THE SONNECK SOCIETY NEWSLETTER
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together with dedicated efficiency. The profound gratitude of the officers and trustees also extends to the many scholars and artists who supplied the actual content of the program, and to the many helpers from the University of Colorado, who kept the buses running, the public address systems addressing, and all the other indispensable services functioning.

In my last note to you (Spring, 1986), I was able to announce the then new information that Gunther Schuller was to make an appearance in connection with the concert of the University of Colorado Wind Ensemble. In so doing, I took the opportunity of commenting upon the "unparalleled diversity" of American music (is Italian music American music when performed at the Met?, I asked). Schuller's appearance at Boulder taken together with the publication of his new book, MUSINGS: THE MUSICAL WORLDS OF GUNTHER SCHULLER (New York: Oxford, 1986), gives me an additional impetus to continue with the topic. At Boulder, Schuller remarked that American composers are much in debt to the high school and collegiate bands of this country. These organizations have commissioned and performed an enormous number of works. Not only that, their typical performing repertoire consists largely of works by American composers, some of it on the light side, to be sure but, none-the-less, significant in the development of an audience for American idioms. Perhaps because little of this large body of music shows the influence of the intellectualized avant-garde of American composers, its existence is little known and finds no mention at all in our critical and historical literature. The nineteenth-century parlor music, so tastefully performed at Boulder by the Hutchinson Family Singers, has fared a little better in recent years, but it is still a part of the standard concert repertoire.

Schuller's new book is a collection of miscellaneous "musings" dating from 1957 through 1982. Since the thirty-four items originally appeared haphazardly in the form of magazine articles, record jacket notes, program notes, encyclopedia entries, given talks at concerts, they have been hard to come by until now. You will want to have this compendium for ready reference as well as for browsing. Schuller is never dull. Everyone should read what he has to say in chapter 25, TOWARD A NEW CLASSICISM? originating a lecture given at Goucher College, in which he takes up the painful theme

FROM THE PRESIDENT
The Boulder meeting was a big success, thanks particularly to John Graziano, William Kearns, and their committees, who were responsible for putting the whole thing
treated in 1955 by Henry Pleasants in THE
AGONY OF MODERN MUSIC. My advice is to
order his book today.
Kitty reports that all is well with the
Society businesswise. New memberships keep
coming in. We owe no man a dime. Or woman.

NATIONAL CONFERENCES
THE BOULDER MEETING, 1986
For the past five years, I have been
reporting our annual meetings from a some-
what different perspective than I am able to
do now. As local arrangements chair, I had
a sense of being in on everything but not
being able to really observe anything. I’ve
concluded that this is the first SS meeting
that I’ve missed in quite a while. Never-
theless, your attendance, enthusiasm, and
graciousness to us locals made it all worth
while. Thanks for coming, for giving such
good presentations, and especially for
leaving such a good impression about our
Society and the people who compose it.
We had 151 SS registrants (We had
expected 100), which should retire the myth
that it’s risky to hold a meeting west of
the Mississippi. Plans are now underway for
a California meeting in the near future.
(See highlights of the Board meeting.)
As nearly as I could tell, participants seemed
to have a good time. The weather was
benign, and the Rocky Mountain tour came
off on schedule. A new Order of the SS,
the “Wet Feet Club,” was created on that
trip, as a few intrepid souls attempted to
cross Bear Lake on the ice and discovered
that the spring thaw had got there ahead of
them.

THIS YEAR I HAVE NOT WRITTEN TO PARCI-
PANTS INDIVIDUALLY AND SOLICITED SUMMARIES
OF YOUR PAPERS FOR THE NEWSLETTER. IF YOU
WOULD LIKE A SUMMARY TO APPEAR IN THE FALL
ISSUE, PLEASE SEND ONE TO ME NOW. For the
past several years, these summaries have
been an important part of the NEWSLETTER;
however, we now have a booklet of abstracts
which serves that purpose. FOR THOSE OF YOU
WHO WERE UNABLE TO ATTEND THE BOULDER
MEETING AND WOULD LIKE THE ABSTRACT BOOKLET,
PLEASE WRITE TO KATE KELLER, 410 FOX CHAPEL
LANE, RADNOR, PA 19087. Send $2 to cover
the cost of the book and mailing.

Photos of both this year’s Boulder
meeting and last year’s Tallahassee meeting
were provided by Jackie Stopp. Jackie has
been very helpful in this respect, and I
want to take this opportunity to thank her.

PITTSBURGH MEETING, 1987
Plans are progressing for the next
national meeting of the Sonneck Society, to
be held April 1-5, 1987, in Pittsburgh,
Pennsylvania. As reported in the last issue
of the NEWSLETTER, the conference will be
hosted by the University of Pittsburgh’s
Stephen C. Foster Memorial and the Depart-
ment of Music, during the 200th anniversary
of the University and the 50th anniversary
of the Memorial. Several major cultural
organizations in the Pittsburgh area are
cooperating on local arrangements.
that musical examples in the journal are now copied by hand in Urbana; it is done by computer at an expense a little higher than by hand: instead of about $10 per page, about $15-16.

Clark, Britton, Lowens at Board Meeting; see story above

New NEWSLETTER Editor. A list of candidates was given by Buechner. Upon a motion by Keller, second by Anderson, Susan Porter was unanimously elected editor, effective for the January 1987 issue.

Archives. Lichtenwanger reported the archives are now of a size warranting the employment of a file clerk. He recommends a new archivist be appointed next year to succeed him. He agreed to chair a search committee; Anderson agreed to be a member. Britton was asked to appoint three others; he invites suggestions.

STANDING COMMITTEES:

American Band History Research. Eiland expressed thanks for contributions to the band history bibliography. Help is needed to identify written regional and local histories of bands. She recommends that the Newsletter of American Band History Research be published under the general auspices of the Society and committee; this was generally agreed. American Music in American Schools. Borroff explained that a guide for teaching American music in secondary schools will be published by the MENC; George Heller will explain further at the committee's panel the following evening.

Early Concert Life Update. Corry explained that her committee is searching for information in newspapers published to 1800. The committee is also writing a grant application to NEH; the first phase of the research project would last two years, and would involve newspapers to 1783. There are eight on the committee. Anderson explained that in the colonial period alone there are some 14,000 issues of newspapers. Porter asked if art and dance might also be covered.

Lowens Award. This year's winner is Richard Crawford, for THE CORE REPERTORY OF
EARLY AMERICAN PSALMODY (Recent Researches in American Music, vols. 11-12, 1984).
Housewright reported his committee worked on appropriate publications from October to January, then added others. The decision was made in March. He recommends that as a general practice the decision be made a month before the annual meeting. Keller suggested instead deciding six weeks before the annual meeting, so that the winner might be notified in time to take advantage of cheap air fares; this was generally accepted. The committee decided not to list non-winners, but did consider having an honorable mention.

1987 Lowens Award Committee. Britton announced the Chairman is Jean Gay, who will select two others for the committee.

Granzio expressed concern about nonmembers who read papers, but who do not register for the meeting. Keller moved, 2nd by Anderson, that paper readers, but not performers, are expected to register at annual meetings; approved.

University of Pittsburgh, 1987. Root discussed next year's meeting, citing specifically the University, the Carnegie Library, Geneva College, WQED-FM, the Tuesday Musical Club. It will be the 50th anniversary of the Foster Memorial, and 200th anniversary of the University of Pittsburgh. Jean Thomas and Doris Dyen are producing three recordings of American music to be available at the meeting. It is planned that the registration fee will be about the same as 1986.

Nominations. Stopp reported her committee developed a list of nine, of which 6 were selected to run, and 3 elected. Over 300 voted. The division between the lowest winner and highest loser was 205-207.
Recommendation for next year: develop a pool of candidates early.

1986 Honorary Member. No report from Camus, who is to present the citation. This year's winner (already announced in the local Boulder newspaper): Vera Brodsky Lawrence.

Guidelines for selection of Honorary Members. In response to a request from the Board; and after considerable discussions at both fall and spring meetings, Gillian Anderson presented the following resolution, which was passed:
Honorary Membership will be given at the discretion of the Board of Trustees in recognition of a major contribution to the composition, performance, or study of American music. A special nominating committee will make recommendations to the Board and will decide what constitutes "a major contribution," but the committee will be asked to articulate each recipient's achievements and the significance of his/her contribution to American music making. Honorary Membership will be recommended for people in their sixties or older, although exceptions might be allowed if justified. Nominees do not have to be members of the Sonneck Society. If the Board of Trustees decides to grant an Honorary Membership, it will set aside a sum of money to cover the cost of that membership to the Society. The secretary of the Society will send a press release about the citation, the recipient, and the Sonneck Society to newspapers and the newsletters of relevant societies every year the award is made.

Publications. Clark read Barbara Lambert's Letter of April 11, which included an invitation for ideas on Society publications. Two already received concern the possibilities of a publication with ideas from the American Music in American Schools committee, and repertory lists from the American Repertory Committee. She also includes as a goal "a definition of the purpose and objectives of Publications and perhaps the development of guidelines for works to qualify for publication or to be sanctioned by the Society."

Sound Recordings. Britton agreed to provide Brylawski with Don Leavitt's suggestions for the committee. Clark brought up the question of whether the Society might sponsor, or encourage, the reissue of at least some of the Karl Krueger Music in America recordings (if there is a member with a high-speed cassette dubber, and a set of recordings on cassette, is it practical to make copies at low cost on demand?). Ledbetter pointed out that some of these recordings have been superceded by several New World recordings.

OLD BUSINESS

Directory. The new 1986 Directory is being distributed to those attending this meeting. Graziano pointed out the member's subject interests represented by codes.

The 1987 Directory is already being worked on. Positive and negative comments on the 1986 edition are solicited. The $1345 costs are lower than the previous edition, thanks to handwork in entering the data. There was a vote of appreciation to both Graziano and Keller.

Report on study of other possible awards: Anderson moved, 2nd by Camus, that the Lowens Award be given only from nominations (including self-nominations) submitted to or generated from the award committee, that it is unrealistic for the committee necessarily to have access to all relevant books, editions, or recordings. It was suggested that publishers of materials being seriously considered be asked for three copies for members of the committee. Motion passed.

NEW BUSINESS

Possible membership in National Music Council. Lowens explained the background of the NMC, that Harold Spivacke organized it in 1940 of thirteen organizations, that in the 1970s it was decided member-organizations would pay dues, that it's a "who's who" of music organizations, that an important function is to lobby Congress on musical matters when appropriate, that it would cost us the minimum fee of $100 per year. She moved, 2nd by Anderson, that we join. Lichtenwanger pointed out that the NMC was involved in the 1955-58 proposal before Congress by Brody, concerning the official version of the "Star Spangled Banner." Motion approved.

Banfield proposed another Sonneck meeting at the University of Keele, England, at some unspecified future date. He also offered members doing research in England
a base in Keele, in exchange for some
teaching.
Meeting adjourned about 10 p.m. until break-
fast, April 20.

Meeting of new Board of Trustees
College Inn Conference Center, Boulder
Sunday morning, 20 April 1986
Present: Britton, Keller, Kingman, Porter,
Boroff, Stopp, Pavlakis, Kirk, Lowens,
Southern, Buechner, Clark, Camus, Anderson
Britton called the meeting to order at
7:55 a.m.

It was decided the next Board meeting
will be during the November 6-9 meeting of
the American Musicological Society in
Cleveland. The time was tentatively set
for 5 p.m. on Saturday, November 8.

Kirk reported that the Membership Com-
mittee suggests a greater outreach; spe-
cifically, (a) exchanging information with
newsletters of other societies; (b) publica-
tion of lists of American repertory suitable
for performance; (c) providing cassettes of
Society performances to public radio sta-
tions; (d) redesigning our image by means
of e.g. new stationery. During the dis-
cussion, Keller moved, with 2nd by Kingman,
the hiring of a professional designer to
propose a new "package" whereby the Society's
image may be improved. Passed. Kirk agreed
to act on this motion.

It was agreed, on motion by Anderson,
2nd by Porter, that the Executive Committee
of the Board consists of the president,
vice-presidents, secretary, and treasurer.
It was pointed out that this matter should
be represented in the bylaws, as should the
journal and newsletter, as should the possi-
bility of spouse life membership. A bylaws
committee consisting of Graziano, Camus,
and Buechner is charged with making recom-
mandations on changes to the November
meeting.

Porter suggested the possible renaming
of the Newsletter: Sonneck Miscellany?
Sonneck Missle? Anderson advocated the
retention of the present title, and sug-
gested a 2-word (plus article) title: "The
Sonneck Newsletter." This question tabled
until the fall.

Britton asked for ideas on a good pro-
gram chairman for the 1988 meeting in Ken-
tucky. Anderson suggested John Edward
Nasse, with Daniel Patterson a member of
the committee. Board members are urged to
vote Britton for further suggestions as
chairman or committee members. Buechner
mentioned the name of William Tallmadge.
Clark asked if the expense of a new
letterhead every year was worth it. Keller
responded that the cost is only $66.

Stopp asked if the Nominations com-
mittee should consider only senior people
for president, versus younger members.
Anderson's response that the group need
not be excluded in favor of another, that
willfulness to work is the most important
criterion, was generally agreed upon.
Buechner emphasized that the Society leader-
ship should not appear closed or cliquish.
Officer nominations are best named from
those with Society leadership experience.

Buechner pointed out that the College Music
Society has a very large Council, which is a
pool for officer nominations. Keller
reminded that the Thursday evening meeting
had some 31 attending, including area
representatives, which as a kind of
council, and the area representatives need
to be included in Board meetings and mailings
as they are now, supplemental reports
excepted [sic]. Anderson said the Music
Library Association has in its bylaws that
the president must have been a member of the
board.

J. Bunker Clark, secretary
take place when they are ready and organized. He invited suggestions for special issues be sent to Jean Geil. Graziano was warmly applauded for his efforts as the new journal editor.

Newsletter: William Kearns received unbounded applause for his services as Newsletter editor the past six years.

Alan Buechner announced the Board’s decision to name Susan Porter as new Newsletter editor, effective 1987.

Archives: William Lichtenwanger provided a few words concerning the archives.

STANDING COMMITTEES:

American Band History Research. Dianna Gililand said the committee will meet this summer, that a newsletter is now in its third volume, and asked for help in the goal of sharing knowledge of projects in progress and completed in the field.

American Music in American Schools. Edith Boroff invites the membership to continue to send items for the Newsletter; for example, when teaching "x" also teach the American equivalent "y."

American Repertory. Steven Ledbetter invited members to write him for a copy of the handlist of playable American music from the Second New England school. People need lists of playable orchestra music, suitable for college, community, and secondary school orchestras--further lists are needed, as well as lists of songs, string quartets, choruses, &c.

Early Concert Life Update. Mary Jane Corry reported the meeting of the committee during a snowstorm in New York City; this meeting clarified objectives. The committee plans a comprehensive database from newspapers printed to 1800. After that the objective will be to review non-published archival materials.

HOUSEWRIGHT PRESENTS LOWENS AWARD TO CRAWFORD

Lowens Award. Wiley Housewright presented the 1986 award to Richard Crawford, University of Michigan, for his 1984 book with these words:

On behalf of the committee, I am pleased to announce that the 1986 Irving Lowens Award goes to Richard Crawford for THE CORE REPERTORY OF EARLY AMERICAN PSALMODY. This work identifies the tunes included most frequently in North American collections during the 112 years from 1698 to 1810. From a field of nearly 7,500 Anglo-American pieces printed before 1811, Crawford has identified 101 as belonging to a core repertory. We commend the author for clearly describing the purpose and structure of his research, for producing the results in ample detail, for documenting the historical commentary on each tune, his classification of tunes by rhythmic structure, the performance notes and the list of collections containing core repertory compositions. We also commend the readable style, the inclusion of anecdotal material which humanizes the composers, their music, and those who sang it. The committee also wishes to commend A-R Editions for its high standard of presentation, its excellent printing, and engraving.

I close this presentation by commenting that Irving Lowens had a strong interest in early American psalmody. In this work, Richard Crawford has set a high standard for American music scholarship on this subject and our committee is pleased to make this award in memory of our respected colleague Irving Lowens. --Melva Peterson; Victor Cardell; Wiley Housewright, chairman

In response, Crawford revealed that the project was one of twelve years' duration, thanked Allen Britton and (in memoriam) Irving Lowens for welcoming him into the subject and Wiley Hitchcock for suggesting this project, and told of a comprehensive bibliography of tunebooks that will be issued by the American Antiquarian Society in 1987. Copies of the certificate were given to representatives of both A-R Editions and the Institute for Studies in American Music.

1987 Lowens Award Committee. Jean Geil was announced as the new chairman of the committee, and she indicated the other members are Karl Kroeger and Deane Root. Nominations of 1985 imprints should be sent to one of the committee members by October 1.

Membership. Elise Kirk reported there are now twenty area representatives. She also indicated that the institutions of members are not all members, and asked that each member suggest to their institutions full membership, in order to receive full benefits including the Newsletter.

National Conferences. Katherine Peterson, reporting for Dale Cockrell who was ill, gave the committee's recommendation that we meet at the University of Toronto, with Ezra Schabas chairing local arrangements, in 1989. This was accepted by vote. She indicated that invitations for future meetings have been received from Dominican College in California, and Christopher Newport College in Norfolk, Virginia. We can also meet jointly with other organizations such as the American Studies Association and the Organization of American Historians. For example, we will be meeting next year in Pittsburgh with the International Association for the Study of Popular Music (IASPMP), U. S. branch

University of Colorado, Boulder, 1986. William Kearns reported that attendance is about 140, [amended to 151: WK] one of the largest meetings of the society.
University of Pittsburgh, 1987. Deane Root, local arrangements chair, announced that next year’s meeting will be April 1-5, that the occasion will be the 50th anniversary of the Stephen Foster Memorial and 200th of the University of Pittsburgh. He briefly described the Memorial collection, which covers about a hundred years, 1830s-1930s. He hopes for an excursion to the Old Economy Village, with visits to the winelibrary, followed by a lovefeast. Betty Chmaj, member of the program committee (along with Doris Dye, Gillian Anderson, and Stephen Banfield), said the special theme is "Music and Society"; that the criteria of the committee are (a) high quality of paper proposals, (b) no topic is to be excluded, (c) "society" is to be defined as broadly as possible, (d) interdisciplinary approaches are invited, (e) topics on music in Pennsylvania are welcome. The proposal deadline is October 1.

Shakertown & Centre College, 1988. George Foreman, in charge of local arrangements, proposed several April meeting times, and a straw vote indicated the best is April 13-17, which was then adopted.

Nominations. Jacklin Stopp announced and introduced the newly elected Members-at-Large of the Board of Trustees: Christopher Pavlakis, Susan Porter, and Eileen Southern. She then invited suggestions for nominations for next year’s elections, which will include all positions except those just elected. Write her with both names and supporting reasons. The outgoing members of the Board were thanked for their efforts, by means of applause: William Kearns, Steven Ledbetter, Anne Dhu Shapiro. Britton announced that, in spite of the fact that the Past President is specified to serve only one year in the bylaws, he expects Raoul Camus to continue service on the Board.

LAWRENCE RECEIVES HONORARY MEMBER CITATION FROM CAMUS

1986 Honorary Member. Raoul Camus announced the recipient as follows:
The Board of Trustees, in recognition of her many past achievements and continuing efforts in promoting American music and music in America, elects Vera Brodsky Lawrence to the distinguished category of Honorary Member.

A student of Josef and Rosina Lhevinne, Ms. Lawrence devoted her early years to concertizing, both as soloist and duo pianist. At the age when many Americans begin to think longingly of peaceful retirement, she embarked instead upon a new career, that of historian of American music. From 1967 to 1970 she was administrator of publications for the Contemporary Music Project. While in that position she also gathered the scattered publications of the Na-Wan Press, and prepared the five-volume edition so necessary to anyone working in the period 1901-11. More widely known, perhaps, are her editions of the collected piano works of Louis Moreau Gottschalk and Scott Joplin, making possible the present revival of their music. It was due to her efforts that Treemonisha was finally mounted in a manner that would have made Joplin extremely proud. In 1975, she delighted us with her Music for Patriots, Politicians, and Presidents, which, though easily mistaken for a cocktail-table book, nevertheless is a scholarly study of American history as reflected in its popular music.

The years since then have been devoted to researching the musical life of her adopted city. Entitled Strong on Music, it chronicles the New York musical scene in the days of George Chinn and George White. The first of three volumes, covering the years 1836 to 1850, is already in production at Oxford University Press.

Honorary Membership is usually bestowed in recognition of past achievements, but this dynamic lady does not believe in looking back. Impatient with the slowness of her Displaywriter, as she works on her IBM, it wouldn’t surprise me in the slightest if, once the galleys for Strong on Music are safely to bed, that she sets off on yet another completely new career, such as computer programming.

In paying tribute to Vera Brodsky Lawrence, it may truly be said that the Society honors itself by honoring this distinguished American.

Draft guidelines for selection of honorary members. Gillian Anderson announced she will share her proposal separately [see appendix to Board minutes, April 16, or "Highlights," Board meeting in Newsletter, Summer, 1986].

Publications. Clark reported briefly on a letter from the chairman, Barbara Lambert, who invites ideas on Society publications, or Society-sponsored publications, in addition to reports from the American Music in American Schools committee, and lists from the American Repertory committee.

Recorded Sound. Clark, reported from a letter from the Chairman, Sam Brylawski, of the Motion Picture, Broadcasting, and Recorded Sound Division of the Library of Congress, who likewise solicits ideas from the membership; one possible project is to compile a discography of American popular recordings produced abroad.

OLD BUSINESS

Directory. Keller announced that the Directory will be annual, and promises a hardcover typeface next year. Highlighted out that members' interests are restructured by means of code numbers; this method is experimental, and invites comments on improvements.
Graziano announced that plans are being made for another conference on the American musical theater, as a continuation of the 1981 Greensvale meeting. This will be an extra conference, co-sponsored by the Society, in conjunction with the other organizations involved in 1981, and will likely take place in Washington, D.C., in October 1988.

Report on study of other possible awards. Clark summarized Dena J. Epstein's letter, which advocates no other awards, but which includes a recommendation, accepted by the Board, that only books, editions, and recordings recommended to the award committee be considered for the Irving Lowens Award.

NEW BUSINESS

Richard Crawford reported on the activities of the AMS Committee on the Publication of American Music (CPAM), which is preparing another NEH grant proposal which would set up a headquarters to organize a national series of some 30-40 volumes. The committee, which he chairs, also includes Larry Gushee, Wiley Hitchcock, Charles Hamm, James Haar, Sam Floyd, Cynthia Adams Hoover, and Doris Dyen. Suggestions from Sonneck members on editions of significance are welcome. The committee will meet immediately following this conference, and a report will be published in the NEWSLETTER.

H. Wiley Hitchcock reported that the New Grove Dictionary of Music in America, published by Macmillan of England, was typeset in Ann Arbor, is being printed in Hong Kong, and will be available in the fall. There will be four volumes instead of the one originally planned; there are almost 1000 contributors to nearly 5000 articles, most of which are entirely new. The linchpin has been Susan Feder. Already mistakes are found, so a 2nd edition is planned.

Alan Buechner presented the following motion, which was accepted by acclamation:

The officers and members of the Sonneck Society wish to express heartfelt appreciation to the Program and Local Arrangement Committees for the superb job they have done in making the Annual Meeting, held April 16-20, 1986, at the College of Music, University of Colorado, Boulder, an occasion which will long be remembered as one of the finest in the annuals of the Society.

[Here were recognized members of the Local Arrangements Committee: William Kearns, chair, Deborah Hayes, Daniel Jones, Sophia Kearns, Karl Kroeger, Marie Kroeger, Richard Rognstad, Wayne Scott, David Vogels; and members of the Program Committee: John Graziano, chair, David Crawford, Daniel Kingman, Elise Kirk, Karl Kroeger.] Through hours, days, weeks, and, indeed, months of negotiation and planning, they succeeded in assembling a program as intellectually stimulating as it was musically rewarding. (Here we wish to acknowledge the contributions of the singers and players whose performances of American music added greatly to our understanding and listening pleasure.) Thanks to the extraordinary efforts of these scholars and musicians, our days (and nights) have been filled with moments of good fellowship, of love, and of laughter, the memory of which will be treasured as we return to our homes. And it is thanks to their efforts that we leave with renewed dedication to the central ideal of our Society, namely the encouragement of the scholarly study of American music and of music in America in all its wondrous forms and manifestations.

Katherine Preston made a motion for the Society and its members to protest the significant cuts to the budget of the Library of Congress, resulting from the Gramm-Rudman budget law. The relevant committee will be making its judgement on May 7. Seconded and approved unanimously.

Doris Dyen made mention of similar threats to the funding of the American Folklife Center, and suggested members write Allen Jabbour, Library of Congress, for information on how to support funding.

The meeting was adjourned at 6:16.

J. Bunker Clark, secretary

ANNUAL REPORT OF THE TREASURER

Statement of Receipts and Expenditures
January 1, 1985 to December 31, 1985

CURRENT OPERATIONS

General fund balance carried from 1984 $6,565.83
Membership dues collected in 1984 for 1985 4,653.39
Balance carried to January 1, 1985 $11,219.22

RECEIPTS in 1985:

Membership dues for 1985 exclusive of journal subscriptions $4,961.80
Life Members fee transferred 125.28
Miscellaneous income, overpayments, reimbursements 534.52
Interest 933.68

Income to Sterling account

Dues (6) £58.58
Journal escrow 110.00
Interest 4.15

Total £172.73

Dues for 1986 collected in 1985 $5,565.70

TOTAL AVAILABLE FUNDS IN 1985 $23,340.20 £172.73

EXPENSES

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**INCOME** | **EXPENSES** | **BALANCE**
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LIFE MEMBERSHIP ENDOWMENT | | |
Prin carried from '84 (9) | | 4,275.00 |
Income for prin. in '84 (4) | 1,950.00 |
Int. in '85 | 500.00 |
| | 2,450.00 |
EXPENSES | | |
Trans to current operations | | 125.28 |
Trans to journal escrow | | 191.52 |
| | 316.80 |
BALANCE CARRIED AS PRINCIPAL TO 1986 (13) | | 6,408.20 |

**PUBLICATION FUND**

Prin carried from '84 | | 2,995.83 |
Income in '85 | 515.96 |
cash gifts | 315.00 |
| interest | 144.00 |
| | 974.96 |

Expenses

- Reprinting
- Newsletters
  - vol 1-3 | 533.89 |
- Journal articles fees | 200.00 |
| | 733.89 |

Bal. carried to '86 | | 3,236.90 |

**IRVING LOWENS MEMORIAL ENDOWMENT**

Prin carried from '84 | | 3,000.21 |
Income for prin in '85 | 1,020.00 |
Interest in '85 | 272.00 |
| | 1,292.00 |
1985 Hone-rarium pd | 100.00 |
Bal. carried as prin to '86 | | 4,192.2 |

**LOCATION OF FUNDS:**

- Merrill Lynch Cash Mgmt Acct | $18,732.59 |
- CD Prudntl F&G SL CRY UT 26Dec85 8.25% | 5,000.00 |
- CD COAST FEDL SL 26Dec85 9.30% | 5,000.00 |
- CD Prudntl F&G SL 26Dec90 Semi | 5,000.00 |
- CD PRSLBUS My291895 0% My291991 11.1% Yld $10,000 | 5,000.00 |
- CD Bell Savings 12.75% (7-2-89) | 1,385.00 |
- CD Bell Savings 12.50% (7-2-89) | 1,200.00 |

**TOTAL** | $36,119.59 |

**Sterling Account balance** | | 142.82 |

**NOTICE**

YE OLDE NOMINATING COMMITTEE SOLICITS THE HELP OF THE MEMBERS OF THE SONNECK SOCIETY. This winter we will hold elections for all
officers and three members-at-large to the Board of Trustees. According to our By Laws (Article III, Section 2): "Officers shall serve terms of two years or until such time as such officer's successor shall be elected and qualified. Members-at-large shall serve terms of two years or until such time as each member-at-large's successor shall be elected and qualified. Except for the offices of secretary and treasurer, members of the Board of Trustees may serve no more than two consecutive terms in any one office or position.

Your present officers and their terms (1st or 2nd) are as follows: Alan P. Britton, president (1); Margery Lowens, 1st Vice President (2); Alan Buechner, 2nd Vice President (1); J. Bunker Clark, secretary (NA); Kate Van Winkle Keller, treasurer (NA). The following members-at-large are completing their first terms and are eligible for re-nomination: Gwillam Anderson, Edith Boroff, Daniel Kingman. New members-at-large (1986-88) are Christopher Pavlakis, Susan Porter, Eileen Southern.

Please send us your recommendations by August 30, together with a supporting paragraph for each nomination. Write to Jacklin Stopp, Chair, Nominating Committee, 2 Standish Rd., Lockport, NY 14094.

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IRVING LOWENS AWARD

The Irving Lowens Award is given annually by the Sonneck Society for a work of scholarship about American music or music in America that the committee decides is most exemplary among those copyrighted or produced two years previously. A committee consisting of Karl Kroeger, Deane Root, and Jean Geil (chair) would be pleased to receive nominations of materials from the year 1985. While the committee will consider mainly publications in book form, any relevant work of scholarship may be nominated. Self-nominations are always accepted. All nominations should be sent by October 1, 1986 to Jean Geil, 1403 S. Busey Avenue, Urbana, IL 61801.

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MEMBERSHIP OUTREACH

Many thanks to those area representatives who were able to make the breakfast meeting of the Membership Committee during the conference in Boulder. In general, it was agreed that the Society needed to explore new ways to reach the scholarly, educational, performing and lay communities, while continuing to distribute flyers and make personal contacts to encourage new members. The following points were either made during the breakfast meeting, relayed during the conference itself or sent to me by mail. I think that they are all excellent ideas with great potential, and some are already being activated:

1) Redesign the society image by means of new stationery and an integrated "package" created by a professional designer. We need a stronger, more clearly defined image that immediately identifies the Society with American music.

2) Contact members' home institutions. Each Sonneck Society member, whose institution of affiliation is not already a member of the Society (and there are unfortunately too many of these), should urge this institution to join and receive the NEWSLETTER, journal and other Society benefits.

3) Prepare lists of organizations whose goals and activities relate to the Sonneck Society and contact them with the proposal to exchange newsletters and other relevant information. Some suggestions: The Ives Society, Sigma Alpha Iota, Phi Mu Alpha, National Federation of Music Clubs, MEMC, The Center for American Music (a newly formed, NY based performing organization).

4) Publish lists of American repertory suitable for performance and plan ways to distribute these to performing arts organizations across the nation.

5) Provide cassettes of Society performances to public radio stations.

6) Contact local public radio stations and FM stations across the country and offer to send Society information and copies of the NEWSLETTER. In exchange, we will list the station's programs of American music in a special, featured column of the NEWSLETTER. Area representatives will play an important role in this project in the near future.

7) Hold joint annual meetings with other societies devoted to the field of American culture, such as the Organization of American Historians, TASPM, Victorian Society in America, Smithsonian Institution and others.

8) Find out what important programs or premieres of American music will be featured by major performing arts organizations throughout the country and offer to present a concurrent symposium related to the historic/cultural roots of that musical work or style.

9) Establish a student membership category that includes the journal, AMERICAN MUSIC.

10) Establish gift certificates for membership in the Society. This would be especially valuable around Christmastime.

11) Create regional chapters of the Society led by enthusiastic members at their colleges or community libraries. Meetings might be held two or three times a year and would interest students, teachers and lay members of the community in the history and performance of American music, especially within their own regions.

12) Create a form to be filled out by those who dropped their membership in the Society. This had been done in the past, but perhaps it needs to be pursued again to learn why some people did not renew their membership. The manner in which the form is presented and the questions asked are particularly important and can be effective.

Obviously not all of these points can be implemented overnight and some need
further discussion. First priority is the redesigning of our image as proposed in point #1, and this is being initiated at the present time. If you have an idea, please drop me a line. But I feel we are tackling the problems, making progress and moving ahead in the right directions. Many thanks to all members who have offered their suggestions and help.

E. K. Kirk, Membership Chair 5616 Forest Creek Dr. Dallas, TX 75230

AMERICAN MUSIC

By now you should have received the first two issues of Volume 4 and have noticed the new format. Editor John Graziano says that this change will effect a yearly savings of $3,000.

Coordinator of Special Issues Jean Gell wants to remind you that, although special issues are no longer scheduled on a one-per-year basis, she will be delighted to receive your ideas for possible topics in future issues.

ENGLAND AND MUSIC - JUNE 1987

Sonneck Society member Marjorie Mackay Shapiro will be lecturer on a special music tour of England, June 1987. Tour will include: festivals at Opera North in York, Benjamin Britten's Aldeburgh Festival on the sea at Snape, Glyndebourne Opera Festival in Sussex and ending in London's Covent Garden and the Barbican. In addition to operas and concerts, we will be entertained at some of England's most famous country houses. The group is limited to 16 and will be approximately 12 days. More complete information available in October. If you are interested in receiving the Fall brochure, write:

Marjorie Mackay Shapiro 441 E. 84th St. New York, N.Y. 10028 or call (212) 628-6284

ARTICLES AND REVIEWS: 1985

By Deborah Hayes

AMERICAN WOMEN COMPOSERS NEWS/FORUM, V/3-4 (Jan/Apr 1985): Susan C. Cook, "ANC Salutes a Winner: Marilyn Shrade" (Kennedy Center Friedheim Competition prize for PSALMS OF DAVID), 4-8; Helene Dunn Bodman, "Profile: Ruth Lomon," 3.


JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY, 38/1 (Spring 1985): George List:


NATIONAL ASSOCIATION OF TEACHERS OF SINGING JOURNAL, 41/5 (May/June 1985): Sue Ellen Tarr "American Song and the Beginning Voice Student," 8-10 (tabulates songs most often recommended by 214 teachers).


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AMERICAN MUSIC IN HISTORY SURVEYS

J. Bunker Clark
[Read at panel, "American Music in American Schools, Round 3," Boulder meeting, 13 Apr. 1986]

I am here to represent American musicologists who, as you are aware, usually do not include the subject of American music when teaching survey courses to music majors. One reason is that Grout's HISTORY OF WESTERN MUSIC, used in most such courses in our colleges and universities, devotes very little space to American music. There is essentially nothing on American music before the mid 19th century. He does mention Gottschalk, but only critically, and then gives some space to MacDowell's Second Orchestral Suite without its important subtitle—"Indian Suite." The companion anthology by Claude Palisca does include this MacDowell example, and then gives more respectable space to Ives and later Americans.

Why not substitute the fine book by our chairman Edith Boroff, with the blatant title MUSIC IN EUROPE AND THE UNITED STATES? Because it does not represent conventional musicological knowledge as thoroughly as does Grout. Because Prentice-Hall has not issued an accompanying anthology. There are extensive examples in the book itself—even three movements of a Joaquin mass—but this means leaving out important musical detail. Because it has not issued a set of recordings even for the excerpts in the book. And because the book is now fifteen years old, thereby not reflecting the latest in musicology. There is no 2nd edition. Besides, it's easier to go with the complete package of book, recordings, and scores, of the latest—Grout edition.

Why should we indeed include American music in our history courses? Answer: we were not taught American music when we were students. When I was an undergraduate, the text was McKinney & Anderson's MUSIC IN HISTORY, published in 1940. There is a large section on 19th-century national music, but in every country except ours. The one American section is at the end, and how many of your teachers ever got to the end of a book in a course? Donald Ferguson's SHORT HISTORY OF MUSIC (1943) and Curt Sachs's OUR MUSICAL HERITAGE (1948) include nothing on American music. We teach what we were taught. It's too much trouble to find out new things on our own. Grout's book first came out in 1960—in the nick of time to help me prepare for my comprehensive exams. I passed, and have remained faithful to Grout ever since.

Now, at least, the subject of American music is available in specialized courses in some places, including mine. But if musicology professors on graduate exams do not include American questions, why study this subject? Even if such questions are asked, these are considered a minor part of the exam and a minor part of the standard book on 19th-century music is the new one by Leon Plantinga—but get its title: ROMANTIC MUSIC: A HISTORY OF MUSICAL STYLE IN NINETEENTH-CENTURY EUROPE.

What need is there for performers to know something about American music? What is relevant for a student in a history survey is only the music one hears and plays. Only exceptionally is a performer assigned any American work composed before our own century. What is more, the most important contribution by American composers is not art music anyway, it's popular music, and most music majors know something about it before college. Examples: Stephen Foster (which we learned in grade school), jazz (which is now treated in separate appreciation courses in many colleges and is played on NPR stations), Broadway music (which students learn at least from parents), and rock (which needs not to be taught because it's everywhere). In other words, we teach music majors the history of art music, and the best art music is not American but European. These are some of the reasons there is no need to teach American music. Leave American music for the specialists in the Sonneck Society!

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LETTERS TO THE EDITOR

Bill Jones writes: "Virginia L. Jones, wife of William J. [Bill] Jones passed away peacefully in her sleep in the afternoon of the 1st February. She will be best remembered by those at the Keele Conference and the following Scottish tour."

Dept. of Music
U. of South Alabama
Mobile, AL 36688

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As he has done for the past few years, Thurston Dox brought the students from his seminar to the Boulder meeting. He writes: "My students want to require American Music Seminar now. I think we have a distance to go on that one, but the idea is theirs, and it's due to the Conference experience."

"Next year looks possible for Pittsburgh, but after that I'm not sure. The college has moved not to give budget support to any off-campus programs, so it will depend on total costs and whether or not students can absorb them."

Hartwick College
Oneonta, NY 13820

We hope that Thurston can continue making the annual meeting an integral part of his American Music Seminar.

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Composer Normand Lockwood attended the conference not only to hear his own music performed on Friday evening but also to hear other music and papers as well. He was sufficiently impressed with what he saw and heard to join the Society. He writes: "The Sonneck Society [was] new to me since I have not been that much in the swim. There was a surprisingly fresh ambience about this meeting—one that surrounded an important goal: that of American music, to be sure, but in no sense restrictive. And this was contagious. We had to return the next day."

"The rank and file of us are prone to close the book on our own past; and that past need not have been long: take for example the chamber music of Quincy Porter. "What is the cause of this? Is it our countrymen's bent on getting ahead, hurrying, and therein hurrying to forget? and thereby, like small boys, losing their marbles, and
a few agates along with the chalk ones, 
through pocket holes? (In this case, mind 
holes?) Never mind. We know this to be a 
lamentable truth, and now I-for-one know 
also that you and your fellow Oscar Son- 
necks are combating it from the position of 
a positive approach."

PO Box 10053
University Park Station
Denver, CO 80210

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Camille E. Thompson is the Dean of the 
Denver Chapter of the AGO, which cosponsored 
the concert of American religious music at 
the Boulder meeting. She writes: "What an 
exciting event we had in April, as one of 
our goals for the year was accomplished. 
No wonder it was a part of our 50th Anniver- 
sary series. The goal was to become 
actively involved with other musical 
organizations, and that happened effectively 
with the international meeting of the Son- 
neck Society and the first meeting of the 
Rocky Mountain Region, College Music Society. 
At the dinner before the concert, 
Minister Charles Schuster had the partici- 
pants introduce themselves and tell where 
they were from, and then everyone started 
talking. It was good to hear the questions 
as performers talked with nonperformers, 
even during the intermission. To hear 
people talking about American music. To 
hear the exchange and the pride in telling 
what each person does."
1st United Methodist Church 
1401 Spruce 
Boulder, CO 80302

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LETTER FROM ENGLAND

My comparison of the Sonneck Society 
with the British Music Society, published 
in the Fall newsletter and reprinted in the 
BMS newsletter, seems to have sparked off 
some interest. First, Bill Kearns wanted 
me to follow it up by telling members how 
they would set about joining the BMS. 
Answer: they would write to the Secretary, 
John Dodd, 40 Laburnham Road, Maidenhead, 
Berk's. SL6 4DE (tel. 0628-29505).

Then I had a letter from Patricia 
McCarty, violist with the Boston Symphony, 
followed shortly by a copy of her splendid 
recording of the Rebecca Clarke Viola Sonata 
on Northeastern Records. It is good to see 
Clarke rehabilitated in both the UK and the 
USA: we heard another performance of the 
Sonata at the Boulder conference, and the 
BMS has issued a cassette recording of her 
piano trio and some songs (why doesn't 
Sonneck do that sort of thing?). I am only 
sorry that I missed Ms. McCarty's Clarke 
centenary concert at the Wigmore Hall in 
London on 2 June. Now who's going to do 
for Goossens what has been done for Clarke?

A few weeks later a Mr. Manson wrote 
from Gloucester (England), expressing strong 
interest in American music, particularly 
Howard Hanson and Wells Hively. The latter 
name sent me scurrying to various dictionary 
directories and even to the Sonneck membership 
directories, but to no avail: nothing 
between Hitchcock, H. Wiley and Hjelmborg, 
Bjorn. Will AMERIGROVE reveal all?

Mr. Manson's interest in Hanson, an 
American symphonist, seems not atypical: 
I have several times come across English 
enthusiasts who know their Piston, Ses- 
sions, Mennin or whoever rather well. In 
a land of trainspotters, this may have 
something to do with numbers. Or it may 
not.

If there is anyone out there who can 
help Mr. Manson with Wells Hively, someone 
else may be able to assist Patricia 
Boynton, a singer, to track down Richard 
Hageman's songs. She wrote to me recently 
from Hampshire, and I'll be happy to put 
anyone in touch with her.

There's a further report from British 
Sonneck member Andrew Ball: he's playing 
piano works by Babbitt (first British 
performance of DON), T. J. Anderson, 
Rzewski and Ives at the Wilde Festival of 
Music in Bracknell this summer and per- 
forming the CONCORD SONATA at Dartington.

The biggest news is that Glyndebourne 
are producing PORGY AND BESS this year; 
that there was an impressive Bernstein 
festival in London last month; and that 
the Manchester Library Theatre Company are 
continuing their pioneer productions of 
Sondheim, having just given the European 
premiere of PACIFIC OVERTURES in a com-

Stephen Banfield, Dept. of Music 
U. of Keele, Staffordshire 
ST 5 5BG England

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WORKS OF A. CORRI/A. CLIFTON 
BY J. Bunker Clark 

[This is the third in the series, AMERI- 
GROVE EXPANDED: or Worklists Prepared for, 
but There Was No Room for, in THE NEW 
GROVE DICTIONARY OF AMERICAN MUSIC. In 
summer NEWSLETTER '85, p. 53 is found the 
first installment, "Selected Battle Pieces," 
by J. Bunker Clark. The second, fall '85, 
p. 85, is a listing of "Some Boston Com- 
posers" in order of the decade of their 
birth, by Leonard Burkat. The NEWSLETTER 
is open for other listings which may have 
dropped from "Amerigrove" because of 
space limitations. —Ed.]

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The double name is, of course, because 
Corri, due to marital difficulties, escaped 
England to pursue a new career in Baltimore 
with a new name, and indeed married a new 
wife. His dates: 1784?–1832. A much more 
detailed list of Corri/Clifton's publica- 
tions was prepared some time ago by 
Geraldine Ostrove, who recently joined the 
staff of the Library of Congress Music Division.

SONGS 
(published in London)

Away, away ye men of rules, Anacreontic 
duet (1805–10); Caro caro, cavatina, with
harp [1800?]; Lettera d'un figlio di Marte alla sua amante (Sig. Porchini) [1810?]; Lucy's smile (W. T. Fitzgerald) [1810?]; o would we ne'er have been then [1813?]; An English canzonette and two duettos (Lady Tuile) [1805?]; Take hence this tuneful trifler's lays, anti-Anacreontic glee, 2 or 3 voices [1813?]; To weep unseen and sooth her pain [c1805?]; Three Italian ariettas, 2 set [1814?]; Well if to love thee be offence, ballad (G. Ogles) [1810?]; What will become of poor me, with harp or piano [1820].

(published in the U. S.)

Annual Coronation Ode (1831); Bliss! (1820); Hark, hark! o'er valley and hill, duett & chorus in CHERRY AND FAIR STAR [1826-29]; I still may boast my will is free, duet (1827); Lady, why art thou so fair (WILLIAM TELL, 1827); Light skims thro' the air, from CHERRY AND FAIR STAR [1826-29]; Morning dews the sun dispersing, from CHERRY AND FAIR STAR [1826-29]; The myrtle cottage maid (1820); True beauty (1820); plus 35 others listed in Wolfe.

PIANO

(published in London)

Agliaia and Euphrosyne, serenade, piano and harp, or piano duet [1812-13]; L'Augurio felice, sonata [1808-10]; La Biondina pensosa, variations [1808]; La Carolina, adagio & rondo [1808]; The casket, 6 waltzes [1816]; Concerto da camera, piano with 2 v., fl., vl., vc. [1813]; Divertimento alla Montanara [1813] (also pub. The Hague); La Dolcezza, piano duet and harp with fl. ad lib [1816]; La Flora, duet [1811]; Elysium duet [c1815]; L'Espérance, divertimento [1818]; Fantasia [1815-16]; The feast of Erin, fantasy [1808]; The Fugitive, sonata; La Galantina, divertimento [1816] (also pub. Amsterdam, Berlin, Bonn, Hamburg); La Gloja, divertissement [1814]; La Giogiana, andante & rondo; Green grow the rushes O! rondo [1812]; Halcyon days, divertimento [1816]; Halcyon, divertimento [1811]; Hey-day, divertissement; L'Incanto, serenade, piano duet & harp, or solo piano with flute ad lib [1808]; La Morte di Dusse, elegiac sonata, with viol. and vc. ad lib [1816]; Nos Galen, or New Year's night, rondo [1813]; The regatta, divertissement, with fl. [1812]; Robin Adair, rondo [1812]; Roses and Lillies, divertissement [1808]; La Selina, divertissement [c1810]; The solitaire, divertissement [1811]; The Terpsichoread, 3 country dances [1808]; There's nae luck about the house, rondo [1813]; Three cottage divertimentos, books 1-2 [c1815] Three divertissements [1815]; Where the bee sucks (Arne), rondo [1812]; The wilderness nymph, divertissement [1805?].

(published in the U. S.)

The bonnie boat, variations [1828?]; The Carrollton march, performed at the ceremony of commencing the Baltimore & Ohio Railroad, on the fourth of July 1828 (1828); Independence and Union waltzes (1823); Medley overture, orchestra, arr. for piano [1832-33?]; Military serenade, with flute and cello (1810); An original & variations [1820]; Two waltzes (1820); plus 4 dance, 2 march, 2 variation, 1 medley, and 1 overture publications listed in Wolfe.

OPERA

The Enterprise; or, Love and Pleasure (1822).

EDITION AND TUTORS

(published under the name P. Antony Corri)

L'Anima di musica, an Original Treatise upon Piano Forte Playing (London: author, 1810)

(published under the name Arthur Clifton)

An Original Collection of Psalm Tunes (Baltimore: author, 1819)

New Vocal Instructer [sic] (Baltimore: author, 1820, 3/1846)

New Piano Forte Preceptor (Baltimore: author, 1820)

Clifton's New and Improved Piano Forte Preceptor (Baltimore: John Cole, 1827, 2/1835, 3/1839); ed. of [1843?]; with title: Clifton's Instructions for the Piano Forte.

SOME RECENT BOOKS

DEALING WITH MUSIC AND MUSICIANS OF THE UNITED STATES

Richard Jackson


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RESEARCH BULLETIN BOARD

by Katherine Preston

In the Spring 1985 NEWSLETTER I suggested that Sonneck members send to me suggestions for areas within the field of American music in America that needs further research. I volunteered to serve as a clearinghouse for such suggestions—which would be printed in forthcoming Sonneck Society NEWSLETTERS, rather like an informal information bulletin-board. The basic concept, to reiterate, is that we all have ideas for research that need doing—but we'll never get around to doing them. In addition, in the course of our own archival work we often stumble upon collections that would serve as the basis for a wonderful article, seminar paper, master's thesis, or whatever—but again, we will probably never make use of them. However, there are lots of students just getting into American music who would greatly benefit knowing about these collections or ideas. Hence the bulletin board proposal. My response was pretty good for a first try, and the following represents the first installment of the list. Some of the suggestions may have been made obsolete by COPAM. Thanks to those of you who contributed, and to the rest of you—send in your suggestions!

Brice Farwell (the eldest son of Arthur Farwell) has recently joined the Society as a sustaining member and is interested in promoting study of the works of his father. The composer's manuscripts are owned by Professor Evelyn Davis Culbertson (retired from Oral Roberts University) and Brice Farwell is archivist pro tem of the collection. Mr. Farwell responded to my call for suggestions by writing to say that he and Dr. Culbertson are looking for a permanent depository for his father's manuscripts, and suggests that "a graduate school, with good archival capability, is just what the two of us are looking for, to become the beneficiary and repository of the MSS archives of the music of Arthur Farwell."

More to the point of the bulletin board, Mr. Farwell suggests that the research potential of the collection is significant, and he and Prof. Culbertson would be pleased to facilitate further study. There is a published GUIDE to the music, and eight or ten libraries around the country have microfilm copies of the complete works. Mr. Farwell suggests the following as samples of feasible projects:

1. "Mountain Song" (orch., choral). Orchestra scores and parts are complete, but vocal parts need to be extracted from the score in order to make possible a performance of the work.

2. CARTOON, an operatic fantasy. (See description of the work in the GUIDE, pp. 48-54). The libretto and piano score are complete, but the work was left unorchestrated at the time of his father's death.


4. Various works could serve as the focal point of a study. These include unpublished piano works, spanning sixty years of composition, a violin sonata, and vocal works.

5. Biography of Arthur Farwell. Mr. Farwell suggests that this should be undertaken while members of the immediate family and some of his father's friends are still alive.

For more information, write to Bruce Farwell, 330 Heidi Court, Morgan Hill, CA 95037. Tel.: 408-778-1650.

From Frank T. Manheim of Falmouth, Mass:

1. Life and works of Edward Robinson. Composer for the harmonica who wrote two trios for harmonica, harpsichord (or guitar) and flute. Mr. Manheim describes Robinson's infusion of "authentic folk spirit into the classical idiom" as "Gershwin-like."

2. Life and works of Fidelia Zitterbark, Jr. A once-famous American composer who wrote some 125 string quartets, to be found in the basement of the University of Pittsburgh library.

3. Life and works of Caroline Gale Johnston (nee Caroline Huntington Gale). Mr. Manheim has two pieces of sheet music from this composer dated 1898 and 1915, and published by Paul Schmitt of Minneapolis. He says that the composer as has a "remarkable melodic gift."
The remainder are suggestions from a variety of people:

1. The career of Helen May Butler (1866-1957), band leader and circus performer. The Smithsonian Institution has a collection of her materials, including scrapbooks, letters, photographs, personal papers, sheet music, and memorabilia in the Division of Political History, Museum of American History. She was the leader of the first nationally known (and evidently phenomenally successful) all-woman band in the US.


3. The Germania Orchestra: a history of its performances in the US and investigation of its influences on American musical culture of the nineteenth century.

4. ditto Louis Julienn (1812-1860) and his orchestra, which toured the US 1853-54.


7. Sara Blakely. Diary of a member of a concert troupe touring the mid-west (Wisconsin, Illinois, Iowa, etc.), 1852-1854.

8. Ms at the Chicago Historical Society.

9. Collection of music programs (with commentary on quality of performance) in the Graphic Arts Collection, American Antiquarian Society, Worcester, Mass. A study of this large collection could shed light both on attitudes toward music and on concert and theatrical life in New England during the mid-nineteenth century. Programs include professional and amateur performances of vocal, orchestral, and chamber music, as well as theatre and opera.

9. A study of Anne and Arthur Seguin, English vocalists who arrived in the US in 1837 and remained prominent on the stage (performing opera and in concert) until well into the 1850s. The New York Public Library Theatre Collection has a bound volume that looks to be a complete collection of the Seguin's programs from 1837-1838.


11. Life and works of David Brahman, composer for Ned Harrigan (of Harrigan and Hart fame.)

12. Study of theatre orchestras in the US, nineteenth and twentieth centuries.

13. Study of travelling ballet companies in the US during the nineteenth century. Notices of performances by dancers such as Madame Augusta, Mile Celeste, and the ubiquitous Ravel family are found wherever one looks in newspapers and periodicals of the mid-nineteenth century. The artists were usually French, always performed to music, and represent a standard type of performance on the theatrical circuit. There is almost nothing known about them.

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STAR SPANGLED BANNER
WHAT, AGAIN?

Yes, again. It started over a year ago. "Down with THE STAR-SPANGLED BANNER! Up with AMERICA THE BEAUTIFUL!" Congressman Andy Jacobs, Jr., D-Ind, happened to catch some remarks to that effect on TV, and read some comments in the press. He was inspired to introduce House Resolution 1052 of the 99th Congress, a bill "To make AMERICA THE BEAUTIFUL the national anthem of the United States of America." That in turn inspired, by way of a press release, still more action in the media, including some rebukes as well as cheers.

Mr. Jacobs' office says reaction to his bill has been about two to one in favor of it—"but," said his spokesman, "those opposed are a lot more voluble!" As of June 16 Mr. Jacobs had no immediate plans to push for hearings, but he's anxious to see what ground swell of public opinion builds up behind his bill. A member of The Soneck Society, no less, has added to that ground swell: Caldwell Titcomb published an article, "What so loudly we wail: Star-Spangled Earache," in THE NEW REPUBLIC of December 16, 1985, that was syndicated and reprinted elsewhere.

What are the objections to THE STAR-SPANGLED BANNER? They're the same now as I remember from my days in the Library of Congress thirty years ago (not forty: postwar euphoria then had high the SSB):

1. "Unsingable." It's that "rocket's red glare, the bomb's bursting in air" that discombobulates many people, taking them a fifth above the blameless octave from "say" to "see." It happens again with "land of the F-P-R-E-E." AMERICA THE BEAUTIFUL, it is true, demands only a ninth from bottom to top, not a twelfth. Titcomb claims the SSB tune is difficult not only for the general public but "has repeatedly caused trouble for professional opera singers." I've heard some performances of that kind. I think those singers were bothered by lack of practice and by trying to personalize their renditions. Any opera singer who can't easily negotiate a twelfth won't remain an opera singer very long. Titcomb also claims that "the tune is irregular in its phrasing." I don't know what he's talking about there unless it's some slight irregularities due to Francis Scott Key's wording. No performer should allow such minutiae to spoil the musical effect.

2. That "old English drinking song" canard. Well, perhaps not entirely a canard, but the implication is plain wrong. In THE MUSIC OF THE STAR-SPANGLED BANNER:
FROM LUDGATE HILL TO CAPITOL HILL (Washington: Library of Congress, 1977, three other printings) I showed in perhaps tedious detail how "The Anacreontic Song" was used by the Anacreontic Society of London, gentlemen's musical and social club. The poem was written in 1776 or 1777 by Ralph Tomlinson, then the Society's president; John Stafford Smith, a performer at the Society's meetings and a noted composer of his day, set the poem to music.

The meetings began with a concert of two hours or so, featuring both instrumental and vocal music (in January 1791 the Society heard not only a Haydn symphony but Haydn in the flesh as well, almost his first outing upon his arrival in England). After the concert the company repaired to a banquet room in which their inner needs were met. After that they returned to the concert hall, now bedecked with small tables for
post-prandial fare—glees, solos, comic numbers, etc., by both professional and lay members, plus punch and suitable accoutrements.

This third phase began with "To Anacreon in Heaven," the Society's official ceremonial song, sung by the president (or by a professional substitute if the president was not vocally up to it) with the assembly standing and holding their hats in on the last two lines of the final stanza. At midnight the president left his chair and the formal meeting was at an end. There were usually some, apparently, who stayed long past midnight, telling stories and singing themselves into their cups. No doubt at times these roisterers essayed their club song with indifferent effect, and it is only in this connection that J. S. Smith's tune can be called a "drinking song."

3. "Finally," writes Mr. Titcomb, "Francis Scott Key's poem (1814) is not suitable. It is of low quality as poetry, and its subject matter is too specific and militaristic, dealing with a one-day incident in a war." Here I can agree that the specificity of the poem's drawback in what should ideally be a song telling of the greater glories and higher concerns of a nation devoted to "brotherhood from sea to shining sea." Katharine Lee Bates's poem is in one sense—and it's a perfectly laudable sense—more highbrow than Key's.

It undoubtedly sounds better coming from the mouths of school children than does Key's. It is more seemly when sung in church, or at a college commencement, or on any occasion when we citizens are moved to express our nobler and unselshy ideals.

But, unfortunately, those are not the only occasions that confront us. Ex-president Jimmie Carter recently gave an address (U. P. news release, May 31, 1986,) in which he distinguished between the sacrificial love on which a Christian individual can base his life and the ideals of justice that a president must follow. A national anthem, likewise, should be appropriate and effective in many different situations. How stirring would the music of AMERICA THE BEAUTIFUL have sounded the day after Pearl Harbor? Or at evening colors on the troopships standing off Omaha and Utah beaches? I don't know that Mr. Key's poetry is any "better" than Ms. Bates's. The latter expresses the unhurried thoughts of one individual inspired by the beauties of her land and her hopes for its future. Key's poem was the product of a very nerve-wracking experience and of joy at its scarcely-hoped-for outcome. The two poems reflect the very different circumstances (also the different literary milieux) in which they were born.

4. One other complaint that Mr. Titcomb and others have made is downright specious: a claim that the SSB has been our national anthem only since 1931 and that to change now would not go against any sacrosanct tradition. They can try telling that to the Marines or the DAR and see what their answer is. De jure, it can be argued that the SSB has been our national anthem since President Wilson's executive order in 1917. De facto, it has been the anthem since the Civil War. It was made so by Union bandleaders who had to have one every day and who apparently found the HAIL COLUMBIA (the de facto predecessor) had become stale and outmoded.

5. The music was composed not by an American but by a foreigner, a... Englishman. So what? When I was a boy my schoolteachers wanted MY COUNTRY, TIS OF THEE as the anthem, despite its music being not only by an American but the music of the British national anthem.

So much for that unsingable old English drinking song with the frightful poetry and not much tradition. Its rival is a hymn (the original meaning of "anthem") in both text and tune. Samuel A. Ward's music was composed in 1882 for O MOTHER DEAR, JERUSALEM. Ward died in 1903 and probably never saw nor heard of Bates's poem. The poem actually is a prayer. It asks God's grace—to crown our good with brotherhood, to mend our every flaw, to confirm our soul in self-control, our liberty in law. It is a fine poem, beautiful in its way. Bates had to squeeze hard for a few rhymes, but so did Francis Scott Key.

Ward's music, by a stroke of sheer serendipity, somehow suggests the prayer without providing any special effect of its own. It is a good hymn tune. It is also short, a plain 16-measure period. Such brevity can at times be a blessing, but in a national anthem it can also be dangerous. Nearly all the commentary I have read is by non-musicians (pace, Mr. Titcomb) who speak only of singing the anthem. They overlook that the American Composition is the music, not the poetry, that is paramount; and indeed many ceremonial performances are entirely without singing. At a proper tempo AMERICA THE BEAUTIFUL is over in less than forty seconds (about sixty-five for the SSB). That is not enough ceremony for many occasions. If the music should be played through again immediately the effect would be ludicrous and the benign simplicity of the music would approach monotony. Laymen and musicians alike would come to realize that there is something worse in a national anthem than "unsingability": that is "overplayability." GOD SAVE THE QUEEN, musically one of the most impressive of national anthems, is short, but it is saved from monotony by its slow tempo and its imperious style—attributes not present in Ward's music.

No, much as I like that song and would approve of its use on many occasions to avoid overuse of the anthem, there are two over-riding reasons why I would deplore "dumping" the SSB in favor of the other. One is that to me the music of THE STAR-SPANGLED BANNER is infinitely more stirring, more plangent, than Samuel Ward's nice tune. It is, in a word not much used these days but surely applicable here, truly grand. It has a proper length, a proper dignity; it has zest and musical pizzazz. The very passage, the high "break" that some people find so intimidating to sing, provides a musical interlude that makes the close all the more thrilling.

Those who call that passage "unsingable" should sing it at the tops of their voices and not worry about niceties of pitch or
vocal quality. On December 22, 1837, George Templeton Strong of New York wrote in his journal: "A lot of idle loafers are just going past, screaming out the STAR-SPANGLED BANNER at the top of their lungs, and in all sorts of diabolical discords. But it sounds gloriously. It's a glorious thing altogether—words and music—no matter how it's mangled." And the opera stars and pop stars should sing it straight and forget those hideous personalized renditions. There ought to be a law against them. Mr. Jacobs?

Still, de gustibus and all that. Apparently there are some who don't hear the music as so many of us do. Even they, however, should not overlook the long and venerable tradition associated with THE STAR-SPANGLED BANNER that many Americans do indeed hold sacrosanct. Aaron Copland once told a reporter (THIS WEEK magazine, 9 February 1969) "Sentiment far outweighs any musical consideration. The national anthem is not like an auto tire that you change when it goes flat. You don't change brands as if it were so much tooth paste."

That view was echoed by at least some Sonneck Society members at the April meeting in Boulder, Colorado. Asked for a show of hands as to which hymn they would choose if starting from scratch, before any official designation had been made, they voted just about evenly for the two songs. (Obviously some of us Sonnekers are highbrows.) But asked how they would vote today, in the face of all the changes and broken traditions that would ensue, there was a switch in the number of votes to something like 55% or 60% in favor of the SSB.

But are we obliged, are we wise, to put this matter on an adversarial all-or-nothing basis? I have long believed that a lot of the SSB's bad press is due (1) to overexposure, to overuse of the anthem on all sorts of minor occasions (especially when broadcast) such as ballgames and other sporting events; and (2) to the farcical array of personalized renditions by singers whose vocal gyrations destroy the dignity and impair the beauty of the music. (I was delighted to come upon one ballgame a year or two ago at which the melody of THE STAR-SPANGLED BANNER was sounded by a solo trumpet with no singer and no accompaniment.) Surely most of these uses could be taken over by AMERICA THE BEAUTIFUL, leaving the national anthem to the truly national occasions of state and to the armed forces. In such circumstances the brevity of AMERICA THE BEAUTIFUL would be a blessing, limiting the amount of time the TV cameras would have for wandering around to catch players scratching themselves, looking at an airplane overhead, and so on. I have reason to believe our editor, Mr. Kearns, has had similar thoughts. Can we make a joint recommendation to Congressman Jacobs that he amend his bill along the lines suggested?

Bill Lichtenwanger

ONWARD CHRISTIAN SOLDIERS

On the heels of the deep national division caused by the most recent efforts to sack the SSB as our national anthem (see Bill Lichtenwanger's analysis above), the United Methodist Hymnal Revision Committee voted in May to dump, among several pieces, ONWARD CHRISTIAN SOLDIERS as well as everything but the chorus of BATTLE HYMN OF THE REPUBLIC. The committee intended to clean up militaristic and sexist lyrics, but it underestimated the power that these songs hold on the public, Methodist and others. Reaction has varied from outrage to apathy; from the little boy on national TV news who said: "People don't think about war when they sing those songs," to professor of religion Walter Benjamin, who roundly denounced the committee for reducing our hymns to "liturgical palaver."

Benjamin also commented sagely on the large number of stories from the Old Testament, many of them not very pretty but dealing with heroism and courage in adversity in such a manner as to have assumed the importance of indispensable myths in our culture. Nick Tawa, in his recent admirable study of the ante bellum popular song, MUSIC FOR THE MILLIONS (NY: Pendragon Press, 1984) speaks of the emotional response to a song being triggered first, by the musical qualities of the song itself, second, by the meaning of the words; and third, by the symbolism related to the song (p. 47). I'm inclined to reverse the last two; nevertheless, hymnal revision committees should consider the relative importance of all three attributes carefully. Of course, they rarely do. They believe the old myth (this time I'm using the word to mean a false idea) that music merely embellishes the words. Certainly you don't treat lightly such fine old tunes as that of Arthur Sullivan and an old camp meeting tune that is sturdy enough to support, in addition to the BATTLE HYMN, JOHN BROWN'S BODY and innumerable college songs. Neither do you wipe out huge hunks of our cultural history that the words express.

The little boy on TV pointed out a larger truth than he realized. Those words to ONWARD CHRISTIAN SOLDIERS and THE BATTLE HYMN mean a lot more than they literally say. Put them with fine tunes, and they mean even more. The Revision Committee is now evidently aware of this, for they have decided to reconsider their decision at a special meeting in Nashville on July 2. The odds are that they will reverse themselves.

WK

19TH-C. AMERICAN PIANO MUSIC: II

SALON MUSIC: THE AGE OF ELEGANCE

(Part II)

John Gillespie

During the last five years I have given a substantial amount of time to the research and performance of nineteenth-century American piano music, and in the process have collected more than 2000 (mostly Xerox) copies of nineteenth-century piano compositions. This collection, which I seem to be using constantly, has turned out to be a minor treasure in that it has provided me with delightful music for hours of enjoyable playing and has indirectly--due to my addiction to reading the back covers--become a handy research tool.

Like some modern publishers, almost all nineteenth-century music publishers filled
the back covers of their sheet music with announcements of their various publications. These advertisements, with their lists of composers and compositions, have proved to be a good source for checking names, spellings and titles, and at times have even led to the discovery of new works and new (to me) composers in my field. Some advertisements contain flowery blurs, usually diverting descriptions of the pieces or extravagant boasts of their popularity. Other advertisements emphasize the intrinsic value of the music.

For example, Oliver Ditson advertised a "Choice Catalogue of Very Popular Music" and some "Popular and Pleasing Pieces for the Piano-Forte." In a similar vein, William A. Pond claimed to have the "Choicest Piano-Forte Pieces, which are recommended by all who have used them" as well as "A Selection of the Latest and Most Beautiful Vocal and Instrumental Music of the Day."

A more serious Pond advertisement divided the works according to their special features. Thus, one set of compositions is described as music "sentimental, expressive and poetical in character," another set has "tremolo, arpeggio and ornamental playing illustrated," a third group is to be used "for practice of octaves, thirds and sixths," a fourth contains "brilliant and stylish pieces" and a final set offers "velocity and presto movements." This particular advertisement emphasizes the merits of the music. Reading its precise terminology, one might conclude that Pond was offering the music of Mozart or Beethoven or Chopin when in fact he was promoting the various delights and virtues of the music now known as salon music.

This salon music, so wildly popular in midnineteenth-century America (ca.1840-1880), has few admirers today. It faded quickly in this century, and if mentioned now, usually meets with patronizing contempt or total rejection. Even the term "salon music" is omitted from most musical dictionaries and encyclopedias, and I am hoping that the forthcoming NEW GROVE DICTIONARY OF AMERICAN MUSIC will treat the subject fully and seriously. Meanwhile, a good definition is hard to find.

Of the dozen or so musical dictionaries and encyclopedias I have consulted, only two contain a definition of salon music: the CONCISE OXFORD DICTIONARY OF MUSIC (1980) and the HANDBOOK OF MUSIC TERMS (1967). In the former, Michael Kennedy states that it is a "term applied, often performatively, to music of a light character which aims to please rather than to be profound, suitable for performance in a salon." In his HANDBOOK Parks Grant writes that "Strictly speaking, salon music denotes compositions of moderate difficulty, intended to be played or sung (usually the former) in the home, for one's self, family, or friends, salon being the French word for parlor. It implies a contrast with difficult works that are performed by virtuosos at concerts."

The best succinct and objective discussion I have found was made almost 30 years ago by Hoyle Carpenter in his article "Salon Music in the Mid-Nineteenth Century" (A QUARTERLY JOURNAL OF STUDIES IN CIVIL WAR HISTORY, Vol. 4, No. 3, Sept., 1958). Instead of attempting to define salon music, Professor Carpenter essayed the following description.

Salon music is, above all else, elegant. It is polite, well-mannered, graceful. It is never vulgar or uncouth. It sometimes expresses lofty sentiments, as in "The Maiden's Prayer," but it is never profound. It may imitate nature or it may take the form of refined dance music. Perhaps the most typical of all is the set of variations on some well-known song or operatic air.

While this music makes slight demands on the performer, in the way of musical insight, the technical demands are often quite considerable. (This in contrast to remarks above by Grant.)

On the whole, I find Carpenter more accurate than either Kennedy or Grant, although I would add that a gray area exists between salon music and more serious music, and the borderline between the two can at times be so slight as to be unperceptible. Compounding the situation, many composers wrote successfully in both areas.

Having played so much salon music, I would supplement Professor Carpenter's description with some technical information. The right hand usually dominates, holding most of the musical interest while the left hand supplies necessary accompaniment. Note repetition is frequent in the melodic line, and when artfully applied, as in Maurice Strakosch's (1825-1887) THE MAGIC BELL, reminds one of a melodic old disc music box. Trills, chromatic passages and octave passages of all types (parallel, repeated, broken) abound with varying effectiveness.

I have learned that it is easier to discuss salon music if the compositions are grouped into broad categories similar to those often used by the publishers themselves, namely, waltzes, galops, melodies with variations, fantasies and the like. My own categories, as they have developed within the last two years, are more subjective and indeed more flexible, for I have come to the conclusion that most salon pieces fit into one or more of the following categories: theme and variations, dances, operatic/ballet settings, morceaux de salon.

Because of its immense variety, the theme-and-variations group contains some of the most attractive works of all salon music. The theme may be, among others, an opera aria, folk song, patriotic song or sentimental song. The overall structure usually follows a familiar pattern; that is, there is a brief introduction, then the theme enters and is followed by three or four contrasting variations. There may be a lyric variation in the new tempo; frequently one encounters a variation featuring crossing of hands; and the finale, itself a variation, is written in a new meter, not that of the original theme.

One of the earliest (1847) salon-music sets of variations, and to my mind also one of the most satisfying of the entire period, was written by a New Jersey musician named George Washington Hewitt.
(1811–1893), son of American music pioneer James Hewitt. The theme, taken from Sir Henry Bishop's song "I'm Saddest When I Sing," has been embellished with five contrasting variations: a poetic andante, a bell-like revery, a march and a chromatic variation followed by a vivacious Finale à la Glop.

Charles Grove (ca.1817–1879) has to be the champion of the theme and variation, for he purportedly composed more than 2000 piano pieces, of which, it seems safe to estimate, over 90 percent are variations. Varying widely—some might say madly—in style and quality, Grove's variations range from his ridiculous variations on Handel's "Hallelujah Chorus" to the extraordinary fine, very difficult variations on Max Maretzek's (1821–2897) "Rondo Finale" (The actual title is CORNUCOPIA OF PLEASURE. BRILLIANT VARIATIONS ON MARETZK'S CELEBRATED "RONDO FINALE" SUNG BY MADAME LABORDE IN LINDA DI CHAMOUNIX, Op. 141). To fully appreciate these variations, a good understanding of Maretzek's original Rondo Finale, "Sentil core anato bene" (the Free Library of Philadelphia has a copy), and immediately after hear Grove's piano variations, Op. 141.

Many libraries have large Grove collections which can be examined and evaluated. For myself, of the Grove works I know, my favorites include the Maretzek variations; the variations on the "Ravel Polka" (AMUSEMENT DES AMATEURS. VARIATIONS BRILLANTES SUR UN THÈME FAVORI DE M. KELLER "THE RAVEL POLKA," Op. 111) and the variations on "Un Carnaval À Naples" (LES BORDS DU MISSISSIPPI. VARIATIONS BRILLANTES SUR LE THÈME FAVORI DE M. STRAKOSCH "UN CARNAVAL À NAPLES, Op. 350)."

One of the many other midcentury composers who wrote attractive variation sets, three come to mind as worthy of special attention. Theodore von La Hache (ca. 1822–1869), a highly respected New Orleans church organist and composer, wrote numerous sets of variations. One of the most engaging, his LE CARNAVAL DE VENISE (VARIATIONS DE SALON), Op. 114, is an un inhibited series of catchy variations—one even featuring glissandi passages—on the old circus favorite (via Paganimi) THE CARNIVAL OF VENICE. La Hache explored all types of songs for his variations—patriotic ("The Bonny Blue Flag"), minstrel ("The Rose of Alabama"), sentimental ("Ever of Thee")—usually with most gratifying results, due in part to his knowledgeable command of idiomatic keyboard writing.

Henry Mayrath (1827–1883), a New York pianist, teacher and composer, published a piece with the grand title ILLUSTRATION ÉLÉGÂNTE A RODE'S CELEBRATED AIR. What emerges is a two-page introduction, the theme with embellished repeats, then one stylistic variation followed by a vivacious variation—the final title à la Polacca. The "celebrated air" turns out to be the theme of Pierre Rode's ATR VARIÉS, Op. 10, No. 2, originally written for violin solo accompanied by strings or piano.

Sebastian Bach Mills (1838–1898) exerted a very beneficial influence on New York's musical circle for nearly four decades. Among his many piano pieces, I find his variations on the Welsh air 'Ar Hyd y Nos' ("All Through the Night") especially appealing. Titled WELSH AIR WITH BRILLIANT VARIATIONS, it consists of only two variations and a finale, and if Mill's objective was to dazzle his listener, he has been highly successful.

As with the Maretzek/Grobe combination, most variation sets benefit in public performance when preceded by someone singing the original version of the theme. When I did this recently with a program of five themes and variations, the response was unexpectedly enthusiastic.

Most salon-music dances are simply fun pieces displaying easy rhythms and bright melodies. There must have been thousands published—we will only never know exactly how—the most popular forms being the mazurka, galop, waltz, march and, above all, the polka.

This enormous assortment of dances clearly divides into two groups: light dances for actual dancing and more serious dances for listening pleasure. Those meant for dancing usually include Maretzek's original Rondo Finale, "Sentil core anato bene" (the Free Library of Philadelphia has a copy), and immediately after hear Grove's piano variations, Op. 141.

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Sebastian Bach Mills (1838–1898) exerted a very beneficial influence on New York's musical circle for nearly four decades. Among his many piano pieces, I find his variations on the Welsh air 'Ar
most galops are independent compositions, and they are indeed high-spirited entertainment. There is no pretense at serious writing, but after all, why not some unserious music?


In his article Professor Carpenter states that "one of the favorite types of salon music is the grand fantasia or potpourri taken from the melodies of an opera." I would add to that paraphrases of single arias and even paraphrases of ballet excerpts.

It is debatable, of course, that all such works are salon music. Many were played in concert by well-known virtuosos of the last part of the nineteenth century and early part of the twentieth, and besides, some are incredibly difficult and require a superb keyboard technique. However, the basic style of most of these fantasies--accompanied melody, repeated notes, octave passages, chromaticism--prompts me to call them salon music. At the least these compositions fit into that gray area between more classically structured music and salon music.

The fantasies/potpourris bear a wide range of titles, such as caprice, souvenirs, echoes, fantasie dramatique, reminiscence, illustration and more. Many, like those by Wilhelm Yrho (ca.1803-?) are mere potpourris of the well-known airs strung together one after another and supported with a simple left-hand accompaniment; others, like Charles Fradel's (1821-1886) FAUST QUADRILLE, are merely pure diversions; and many are fine, well-constructed works worthy of performance. Some of the finest were composed by Richard Hoffman (1831-1909), a first-rate pianist as well as sensitive composer. Hoffman's reworkings of LA FAVORITA, LES HUGUENOTS, LA TRAVIATA, MIGNON, DINORAH, RIGOLETTO and IL TROVATORE are expertly wrought, creative and sometimes very difficult.

Charles Kunkel (1840-1923) created his own highly unique style in the operatic fantasy. Flamboyant yet eminently effective, Kunkel's bombastic keyboard versions of ERNANI, FAUST, LES HUGUENOTS and IL TROVATORE seem calculated to defy the performer and literally stun the listener.

Sebastian Bach Mills, Maurice Strakosch and Hermann Wollenhaupt also wrote fantasies well worth investigating, but the honors in this category belong to Leopold Godowsky (1870-1938) for his paraphrase of Johann Strauss's FLEDERMAUS, a grand tour de force remarkable for its simulation of orchestral sounds. Since it is inordinately difficult, you may not want to play it yourself, but at least listen to a recording, for this is one of Godowsky's best keyboard works (Doris Pines plays it on a Genesis recording--GS 100).

I personally like the paraphrases of individual arias or excerpts. Most are fairly short, well-crafted and manageable with a decent technique. For a sample, try Frederick Brandeis's "Floreau Song" from CARMEN, a pianistic and imaginative work which I have played a lot and always enjoy; or Alfred H. Pease's (1839-1882) version of the "Polonaise" from MIGNON, considerably more difficult than the Brandeis. Finely, a splendid, very difficult and late work: Ernest Hutchenson's (1871-1951) dramatic, colorful piano version of the "Ride of the Valkyries" from DIE WALKURE.

Nineteenth-century publishers issued many works under the all-inclusive term "morceau de salon" (nocturnes, reveries, meditations, idyls, romances and the like), where the emphasis is on lyric melody, its unfolding and transformation. My favorites here include La Hache's FREEDOM'S STAR, a reverie that is in effect a grand opera aria, obviously inspired by Bellini's bel canto; and Maurice Strakosch's THE MAGIC BELL, breathtakingly beautiful with its shimmering passages of repeated notes. And for a fine collection of short morceaux, play through Robert Goldbeck's (1839-1908) 12 delightful AQUARELLES, Op. 18b.

Since salon-music composers give an impression of being intrigued with water in all its various manifestations, I make a "water" subcategory to the morceau de salon. It seems as though every composer wrote at least one "water" piece. Sometimes the connection is nebulous, as in George Hewitt's UNBE VOIX DES ONDES, but in most pieces, as in Julia Rice-King's BUBBLING SPRING (whether she actually wrote it is not relevant here), the rippling, sparkling music clearly evokes the water it describes. Here are a few "water" pieces by some typical salon-music composers:

Homer N. Bartlett: THE BROOK, Op. 233, No. 2
Robert Goldbeck: DREAMING BY THE BROOK
Carl Koelling: THE FOUNTAIN
Jacob Kunkel: MOUNTAIN SPRING
Sebastian B. Mills: MURMURING FOUNTAIN
William Palmer: LAUGHING WATER
Hermann Wollenhaupt: LE RUISSEAU

By now it is certainly obvious that I have been charmed by salon music and am advocating its revival. Granted that I can make no claim for deathless masterpieces or challenges to the classics, I still maintain that within its own framework and judged on its own merits, salon music, with its unique qualities and charm, deserves recognition in our historical and cultural past.

[Ed. note: This is the second in a series of three articles about 19th-c. piano music by John Gillespie appearing in vol. 12 of this NEWSLETTER. A cassette prepared by Prof. Gillespie and illustrating some of the music mentioned may be obtained for $10. Write John Gillespie, 1201 Las Altaras Rd., Santa Barbara, CA 93103.]
MUSICAL LIFE IN LARAMIE
WYOMING TERRITORY

Summary of paper given at
Boulder Meeting, 1986
William B. Stacy
University of Wyoming

The active settlement of the Wyoming territory coincided with the building of the transcontinental railroad in the late 1860s. Among the towns which were established to serve the railroad was Laramie City, first settled in May of 1868. Laramie began its existence as a wild end-of-track town, then settled into being a quieter middle-class trade center once the construction workers had left.

The years of railroad building have been called "hell on wheels," a term which aptly describes the rowdy life which flourished in the bars and brothels along the railroad tracks in the new towns. These halls of entertainment, according to contemporary descriptions, featured dancing with "females of the lowest type" accompanied by fiddles and banjos as well as a bountiful flow of alcoholic activities which more respectable citizens deplored. Although the construction workers soon moved on and life in the towns became typically middle-class, some brothels, bars, and variety theaters (the last featuring entertainment that resembled burlesque) remained for the edification of those who desired such diversions. Among the respectable citizens, however, more genteel dancing and music were more popular entertainment.

Townpeople danced at formal balls while ranchers gathered for informal all-night dances at homes or schools. The music for these events was generally provided by local amateur musicians.

Opera houses served as the sites for more sophisticated entertainment which included concerts, plays, lectures, and, occasionally, opera. Laramie began serious opera and operetta earlier than any other Wyoming towns, and the Maennerchor of Cheyenne, with its larger population and closer proximity to Denver, attracted more famous performers than Laramie, and humorist Bill Nye, a Laramie newspaper editor, observed that "we haven't enough people to expect the highest order of talent . . . [and] generally get those only who try to reach 'Frisco, and get busted at this point."

Musical societies, including the Laramie Silver Cornet Band, the Maennerchor, and the Laramie Dilettante Orchestra, provided performing outlets for the musically inclined and concerts for those who wished to attend. The army post at nearby Fort Sanders contributed to Laramie's musical life in the form of the Fourth Infantry Band, which played concerts on Sunday evenings, and a string orchestra which performed for dances at the garrison. It is difficult to determine the identities of Laramie musicians before 1900 due to the lack of clear records.

An 1875 city directory listed one musician and a music teacher; other local musicians must have been avocational musicians as they were not cited. Further, the directory omitted any mention of Laramie's first music dealer, Mrs. H. A. Vogelsang whose advertisement in the directory offered a wide variety of musical goods for sale.

Laramie's two most prominent newspaper editors, James H. Hayford and Bill Nye, provided frequently opinionated and often humorous commentary on local performances, especially those given by visiting musicians. In general, their reviews coincided with prevailing lowbrow tastes and made light of what they perceived as absurdities and inadequacies on the part of the performers.

In 1886, four years before Wyoming was granted statehood, the legislature authorized the establishment of the University of Wyoming, with music listed as one of the available curricula. It was not until 1895, however, that the University began formal musical activity; music making before then was done under the direction of Henry Merz, a professor of languages. By 1897, 22 of the 168 students were music majors, and the first university concert, featuring the orchestra, glee club, and mandolin club, took place in May, 1899.

Laramie is no longer a "hell on wheels," end-of-track boom town, although the Union Pacific is still the town's major employer, and cowboys still crowd into bars on Saturday night. The brothels by the tracks are gone, having been replaced by trendy shops and restaurants whose owners reveal their sophistication in the Bach and Mozart that they use for background music, and the university has indelibly marked the town through its intellectual growth. Laramie is a special place where modern America lives in harmony with the traditions of the old west.

HENRY RUSSELL IN ROCHESTER

James Kimball
SUNY Geneseo, NY

Henry Russell's American career has been a matter of some interest in recent years, largely because of his achievements as one of our first truly popular stars. Nevertheless, accounts of his life in America have been spotty at best, due in part to his own inaccurate autobiography, and as well to the general difficulties associated with researching a non-citizen who moved around a great deal.

We do know, however, that he started his rise to fame in Rochester, NY, by his own telling, as organist-choir director of the First Presbyterian Church and as music professor for the newly created Rochester Academy of Sacred Music. Although applicable church records no longer exist and newspaper files are incomplete, we can still give a more accurate outline of his Rochester activities than has been written to date.
To begin with, Russell's two jobs were probably not as separate as first appears. The Rochester Academy of Sacred Music, founded in October 1835, met and concertized at the First Presbyterian Church and had a majority of its officers from that church. As a large enterprise, it might have had some of its impetus in an attempt to outdo (and it did) the Haydn and Mozart Society which had been performing over the past year at the Second Baptist Church. The Academy's first concert, and apparently Russell's first announced Rochester performance, was on January 7, 1836. The ROCHESTER DEMOCRAT described him as "a celebrated singer, a tenor from London," and THE GEM AND LADIES' AMUSEMENT included his solo performances of his own "Wind of the Winter Night" and "The Pilot" (listed as by Russell, but later credited to Bayley and Nelson). In his autobiography, Russell claimed "Wind of the Winter Night" as his first composition and described as its inspiration a speech by orator Henry Clay at the Rochester Court House. Clay's first visit to Rochester, he was in 1839 and it is unlikely that Russell would have had a chance to hear him earlier. The text was by Charles Mackay and had been published in his SONGS AND POEMS in 1834.

The Academy's second concert took place on March 3, 1836 and, like the first, was comprised of both choral works and solos by Russell, including again "Wind of the Winter Night." The featured work of the evening, however, was Russell's new cantata, the 'Sceptic,' The poetry by Leigh Cliffe (pseud. George Jones)--the music composed expressly for the Rochester Academy of Sacred Music, by the Professor, HENRY RUSSELL." On July 13th, Russell gave a solo concert at the Eagle Tavern, where it was announced that he would "introduce his PIANO FORTE upon a new invention, of great power and sweetness of tone." The DEMOCRAT was pleased with the evening and printed the text of Russell's "A Thousand Miles from Land are We." The Academy gave concerts on July 4th and 7th, both of which included the "Sceptic," and then may have stopped for the season. In any case, we find no mention of Academic activities until a call for rehearsal at Child's new Concert Hall, December 8, 1836.

On July 9, 1836, THE GEM announced that they would start printing music in each edition (modeled after the NEW YORK MIRROR) and that the superintendent of this department would be Henry Russell. The first music to appear, in fact, and the first of any sort published in Rochester, was Russell's "The Fine Old English Gentleman," printed in the August 6th issue. Over the next year, THE GEM was to print many more Russell compositions or arrangements.

By October, it is clear that Russell was on the move, as the Rochester press printed glowing reports of his first concerts in New York, Boston, Philadelphia and Albany. THE GEM also noted that Mr. Russell would "not be able to resume his attention to his pupils until about the 7th of November. A month later, though, we find him back in Rochester and advertising singing instruction for the coming winter.

Nevertheless, by early February, 1837, the DEMOCRAT was noting with regret that Russell's last appearance with the Rochester Academy of Sacred Music would take place at Concert Hall on the 9th. The review on the 11th was ecstatic, and the paper wished Russell well as he left "the city for a more extensive sphere, where his talents may be more profitably employed, but not more warmly appreciated." On February 18th, the ALBANY ARGUS reported joyfully that "Mr. Russell of Rochester, the gifted vocalist" was moving to Albany and would be serving as professor for a new Albany Sacred Music Academy.

Back in Rochester, the Academy apparently made do for a couple months with local leaders (who were not lacking). In May, however, Russell's successor arrived, another young singer-composer named Edward L. Walker (an acquaintance of Russell, and probably the same Edward Walker who was active in Philadelphia in the late 1840's).

The Rochester press did continue reporting from time to time on Russell's career, and Russell did reappear in the city for at least ten concerts between 1837 and 1844. If these performances are worth noting. On August 9, 1839, he played a solo concert which included two recent Rochester items, "The Union Grey's March," and "The Old Bell" (words by a lady of Rochester). Of added interest is the fact that Henry Clay had visited Rochester for the first time just two weeks earlier, speaking at the court house on July 22nd. Russell, who had recently returned from the West, may well have been there. Several of Russell's Rochester concerts were billed as a "Farewell Concert," and two in particular advertised that he was shortly to leave for Europe. The first of these was on July 27, 1841; the second, and definitely Russell's last appearance in Rochester, was July 11, 1844. The short review in the DEMOCRAT reads, "Mr. Russell met at Concert Hall to an overflowing house. His new songs were received with great applause. Mr. R. sails for England on the 16th."

Area sheet music collections from the late 1830's through the 50's and later still attest to Russell's popularity. He had made many friends in Rochester and had achieved there his first real fame; the city continued to support him long after he had left.

ONEONTA HENRY COWELL FESTIVAL
by Laura Litynsky
Hartwick College, Oneonta, NY

[Editor's note: Thurston Dart and I thought that this recent event should be reviewed by one of his students. The following is an abridgment of the paper that Laura presented to Professor Dart. Many of you will remember Laura as one of the students from Thurston's American Music Seminar who attended the Boulder meeting.]

On April 24-27, 1986, a four day festival was held in honor of the composer, writer and performer, Henry Cowell. To many, the festival was an introduction to the musical world of Cowell. Since Cowell died in 1965, his music has scarcely been heard, with performances restricted to
certain groups like the "Mirror Trio." As Herman Trotter stated in a BUFFALO NEWS pre-
view of the festival: "Why all the fuss? In brief, although Henry Cowell has yet to re-
ceive anywhere near the credit he deserves, he was one of America's most imaginative and
visionary composers, and a perceptive, articulate observer of the larger musical
scene." Byron Nilsson, of the SCHENECTADY GAZETTE commented:

The tiny Ulster County town of Shady was
home for many years to one of America's
most influential twentieth century com-
posers. Henry Cowell died in 1965, and
left behind an under-recorded, under-
performed wealth of musical material, and
a body of friends and students who con-
tinue to acknowledge deep debts to the
man.

Cowell was a creative innovator and a
man who always had something to say with
his music. He saw the 20th-century musician
as all-encompassing:

It is true that I have devoted more time
to the study of non-European musical
systems than other Western composers,
but that is because I have been granted
that a twentieth century composer would
need to know and to choose from among
many kinds of musical inheritance in the
world, not just the French and German
ones alone. It seemed natural for an
American to stretch his mind beyond the
limitations of European traditions and
to embrace the infinite variety and
vitality of the human imagination as it
has expressed itself in the music of the
world. The multiplicity of musical
experience to which I subjected myself
seemed to me to be a fact of modern
life--useless to try to turn one's back
on it. Today every composer is faced
with the problem I embraced for myself
in my youth: How may one learn to live
in the whole world of music--to live,
and to create?

This festival marked the beginning of
recognition, and renewed interest in Henry
Cowell and other composers of the 20th
century, who have been mistakenly neglected.
Carleton Clay, Music Director for the
Catskill Symphony, was responsible for the
organization and success of the festival.

Funding for the festival came from
various places. The greatest support came
from the two colleges in Oneonta, Hartwick
College and State University College at
Oneonta (SUCO), who co-hosted the event,
and the Catskill Conservatory. As a result,
the talent of the performers from the Cats-
kill Conservatory and of both
colleges were available for use in the
festival. Other funds came from grants
from the New York State Council of the Arts,
the New York Telephone Company, the New
Music Performance Trust Fund, Otsego County,
the Organization of Ancillary Services (at
SUCO), and Senator Patrick Moynihan.

In addition to this, fifty-two individual
organizations donated their money and
support.

An important task was to determine
the composition of the Festival. As a result of
many visits to the home of Sidney Cowell,
and many hours sitting through over one-
hundred manuscripts of music in Cowell's
attic, a range of forty compositions were
chosen from six mediums. The works included
four orchestral compositions, seven piano
pieces, twelve chamber works, seven composi-
tions for wind ensemble, four compositions
for percussion ensemble, and four choral
pieces. The majority of the compositions
chosen for the festival were published, but
there were a few that either were in their
original manuscript form or had been out of
print for some time. Consequently, this
festival was the first time the general
public was given the opportunity to hear the
diversity of Henry Cowell's music. The pro-
gram also included works by Cowell's con-
temporaries, students and friends, including:
Henry Brant, John Cage, Vivian Fine, Nicholas
Slovinsky, Vladimir Ussachevsky, Frank
Wigglesworth, Otto Luening, Virgil Thomson,
Dan Locklair, Charles Ives, Lou Harrison.

In order to perform all the compositions
chosen for the festival, seven performing
groups were either commissioned or offered
for the occasion. These included the Cats-
kill Chamber Players, the Catskill Choral
Society, and the SUNY-Buffalo Percussion
Ensemble. The remaining two groups, the
Cowell Festival Orchestra and the Cowell
Festival Wind Ensemble, were formed for the
occasion, and consisted of members of the
Catskill, Utica and Schenectady Symphonies,
the Hartwick College Wind Ensemble, the
SUNY-Oneonta Bands band directors, high
school students, free-lance instrumentalists,
and players from the Binghamton, Albany,
Syracuse, Ithaca and New York City areas.
Six guest artists also participated in the festival:
violinist and violist Tobey Appel, trombonist Ronald Borror, pianist Yvar
Mikhashoff, mezzo-soprano Alma Nora,
pianist Walter Ponce, and Yehudi Wyner,
a friend and colleague of Cowell's, who per-
formed on both piano and harpsichord during
the festival.

After the enormous effort of organizing
the festival had been completed by Carleton
Clay, the mayor of Oneonta, David W. Brenner,
made a proclamation for the festival and
presented a letter of welcome to all those
attending.

The festival was of superb quality and
well organized. Three lectures were given
and a variety of music was performed
including works like: SINFONIETTA (1937),
THE BANSHEE (1925), ADVERTISEMENTS (1914),
26 SIMULTANEOUS MOSAICS (1963), a variety of
the hymn and fuguing tune series; and some
of which had only been performed once or
twice, including "If He Please, "Three
Songs on Poems of Langston Hughes" (1954),
and several works that had never been
heard before. An impressive event during the Festival was the piano/lecture recital
given by Yvar Mik-
hashoff.

The lectures and round tables consisted
mainly of tributes, stories, and com-
mentaries on the life and music of Henry
Cowell. Friends, colleagues, and ex-students
joined Sidney Cowell in group discussions.
These sessions gave me, and I'm sure others
in the audience, a deeper understanding of
who Henry Cowell was, and what his music
was all about.

Was all this work, effort and sweat
worth it? Did the festival succeed in
bringing the recognition Cowell's music
rightly demands? Yes and no. No, with regard to the festival attendance. At times, there were more people on stage than in the audience. Frank Wigglesworth, a student of Cowell’s, recalled at the critic’s roundtable, that this problem has plagued Cowell all his musical life.

He hired a hall and waited to play a recital on Thursday night. Nobody arrived. Finally, one man showed up, very wet, and said he was from the local paper. So, Henry played his recital for the lone wet critic. Success is not necessarily measured by attendance, but rather by the interest and impact a festival generates. The audience may have been small, but "each person in the audience was an enthusiast by the program’s end, and it is an enthusiasm impossible to share" (Byron Nilsson, SCHENECTADY GAZETTE, April 28, 1986).

The music was intriguing; it constantly drew my attention. The more I listened, the stronger the pull was. At the close of the festival, I not only knew the music of Cowell, I felt that I knew the man himself.

Sidney Cowell, who attended every single performance, expressed his reaction to the festival in the following letter to Mayor David W. Brenner, part of which is quoted below:

My dear Mr. Brenner:

Allow me to express my grateful appreciation of the honor that you, as Mayor of the City of Oneonta, New York, have done my husband, the composer Henry Cowell, in proclaiming April 24–27, 1986, as The Musical World of Henry Cowell days.

The extraordinary variety of representation from the many worlds of music that he touched is an achievement by the sponsors of A Festive Occasion, and the event is sure to be noted.

I greatly admired the high level of the performances, and was touched by the many players who had found the music a joyous experience. So I send my warmest wishes.

I am sure you don’t need me to tell you what a remarkable community and regional resource Oneonta has in the person of Carleton Clay [the Festival director]. With all my thanks for the wonderful Henry Cowell days, please believe me.

Ever sincerely yours,

Mrs. Henry Cowell

The contributions of this festival went beyond a general appreciation of Cowell’s music. Oneonta is a small rural community, full of musical interest and talent. It is the home of the Catskill Conservatory, which has a reputation in the area of 20th-century music. The area is alive with musical activity. This is the first time a four-day festival of Henry Cowell’s music has ever occurred; a reflection of how rarely his music has been performed, and of the growing interest in his music.

Charles Schneider, Conductor of the Catskill Symphony, the Utica Symphony Orchestra and the Schenectady Symphony, is planning to incorporate a number of Cowell works into his repertoire. Dr. Thurston Doox, Conductor of the Choral Society, Director of the Hartwick College Choir, and Professor of Music at Hartwick College, is also expanding the choral repertoire of his choral groups to include works of Cowell. As a result, not only will these works be performed more often, they will be more available to performers and the public.

A problem is that most of the music of Cowell is in manuscript form, and has never been published. Dr. Doox is making an admirable effort to encourage the publication of a printed edition of "If he Please" within the next few years. This type of effort is imperative if Cowell is to get the recognition he deserves. The piece itself is a quality work but will never be known if it remains in manuscript form.

The Chair of the Music Department at Hartwick College, Dr. Steven Zvengrowski, has had a definite response to the festival. In an interview, he stated that in future 20th-century music courses, Henry Cowell will be an integral part of the content of the course, along with other contemporary composers who are only lightly touched upon in most music history courses. These changes may seem modest steps, but they are a beginning. Making the music and information about it available to the musical world is the key to a greater appreciation of Cowell by the public. As Herman Trotter states in the BUFFALO NEWS, It is about time someone mounted a large-scale tribute to the music of Henry Cowell, one which hopefully will open the door for much wider dissemination of the truly vast and fascinating output of this underappreciated American composer and musical pioneer.

The festival has accomplished this purpose.

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NOTES ABOUT MEMBERS

In addition to being elected a fellow in the American Antiquarian Society (see Board Meeting Highlights), President ALLEN BRITTON was given an additional honor this spring in his election to the newly established Music Educators Hall of Fame. Allen is among the first three living music educators to be given this significant recognition.

GEORGE BERGLUND and THE HUTCHINSON FAMILY SINGERS, who gave such a highly acclaimed concert at the Boulder meeting, are touring New England and upstate New York: July 13 in Lynn and Lowell, MA; July 15 in Worcester, MA; July 17, Ithaca, NY; July 19, Skaneateles Hall, NY; and July 20, Mumford, NY. Be sure to attend and recommend them if you’re in the area.

VIRGINIA ESKIN, whose fine performances may be heard on several Northeastern recordings, has received two awards recently: the Woman of Excellence Award, made in Boston, June 1985; and ASCAP in Los Angeles gave her a special award for her work in American music; Oct. 1985.

Upon his retirement from teaching, KAREL HUSA was awarded an honorary doctorate by Ithaca College this spring. His retirement will give him the opportunity to complete numerous commissions for compositions and do workshops around the country.
RICHARD KASSEL has had numerose performances of his music in NYC this past spring: "Games" by Musicians' Accord at Symphony Space; "Serenade" by the Contemporary Chamber Players at Brooklyn College; "Low-keyed Prelude and High-flying Fugatina" for cello; and "Variations B" by the Da Capo Chamber Players (both at CUNY Graduate Center). Two talks on Chas. Ives' songs were given at the NY/AMS chapter meeting and on the ISAM series.

The Musical Americana group at SUNY Geneseo, directed by JAMES KIMBALL, gave two concerts, one of 19th-century American carols at the Strong Museum in Rochester (Dec. 15) and one of 1860's popular music at Geneseo's Lederer Gallery (Mar. 1). Included were works by central and western NY composers James G. Clark, Alphonso A. Hopkins, Pitts O. Hudson, John H. McNaughton, George Poulton, John R. Tallman, and Arthur D. Walbridge.

EVE R. MEBER gave a lecture, "Early Philadelphia Composers" on the Distinguished Faculty Lecture Series, Temple University, Spring 1986.


SUSAN L. PORTER has recently published Basic Experiences in Music for Elementary Teachers: Literature and Listening (University Press of America).

GUNTHER SCHULLER was awarded an American Music Center Letter of Distinction for 1985 in recognition of his work as a composer, conductor, educator, and administrator.

ELLIOTT SCHWARTZ has been on leave from Bowdoin 1985-86 and has been Distinguished Visiting Professor at Ohio State University.

JUDITH TICK received a Sinfonian Foundation Research Assistant Grant for 1985 for her project "Ruth Crawford's Early Music: A Study of Her Chicago Years (1924-45)."

This past spring, RUTH WILSON prepared a program on early music of the Connecticut Valley in connection with Connecticut's 350th anniversary. NEELY BRUCE and his American Music/Theatre Group and the New World Consort of Wesleyan University have given several performances of this program featuring both the religious and secular music of Elihu Carpenter, Timothy Olmsted, Jeremiah Ingalls, Timothy Swan, and others.

RECORDINGS

COMPOSERS RECORDINGS, INC. has begun a retrospective cassette series on individual American composers. Ten cassettes are available to date: Harry Partch, Roger Sessions, Elliott Carter, David Del Tredici, Henry Cowell, Lou Harrison, Ned Rorem, George Crumb, Virgil Thompson, and a final cassette: Electronic Music—the Pioneers. Each includes various pieces integral to the development of the composer from early to recent years. The price is $10.98 for 60-minute, chrome cassettes/complete program notes. Write to CRI, 170 W. 74th St., NY, NY 10023, for catalog.

CAMBRIA RECORDS and PUBLISHING has some very unusual items in their catalog, particularly rare, limited items. Their recent issue of Charles Wakefield Cadman's Piano Trio and other pieces is an example of the high quality of their recordings and extensive commentary. Their historical cassette series, at only $5.00 per cassette, includes other Cadman, two symphonies of Joseph Wagner, early LA radio and Hollywood Bowl performances, and many other items. Write to Box 374, Lomita, CA 90717.

NORTHEASTERN RECORDS continues to add many important new releases with strong emphasis on American music to their catalog. Notable is a recording featuring violinist Arnold Steinhardt and pianist Virginia Eskin playing the works of Tailleferre, Lili Boulanger, and Amy Beach. I have had the opportunity to hear an album devoted to the viola music of the English-American composer and violist Rebecca Clarke. Ms. Eskin and violist Patricia McCarty do a stunning performance of the Sonata! Other interesting pieces for a variety of chamber combinations on this recording are a fine example of Clarke's restrained, expressive music. For catalog, write to PO Box 116, Boston, MA 02117.

17TH/18TH CENTURY

The new Alan Alda comedy, "Sweet Liberty," uses several five tunes from "Giles Gibbs, Jr.: His Book for the Fife" (1777) a MS at the Connecticut Historical Society. Kate Van Winkle Keller edited its publication in 1974. "Sweet Liberty" tells the story of a historical novelist (played by Alda) whose book about the Revolutionary War is comically altered when it is sold to a film company.


McKay, Professor of Music at Worcester Polytechnic Institute, prepared the libretto and score, provided introductory remarks and conducted the trio (violins, viola, oboe and cello) and six singers in a crisp and clear performance. According to McKay, Brown's "Operatidal, Comical Farce" owed much to Richard Sheridan's "Duenna." Since McKay found that Brown's lyrics metrically matched those of Sheridan, but Brown indicated for only 8 of his 18 lyrics, McKay drew the necessary additional tunes from the "Duenna." Libretto, score and cassettes are available from Mechanics Hall Productions, 8 Anna St., Worcester, MA 01604, attn. Joe Chiorico. Prices, including mailing costs: Libretto only, $3.50; Libretto with music, $9.00; Cassette (words and music) $6.50.

Judy McCulloh has sent an interesting piece about the Bay Psalm Book of 1640
which appeared in SMALL PRESS, 3, no. 3
(1 Feb. 1986): 64; and included an
illustration of the title page. Part of
the commentary by Grace Anne A. DeCandido
is as follows:

"The Reverend Jesse (or Jose, or
Joseph—the experts do not agree) Glover
left England in 1639 with his family and
servants to set up a printing press on
the grounds of Harvard College. He died
during the sea voyage; but Stephen Daye,
the locksmith traveling from England to
help establish the press; Stephen's son
Matthew, and Glover's wife brought the
press to Cambridge and in 1640 produced
1700 copies of the Bay Psalm Book.
Eleven are known to have survived.
"The Bay Psalm Book has the ancient
power assigned to the first born—or first
printed, in this case—even today. Will
Harriss's BAY PSALM BOOK MURDER (Pinnacle,
1985), an engaging contemporary mystery,
tracks through bibliography and scholar-
ship the forgery of a 12th surviving
copy."

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ARCHIVAL INFORMATION
NORMAN CADZEN COLLECTION AT OHIO STATE

The Ohio State University has become
home to the Cadzen Collection, an extensive
record of the interests and activities of the
eminent musical scholar, Norman Cadzen
(1914-1980). Cadzen was a composer, per-
former, teacher, folklorist, and prolific writer. He was interested in
psychology and aesthetics as well as compo-
sition and performance, integrating
historical and theoretical concepts with
practice. During his academic career,
Cadzen taught composition, piano, musicology,
history, psychology of music, and folk music.

The Cadzen Collection reflects these
many and varied interests. There are about
6,000 sheets of folk-music materials, 5,000
sheets of materials related to presenta-
tions and publications, and 3,000 sheets of
materials related to compositions, programs,
and reviews. In addition, there are
approximately 100 autograph scores, 1,200
pages of scholarly publications and 110
tapes containing folk-music materials,
performances of his works, and class
materials. Cadzen's general correspondence
runs to more than 18,000 sheets.

Curator of the Cadzen Collection is
William Poland, Professor Emeritus in the
Ohio State University School of Music.
Assisting him in managing the collection is
an advisory committee composed of Profes-
sors Herbert Livingston and Charles Atkin-
son, music history and literature; Peter
Costanza, music education; Burdette Green,
music theory; and Marguerita Maze and Lora
Gingerich, ethnomusicology.

Lists of Cadzen's books, scholarly
publications, and opus numbered scores and
recordings are now available. Persons
interested in obtaining further informa-
tion should write to Professor Poland at
the School of Music, The Ohio State Univer-
sity, 1866 College Rd., Columbus, OH 43210,
or call (614) 422-6400.

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AMERICAN MUSIC STUDIES AT
CHRISTOPHER NEWPORT COLLEGE

Christopher Newport College in Newport
News, Virginia, has received a grant from
Mr. and Mrs. E. Emanuel Falk to support
music in the college and its community.
As a result, the Jean B. Falk Professor-
ship in Music has been established, a
research and teaching position in American
Music, and is now in place. Also as a
result, a research Seminar in American
Musical Culture is offered by the college's
School of Social Sciences and Professional
Studies. In November, Christopher Newport
held its first annual American Music
Festival, presenting works composed over
a three-century span for a wide assortment
of media.

The project to foster interest and
study in American music at Christopher
Newport College was begun nearly a decade
ago with a collection of scores, works by
little known composers and related informa-
tion, and various historical data. A
special emphasis was placed on music in
Virginia, especially on the Virginia
Peninsula. The opening of the Cary
McKeehan Music Library here has resulted in
the deposit or acquisition of a number of
original scores and printed material.
Now the American Music Archive with its
scores and data has been established.
The acquisition of material of local, state,
and national interest will be
enhanced next year through the planned
installation of a computer facility to
accomplish accurate and consistent cata-
loging and retrieval.

The College and community maintain a
strong interest in the history, composi-
tion, and performance of American music.
We invite notices and inquiries. Address
To: Clyde W. Brockett, Falk Professor of
Music, Christopher Newport College, Newport
News, VA 23606.

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THE LLOYD SAW FOUNDATION ARCHIVES

The American Folklife Center and The
Archive of Folk Culture of The Library of
Congress have jointly commissioned The
Lloyd Shaw Foundation Archives as the
national depository and central clearing
house for square dance archives (including
square, round, contra, clogging, line, and
heritage dancing).

Under the agreement, The Lloyd Shaw
Foundation Archives will coordinate and
help the formation of archival collections
across the country by offering help and
advice to those involved in regional
collections and will exchange duplicate
materials and copies of valuable originals
both with them and the Library of Congress.

Further information can be obtained
from and tax deductible contributions
materials and/or cash specified for the
American Folklife Project can be sent to
Dr. Litchman at the Lloyd Shaw Foundation
Archives, 1620 Los Alamos SW, Albuquerque,
NM 87104.

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FEDERAL THEATRE PROJECT

Special Collections and Archives,
Pentwich Library, George Mason University
in Fairfax, VA has completed a 15-month grant funded by the National Historical Publications and Records Commission to photocopy in microform 9,000 negatives from the Federal Theatre Project (FTP), 1935-39. The FTP was one of the four arts projects of the U.S. Work Projects Administration. This collection is on permanent loan from the Library of Congress. A finding aid to the collection is available on Interlibrary loan at George Mason University, Fenwick Library, The State University in Northern Virginia, 4400 University Drive, Fairfax, VA 22030.

NEW BEETHOVEN CENTER OPENS

The Ira F. Brilliant Center for Beethoven Studies at San Jose State University was officially opened on September 22, 1985. It is the only reference library and study center in North America devoted solely to the life and works of Ludwig van Beethoven. The Center originated with the unique collection of first editions, manuscript letters, and other Beethoven materials presented to San Jose State University by Mr. and Mrs. Brilliant of Phoenix, Arizona.

At present the collection consists of approximately ninety-five first editions and one hundred other early editions of Beethoven's music. Represented are all of the symphonies in their first score editions, as well as the first editions of the string quartets, the major choral works, FIDELIO, and many of the chamber pieces. Also included in the Center's collection are facsimile editions of the autographs, modern editions, antiquarian and modern books on Beethoven, microfilms of sketches, and sound recordings. Photocopies of early editions in the collection may be ordered for a modest charge.

The Center has on loan from the now inactive Michigan Beethoven Society a 12,000 card Beethoven bibliography. With a grant from the Michigan legislature, that society obtained copies of the catalog cards from major Beethoven collections at the New York Public Library, the British Museum, the Newberry Library, the Fondren Library at Rice University, and collections in Boston and Moscow. The Brilliant Beethoven Center is currently developing a proposal for a comprehensive, computer-based bibliography using the Michigan file as its base.

The Beethoven Center has founded the American Beethoven Society, which will have its home base at the Center in San Jose. The Society supports the building of a resource center for Beethoven studies at San Jose, research and performance of Beethoven's music, and the publication of the BEETHOVEN NEWSLETTER, containing articles on recent scholarship, performances, recordings, and other aspects of Beethoven studies. For more information, write to Dr. William Meredith, Director, Center for Beethoven Studies, San Jose State University, San Jose, CA 95192-0171.

The Hartford Collection (Hartford Theological Seminary) is now located at the Candler Library of the Candler School of Theology of Emory University, Atlanta, Georgia 30322. This library also has material disposed of (duplicates) by the American Antiquarian Society.

REVIEWS

CHURCH MUSIC


The first two editions of this book were published as VOCAL SOLOS FOR PROTESTANT SERVICES. It lists and annotates 785 solo works with sacred texts, with a preference for English as original or translated language. There are indices by composer, title, voice range, and occasion (liturgical season, missions, weddings, etc.).

The listing is alphabetical, with American composers comprising fully half of the composers listed. However, the songs included are only those to the author finds to bear quality in both text and music, and suitable for use in public worship services. Thus there is no claim that lists are complete or even exhaustive.

For each composer a country is listed, making American literature easy to pick out. However, one must exercise care, for the author has not. One is not able to determine whether the country given is the country of origin or adoption: Jan Bender and Ernest Bloch are both listed as United States composers, though neither was born here, while Healy Willan, noted Canadian composer, is listed by his country of birth, England. With the very large number of lesser-known composers, anyone attempting to single out American music would need to double-check these references. Dates would also need to be checked, since they are omitted for all living composers.

While this book does not meet standards of scholarly precision or completeness, singers in need of sacred solo material will find much valuable and helpful material.

R. John Specht
Queensborough Community College/CUNY


The hymns and tunes surveyed in this book are from the 1878 HYMNAL, which, after a period of schisms, "reinforced the grip of Isaac Watts, the Wesleys, and the general tradition of eighteenth-century England"; the 1905 HYMNAL, which "served as an express reaction to the gospel songbooks of the era David Adam Bednar and Lyman Mood era"; and 1935 HYMNAL, "American Methodists' finest product"; the 1966 HYMNAL, "a tribute to transition and conciliation"; as well as the 1911 SUNDAY SCHOOL HYMNAL and the 1954 A.M.E. HYMNAL. Various reference guides are included for the 3,901 hymns which are surveyed in these six hymnals. The basic index is an alphabetical listing of the hymnologists. Under each listing are found
the opening two lines of the hymnologist's hymns, the reference designation for the appropriate hymnal(s), the identification of the hymn tune, and the composer. Two auxiliary indexes give short biographical sketches on hymnologists and composers respectively. Also included are a first-line index, a composer and tune-source index, and a tune-name index. In the short but perceptive introduction that has already been quoted, the compiler discusses briefly the problems confronting the present hymn revision committee for the 1990s hymnal, noting that it "must carefully direct its collective attention to the sensitive and emotional issues swarming about and within church sanctuaries of late 20th-c. U. S. At the time this was written in 1891, I have realized that these "issues" would be carried aloft by the national media when the committee considered excluding "Onward Christian Soldiers" and other hymns. It is somewhat ironic that the dedication page to this excellent guide carries the fifth verse to Baring-Gould's most famous hymn: W K

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ART MUSIC


This reprint of Maisel's biography coincides with the 100th anniversary of Griffes's birth although there have been only minor changes in the text, extensive notes have been added. The author had consulted a wide range of sources, and their inclusion now is welcomed. A carefully prepared list of Griffes's works, published and unpublished, is also included in this handsome and yet reasonably-priced volume. There are, too, a number of photos of Griffes, his family, and friends. After years of obscurity, Griffes's reputation is growing. Two of his works for orchestra, THE PLEASURE DOME OF KUBLA KHAN and THE WHITE PEACOCK, have been recorded fairly frequently. His POEM FOR FLUTE AND ORCHESTRA is also popular, and his SONATA FOR PIANO has been recorded no less than eleven times. In fact, many of Griffes's compositions for keyboard, voice, chamber ensembles, and orchestra are on records, which leads one to ask why this reprint didn't include a discography.

The composer died in 1920 at the age of thirty-six. He had developed a strikingly unique style which reflected his studies in Germany, his affection for Debussy and Scriabin, and his interest in music of the Far East and Arabia. Notwithstanding these influences, Griffes had gone his own way even in his early works, and all of his output is singularly original. Yet, Maisel's biography has been the only full-scale published work on the composer. It deals with his youth in Elmira, N. Y., his four years in Berlin and, after his return to America, his struggle to gain recognition as a composer while holding down a dreary teaching post at the Hackley School at Tarrytown, some twenty miles from New York. Maisel tells us of Griffes's homosexuality and other personal aspects of his life, of his times, and of the people he knew and worked with. Interesting as all of this is, Maisel could have been more searching and interpretative. Too much of it reads like a transcription of a diary, a frequent error of biographers. And, unfortunately, the book does not seriously discuss or quote any of Griffes's music, other than a chapter devoted solely to an analysis of his Sonata.

But make no mistake, Maisel's biography is absorbing reading, especially his final chapter, which moves the reader to anger that such a brilliant composer gained so little recognition in his lifetime and, just when success was imminent, died prematurely. What is needed now is a serious study of Griffes's work and his development as a composer to complement Maisel's excellent if limited book. A good start has been made by Donna K. Anderson in her CHARLES T. GRIFFES: AN ANNOTATED BIBLIOGRAPHY-DISCOGRAPHY (Detroit: CMS Information Coordinators, 1977), and the recent and more comprehensive THE WORKS OF CHARLES T. GRIFFES: A DESCRIPTIVE CATALOGUE (Ann Arbor: UMI Research Press, 1983).


This small book contains a useful information about one of our most important 20th-century composers. A biographical essay of over 20 pp. is informative and interesting. Since Schuman, a composer himself, is a close friend of Schuman, we are provided some interesting anecdotes as well as a careful tracing of a meteoric career in composing, education, and administration. The strongest impression that one derives is that of Schuman's tremendous drive in whatever activity he undertakes, just as Jacob Drueckman in a brief forward describes his music as "knowing exactly where it had to go and charging there relentlessly and shamelessly" (vii). The catalog of works and discography are extensive. The bibliographies of writings and speeches by Schuman and substantive writings about him do not claim to be inclusive but do provide a helpful overview of the composer's interests on one hand and his impact on the other.


Many Sonneck Society members may have secured the CATALOG itself when it was published in 1980 and made available to the membership free by Helga James
(See AMERICAN MUSIC 1/3 (Fall 1983): 108-09 for review). Philip James was a New York concert, educator, organist, and composer with a considerable number of works in all media. SUPPLEMENT ONE offers over four pages of emendations and added comments for the compositions from the original 62-page catalog. Major depositaries and their contents are also listed together with the addresses of the depositaries. A chronologically tidal of compositions, an essential item which Ruth B. Hilton called for in her review of the original CATALOG, is also present. Holders of the CATALOG will certainly want to contact Mrs. James about the availability of SUPPLEMENT ONE, which, like its predecessor, shows painstaking effort and is beautifully done.


Good regional and music-society histories are very necessary if we are ever to have a comprehensive, objective approach to music history in the United States. SAINT PAUL'S SCHUBERT CLUB turns out to be an excellent study of the growth of an 1880s "Ladies Musicale," which met for edifying entertainment, into an important cultural organization serving its community with a variety of concerts, recitals by visiting artists, and educational programs. Many of the major recitars of the 20th century were brought to St. Paul under the auspices of the Schubert Club. In the thirties, the Schubert Club Music School boasted a "faculty of 26 teachers who gave two hundred lessens a week in 10 centers" (p. 30), and in the seventies, student members of the all-time high of 1,150, with as many as "two or three events a day" (p. 91). On reading the 100-year history of a music club such as this, one is staggered by the extent of music as a cultural activity in our society. One could quibble: "What is the quality of all this local activity?" The answer is relative, and perceptions must replace absolute standards. Thus regional historian Henry Castle in 1912 called St. Paul "one of the most musical communities in the country . . . because this club has established critical standards for itself" (p. 30).

There are pictures, hundreds of them. Appendices include a list of international artists who appeared for the club, a list of past presidents, and acknowledgements. The introduction is a "tribute to the recitalist" by means of a touching personal story by Patricia Hamp. In summary, the book is compiled in such a manner that it serves its immediate community. Members and local residents are suitably impressed with accomplishments of the Club, and certainly they need to see the "big picture" occasionally. With just two additions, an introduction or summary giving some idea of the scope and purpose of the club and an index, this fine little book would be more serviceable to the scholar as well.


When Richard Tucker made his debut at the Metropolitan Opera in 1945, his name was added to that short list of singers who established a major operatic career with training and experience gained exclusively in the United States. He was born Rubin Tucker into an Orthodox Jewish family, and was a well-known cantor with almost no operatic experience when he joined the Metropolitan.

In the lively and revealing first chapters of the book, author James Drake describes "Ruby" as a brash young man whose pastimes included gambling and women, and who announced before ever seeing one, that he was going to "make it big in opera" (27). It is therefore surprising that the mature Tucker, an opera star, should be such a bland protagonist in the remaining chapters of the book. The reader gets no sense of Tucker the man; his personality and character are simply missing from most of this biography.

There are obvious advantages to writing a book about a famous person with the help of living relatives, but there are also pitfalls. One wonders how much influence was exerted on the text by Tucker's dignified widow, Sara, who might have considered certain subjects indelicate, inappropriate or none of our business. For example, concerning the famous feud between Tucker and Jan Peerce, Drake states in the acknowledgements that "for her part, Sara would have been pleased had I avoided the Peerce [Jan Peerce was Sara's brother]--Tucker subject entirely. . . . I have chosen instead to focus to a limited extent on this strained relationship . . . ." (294) Mr. Drake must have been added to deal to "a limited extent" with Tucker's lifelong involvement with gambling. This touchy topic is discreetly dropped after we are told that Sara understood her husband's nature and was able to help him contain his impulses within reasonable bounds" (44).

Despite its shortcomings, the book has some value as a chronicle of events in the life of this boy from Brooklyn who became an artist described by Luciano Favaroti in the foreword as "one of the greatest "Italian" tenors of our time . . . ." (viii) and "the master of us all." Janet Patterson University of Wisconsin-Eau Claire

BIBLIOGRAPHY

Essential tools for the scholar are developed with the maturity of any discipline, e.g., catalogs, encyclopedias, dictionaries, and bibliographies (Krummel et al., Wolfe, Mead, Keller and Rabson, Adkins and
Dickinson, Slonimsky) all taking their necessary place.

And now James Heintze.

There is a canon that two doctoral dissertations on the same subject are not to be condoned, and maybe it should apply to master's theses. The line is often difficult to draw but the principle is sound. The question frequently arises: how shall the neophyte know whether he stands alone in his labors? Scholars in the American field have Rita H. Mead's DOCTORAL DISSERTATIONS TO 1973 but in no way, to my knowledge, is a candidate on the master's level reliably informed whether or not his subject is challenged. We may now be gratified beyond all expectation that James R. Heintze and Information Coordinators have produced a volume to discipline, inform, and protect us.

Infallibility is a rare circumstance, and Heintze may have missed a thesis or two on the way from the graduate office to the typewriter. But not many, I opine, in this handsome volume (designed by Vincent Kibildism) listing 2370 theses covering every aspect of the subject in musicology. To Mead belongs the procedure; to Heintze the act of bringing to life a junior relative, so to speak.

As in Mead, Heintze selects theses "whose subject matter pertains to American music in a historical, sociological, or analytical manner." This dismisses many in music education unless historically oriented, or marginally related, e.g., theater and music. His point of view is clearly set forth at the beginning.

Broader extinctions for classification of sacred music are inevitably more than in Mead, and a "Geographical Bibliography" is forthright. All are well spaced and orderly with occasional clarifying remarks.

Heintze's bibliography is sure evidence of the maturity which master's studies in American music have not attained. While intending to cover ground from the beginning, most of these stand firmly in the present day. The earliest entry I find is dated 1916 (No. 910) but there may be earlier.

We must admit, albeit with rue, that a master's thesis on occasion may be superior to a doctoral dissertation.

As with former volumes of its kind, we shall now wonder how we have gone without such a basic instrument to serve our profession. My native instinct for fault-finding leaves me without an unfriendly word for the entire project. So, in other words, if you haven't already secured Heintze, do so without delay.

H. Earle Johnson
Williamsburg, VA


This handy little volume cites 162 theses and dissertations on a wide range of American music studies topics undertaken at the University of Iowa. A comparison with Rita H. Mead's DOCTORAL DISSERTATIONS IN AMERICAN MUSIC (Brooklyn: Institute for Studies in American Music, 1974) and James R. Heintze's AMERICAN MUSIC STUDIES: A CLASSIFIED BIBLIOGRAPHY OF MASTER'S THESISSES (Detroit: Information Coordinators, 1984) reveals that of the 162 works listed in Snyder, 44 dissertations are cited in Mead and 22 theses are cited in Heintze. The remainder of these works are not included in any other specialized compilation. Topics include American song cycles of the twentieth century, the Chicago, Cincinnati, Philadelphia, Pittsburgh, and University of Iowa orchestras, music education, American music periodicals of the nineteenth century, jazz, opera, instrumental music, the American Federation of Musicians, music of the Mormons and Unitarians, third stream music, Mark Twain and music, and composer studies of Edward MacDowell, John Mokrejs, Julia Amanda Perry, Vincent Persichetti, Francis Johnson Pyle, and others.

Each entry includes number of pages, University of Iowa library call numbers, and where applicable, University Microfilms order numbers. Included also is an introduction by Frederick Crane as well as a useful subject index.

As interest in American music continues to grow in the decade to come, considerably more graduate research will be undertaken. There will be a greater need, therefore, for other institutions to follow the example set forth by the University of Iowa and Snyder of publishing lists of this research in order to prevent students from duplicating previous research. Thanks to Suzanne Snyder for taking this first step.

James R. Heintze
American U., Wash., D.C.


WHO'S WHO now contains entries for over 10,000 musicians, largely drawn from the classical and semi-classical field. Typical biographical entries contain expected information plus, in most cases, current addresses. The directory covers a wide spectrum of people in music. Thus, one is more likely to find listings for managers, critics, publishers, and even musicologists, than in other general biographical sources. Less valuable are the appendixes covering orchestras, music organizations (Sonneck Society is missing), major competitions, music libraries, conservatories (a somewhat quaint restriction for music education today), and a one-page listing of Masters of the King's/Queen's Musick from 1660 to the present—which are too limited to be definitive for these topics. WHO'S WHO will continue to remain valuable for its extensive coverage of current musicians.
19TH CENTURY


Father Kemp's history of the Old Folks' Concerts begins with a recounting of his experiences as a nine year old youngster cooking aboard a fishing vessel captained by his uncle. By his twentieth year Kemp had become a partner in the boot and shoe firm of Mansfield & Kemp; he also decided to marry. Kemp describes his wife as "the lady so often seen in a venerable cap and dress, occupying quite a prominent place in the Old Folks' Concerts" (p. 14). Very likely she is the woman pictured on the back cover of his songster FATHER KEMP'S OLD FOLKS' CONCERT TUNES, published by Oliver Ditson and Company.

While engaged in the shoe business, Father Kemp "determined to enjoy the comfort of rural life" and purchased a farm in Reading, Massachusetts. His recollections about skunks killing his chickens, the sun boiling the squash, the rotting of his potato crop, his battles with caterpillars, and his net profit of twenty dollars from his apple crop of two hundred and twenty-five barrels convey to the reader Father Kemp's sense of humor and lead Kemp into his description of the origin of the Old Folks' Concerts. Inviting some young people to his home to sing popular music of the day, Kemp suggested that the group revive some religious music of earlier generations. Curious neighbors were attracted to the rehearsals, and Father Kemp soon decided the group should perform publicly.

Kemp interrupts his history of the Old Folks' Concerts with a review of church music in colonial New England in Chapter 2. Chapters 3-11 include the most relevant material to the Old Folks' Concerts and the most interesting reading. Kemp describes the music performed, the elaborate and aged costumes worn by company members (including one reputed to be two hundred years old at the time), and a multitude of events occurring in the course of concertizing.

A Southern tour of the Old Folks' troupe took them to Philadelphia and Washington; a seven month Western tour included concerts in Cincinnati, Louisville, and Evansville, Indiana. Father Kemp's memories of many events during these and the tour to England will amuse the reader and his preface, Father Kemp admits many of the incidents may appear silly to his readers. Silly, but humorous they are.

Chapters 12-16 deal largely with information about historical points of interest in London and Chester. Father Kemp quotes directly from guidebooks to tell his readers about the Tower of London, the House of Parliament, Westminster Abbey, and the Roman remains in Chester. Kemp states "the foregoing chapters have been devoted to descriptions which I have thought would be more interesting to the general reader than anything I could write concerning my enterprise, or the success with which the company met." Father Kemp's assumption may have been correct for nineteenth century readers; present-day readers will wish he had written instead about other concert and travel experiences.

As the Old Folks' Concert tour of England reached Brighton, Kemp found the concert receipts falling to cover the troupe's expenses. Proposing that the company return to America, he was disappointed when the majority of his group did not agree. Returning alone, he awaited the return of his troupe and subsequently reorganized the group for additional concerts in various parts of the country. From Kemp's comments, he was no longer involved with the Old Folks' Concert troupe by 1868.

One senses throughout the book and in the final paragraph of his preface Kemp's feeling of pride in the accomplishments of his Old Folks' Concerts and the enjoyment provided to audiences in the United States and England. One senses also a feeling of nostalgia as he remembers the twelve years of his life dedicated to restoring to favor the "old" music of Billings, Swan, Holden, and the secular and patriotic songs of American and British heritage.

Texts of fifty sacred selections and forty-three secular selections used in the Old Folks' Concerts are included.

Richard Crawford's introduction to the reprint provides historical dates which Father Kemp failed to include. Crawford uses newspaper accounts and other sources to date various concert appearances; he also gives a review which readers will find informative and perceptive. Crawford questions Kemp's statement of having directed six thousand Old Folks' Concerts in twelve years, and rightly so. In the preface to the 1874 edition of FATHER KEMP'S OLD FOLKS CONCERT TUNES, Kemp reduces the number to "over nine hundred concerts" at which an estimated one million persons attended. According to Kemp, Father Kemp's Old Folks' Concerts were an important aspect of mid-nineteenth century concert life. Readers will enjoy Chapters 1, 3-11, 15, and 17 of Kemp's book. The remaining five chapters can be read, skimmed, or omitted—as a reader might choose to do.

Carl N. Shull
Elizabethtown College, PA

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ETHNIC


The musical cultures of America's urban minorities have been significantly understudied by both musicologists and cultural historians, so Ronald Riddle's FLYING DRAGONS, FLOWING STREAMS comes as a welcome addition of scholarly literature on the subject. Riddle's book falls neatly into two discrete sections: the first a well-documented monograph on the history and development of Cantonese Opera in San Francisco from its first performance in 1852 until the disruption caused by the
1906 earthquake; the second, based primarily on the author's own fieldwork, traces the growth of non-professional music clubs and ensembles in 20th-century Chinatown.

Of the two sections, I found the historical study of the music recording, and I think many readers will share my surprise in learning of the large number of professional Cantonese Opera troupes and respected Chinese performers who toured the wilderness of California in the 1850s and 1860s. As Riddle points out, San Francisco was only one of many way-stations for these "intermittently itinerant" ensembles which came to the New World. Also interesting to discover was that the performance of Cantonese Opera had a much greater impact than we might assume since many "curious and entertainment-starved" non-Chinese also attended the performances. Throughout the latter half of the 19th-century a visit to the Chinese theater remained an exotic highlight of a visit to "Chinatown" for many non-Chinese. Newspaper accounts and descriptions taken from the writings of Caucasian visitors help Riddle to recreate the look and feel of San Francisco's Chinese culture.

As informative as Riddle's book is, I found it had several significant weaknesses, the first of which is a misleading title. Instead of dealing with "Music in the Life of San Francisco's Chinese," this study deals primarily with Cantonese Opera as a theatrical form. In addition to providing very little information about the music itself, the author has placed almost exclusive emphasis on the role of touring, rather than resident musicians and actors. This Riddle claims is because "in an all-male society of laboring sojourners, there is no passing of culture traits from generation to generation." One is tempted to point to examples of primarily all-male sojourning workers such as cowboys, sailors and loggers who did create in traditional cultures. No matter; perhaps Riddle is correct as far as San Francisco's Chinese community was concerned. More distressing, however, is that all of Riddle's historic documentation is drawn from non-Chinese sources. Certainly there must be some information on San Francisco's Chinese theater written in Chinese? For an ethno-musicologist to do such excellent historic research on English language sources and not balance it with some primary source Chinese documentation is a major oversight.

Part II: The Twentieth Century is quite a good survey of the retention and adaptation of Chinese traditions in post-earthquake and modern San Francisco. Although the author sometimes loses a tight focus--as in his discussion of non-Chinese street performers, his fieldwork provides an excellent model for the type of research that needs to be done in modern urban areas. H. M. Lai, who wrote the book's forward, called Riddle's study a "pioneering effort" and I would concur. Riddle has painted a vivid portrait of the history and culture of San Francisco's Chinese-American community and in the process created a revealing glimpse of a previously unexplored aspect of American musical and theatrical history.

Nancy Groce
City Lore/New York Folklore Society

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Variations on the theme of American History through its folksongs have been with us at least since Frank Luther's AMERICANS AND THEIR SONGS, NY., 1942. The genre has been characterized more by enthusiasm than by precision. However THE NEW AMERICAN SONGSTER is more accurate than most. It cites commercially available recordings as references (in lieu of printed music) and go with it is generally pertinent commentaries on some 320 song texts. A majority of these recordings are from Folkways and Folk Legacy, two relatively long-lived companies which keep their backlist in print. Unfortunately the L.C. Folk Music Archive is only named as one of 25 organizations that publish folk recordings, nor are there specific citations with the song texts. The L.C. exemplars are readily available and should at least be individually cited in a book as serious about balladry as this one.

This is not a "history through folk song" as such but rather a folk song and ballad text anthology with some historical songs and many ballads and maintained with the song texts. The L.C. exemplars are readily available and should at least be individually cited in a book as serious about balladry as this one.

Forcucci's book provides words and music for 136 songs and is more ambitious but less accurate. In teaching, he found it "advantageous to give students some facts about the songs because it generates interest and enhances learning." The author does have a broad knowledge of American song but his supplementary "facts" seem based on remarkably inaccurate secondary sources which are seldom cited.

Among needed corrections: Samuel Smith's "America" was written in 1832, not 1784 as stated. There is no evidence that "Yankee Doodle" was "well-known" on the "European mainland" before the Revolution. "All" of Foster's songs have not "become staples in American folk song." The Clipper era lasted just over a decade, not "almost one hundred years." Pumping out the bilge of a large ship was not done in "the foul smelling bilge" itself but from the deck with a chain pump. "Low Bridge Everybody Down" is not one of our "older traditional folk songs" (p. 196) nor does it "foreshadow the coming of jazz" (p. 124). The song has syncopation and
modulates from minor to major because it was written in 1913 by a professional pop composer, Thomas S. Allen. Its folk song career probably started with Sandburg's

There also are some puzzling statements such as calling the Civil War "America's most shameful war" (p. 149). But why is it more shameful than our many unprovoked wars against the American Indians or against Viet Nam? And on p. 85 is the most astounding "theory" I have ever seen for the origin of black slavery in America—that a missionary started it out of misguided zeal for the welfare of the Black race once it arrived in Africa, who he thought deserved to share in the richness of America where he now lived!

Darling's book is useful; Forcucci's is anti-historical.

Arthur P. Schrader
Sturbridge, Massachusetts

POPULAR MUSIC


Since 1980 booklength popular music discographies have become more than library reference tools. Publishers have discovered that record collectors and popular music fans, along with lyric analysts, social historians, and ethnomusicologists, wish to own volumes containing detailed record data on individual artists, specific albums, and various styles of music. What kinds of discographies are currently available? The ultimate work in computer-generated discography is THE NEW ROCK RECORD (Facts on File, 1983) by Terry Hounsoum. This 700-page volume lists 40,000 albums and an equal number of performers and musicians. It presents the most thorough, accurate, objective, and detailed assessment of rock era recordings for both personal enjoyment and professional utility. The Canadian author presents a survey of 6,200 long-playing discs selected for their influence, impact, and importance to the development of contemporary American music. Tudor's work is divided into six broad musical categories—blues, folk, jazz, mainstream, popular religious, and rock—with appropriate subgenres cited within the larger fields. Musicological descriptions, definitions, and histories are provided for each category. Complete discographic information (performer, title, record label, serial number, and country of origin) is provided for each album. Tudor also compiles a 200-400 word synopsis of the significance of each album.

This hefty 650-page text is to a great extent the distillation of four previously-published Libraries Unlimited works: BLACK MUSIC (1979), GRASS ROOTS MUSIC (1979), CONTEMPORARY POPULAR MUSIC (1979), and JAZZ (1979). Tudor has added over 2,000 albums to his original analyses and has introduced new sections on punk rock and new wave music as well. Throughout this guide artistic innovators are highlighted and major musical trends are skillfully identified. Although the author betray some biases in record selection and has extremely strong opinions about a few artists, POPULAR MUSIC: AN ANNOTATED GUIDE TO RECORDINGS does not suffer from the worst extremes of omission or glut, blandness or superhype. Tudor's presentations are generally thoughtful, balanced, intelligent, and cogent.

Although this publisher usually is associated with high quality reference works designed solely for libraries, this discography warrants a much broader audience. Beyond its undeniable value as a guide for sound recordings archives acquisitions and as a research tool for the scholarly investigation of music history, this volume should be owned and read by record collectors, radio programmers, disc jockeys, music teachers, and popular music fans everywhere.

B. Lee Cooper
Newberry, South Carolina


This book examines and documents the history of a black female jazz band of the 1940s. The author uses a scholarly research queen to demonstrate the dominant features of the band's development, with each chapter being devoted to a specific phase of the band's history. The author begins with a prologue that provides factual information and pictures to stimulate further reading. Significant in the prologue is documentation that the group was integrated. Subsequent chapters trace the growth of the band from its inception in Piney Woods, Mississippi, to its success during the big band era. The book closes with an interesting epilogue containing noteworthy musical activities of the performers following their membership in the organization, with quotes from musicians, educators, and administrators.

This is an exciting, informative, and scholarly work. The writing is thorough and concise. The reader could easily become so absorbed in the interesting and well-presented material that the ponderous and lengthy quotes may well be overlooked.

William P. Foster
Florida A & M University


This short book on one of America's greatest blues singers is part of a new Penguin series on "Lives of Modern Women." The books in the series deal with prominent women of the early twentieth century and are written by well known contemporary authors. Their primary purpose is to portray a personality and a milieu rather than give a strictly chronological account of one person's life. In the purpose Mr. Feinstein succeeds rather well, and we already have Chris Albertson's fine BESSIE (New York: Stein and Day, 1971) to provide
the biographical detail and Edward Brooks' THE BESIE SMITH COMPANION (New York: Da Capo, 1982) for an analysis of her recordings. All of the artist's records have been reissued, there are numerous articles about her, at least two other books on her life, a songbook, and a play about her death.

While the present book contains several annoying factual errors, its value is that it offers a balanced perspective on Besie Smith's tempestuous life and career. Much of the previous literature romanticizes her life and tries to make virtues out of her excesses, stubbornness, and faults. Ms. Feinstein is able to recognize the singer's great artistry, point out environmental factors that might have shaped her personality, and show how some aspects of her personality contributed to her unhappiness and slowed her career. Unlike most writers of the past, Ms. Feinstein is rather sympathetic toward the singer's husband Jack Gee and attributes the breakup of their marriage to the faults of both partners. She also wisely withholds final judgement over the clouded circumstances of the artist's death in a Mississippi highway accident.

The book's chapters are organized loosely around such topics as the world of female blues singers early in this century, Smith's vocal and performance style, her stubbornness, her independence of spirit, her marriage to Jack Gee, her relationships to family members, her adopted son, the pressures of her career and life on the road, her one film appearance, the decline of her career during the Depression, her death, and a final assessment of the meaning of her life. I would not recommend this book as an introduction to the life and music of Besie Smith, but it is worth reading for its intelligent perspective on the most written about blues artist of the century.

David Evans
Memphis State University


The contribution of the largest city of the state of Louisiana to the history of Afro-American popular music is often overshadowed by the fact that the overwhelming success of a few New Orleans' artists may have led many to believe that these artists make up the entire performing army of that city. The works of Broven (WALKING TO NEW ORLEANS [1974]) and Palmer (A TALE OF TWO CITIES. MEMPHIS ROCK AND NEW ORLEANS ROLL [1979]) and now Hannusch's book have established the fallacy of this statement. The traditional format of the work should not prevent the reader from enjoying its contents.

Hannusch devotes one chapter to each of the New Orleans' artists he has selected for inclusion in his group of thirty-one. These performers are classified into seven categories: piano players, pioneers, bluesmen, producers, women artists, those whose fame was only fleeting, and those whose names have appeared—and still do—at the marquees of famous music halls, on television or in the newspapers. It is already evident that anyone who has leafed through Broven's or Palmer's book will have several names to list under each of those headings.

Hannusch, however, has made every effort that can be undertaken in order to balance the contents of the work. He included Dorothy Laboostrie and Daddy-O in order to bring to light the roles of both composers (Dorothy is the D. Laboostrie listed as co-composer of the famous "Futti Frutti") or that of the Black dj's who had to brave racism and biased radio executives in order to gain recognition. Today, they live in relative obscurity but their roles should not be overlooked. Other artists or producers found in the book from studio man Cosimo Matassa to Professor Longhair, the piano player of international renown, from popular singers and performers Lee Dorsey and Bobby Marchan to bluesmen and rhythm and blues performers of less fame such as Guitar Slim or Boogie Bill Webb, point to the variety and diversity of the New Orleans' artists in all fields of Afro-American popular music. The epilogue is devoted to Winnie's Lounge where local artists or those between engagements came to play with the house band.

The book reads well and is easy to follow due to the fact that each chapter focuses on one individual and, more significantly, because Hannusch has been able to integrate interviews and commentary harmoniously often based on solid research both in libraries and in the field. The appendices are a good illustration of this last remark. The first one lists the New Orleans Rhythm and Blues Singles Chart Entries between 1949 and 1971; the second lists the notable rhythm and blues clubs (past and present) of New Orleans; the third is an alphabetized discography of the featured performers.

If no big names are found in this book it is because the author has chosen to focus on these "lesser-known" artists instead. As a result, our knowledge of New Orleans' rhythm and blues is more intensive. A second volume is promised. Let us hope that it will not be late in coming.

Andre Prevos
The Pennsylvania State University
The Worthington Scranton Campus

EDITOR' NOTE: I HEAR YOU KNOCKIN' received one of the 1986 American Book Awards from the Before Columbus Foundation, and may be obtained directly from the publishers, Swallow Publications, PO Drawer 10, Ville Platte, LA 70586 for $13.95 plus $1.00 postage.

JAFF FILES is something of a book in search of an identity—but still a book of considerable interest and value. Chuck Stewart is a professional photographer whose camera has captured jazz musicians at work and at rest, in shots formal and informal. He presents here a collection of pictures that include most of the traditional jazz greats, and many less well known, from 1953 right up to 1985's Wynton Marsalis and David Murray. The greatest number of pictures date from about 1956 to the early 70s. Anyone who is at all familiar with jazz is familiar with particular photos of the great performers, photos that seem to show up again and again. Stewart's book performs a valuable service in bringing us fresh views of these artists.

The book, arranged by instrumental families (including voice and ensemble), has a number of components: the pictures, of course; brief observations by Stewart, or by famous performers, or on some aspect of jazz; a historical review of each instrument's development; and an opening "interview" between Stewart and the book's author, Paul Carter Harrison. It is the presence of so many diverse components that creates the slight identity crisis that the book suffers. The anecdotal observations are wonderful and totally in place. The histories of instruments are informative and written with insight and clarity; still, they lead one to wonder for what audiences the book was intended.

"Vampin'," the opening interview, creates a small but distinct liability. For a while its material is germane to the book insofar as it reveals information about the photographer and the author and their thoughts about jazz; however, it frequently wanders afield, losing focus. Having the outward form of dialogue, it is presented in such a formal, self-consciously literary style that the disparity soon became, for this reader, annoying and distracting.

For the jazz buff and jazz teacher, then, JAZZ FILES is distinctly worth looking into. But skip the vamp and get right to the main course.

R. John Specht
Queensborough Community College/CUNY

Now Chuck Berry has a biography that is worthy of his immense talent and his continuing contributions to American popular music.

In 1981 Howard A. DeWitt issued his first booklength study on Chuck Berry. Although this self-published work was flawed in respect to printing style and lacked firm editorial control, the ideas presented were fascinating. In 1982 Krista Reese produced a slick, abbreviated, picture-packed text for Proteus Books entitled CHUCK BERRY: MR. ROCK 'N' ROLL. Rather than building upon the insights provided by DeWitt's earlier work, Reese simply reiterated previous magazine reports. Finally, the definitive Chuck Berry biography is available. By diligent interviewing and sifting through nearly thirty years of accumulated notes, articles, and recordings, and with generous guidance from numerous European record collectors and fans (particularly Morten Reff and Jean Pierre Ravelli), Howard DeWitt has worked with Tom Schultze's Pierian Press to create a literary masterpiece. CHUCK BERRY: ROCK 'N' ROLL MUSIC is a suitable tribute to rock's irreplaceable, enigmatic "Brown-Eyed Handsome Man."

CHUCK BERRY is structured chronologically. The main text flows from "Rock Roots, 1926-1954" to "Chuck Berry Today: No More Yesterdays" in a well-written, concise 171 pages. Numerous black-and-white photographs of both vintage and contemporary performances in Europe and the United States appear throughout the study. DeWitt is in awe of his subject's originality, power, and energy; yet the author objectively identifies several tragic flaws in Chuck Berry's persona which have plagued him throughout his professional life. This study transcends the mere reporting of hit recordings, jail terms, concert hall confrontations, and studio session work. DeWitt places Chuck Berry within the context of American popular culture as a storyteller, a hero, and a victim. One is intrigued by Chuck Berry's skill at using materialism, mobility, sexuality, and the transitory nature of contemporary society as the background of his songs. DeWitt delivers a full image of Chuck Berry, although (true to the clandestine character of the subject) he has obviously not been granted the kind of direct access to lengthy, in-depth oral interviews that ordinarily accompany such a thorough historical investigation.

Beyond the biography, record collectors and popular culture analysts will marvel at the extensive "Discography and Appendices" section (pp. 173-280) compiled by DeWitt and Norwegian discographer Morten Reff. The record lists include not only United States and United Kingdom Chuck Berry releases, but also albums issued in sixteen other countries. This researcher's dream section also features a full bootleg discography, a partial list of unsigned Chuck Berry recordings, songs by other R & B, pop, and country artists that were influential on Chuck Berry's own musical development and tune-crafting, other performers who have recorded Chuck Berry songs, various tribute tunes, and motion picture appearances by Chuck Berry. The author
concludes CHUCK BERRY with a lengthy, thoughtful "Bibliographical Essay" that moves beyond the events of the subject's life into an analysis of the popular music/popular culture scene in post-1950 America and Great Britain.

The reasonable price, high quality of writing and record research, and easy readability of CHUCK BERRY should make this book most successful. Hopefully, the publisher will market the text briskly to librarians, to rock music fans, to popular culture specialists, and to record collectors--throughout the U.S., Canada, and Western Europe. Howard DeWitt deserves much praise for his diligence in revising, updating, broadening, and qualitatively improving his initial study.

B. Lee Cooper
Newberry College, SC
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DANGEROUS DANCES is a peculiar literary beast. Although booklength in pages, this study is so crammed with photographs, drawings, sketches, cartoons, and other visual images that the literary commentary almost seems to be of secondary importance. The book is additionally complicated by being both a biography and an autobiography. Daryl Hall and John Oates are listed as co-authors, and it is reported that much factual and attitudinal information contained in the study has been drawn directly from their personal diaries and art pads. However, anyone familiar with the fascinating writing of Nick Tosches--COUNTRY (1977), HELLFIRE (1982), and UNSUNG HEROES OF ROCK 'N' ROLL (1984)--will immediately recognize his wildly potent phrasing and disjunctive approach to casting musical figures as reflections of the social disorientation of contemporary American life. This book is undeniably a trick bag.

The structural format of DANGEROUS DANCES is chronological. Hall and Oates are depicted from their bicycle-pumping childhoods to their current guitar-thumping stardom. Much emphasis is placed on the influences of rhythm 'n' blues music, black styles of dress and dance, and isolation from mainstream, middleclass society in both men's lives. Much is also mentioned about the speculative investment of the music industry in Hall and Oates, Inc., and the astronomical wealth gained by two 'po' boys who can generate popular hot licks. Tosches is no idealist. He has always been candid about musicians playing for both love (artistry, creativity, and personal communication) and money (materialism, sex, and power). Although this study doesn't reach any startling conclusion about talent, motivation, or success, it does render a solid statement about the value of persistence and perseverance in the contemporary rock music industry.

Beyond childhood romances, bar band learning experiences, and on-again/off-again fame achieved by Hall and Oates, the reader is bombarded by a single sales theme. Fans want "the beat." This implies that perfection in producing marketable dance music translates into financial success. Yet one sentence that more should be said about Hall and Oates than the stereotypical American Bandstand epiphany: "It's got a good beat; we can dance to it!" Songs like "Maneater" are especially entertaining and haunting for their total sound--the initial hook, the ever-lively beat, and the persistence of controlled audio tension throughout the number. Strangely, the book accepts lots of diary and sketch pad information, but was apparently reluctant to analyze the two performers through their lyrical concoctions. Why? Do Hall and Oates consider their lyrics to be trash? I think not. This omission is the most serious flaw in DANGEROUS DANCES.

Hall and Oates are presently rich beyond their wildest dreams. Tosches laughs with them about this unexpected circumstance. But beyond wealth, there lies the question of stature, a place in musical history. From a strictly quantitative perspective (BILLBOARD chart listings and annual income), this dynamic duo has surpassed even such greats as The Everly Brothers, The Carpenters, Simon and Garfunkel, and The Captain and Tennille. But are Hall and Oates only "popularizers" of a new beat in the same vein as The Righteous Brothers who introduced '60s white audiences to tunes originally created by Don and Dewey and other black R & B performers? Are they destined to become "eternal nostalgia figures" like Don and Phil Everly? Are they soulful "innovators" like Sam and Dave? Are they a dynamic "stage act" like Ike and Tina Turner? This book doesn't confront these issues because few comparisons are ventured. This situation is particularly difficult to understand since Hall and Oates are constantly identified as "rock 'n' soul" artists who owe their musical heritage to the '50s and '60s.

It would be a disservice to Tosches in general, and to DANGEROUS DANCES in particular, to leave the impression that this brief study isn't valuable. It is. Some of the writing is pulsating, perceptive, and prophetic. An example of Tosches' blazing rhetoric is as follows:

"It was their life's blood. It always had been, they knew; it always would be. Awake, they breathed music. They went to sleep enwrapped in it. They literally dreamed music, and woke mornings with those descriptions. Unconsciously and consciously, in daywork and dreamwork, they existed in waves, ever more marvelous and consummately wrought waves of music. (P. 122)

How fascinating it would have been to allow Hall and Oates to analyze their 1981 hit "You Make My Dreams" in conjunction with Tosches' previous Strangulations. No such luck, though. The total impact of this study is less than complete. It feels rushed into print. It lacks a sense of necessary reflection, of critical judgment, or of broad analysis. Hopefully, Tosches will take another shot at Hall and Oates
in a future study about white singers with black musical roots.

DANGEROUS DANCES is a quick, lean profile. No bibliography or discography is provided; no chronology is attached; no song lyrics are assembled. This book, however, will probably be the best study available on chart-topping Hall and Oates for several years. It will please their fans, and hopefully spark a more in-depth study on this popular duo.

B. Lee Cooper
Newberry College

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It is impossible to describe the Rock Era without focusing on the Rolling Stones. Unfortunately, international celebrity status and notoriety for outrageous behavior or comments have frequently obscured the monstrous musical achievements of Mick Jagger, Keith Richard, and their fellow Stones. Swiss scholar Felix Aeppli is an unapologetic Rolling Stones enthusiast. He is also a dedicated discographer who, with the assistance of a worldwide network of Stones' admirers and disc collectors, has assembled the most comprehensive study of Rolling Stones recordings ever compiled. It is an unbelievable volume. Not surprisingly, this detailed work bears eloquent witness to the pivotal role of this British rock combo as key interpreters of America's rock 'n' roll legacy.

Some critics may view Aeppli's 1985 study as a pro-Stones/anti-Beatles document designed by the author to challenge the numerous Fab Four discographies developed by Harry Castleman, Walter J. Podrazik, Charles Reinhart, Mitchell McGeary, and others. Such a charge is groundless. While comparisons between the Beatles and the Rolling Stones during the 1960s were inevitable, such exercises occur less frequently today. The performing longevity and commercial success of the Stones is unique; and their recording history, extending from 1962 to the present, illustrates the most fascinating dichotomies of continuity and change, of tradition and experimentation, and of formula and innovation. One element of consistency pertains throughout. The music of the Rolling Stones has always carried the indelible sound of black, urban America—Chicago (Muddy Waters, Jimmy Reed, Chuck Berry, and Bo Diddley), Memphis (Otis Redding), Detroit (John Lee Hooker, Marvin Gaye, and The Temptations), Cincinnati (James Brown), and New York City (The Apollo Theatre). This fact does not undermine the composing genius of Jagger/Keith or denigrate the stage performances of the Stones. But when a quarter century of historical perspective is applied as in Aeppli's vast volume, this remarkable British rock 'n' roll band emerges as purveyors of America's rhythm and blues tradition.

With nearly thirty albums released in England as well as in the United States, plus seventy singles, the Rolling Stones are among the most prolific rock bands ever. Yet the enormous output of their commercially available records reveals only part of their success story. As additional testimony to the group's popularity, nearly three hundred bootleg discs containing unreleased studio and live recordings exist. HEART OF STONE is much more than just a guide to the legal and illegal record production of the Rolling Stones. It is the first publication to list systematically and chronologically every recording of the group that has found its way onto a record (be it legal or not) or onto film. As a result of Aeppli's extensive research, it is now possible to trace in step-by-step (or actually song-by-song) fashion the Rolling Stones' spectacular career. Moreover, the author has listed all of the musicians who have played as guests at Stones' recording sessions or, in turn, have welcomed Stones as guests at their sessions. At once a discography, a sessionography, and a filmography, HEART OF STONE includes detailed coverage of the following items: 736 Rolling Stones recordings, 396 songs (from one to 80 versions of each), 36 promotional films, 58 unverified songs by the Stones, 64 studio and live recordings, 109 tours (including all dates and shows), 11 picture discs, and more than 700 musicians. HEART OF STONE should be invaluable to every Rolling Stones fan and record collector. This volume is yet another illustration of the infinite attention to discographic detail that typifies all Pierian Press publications. With 75 black-and-white photographs of Stones' album covers and record sleeves, an extensive listing of U. S. and U. K. record chart positions for Stones' singles and albums, and several song title and personnel indexes as well, this resource text is a model for all future discographic guides.

B. Lee Cooper
Newberry, South Carolina

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MISCELLANEOUS

MARGUN MUSIC, INC. reflects the diversity of its founder and president, Gunther Schuller, who recently joined the Sonneck Society and participated in a concert of his wind compositions and arrangements at the Boulder meeting. The catalog shows the important contribution the company is making not only to the state of American art and all music, both old and new. MARGUN also puts out occasional newsletters containing much information on current activities of American composers. Get on their mailing list by writing to 167 Dudley Rd., Newton Centre, MA 02159.

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The American Music Center has announced that jazz singer Betty Carter and conductor Andre Previn will cochair the Committee of Sponsors for AMERICAN MUSIC WEEK, 3 Nov. 1986. The Arts and Entertainment Cable Network will be presenting a week-long series of programs on American music during the festival. AMC encourages all music organizations to sponsor concerts, workshops, symposia, exhibitions, publications, etc. For more information, write to 250 W. 54th St., Suite 300, New York, NY 10019.
THE GROVE MUSIC SOCIETY has inaugurated a newsletter called ENCORE. In a short article, "The Path to the American Grove," Stanley Sadie reviews the history of THE GROVE DICTIONARY OF AMERICAN MUSIC which will be out this fall. He relates the inception of the idea: "This [is] the end of a long saga, which had begun with the Mayflower. I am referring not to the ship, but to the hotel on New York's Central Park West, where I was staying at the time of the launch of THE NEW GROVE DICTIONARY itself, in autumn 1980. One evening, my wife and I had the pleasure of the company at dinner of Professor H. Wiley Hitchcock—who had been Area Editor for American music to GROVE—and his wife, and during a high-spirited evening the idea came up that we might now collaborate on an American dictionary, based on material in THE GROVE." For a copy of ENCORE, write to Grove's Dictionaries of Music, Inc., 15 East 26th St., New York, NY 10010.

ONETWOTHREEFOUR, a ROCK AND ROLL QUARTERLY, seeks articles for a special issue on music video. Scholars in fields such as music, film studies, television studies, communication, and popular culture are urged to submit work. The editors are interested in work that approaches music video from any of these perspectives: historical; critical/textual; international; industrial/economic; technological; practical; consumption/reception. To submit, send three copies of manuscript to Brenda Johnson-Grau, ONETWOTHREEFOUR, 1954 W. 84th Pl., Los Angeles, CA 90047; or Gary Burns, Department of Speech, University of Missouri, St. Louis, MO 63121. Please use MLA or CHICAGO MANUAL OF STYLE format. Deadline for submission is October 31, 1986. Statement of editorial policy and detailed guidelines for authors are available on request.

THE MUSIC LIBRARY ASSOCIATION is now accepting applications for the second Walter Gerboth Award, in the amount of $200, in memory of the esteemed professor of music and former music librarian who died in 1984. Eligible are members of the Association who are music librarians in the first five years of their professional career, seeking assistance for a research project in progress whose focus is music bibliography or librarianship. It is desirable but not required that the research be destined for publication. An application should be accompanied by two letters of support, one for the person and one for the project, and should include a vita as well as names of further references who might be consulted. It should describe the project and its significance, and show the total budget, specifying the amount requested from the Association, sources of other funds if any, and the purpose of the funds requested. No funds will be awarded for capital purchases. Applications due by January 1, 1987, to Gerboth Award, Sibley Music Library, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604.