarly, in New York he is listed in directories only as a tea merchant, while Odell’s ANNUALS OF THE NEW YORK STAGE (New York, 1927), contains a record of musical activity for him spanning the next eighteen.

Booth, then, was by no means unique. To the contrary, we may well be justified in using him as an example of what we might even call the nineteenth-century “citizen amateur,” a man who, though to be sure not of a high as Chase’s eighteenth-century “gentleman amateur,” perceived himself to be a member of an intellectual elite—if not an economic or political one—and actively pursued the arts and letters simultaneously on a number of fronts, well into the prime of his working life.

The diary underscores our need to supplement accounts of the music of the antebellum period based primarily on the activities of professional musicians and the holdings of larger libraries and archives. By turning our attention to local history and the collections of smaller libraries and archives, it is hoped that more such diaries, account books, references to music in family correspondence and local newspapers, and significant connections drawn from demographic, historical, geographic, and genealogical data will be uncovered for a greater cross section of the population to deepen our understanding not only of professional music making as it reached out into the “hinterlands,” but, more especially, of all of the many ways in which music touched the lives of Americans in the past.

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A CLOSE LOOK AT RILEY’S FLUTE MELODIES
William J. Jones,
University of South Alabama

RILEY’S FLUTE MELODIES was published in New York beginning perhaps as early as 1814 and continued until as late as 1830. The material was printed in 16-page sections with the 24 sections being issued sequentially. RILEY’S FLUTE MELODIES predates the modern Boehm flute and are frequently dull to play on it. The open-keyed flute so common in the 19th century is an advantage in the performance of them. They are clearly intended by the key signatures and ranges utilized for the simple flute or the one-keyed flute generally associated with the 18th century but which continued in use as the instrument for beginners and amateur players almost to the 20th century.

In working with this material it became apparent to me in the first volume that something more than a mere collection of tunes was being presented. The following volumes continued to bring this point out. The tunes seemed to be progressively more difficult in (1) keys, (2) rhythm patterns and (3) especially the playing range of the instrument. Riley as a practice presented new or other difficult tunes followed by easier material only to bring back the earlier difficulty in two or more melodies further on. All in all, a very wise teaching pattern.

In Section One we have 71 numbered tunes plus two unnumbered which are almost entirely songs and dances of a popular type as well as a folk song from the British Isles. The most common meter is 6/8. In this and other meters the notes played are pulse values, or multiples or divisions of the pulse not difficult to count and feel. The range is small overall being d² - b² with many melodies being within an octave.

Section Two has 54 tunes (53 numbered) are longer and the range is greater to d³ in several melodies. Keys are slightly more venturesome with essays into a, d, e, C, F and A. In Section Three’s 60-odd tunes are two unnumbered short technique aids of “space-fillers.” The flute range in these pieces in Section Three is extended to e³ in a few instances. Perhaps there is slightly more difficulty than in Section Two and also occasionally more variety showing. Section Four has 53 pieces on 16 pages. Some are one-liners but there are several longer selections of 4, 5 and even 6 lines. Section Five at first may seem to be a plateau, if not regressive, in presenting a progressive capability on the flute. Range is generally modest with some pieces limited to an octave or a 12th in range. In Section Six Riley presents easy but brilliant "fun" pieces, (302, 304). This section presents two extensive pieces in F.

In Sections Seven through Twelve which make up Volume Two the same planning appears. Riley’s use of a continuing number for the pieces lends a continuity of the overall project while the selections begin numbering anew. In Section Seven range is carried to e³; by the end of the Volume to g³ is in frequent use.

In Volume Three the playing range in the third octave continues to be developed with g³ and other upper notes to g³ now appearing regularly. Section 19 seems to take the player further in musically with the use of dynamic signs.

Section 19 opens Volume Four with the same format as before. While this volume begins as a continuation of the series it is evident there is little technique development included beginning with Section 20. This section contains some repeats of pieces and technique back pedalling, which Riley had not done earlier in this series. Neither do the next two sections push technique and playing range as is typical of earlier sections suggesting Riley was ill or too incapacitated to be an effective editor. In the two last and final sections of RILEY’S FLUTE MELODIES there is a continuing dullness of key, meter and range. The few pieces with
higher notes seem to be conscious attempts to remedy a weakness. The engraving and printing of the last three sections is not up to the quality of the first twenty-one sections. There are messy printing and paper bleeds not encountered earlier and the style of the music engraving is adversely "different". Even the numbering of the pieces breaks down with #243 being in actual count #246.

I have been able to identify 651 or 43% of the selections in the four volumes with a composer. The names of composers so identified number 39 which range from famous to the not so famous. Among the better known composers we have Aubert with seven compositions, Handel three, Haydn four, Mozart eight, Rossini nine and von Weber nine. Bolelidiou and Borntiansky, whom one would think not likely to be well-known enough this early, are represented by one composition each. Two names appear which are well-known enough among flutists: J. Wragg, of extensive method-compiling fame, with two pieces in Volume Two and one in Volume Three, and the famous English flute virtuoso of the day, Charles Nicholson, with #348 in Volume One, titled "Coolum with Embellishments". Bishop, Hook, Shield, Sanderson and Stevenson are among composers with the greatest number of compositions included.

Topical compositions in the series include "The Tars return from Algiers" (298/1), "The Battle of the Nile" (111/II), "The Celebration March on the Peace of 1815" (187/1), "Steam Boat Hornpipe" (325/II), "Trumpet March" "Coronation March", "Grand March" (174, 175, 179/III) for the coronation of George IV in 1820, and music for Lafayette's visit in 1824 (209, 210/III).

Opera and stage songs and folk songs and dances from the British Isles are the most common types represented in this series. While jigs, hornpipes, reels, etc., are liberally represented throughout, the waltz is the most frequent dance type. Songs definitely known to be from stage works number 189. It is interesting to see that Rossini (9), Aubert (7) and von Weber (9) were well enough known to be included in such quantity in Volume IV (2 of von Weber's are in Volume III). In this series the march grows in musical form from the simple one and two phrase structure through more extended combinations of phrases to the larger march with trio in the subdominant key which has lasted into the 20th century as the typical march form. One surprise in this series is the lack of interest in the hymn and oratorio. Only seven hymns and three possible oratorio selections appear. No psalter selections appear. "Siles Lane" (138/IV), "A Wire Line" (144/II) and Pleyel's Hymn (1957I) along with Haydn's Hymn to the Emperor (183/III) are representative of the hymns included. These probably speak as eloquently to describe quality and contents of the 1,511 pieces in the collection as anything could.

DVORAK'S BELIEFS CONCERNING MUSIC IN AMERICA
Tamera Boggus, Melbourne, FL

During the late nineteenth century, an interest in native-composed art music arose in America. This interest had begun during the 1850's, as early American composers showed concern over the lack of a clear national style. In the 1890's, the topic of musical nationalism in America grew into a hotly contested issue. During Dvořák's three-year stay in America, his music and his emphasis on American musical nationalism intensified the issue and created a controversy that continued well into the twentieth century.

In September 1892, Antonín Dvořák came to America at the request of Mrs. Jeannette Thurber, who had asked him to be the Director of the National Conservatory of Music in New York. Thurber's primary reason in bringing him to America was that he might establish a national school of composition here. Although he did not establish a national school, he influenced the progress of American music through his highly-publicized ideas on music in America, and his use of American themes in his own compositions written in the United States.

Dvořák, one of the leading nationalistic composers of the nineteenth century, believed that nationalism and folk tradition were very significant in disclosing the identity of a nation. He felt that in order to write nationally, American composers should absorb the folk traditions of America into their own style, as Dvořák had done with his interpretations of Bohemian melodies. Thus, the importance of Dvořák's strong association with nationalism involved more than the employment of simple folk ideas in his music; it embraced all aspects of national musical life.

After Dvořák arrived in America, he quickly became attached to the music of the Black Americans. In the 1890's, Afro-American music primarily denoted Negro spirituals and plantation songs, a type of music which was characteristic of the South. The majority of the plantation songs were composed by white men (such as Stephen Foster) who imitated Black practice. The songs became true Negro songs only when they were adopted on the plantation by the Negroes. In his article "Music in America," Dvořák wrote that the fact that these songs were composed by white men did not matter; the importance of the music was that it expressed true inner feelings.

Eventually, Dvořák concluded that the Negro melodies should be the basis of American music. In a NEW YORK HERALD interview, he stated:

I am now satisfied that the future music of this country must be founded upon what are called the negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. When I first came here last year I was impressed with this idea and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American... These are the folk songs of America and your composers must turn to them.

During Dvořák's first year in New York, he was also exposed to some Indian music. His most influential contact with the music of the American Indians occurred during his first summer vacation in Spillville, Iowa. Here, a traveling group of Indians performed
their songs and dances for Dvořák. The Indian songs which Dvořák heard contained qualities which were common in his own music: pentatonic tendencies, strong rhythmic sense, syncopation, and dotted-rhythms. These characteristics are frequently found in American Indian compositions, but their presence does not necessarily signify an Indian basis in these works. Dvořák had only a superficial idea of the nature and spirit of Indian melodies; his contact with these songs was too primitive to provide much material with which he could work. Dvořák often declared that the second and final movement of his Symphony No. 9 were inspired by Hartley Long's "Song of Hiawatha;" however, his biographer John Clapham states that Dvořák was much less influenced by Indian music than by Negro spirituals.

In February 1895, Dvořák's article "Music in America" appeared in HARPER'S NEW MONTHLY MAGAZINE, expressing his views concerning the American musical scene. The principal idea of this article was to point out the lack of artistic interest in America at this time, and to call attention to the arts, especially music, at all levels throughout the country.

Dvořák felt that the lack of interest in music in America was the result of music being the youngest of all the arts, and therefore being ignored for want of a market. He was very surprised that so little had been done for music in the United States when other areas were provided for by the government: "If schools, art museums, and libraries can be maintained at the public expense, why should not musical conservatories and playhouses?" His disagreement with the excuse that there was no popular demand in America for good music; he argued that all the fine orchestras and talented musicians in the country proved that there was indeed a demand.

He wrote that the Old World countries had pushed for good music and art throughout the past. Other countries, he added, furnished financial aid,-deserving and talented artists. (Dvořák himself had been the recipient of such aid as a young man.) America, however, did nothing to encourage music or musicians. Dvořák believed that American music would become more national in its character when the leaders of the people began promoting it. This would give talented musicians a reason to study and perform in America rather than going to Europe for their education and livelihood.

To this he added, "Only when the people in general, however, begin to take as lively an interest in music and art as they now take in more material matters will the arts come into their own."

Until Dvořák became the Director of the National Conservatory of Music in New York, there had been very little development of art music in America that was comparable to the music of the great European nationalists. Dvořák, however, through his compositions and his words, demonstrated that America was more than adequately equipped with potential materials which could be built into a sophisticated musical structure. His influence was notable in the work of his students and their contemporaries. Several composers took up Dvořák's challenge and turned to America's native music for material, thereby gradually preparing a new direction for future American composers.

THE NATIVE VS. FOREIGN ISSUE IN LATE 19TH CENTURY AMERICAN MUSIC: ONE CONDUCTOR'S NIGHTMARE

Robert F. Schmalz
University of Southwestern Louisiana

Standard reference works dealing with the state of American music in the latter half of the nineteenth century have devoted considerable space to the question of foreign domination. Predictably, such discussions often focus upon the large number of Americans who saw in European study the only acceptable way to complete a musical education. The other side of the coin, i.e., the considerable number of 'foreign' artists who expected to find in the United States a fresh and appealingly lucrative market for their talents, has also received considerable attention. However, in examining the impact that such activities had upon our cultural history, we have been generally limited to accounts of a relatively select group of individuals and musical organizations. Thus, while the prodigious success of Jenny Lind as a touring artist in the United States is legend, the effect of a veritable legion of her successors on American audiences has been less well documented. Similarly, although much has been written concerning the alleged pro European programming practices of those responsible for the new orchestras in such cities as Boston and New York, developments elsewhere would benefit from a much closer examination.

In this regard, the availability of a recently catalogued dossier of correspondence and related documents, recounting details of the birth and early history of the Pittsburg Symphony Orchestra, has proved most enlightening. The unpublished letters of the orchestra's conductors, business managers, and financial backers--together with newspaper reviews, clippings and programs--offer new insights. Since the problems of this organization were those faced by most American orchestras in the late nineteenth century, this collection has provided the unusual opportunity to pursue first-hand solutions to several interesting and universal concerns. One of these, the native vs. foreign issue in any of its several guises, played an extremely important role in the travails of Frederic Archer, the orchestra's first conductor.

Archer's appointment in June 1895 marked the beginning of a stormy three-year period, during which time this transplanted Englishman found himself alternately praised as the architect of a first rate ensemble and blasted as a dictatorial European cultural chauvinist. Preserved records reveal a conservative, thorough and dedicated conductor with an undeniable preference for old-world talent. This was certainly reflected in Archer's choice of both the compositions that he programmed and the guest artists who were invited to perform with the orchestra. With respect
to the latter, the overwhelming majority of soloists who performed with the Pittsburgh orchestra during Archer's tenure were touring European artists. Similarly, 'all but three of the composers represented on the orchestra's programs during its first three seasons were Europeans. Such choices may represent Archer's uncompromising commitment to absolute musical value, or constitute a confirmation of the prevalence of anti-American bias among our nineteenth-century musical leaders. Certainly both opinions were espoused during the conductor's lifetime and remain the subject of lively debate today.

Another aspect of this study involves the application of the native vs. foreign terminology to the controversy surrounding Archer's preference for staffing the orchestra with expensive 'imported' over local musicians. When considered in light of the broad issues of regional pride vs. absolute musical quality as they are bound to the pervasive financial concerns that plague many of today's community orchestras, Archer's experiences assume a relevance that again confirms the purpose of historical research.

LEOPOLD STOKOWSKI: THE EYES HAVE IT
William A. Smith
Cal. State Polytechnic U.

In addition to his strange accents, even stranger stories of a childhood that didn't exist, and a fluctuating birthdate (explored in my "Of Sonia's Doll, Grandfather's Fiddle and the Changeling: The Fantasy Childhood of Leopold Stokowski")], there are other mysteries of conductor, the late Leopold Stokowski, which are dealt with in "... The Eyes Have It." Who was Stokowski? What lay at his core? Biographers Abram Chasins, Oliver Daniel, and William Trotter sum him up in terms of "enigmas and contradictions, ambiguities and paradoxes," prompting NEW YORK TIMES critic Richard Dyer, in reviewing Daniel's biography to conclude that Stokowski yet remains the elusive integer, x for the unknown" (N. Y. TIMES BOOK REVIEW, December 19, 1982).

I have attempted to establish a core or persona for Stokowski as professional musician centering on his life-long egoism (not egotism) in tandem with an almost cosmic Stokowskian identification with music--"the voice of the all," he called it--which outweighed his human relationships. In turn this led me to deal with related mysteries of Stokowski's performance: mysteries whose known facts are fully documented over the years of his career: (1) How was Stokowski able to make musicians play beyond their measured capabilities, as the players themselves noted time and again? (2) How did he form several orchestras each in a short period of time, which played with the color, flexibility, and passion of the Philadelphia Orchestra during its golden age--the twenties and thirties? (3) How as visiting conductor with long established orchestras could Stokowski change their sound, color, and expressivity at first rehearsal, and in minutes, with few or no words of direction offered by the maestro? (4) And how was Stokowski able to get a one hundred piece orchestra, which had been rehearsed by him to play a piece one way during rehearsal, to "follow conductor" in another interpretative direction at performance or recording time and to do so flawlessly?

There is ample proof that the answers to the above lay in the wedding of Stokowski's peculiarly romantic, intuitive and above all egotistic musical personality to two remarkable psychological gifts possessed by the conductor. In much the same way that Kirlian photography documents the positive energy release underlying "healing-by-touch" so there is ample documentation that Stokowski focussed an extraordinary positive energy flow from his person to his players at performance time, thus empowering them to play beyond themselves and secondly, that he guided that flow and the players interpretively by non-verbal communication whose focus was his eyes. This combination of musical energy field and telepathic power did most to establish Stokowski as the "Merlin," "magician," "wizard," "sorcerer" of the orchestra, as he was called so consistently over the more than sixty years of his career as conductor.

Finally I have used Hector Berlioz' ideas about music and orchestral playing as found in his TREATISE UPON MODERN INSTRUMENTATION AND ORCHESTRATION--and remarkably like Stokowski's--to establish a frame of reference within which to give some historical perspective to Stokowski's ideals and goals in the use of his unique abilities.

HERBERT L. CLARKE AND THE BRIDE OF THE WAVES
Craig B. Parker, Kansas State University

"Herbert L. Clarke and the BRIDE OF THE WAVES" presented an overview of this distinguished cornetist-composer-conductor, with particular emphasis on his first important composition, THE BRIDGE OF THE WAVES (1899). Clarke's music and its importance in the genre of the cornet solo, a featured element on almost every band concert of the era, was also discussed.

Clarke (born September 12, 1867, Woburn, Massachusetts; died January 30, 1945, Long Beach, California) had a remarkable career as cornetist, bandmaster, composer, arranger, teacher, writer about music, and manufacturer of instruments. Generally recognized as the foremost cornetist of all time, he travelled over 900,000 miles with the bands of Patrick S. Gilmore, Victor Herbert, Frederick Innes, John Philip Sousa, and others, making 34 tours of the United States and Canada, plus four European tours and one world tour. He played over 7000 programmes including 473 on the 1910-11 world tour by Sousa's Band. In a recording career spanning 1899 to 1921, he recorded more frequently than any other cornetist (a distinction he held into the 1940s). Among the companies for which he recorded were Berliner, Brunswick, Columbia, Monarch, Odeon, and Victor.

He conducted bands in Toronto (1889-1892), Providence (1902-1904), Boston (1902-1904), Huntsville, Ontario (1917-1923), and Long Beach (1923-1943), in addition to serving as assistant conductor for Sousa's
AND DANIEL WEBSTER and THE BALLAD OF BABY DOE, received the 1951 Pulitzer Prize in music for an opera which has never received a full professional performance.

Moore's opera GIANTS IN THE EARTH, with libretto by Arnold Sundgaard, is based on R. O. Rolvaag's novel of the same title. The story describes the hardships endured by Norwegian immigrant settler Per Hansa and his family in the Dakota Territory in 1874.

The musical texture of the work has been described by Eaton as "continuous... with the vocal line patterned on rhythms of speech." Frequent meter changes are employed to accommodate the word groupings. The range of each vocal part is two octaves or less. The aria-like passages of 20–40 measures, such as "Per Hansa came to court me" (Act 2, p. 168) and "Where go the sheep?" (Act 3, p. 157) do appear. The Norwegian national anthem is quoted in Act 1 (p. 11). The refrain song "Drink it up and drink it down" (Act 3, p. 160) exhibits a folk-like character.

This opera was awarded the Pulitzer Prize in 1951. The report of the jurors, Chalmers Clifton and Norman Lockwood, read in part, "In no opera by an American is there music of such freshness, beauty, and distinctive character. The music has a life of its own apart from its appositeness to the text. The only full productions of GIANTS IN THE EARTH to date have been given by university opera workshops at Columbia University in 1951 and the University of North Dakota in 1974; in both cases commentators reported that the opera was enthusiastically received by the audiences. An explanation for the lack of professional performances may lie in the fact that contract negotiations between Carl Fischer, Inc. and the Rolvaag family made the opera unavailable for performance from 1951 until 1953, when the interest generated by the Pulitzer Prize was greatest.

GIANTS IN THE EARTH is a singable opera which is accessible to audiences and which is based on American historical subject matter, as are Moore's better-known works. It is interesting to speculate on the results of offering a professional production of GIANTS IN THE EARTH to the present residents of the Dakota Territory.

A CLOSER LOOK AT THE GIANNINI-FLASTER COLLABORATION

Anne Simpson, Southwestern Louisiana U.

From 1926 until their respective deaths in 1965 and 1966 Karl Flaster (b. 1905) and Vittorio Giannini (b. 1903) composed four operas and approximately twenty songs. Their mutual affinity for the aesthetic produced a rich output in the Italian verismo genre.

Best known as a journalist and poet in the Atlantic City area, Flaster hailed from a family of writers, actors and musicians. Never at a loss for a rhyme, "This 'n That," his homespun column of poetry was a staple of GRIT for eighteen years. In this shy, compassionate and sensitive man feelings ran deep.

DOUGLAS MOORE'S GIANTS IN THE EARTH

Mary Elaine Yontz, University of Florida

Douglas Moore, composer of such classics of the American lyric theatre as THE DEVIL
After finishing Juilliard, Giannini outwardly a contrast in personality, moved alternately from the U. S. to Europe, establishing his reputation as a composer and emitting a bon vivant image. His professorships at Curtis, Juilliard and Mannes, presidency of the North Carolina School of the Arts, and musically-known family worked to his and Flaster's advantage.

Their songs, fraught with love, ecstasy and despair, are quite a contrast to Flaster's typical toe-tapping verse. Perhaps the first, "Tell Me, oh Blue, Blue Sky." Remains their best. During the 30's and 40's "There Were Two Swans," "If I Had Known," and "Far Above the Purple Hills" saw frequent performance, both in concerts and broadcasts. Diva Dusolina Giannini, Victoria's sister, and various other operatic singers helped launch them. "Tryptich for Soprano and Strings" (unpublished) and "Three Poems of the Sea" were less successful. From 1927 until the early 50's Ricordi, Elkan-Vogel and Presser published the songs, many of which are now out of print.

In 1931, afire with ambition, Giannini and Flaster moved to New York and began their first opera, LUCEDIA, based on an old Indian legend. Lucida, one of seven virgins guarding a sacred flame, falls in love with Evol. They are sentenced, imprisoned and banished by the townsmen and Lucidea's father (a priest) to die at sea in a frail boat. Thickly textured choral writing and sustained high tessitura for the lovers is the opera's essence. Lucidea's prison aria in Act III is its finest moment.

Giannini took LUCEDIA to Germany in 1932, arranged for both German and Italian translations and publication by Drei Masken Musik. Despite Dusolina's prestige, anti-American feelings deterred performance until October 20, 1934, when LUCEDIA premiered at Munich's National Opera. A capacity audience, including Giannini and several European dignitaries, demanded twenty-two curtain calls, and Herbert Puyser termed it "smashing success." Unfortunately, it was never done in the U. S. Since, orchestral score and parts were destroyed in WW II.

A second opera, THE SCARLET LETTER, also enjoyed brief success only in Germany. Based on Hawthorne's story, Flaster's libretto was again translated into German. The work, published by Ahn and Simrock, premiered in Hamburg on June 2, 1938 with Dusolina and Puyser's review glowed with praise for her, but did not mention librettist Flaster, absent due to the recent birth of a son.

Work on THE CHRISTUS, a festival tetralogy, a long-aborning and bittersweet labor of love, spanned a dozen years (1943-56). It was never performed or published, though Thor Johnson considered it Giannini's finest piece. Flaster's cognacl and touching libretto revealed his sincere regard for human suffering. Correspondence between the collaborators about CHRISTUS was subtly discordant.

A fourth and last operatic effort, THE HARVEST, commissioned by the Ford Foundation, premiered at Chicago Lyric on November 25, 1961 and had three subsequent performances. Giannini conducted, with Horne and Wildermann in the leading roles. Sets were lavish and critiques scathing. Flaster attended in an attitude of total wonderment, both of the production and of the social notables present. HARVEST depicts a rural midwestern family around 1900. A blind widower and his three sons, one wed to Lora (Horne's role), vie for her affection. As Lust emerges the drama ends violently when the father mistakenly shoots his son Mark, then strangles Lora, whom he blames for the wretched entwinement.

A few of the few or so reviewers were sympathetic, though most agreed that traditional Italian verismo permeated it. Only excerpts from HARVEST's rollicking barn dance were performed again, so royalties from Ricordi were slim.

The two friends kept in touch until Flaster's death. Giannini's presidency at the NCSA was cut short by his sudden demise in his New York hotel.

Details of this paper were made accessible through an interview with Flaster's son, Karl Wonderly Flaster, who generously furnished family papers, photos, new clippings, letters, libretti and scores.

WOMEN PERFORMERS IN THE GOLDEN AGE OF RADIO
Diane F. Jezic, Towson State University

As staff organists, pianists, arrangers, or composers, many talented women provided behind-the-scenes music for live broadcasts, five or six days a week, eight to ten hours a day, fifty weeks, during the Golden Age of Radio, 1925-50. Whether quick-change artists of the keyboard, or on-call creators of musical interludes, bridges, ballads, or jingles, these women represent a lost art—that of creating live music for the radio.

Unlike the very visible stars of the Golden Age, such as Jessica Dragonette, Kate Smith, Vaughn de Leath, Ethel Waters, and the Boswell sisters, who could practice their art anywhere—on stage or even in the movies—the behind-the-scenes musicians had to practice their art in the studios, creating on-the-spot music for dramas and soaps, accompanying crooners or fiddlers, or arranging/composing music for the next day's show. These invisible musicians and their contributions are rarely mentioned in radio history books. While much has been written on the art of composing for the films, the art of playing and creating music for the radio, which was a live, spontaneous, and a very demanding art, also deserves attention. After all, in a radio drama made entirely of sound, the music and the musical sound effects were an integral part of the program.

Interviews with three women performers (ranging in age from 70-90, provided the primary material for this paper. However, the RADIO DIGESTS and RADIO GUIDES, the scrap books and transcribed oral histories in the Broadcast Pioneers Library of Washington, DC, substantiated what the three surviving pioneers had recalled. Radio's Golden Age offered women unprecedented opportunities in almost all fields of broadcasting, and was practically an "equal opportunity employer" for talented musical women.
The lives and musical contributions of four women were discussed: Rosa Ria, organist, who supplied the music for six or seven programs a day, six days a week, plus a twice-daily program of organ and piano music, "Rosa Ria Rhythms"; Marie Baldwin, organist, pianist and arranger (and still a remarkable pianist!), who accompanied such network classics as JACK ARMS特朗, ALL AMERICAN BOY, SKY KING, and DON MC'NEIL'S BREAKFAST CLUB; June Lyon, a member of a duo-piano team at NBC in Chicago, who performed six coast-to-coast broadcasts a week, plus stints on other network shows; Hank Fort (Miss Alma Louise Middleton Hawkins Fort Mc'Alife) who wrote musical jingles for programs like Bulova and Elgin watch commercials; and, Mary O'Kelley, composer, pianist, program director, and continuity writer, for WHK in Cleveland, whose songs "The Cool White Stars" won ETUDE magazine's "best song of the month" award in 1931, and whose "Love Came My Way" was broadcast nationally. (Just for the record, Mary O'Kelley is my mother.) Although this paper began as a personal tribute to those invisible women whose talents and versatility flourished at that time, in a live musical medium which is today almost non-existent, one hopes that the art of playing/improvising/composing for the radio, regardless of WHO did it, will be re-examined and re-appreciated by scholars of American music.

QUERIES

George B. Moncada writes: "I am researching my paternal grandmother's family, hope that you can help me. My great grand- father was Georg Gustav Adolph Koelling, who was born in Hamburg, Germany in 1840, and died in Los Angeles in 1913. He and his brother, Carl Koelling were quite active in the musical life of New York and Chicago in the period between 1870 and their deaths in 1913 and 1914. In Germany, they were musical prodigies, and friends of Johannes Brahms. Adolph was a teacher, composer and concert pianist, and Carl was primarily a composer and teacher. I have obtained copies of Carl's obituary that ran in ETUDE and clippings about him and his daughter, the mezzo-soprano, Helene Koelling, from the New York Public Library. I am still trying to locate their music, and manuscripts, as well as further information about them. From some of the clippings, I have noticed that between the two brothers, they write primarily for the piano, but Carl wrote at least one opera, SCHMETERLING and they wrote prolifically for the student of piano and strings. Carl's wife, Maria Jessen, also taught voice, and they wrote many vocal selections as well. I have found only three of Carl's pieces still in print, 'Hungary,' and 2 separate 'Falling Leaves' (one in the key of D, one in C). I would like to find their original manuscripts, and continue searching as one elderly family member seems to think that they were donated to 'some university.' I have tried the Chicago Conservatory and the Chicago Musical College Library collection to Roosevelt University with no luck. (They were supposed to have been on the staff of the latter.) I have reason to believe, too, that Carl was at least a guest conductor of the Chicago Symphony at one time, but cannot document it as yet."

I would appreciate any help that you may be able to give. 13120 Cherbourg St.
New Orleans, LA 70129

Gary A. Greene writes: "Can any Sonneck members provide information regarding the position of Henry Holden Husse (1862-1953) in the musical life of New York City. It is not concerts and recitals that interest me here (though programs of such would be helpful); rather, what was his status among the other musicians of his time? I hope someone out there can help.

11800 Beltsville Dr. #411
Beltsville, MD 20705

SOME RECENT BOOKS

DEALING WITH MUSIC AND MUSICIANS OF THE UNITED STATES


Rey, Luise King. THOSE SWINGING YEARS: AN AUTOBIOGRAPHY. [She was one of the King Sisters, vocalists with the Alvino Rey Band; she married Rey.] Salt Lake City: Olympus Pub. Co., 1983. $8.95. ISBN 0-913420-24-7 (paperback).


Samuels, William Everett. UNION AND THE BLACK MUSICIANS: WILLIAM EVERETT SAMUELS AND CHICAGO LOCAL 208. Edited by
MORE MORE UNCAUGHT FISH CAUGHT

Additions to H. Earle Johnson's Sonneck Society Member Publications (See Spring 85, p. 16 and Summer 85, p. 41) continue to come in. Please add Robert Witmer, THE MUSICAL LIFE OF THE BLOOD INDIANS (National Museums of Canada, 1982). Carol Bryant, who compiles the book list for the MUSICAL QUARTERLY, has caught a whale for us! Below is an additional title, and she concludes: "I'll bet there are more fish out there yet!"

Bierley, Paul E. HALLELUJAH TROMBONE: THE STORY OF HENRY FILLMORE. (Integrity Press, 1982).
Bierley, Paul E. THE MUSIC OF HENRY FILLMORE AND WILL HUFF. (Integrity Press, 1982).

Bordman, Gerald. JEROME KERN. (Oxford University Press, 1980).

Dennison, Sam. SCANDALIZE MY NAME: BLACK IMAGERY IN AMERICAN POPULAR MUSIC. (Garland Publishing, 1982).


Hinson, Maurice. MUSIC FOR MORE THAN ONE PIANO: AN ANNOTATED GUIDE. (Indiana University Press, 1983).


Oja, Carol, compiler and editor. STRAVINSKY IN MODERN MUSIC. (Da Capo Press, 1982). (Reprints from the JOURNAL OF MODERN MUSIC, 1924-1946).


Shaw, Arnold, writer and compiler. DICTIONARY OF AMERICAN POP/ROCK. (Schirmer, 1982).


(In the following books, one of the two authors is or was a Sonneck Society member)

Copland, Aaron, and Vivian Perlis. COPLAND: 1900 THROUGH 1942. (St. Martin's/Marke, 1984).


(Compiled by Carol Bryant)
My "Handlist of Compositions with Orchestra by New England Composers, ca. 1875-1925" is still available in a slightly revised form (anyone interested in receiving a copy can write to me at Symphony Hall, Boston, MA 02115). I used it this summer as the basis of a talk to the conducting seminar at Tanglewood through the good graces of Gustav Meier, head of the conducting program there, director of the University of Michigan orchestra, and a new Sonneck member. In addition to the handlist, I took with me about fifty orchestral scores by New England composers and all the recordings I could get my hands on for a companionable evening with nearly twenty young conductors.

Frankly, I would have been pleased if just one of them had shown a serious interest in the music I was talking about--a repertory none of them knew existed. But, in fact, virtually all of them (including Israeli, Swiss, and English conductors, as well as many Americans) got excited. Apropos the Chadwick Second Symphony: "People were writing music like that in America as early as 1883?" I played examples by Paine, Chadwick, Foote, Beach, and Loeffler, and brought as many scores as I could obtain of works by those composers as well as Parker, MacDowell, Carpenter, Converse, and others. One of the conductors declared to be later, "I feel as if I've recovered the use of a limb I didn't know I'd lost!" And another commented, "You know, when we conduct German or French music, we have to try to feel German or French. It is refreshing to find music that doesn't require to be anything else, because we're already in it!"

This session will be an annual event for the conducting seminar. Moreover, the librarian at Tanglewood is establishing a special section of the library in which American orchestral scores and recordings will be made available, so that anyone who wishes to browse through unfamiliar scores will have them readily at hand--with recordings, whenever possible. The next step (for Tanglewood) will be to add to the library a similar collection of American scores for the other two main kinds of music performed there: chamber works and song literature.

This kind of approach may well be possible at other institutions. Do you have students of conducting or any other medium of musical performance? Perhaps you have (or can assemble) a body of scores and recordings relating to some genre of American music and lead a repertory seminar for the singers, pianists, conductors, or whatever in your area. It is clear from my Tanglewood experience this summer that many young musicians are eager to investigate this repertory.

**OLD STOUGHTON MUSICAL SOCIETY**

**BRIEF HISTORY**

Roger Hall

The Old Stoughton Musical Society is the oldest choral society in America.* It was organized on November 7, 1786. The Society originally consisted of twenty-five (25 men, but eventually grew to over a hundred men and women singing members by the late 19th century. Five of the men, who were from the original founders, were students in the singing-school taught by William Billings (1746-1800) in Stoughton in 1774. Another member of the 1774 singing-school was Jacob French (1754-1817), who later became a prominent teacher and composer himself, much like Boston tunesmith, William Billings. But contrary to common belief, William Billings did not have any direct connection with the organization of the Society in 1786.

The first singing contest held in the United States was believed to have been held about the year 1790--between the twenty (20) male voices of the Society and the mixed chorus from the First Parish Church in Dorchester, Massachusetts. The Stoughton male chorus won the contest easily after performing Handel's "Hallelujah Chorus" without music score and without any instrumental accompaniment!

Almost a century later, the Society celebrated its centennial observance with a performance of Haydn's THE CREATION at Stoughton Town Hall on June 9, 1886. A commemorative hymn was also performed on that date, written expressly for the Society by Dexter Smith of Boston.

In August of 1893, the Society chorus and orchestra was the only musical group representing early American music to perform at the World's Columbian Exposition in Chicago.

More recent events have included special concerts and exhibits focusing on New England music of the eighteenth, nineteenth and early twentieth centuries--especially music by such local composers as: Supply Belcher (1751-1836) (who never joined the O.S.M.S.), Edward French (1761-1845) (brother of Jacob), and Edward Arthur Jones (1853-1911)--the most accomplished composer in nineteenth century Stoughton.

*Not to be confused with the other choral society in town: The Musical Society in Stoughton--organized in 1802 not 1762 (as has been previously indicated by some authors). This choral society was disbanded in 1892, with all its remaining assets going to The Old Stoughton Musical Society.

**NOTES ABOUT MEMBERS**

**BETTY CHMAJ** and son **JOHN** traveled in Europe during the month of June. Betty lectured at several universities in England and on the continent, and John gave jazz-rock concerts. They also did a joint lecture-demonstration called "American Jazz, Voice of American Culture" for the University of Konstanz that was especially successful. John gave one performance at Gleinicke Castle near Berlin. An important exchange of prisoners between US and USSR soon afterward may have been the result of John's having made the Castle really rock at his performance!
SAN DENNISON’S new chamber opera RAP-PACCINI’S DAUGHTER was recently performed in Wilmington, Del., occasioning a local critic to praise "the effective scoring of this compelling one-act melodrama." Both vocal and full scores with parts are available from Kalmus.

Sylvia Glickman’s choral piece HOLLOW MEN, on T. S. Eliot’s poem, was recently given a performance by the Pro-Arte Chorale at a Delaware Community College concert recently.

James R. Heintze has recently published his SCHOLAR’S GUIDE TO WASHINGTON, D.C., FOR AUDIO RESOURCES—SOUND RECORDINGS IN THE ARTS, HUMANITIES, AND SOCIAL, PHYSICAL AND LIFE SCIENCES (Smithsonian Institute Press).

Composer Elizabeth Faw Hayden Pizer had compositions performed at the GEDOK International Women Composers Festival at Heidelberg, Germany, this past summer.

Katherine Preston received a Kate B. & Hall James Peterson Fellowship to do research at the American Antiquarian Society this past summer. She also received a Newberry Library Fellowship for her traveling opera troupe project. It’s been a good year for Kitty!

Robert Stevenson was presented the highest cultural award given by the Organization of American States—the Gabriela Mistral Prize (named after the first Latin American Nobel laureate in literature)—this past Sept. Musical scholarship related to the America’s was the area designated for the award this year; the judges were Latin American. The Sonneck Society congratulates Prof. Stevenson on this esteemed recognition and voluminous work in Latin American music.

Composer Nancy Van de Vate has had numerous performances of her orchestral and chamber works this past year both in the United States and abroad.

Composer Reynold Weidenaar has received a Guggenheim Fellowship for 1985-86. He will continue creating modern classical videos. He writes the music and conceives the video for concert performances; the video is shown on a screen, as large as 12 feet, behind the performer.

BATTLE PIECE LIST UPDATED

J. Bunker Clark

The first offering of worklists which have had to be cut from AMERIGROVE, "Selected Battle Pieces," in the summer 1985 issue, elicited several new titles. Walter L. Powell, executive director of the Gettysburg Battlefield Preservation Association, and one of our members, sent a copy of "The Battle of Gettysburg, July 3d 1863," arranged for the piano by J. C. Beckel" (Philadelphia: Septimus Winner, 1863), consisting of 8 pages of music—complete with descriptive captions including five repeated dominant-seventh chords unexplainably labeled "Three Grand Hurrahs and a tiger." (Is a "tiger" a specialized military cheer?) He also sent the songs "Gettysburg" respectfully dedicated to General Meade, by Robert Morris, Esq., music adapted by Alfred Delaney, "Songs for the Loyal, no. 5 (Philadelphia: Lee & Walker, 1863), and "The Heroes of Gettysburg: or, a Dirge for the Brave, song with full chorus, . . . words by James A. Scott, music by Max J. Coble" (Philadelphia: Lee & Walker, 1869).

Paul E. Bierley, another member, wrote to point out that his book THE WORKS OF JOHN PHILIP SOUSA (1984) includes a listing for "Sheridan’s Ride" (1891), the band score of which is at the Library of Congress. A related descriptive piece is "The Chariot Race (Ben Hur Chariot Race)" (1890), also for band. Unrelated, yet still descriptive, is "The Stag Party" (ca. 1885), concerning "a gay party of students on a night out, singing familiar refrains."

Finally, Raoul Camus was kind enough to send copies of two Waterloo Battle pieces by non-Americans he found this summer in Brussels: "Bataille de Belle Alliance [ou de Waterloo]: fantaisie pour piano forte, composée & dédiée aux Armées Alliées, par H. Messeméerekers" (Bruxelles: chez l’auteur, n.d.), and "La Grande Bataille de Waterloo ou de la Belle-Alliance (Paire Historique), composée pour le piano-forte, et très-humblesnt dédiée à son âltesse roijiale [sic] Le Prince d’Orange, Prince Hériditaire du Roijaume des Pais-Bas, par son très-obéissant et très-dévoué serviteur Ç. P. Ruppé, Maitre [sic] de Chapelle à l'Université de Leide, œuvres XXIII" (Leide: chez l’auteur, n.d.). Both have captions and many of the clichés of the genre.

SOME BOSTON COMPOSERS

Leonard Burkat

When I saw Bunker Clark’s list of "Selected Battle Pieces" in the NEWSLETTER XI, 53, I decided to drag up a list of my own, one that started as a work-list of composers to be considered in preparing the "Boston" article for THE NEW GROVE DICTIONARY OF AMERICAN MUSIC. I thought that the list itself was useful enough, to be incorporated in the article, just as it stands, but the editors disagreed, as is their right. I still think it provides a bird’s-eye kind of view of the history of composition in and around Boston, making it seem not very far from L. Mason to L. Anderson.

It is a highly selective list of composers who were or are Bostonians by birth or residence and whose work is interesting to us for historic or artistic reasons or both. Absent are the names of such composers as Krenek, Schoenberg, Stravinsky and Toch, who settled in Boston for a while and then decided to make their homes elsewhere. For the purposes of this list, "Boston" includes...
several neighboring communities usually considered to be part of what is known locally as "Greater Boston." The number of recent composers may of course be much enlarged by reference to "The Boston Composers Project" (Cambridge, MA, 1983), which was published about a year after I drew up my list.


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HARTFORD'S MUSICAL PAST

Celebration! A nostalgic glimpse of Hartford's musical past from the colonial period to the 1920's will consist of two afternoon concerts on February 2 and March 9, 1986, utilizing the musical collections of the Watkins Library, Trinity College, Hartford, Connecticut.

The first program, "From church pew to parlor settee," will cover music from 1700-1890, including early church and concert hall music, dances, Victorian songs, and songs of social consciousness. The second program, "Hartford turns the century" encompasses 1890-1920, and includes popular music of the theatre, early jazz, and dances of the time. Both concerts will take place at the Austin Arts Center at Trinity College and will feature performances by localingers, instrumentalists, and dancers, with a narrator to provide continuity and historical background.

In connection with each concert, there will be a reception held at the Watkins Library where an exhibition entitled "In Meeting House, Parlor and Concert Hall: Three Centuries of Music in Hartford" will be on display. The exhibition, which includes early tune books, manuscripts, sheet music, posters, and concert programs, will run from January to March, 1986. A descriptive catalogue will be available.

The concerts and exhibition are part of the Hartford Jubilee Celebration to commemorate the founding of the city 350 years ago.

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BOOK REVIEWS


The title page of this excellent book adds the information that the field collecting, the text, drawings and paintings were done by Rosenbaum and the musical transcriptions (81) were done by Bela Foltin, Jr. It samples nearly 100 examples from about 2000 in the author's field tapes made between 1977 and 1980. Some condensed interviews are included. The documentation is meticulous. Though Rosenbaum disclaims "scholarly completeness," his headnotes relate each song to the major Southern collections and to the Child and Laws listings.

Foltin's transcriptions, in his own clear autograph, are intended for performance rather than analysis but do indicate pitch and rhythmic variations.
He writes "they contain elements of both descriptive and prescriptive notation." Chord names are added for accompaniment, but in addition, some instrumental transcriptions and tablatures are given where the performer did more than double the melody line. The original tapes may be heard in the archives of the Georgia Folklore Society at the University of Georgia Libraries. Two commercial LP recordings selected from the field tapes are also available, Folkways FTPS 31089 and Flyright 'Sussex, England' 546.

A map of North Georgia shows where the collecting was done while a regional discography, a good (not padded) bibliography, and an index complete the apparatus. Sixteen drawings and paintings along with forty full-page photographs of the informants singing, posing or just relaxing add another dimension concerned with "the intertwining of lives, songs and images." The result is a book that will grace a small coffee table, a music stand, or a scholar's reference shelf with equal aplomb.

Arthur Schrader, Sturbridge, MA


This is a strange work. Its format of record is two volumes, each with seventeen "biographies" of fifteen to twenty-five pages, including a list of works and/or recordings. The women treated are: Volume I, Victoria Bond, Antonia Brico, Radie Britain, Ruth Crawford (Seeger), Emma Lou Diemer, Margaret Hillis, Jean Eichberger Ivey, Betsy Joles, Bettye Bartles, Kolb, Wanda Landowska, Thea Muegrae, Pauline Oliveros, Eve Queler, Marga Richter, Louise Talma, Rosalyn Tureck, and Nancy Van De Vate; Volume 2, Beth Anderson, Dalia Atlas, Sarah Caldwell, Pozi Escot, Vivian Fine, Kay Gardner, Miriam Gideon, Peggy Glanville-Hicks, Doris Hays, Frederique Petrides, Marta Ptaszynska, Daria Semegen, Susan Smeltzler, Julia Smith, Elinor Remick Warren, Judith Lang Zaimont, and Ellen Taaffe Zwilich.

With materials on women musicians so hard to come by, one hopes for a reference tool that will not only put solid information at one's fingertips, but also will provide building materials for a new respect for women in music. That respect must surely grow as the accomplishments of women are documented and acknowledged.

I am not sure that this study will help. The "biographies" are uneven; they seem to be a mix of what information was readily available and what the subjects want the reader to know. They lean heavily on favorable reviews. The lists of works are very spotty. Such unquestionable figures as Louise Talma, Radie Britain, and Ruth Crawford get "partial lists" (Britain's is a half-page of orchestral works), but Pauline Oliveros gets an extended complete bibliography. Few works are dated.

Just as off-putting is the uniformly adulatory character of the studies. The books abound in such high-calorie pronouncements as "ranks with the musical giants," "genius," and "internationally known musical genius." There may be value in seeing such laurels applied to females, as though to teach us that it is possible. But it may also be that a doubting Thomas, reading on Page One that the subject is "a youthful, beautiful person," will conclude that it is a 'ladies' book' and go no further. Yet for those who will seek it out, valuable information lies in this study.

Edith Borroff
SUNY, Binghamton


The title of this valuable and highly informative small volume derives from a quotation by George Washington concerning the use of music in the Continental Army. Judith Britt, in an obvious labor of love, has brought together a multiplicity of original source material which effectively demonstrates that Washington held the same opinion about music even more strongly when at home with his family. The result is a fascinating study of the role of music at the highest social level during the late Colonial and Federal period from 1759 to 1850 as it was practiced by his extended family and descendants.

The book is divided into sections based on various Washington family members and their periods of residence in various locations in Virginia and Philadelphia areas. A fine selection of prints and photographs of individuals, music and instruments is arranged to form an integral part of the text. Information concerning details of instruments purchased by Washington, their use and disposition by his heirs, is thoroughly covered. Particular emphasis is placed on the importance of music and dancing in the social milieu of the upper classes of early America and the use of music as entertainment in the home. The music teachers (including Alexandre Reinagle) who served the family members so well, comprise an important part of the book.

The style of writing is not that of a detailed scholarly study, but the ideas and relationships are clearly delineated in an informal, familiar style which contributes to its value for all readers. This book could serve well as a teacher's guide for a section on music and history of the period. The author has consulted with a distinguished group of authorities and has researched and assembled a great amount of information in this "handsome little volume," a phrase usually reserved for hardbound works. This edition is paperback, albeit a superior production printed on high quality paper. Its size, 11" x 5 1/2", is rather inconvenient for shelving. The visual material is well-chosen, clearly printed and artistically displayed. There are ten color plates, five musical examples and forty-two
photographs and prints in black and white. The appendix is a valuable section in itself; the notes and sources provide much additional information and there is an excellent bibliography.

For the scholar of American music, and all others, there is NOTHING MORE AGREEABLE than a copy in your library. Copies are available at the Mount Vernon and Woodlawn shops or may be purchased by mail for $6.95 plus $2.50 postage and handling by contacting the Museum Shop, Mount Vernon Ladies' Association, Mount Vernon, VA 22121.

Leonard Rivenburg
Powell, OH

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This new publication by Judith Lang Zaimont and friends is a kaleidoscope of articles, essays, surveys, and bibliographical listings on women music professionals (other than solo performers) and their work, past and present. It is the first in what is planned as a series of volumes, all of which will be organized similarly. In the current issue, Part I, the Gazette presents 48 pages listing current events and works under the headings of performances, festivals, prizes and awards, publications, and discography. Part II consists of essays in a number of areas dealing with works and their music; in this issue, festivals, concert series, the music business, analyses of five composers' works, surveys of electronic music and jazz composers, a survey of British composers, essays on conductors and music critics, a college curriculum for the study of women in music, and a one-hundred page list of songs by women spanning the years 1098 to 1980.

The hardbound, lengthy book is thoroughly indexed and provides a wealth of bibliographical data as well as some significant information on women's contributions to the fine art of music. This is must reading for those who have some question in his or her mind as to the status and significance of female composers and other music professionals. A continuing publication of this type can do much to combat some of the widespread ignorance of the real level of achievement by women musicians and composers, assuming the work is both accessible and read by more than just a small, select group.

In the concert listings of the Gazette, Part I, some of the concerts included that were devoted to a single composer did not always include the names of individual works performed, a disappointment to the serious aficionado or scholar. In addition, the summaries by country were incomplete and sketchy, omitting some of the names included in the chronological listings. (For example, Violet Archer was left out of the list of Canadian composers.)

The essays are a bit uneven in quality due to differences in writing styles and approaches. In the essay on electronic composers, particularly, author Beverly Grigsby loses credibility by discussing prominent, relatively well-known composers in the same context as her own budding students. Nevertheless, some of the essays provide fascinating glimpses into the lives of a few of the most talented, creative individuals of our century.

Most of the essays are well-written and valuable in providing a wide range of information on the activities and achievements of women professionals in music. Among the better examples are Jill McNamara's article on jazz composers and arrangers and Barbara Jeppson's survey and study of women music critics in the United States. Carol Neals' essay preceding her extensive bibliography is perhaps the high point in terms of historical overview. She succinctly sets forth the sociological issues and rational underlying women music professionals' lack of universal public recognition before the twentieth century. Marnie Hall of Leonora Productions produced a wonderfully candid and enlightening essay about the whole process of music recording and musical taste and how she arrives at decisions on works to record.

The information shared in these essays should lay to rest permanently the kind of ignorance that has in the past produced questions such as "Why were there no female Beethovens?" There ARE some female Beethovens now. In the future, our music schools and conservatories must share knowledge about women's achievements with students coming along, and as more performances of quality works by women take place, music students and art communities will assuredly become familiar with the accomplishments of both women and men in the world of music.

THE MUSICAL WOMAN can function as a prime source in disseminating biographical facts and studies on new music that happens to be written by women, yet perhaps could eventually broaden its goals to disseminate information on the many neglected but accomplished male composers of the twentieth century also. As composer and critic Joan La Barbara said (as quoted by Barbara Jeppson in her essay on music critics), "The time has come to integrate women's works into the mainstream of our musical life."

Nancy R. Ping-Robbins
Shaw University

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When this book was first published in 1967, it was patterned in size and format upon Grauer and Keepnews, A PICTORIAL HISTORY OF JAZZ (1955). It also leaned heavily on Samuel B. Charters, JAZZ: NEW ORLEANS (1958). Reviews were favorable, as the book is a remarkable photographic and biographic study of all aspects of traditional jazz that has been played in the Crescent City.
The first edition contained 500 photos. The second revised edition (1978) added the obituary dates of over 100 individuals plus a supplementary section of sixteen pages; otherwise, the edition was essentially a reprint of the first. The present edition has been completely revised. One hundred new photos have been added, and introductions to the various sections have been rewritten. While I would not have recommended purchasing the second edition, assuming one possessed the first, the enlarged and rewritten third edition is recommended, even for those owning an earlier edition. Unfortunately, because of a poor quality of paper in the paperback edition, the clarity of the photos is noticeably inferior to the first and second clothback editions. Since my review copy is paperback, I am unable to report on the quality of paper and photos in the current clothbound edition, and a letter to the publishers concerning this matter has elicited no reply.

William Tallmadge
Berea College

BORN TO PLAY: THE LIFE AND CAREER OF
HAZEL HARRISON. By Jean E. Casort and
Constance Tibbs Hobson. Contributions to
the Study of Music and Dance, No. 3. West-
port: Greenwood Press, 1983. ISBN 0-313-
23643-7. Pp. xviii, 171. $27.95.

This pioneer biography of Hazel Harrison, an eminent black concert pianist, was written by Jean Casort, a librarian, and Constance Hobson, a professor of music theory and former student of Harrison. Newspaper accounts and interviews with friends and former students of Harrison provide a chronological account of her career, but leave unfilled gaps. Her father and her two husbands remain shadowy figures. Quoted newspaper stories twice predict European tours, but nothing further is said of them. We do not learn whether they took place or not. The Berlin years when she studied with Busoni are documented from American sources only, although her appearance with the Berlin Philharmonic was reviewed in German journals. Minor errors, such as confusing publishers (éditeurs) and editors (p. 128) can be noted, but the book is a conscientious effort to describe the difficulties faced by a black pianist in the first half of the century. It fills a gap in the musical history of the United States and in black cultural history.

Dena J. Epstein
University of Chicago


Although attractive in its reproduction, some in color, of illustrations by Norman Rockwell, I am quite disappointed in the presentation of the music. None of the 97 songs is apparently in an authentic version, as a quick comparison of several by Stephen Foster with their originals reveals. What is more, the dates of composition or first appearance are missing; or, in the case of some, even that they are traditional folk-songs. For example, most readers of this journal know, but the compilers apparently do not, that "Simple Gifts" is Shaker, "Dixie" is by Dan Emmett, "Amazing grace" comes from the black spiritual tradition, "Nobody knows the trouble I've seen" is an African-American song, "Joy to the world" is arranged by Lowell Mason from various 18th-century English carols, and that "The Star Spangled Banner" is set to the tune composed by John Stafford Smith. If such information were included, this songbook might have been useful; as it is, I would recommend it only to those with no interest in the source or date of our traditional songs, but who like Norman Rockwell.

J. Bunker Clark
University of Kansas


Here is another good tool from Scarecrow Press for the song searcher. This second supplement covers books and anthologies of popular songs published from 1974 to 1981 and includes a few books from the 1950's and the 1960's. Songs may be found by title, first line, first line of chorus, composer or lyricist.

This index is not limited to popular songs produced in Nashville, Motown or Tin Pan Alley. Four of the 156 books are reprints of nineteenth century or early twentieth century publications, and forty-one others deal with folk song, children's songs or topical songs. So in the bibliography, Part I, Marius Barbeau's JONGLEUR SONGS OF OLD QUEBEC is followed by THE BEACH BOYS VERY COMPLETE. Monsieur Barbeau would have been pleased; he was not a snob.

With the Sears song indexes followed by that of De Charms and Breed and now this third Havlicek volume we are in pretty good shape for popular song indexes covering roughly the last seventy-five years. If only the Scarecrow folk could help us gather in the loose ends from the Wolfe index which ends with 1825 to the beginning of the Sears index.

Arthur Schrader
Sturbridge, MA


INTRODUCTION TO JAZZ HISTORY was written "to make jazz understandable to the college student and to broaden the knowledge of the music scholar" (p. 36). While there has been a spate of such books in recent years, there is still room for good literature on the subject as many books have fallen short of the mark.

This is particularly important when dealing with a subject such as jazz, or with African-American music in general, where it is not unusual to find numerous misconceptions about the music and its makers being brought into the classroom. While I wish it could be said that INTRODUCTION TO JAZZ HISTORY could assist in changing the current state of affairs, I feel that its shortcomings are too many and too important to do so.

There are many oversimplifications (errors?) in the book—statements which have been made so often and for so long that even to question them can be problematic. One such example is "Slaves in North America found the simple rhythms and isolated melodies of English ballads and dance tunes strange, but had to adopt them if they were to have any music at all." (p. 2) In the book, the role of the Indigenous musical traditions of the slaves in the making of jazz never quite recovers from that statement.

Much of the recommended listening given in the book could be improved upon. The authors have attempted to limit their suggested listening to recordings which are easily obtainable. That rationale cannot be quarreled with when it produces good music, but when, as on several occasions, the authors fail to see that the recommendations made could have been improved upon without unnecessarily taxing the record hunter—at least not any so much as the effort it would take to find many of the suggested recordings. The one selection included in the section on work songs, for example, is a solo sung by Leadbelly (Huddie Ledbetter) with guitar accompaniment. The music of the work songs is the choice when one considers the available recorded examples of that particular song type, among which are recordings which could provide much better insight into the nature and usage of work songs.

The discographies given for many of the performers are uneven and often overlook many highly regarded recordings. The three albums in the Charles Mingus discography, for example, consist of an anthology which contains one Mingus selection, a recording by a singer who had a tenuous jazz affiliation and one excellent album made under Mingus's own name but which only begins to suggest the breadth and depth of his output.

Labeling and aesthetic application have also been problematic for jazz for most of the music's written history and continue to be so in the 1980's. "A stride composition usually focuses on a single melody that the right hand embroiders wildly up and down the treble range of the keyboard." (p. 36) Or "Cool jazz began as a reaction to the explosive frenzy of bop. Its musicians strove for a more sophisticated, mature style. Coolists and soloists in its secularized many musical elements... phrasing was meticulously constructed, tone quality was softened and made less aggressive." (p. 144)

The biographies on many of the musicians are superficial, and we are frequently left with little insight into the musicians as individuals or into their music—several are biographies which sometimes tend to distort rather than to clarify. One of the most interesting chapters from the standpoint of content is one entitled, "Swing: Benny Goodman and Fletcher Henderson" in which Henderson, whose band is widely considered to have provided many of the building blocks of big band jazz, appears primarily as an appendage to the comments about Goodman.

These are just some of the kinds of things that one finds in the book which severely limits its usage. Unfortunately, it does not address the needs of college students as an introductory text in jazz.

FOR THE ANCESTORS is a book which focuses on the life of Bessie Jones, who was one of the important bearers of African-American culture in this century.

The text of the book, with the exception of the Introduction, consists of Ms. Jones' own words which were drawn from conversations that editor John Stewart (who authored the Introduction) had with her.

Stewart tells us that: "It was subtly but clearly understood then, that there were some things about which she would not speak, some things which would be told as private explanatory accounts not to appear as parts of the published narrative." (p. xx)

Even so, Ms. Jones gives us a very personal look at her life, philosophy, and music. Although she was popularly thought of as being the principal exponent of black musical traditions as they are found on the Georgia Sea Islands, her immediate resources included the traditions of her forebears from Africa, Virginia and central Georgia, in addition to her own personal experiences in central Georgia, St. Simons Island, Georgia, Florida and elsewhere.

Many of those who were familiar with her work thought that she was a native of the Georgia Sea Islands and that her repertoire was drawn solely from that region. That such was not the case—she came from central Georgia—is one example of the fact that although regional differences exist in African-American culture, there is also much that bridges territorial boundaries.

The bio-chronology found in the book takes us up until 1982 (she was born in 1902). In 1984, Bessie Jones passed away. She left an important legacy here for all of us. It is important that direct transmitters and recipients of culture be provided with the type of platform that Professor Stewart gave to Bessie Jones and I recommend this book to students of African-American culture.

One note of comparison between the two books under review here. The authors of INTRODUCTION TO JAZZ HISTORY tell us that in the case of Louis Armstrong "Genealogists would be hard put to find the root sources of his genius" (p. 63). About the music of
Bessie Jones, John Stewart wrote, "It is a gift from the ancestors." (p. xii)
Maybe Stewart knew how and where to look.
George L. Starks, Jr.
Drexel University


This book has had a somewhat complex bibliographical history. The first two volumes (no. 13 in the series and its supplement, published in 1968 and 1970 respectively) covered recordings of solo vocal music issued up through 1969 and available at the time. These volumes were then superseded in large part by no. 24 (1972), a cumulation listing recordings released through 1971 and available then. (That is, works listed in the first two volumes but no longer available had been dropped.) Two supplements have followed, no. 34 (1976), listing 1971-74 releases, and the one we are considering here, which lists releases from 1975 through 1982.

All of the volumes are arranged in the same clear manner: in each case, the first part lists composers and works, giving the name of the singer, the title of the record album, the record manufacturer and number, and a consecutively numbered entry. The second part of each volume lists individual record albums and is arranged by composer or (if more than one composer is represented on an album) record manufacturer and number. Complete contents of each album are given, as well as the names of singers and accompanists. (Works for chamber ensemble or orchestra and solo voice are included, as well as works in which the voice is accompanied by a solo instrument.) There is also an index by song title and first line, with numbers referring the user back to entries in part one. There is no index by performer.

These books have improved over the years in appearance and in the type of information they yield: early volumes have no running heads and the typewritten text is somewhat difficult to read. In later volumes, Deutsch numbers are added for Schubert and Koechel numbers for Mozart, the type face is much better, and the running heads make keeping one's place considerably easier. The cumulated volume going up to 1971 contains 1328 entries; the 1971-74 supplement has 1064 entries; and the current supplement 1748 entries.

Because the intent of these discographies is to list only currently available recordings, a cumulation of all the previous volumes would be beyond the author's scope. I hope Stahl will continue issuing her useful discographies, although I would welcome a performer index in the next supplement.

Ann P. Basart
U. of California, Berkeley

MISCELLANEOUS

Susan Feder has written to say that THE NEW GROVE DICTIONARY OF AMERICAN MUSIC is on schedule and will begin Fall, 1986. You may receive your copy before this NEWSLETTER is delivered.

Martin Williams of the Smithsonian Press has undertaken a series of short handbooks on outstanding American composers in all categories of music, "to elaborate by example," he says, "we expect to have a volume on Charles Ives sitting beside one on Victor Herbert, beside John Philip Sousa, beside Duke Ellington, beside Virgil Thomson..." The structure will follow that of most such handbooks, a section of biography followed by a discussion of the works, plus a section of bibliography, discography, a chronology, etc.

The books will appear as paperbacks at a 5% royalty. "Please remember that we are a university press with all that that implies," Williams adds, "but I can get approval of the individual volumes on the basis of a good outline rather than a finished manuscript." For further information write Martin Williams at the Smithsonian Press, 955 L'Enfant Plaza, Suite 2100, Washington, DC 20560. Include something on yourself and a sample of your work with your inquiry.

Steve Ledbetter writes: "As part of the celebration this year of the 100th anniversary of the Boston Pops, I was asked to write a brief history of the organization under special underwriting from The Signal Companies, Inc. Few people are aware that the pops existed for 45 years before Arthur Fiedler came along in 1930, and that there were some 17 conductors during that time—many of them substantial musicians like Adolf Neurendorff, who conducted the American première of Lohengrin and Valmorri, the distinguished violinist Timothés Adamowski; Gustav Strube, a BSO violinist who later headed the Peabody Conservatory and founded the Baltimore Symphony; Max Zach, who became a long-time conductor of the St. Louis Symphony; and the renowned Italian composer Alfredo Casella.

"The 48-page booklet, which is richly illustrated, provides a glimpse of Boston's social history and of changes in musical taste over the last century, along with an outline of the Pops' organizational history, its ups and downs, and the continuing arguments (which go back to the very beginning) as to whether the Pops is primarily devoted to 'art' or 'entertainment.' Anyone wishing to obtain a copy of THE BOSTON POPS should write to Boston Symphony Orchestra, Program Office, Symphony Hall, Boston, MA 02115. The cost is $5.00 post-paid. Checks should be made out to the Boston Symphony Orchestra."

Some new books in American music are:

Martha F. Schleifer, WILLIAM WALLACE GILCHRIST (1846-1916): A MOVING FORCE IN THE MUSICAL LIFE OF PHILADELPHIA. Scarecrow Press, PO Box 656, Metuchen, NY 08840. $17.50.
Nancy Ping-Robbins, THE PIANO TRIO IN THE TWENTIETH CENTURY. Regan Press, PO Box 58265, Raleigh, NC 27658. $19.95.


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The Denver Chapter, American Guild of Organists, has commissioned an organ concerto from Colorado composer Richard Toensing in honor of its 50th anniversary. The piece will be performed July 9, 1986, at a black-tie-optional anniversary concert in Trinity United Methodist Church, Denver. Organist Leonard Raver of the New York Philharmonic will be joined by the Colorado Music Festival Chamber Orchestra, Gloria Bernstein, music director. Also on the program will be Francis Poulenc's CONCERTO FOR ORGAN, STRINGS AND TIMPANI and other orchestral works. The concert is supported in part by a grant from the District of Columbia AGO Foundation. For ticket information, please write David Vogels, 2159 Stonehenge Circle, Lafayette, CO 80026.

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The American Musical Instrument Society (AMIS) and the Midwest chapter of the American Musicological Society (AMS-Midwest) will hold a joint meeting at The Shrine to Music Museum on the campus of the University of South Dakota, Vermillion, May 8-11, 1986. For further information, contact André P. Larson, 605-677-5306.

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Two important recent publications available on request from LC are: RECORDING COMPANIES IN NORTH AMERICA SPECIALIZING IN FOLK MUSIC, FOLKLORE, AND ETHNOMUSICOCOLOGY, compiled by Michael S. Licht and Joseph Hickerson.


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QuakerHill Enterprises, Box 206, Chesterhill, OH 43728 is offering a special price on two recordings of American communal music of the 18th and 19th centuries plus Richard Wetzel's A HISTORY OF THE MUSIC AND MUSICIANS OF GEORGE RAPP'S HARMONY SOCIETY: 1805-1906, at $26.95, a savings of $8 on the prices of the individual items.

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Two new recordings of interest are: MUSIC OF THE SHAVERS, arranged by Salli Terri and performed by the University of Kentucky Choisters, Sara Holroyd, Director. Pleiades Records, Southern Illinois U. Press, PO Box 3697, Carbondale, IL 62901. $9.95 + $1.50 shipping.

SWEETHEARTS: SONGS OF SIR ARTHUR SULLIVAN, Northeastern Records, PO Box 116, Boston, MA 02117. $9.98 + $1.00 shipping.

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