FEATURED IN THIS ISSUE:

Everyday's Songs: Folksinger Margaret MacArthur of Marlboro

Mark Greenberg profiles an unpretentious collector and performer of Vermont music........................3

Effects of Cultural Bias on Musical Preference

Sheila Birdsell compares student tastes for European and American music and concludes that we like what we know.................................6

Colonial Counterparts

The methods and madness of John Moon's Colonial Williamsburg Fife & Drum Corps............................7

Christopher Meineke (1782-1850)

Bunker Clark's supplemental list of works................8

Wissahickon Hermits Rediscovered

Lucy Carroll reconstructs an early music drama..........9

NEWS OF THE SOCIETY

From the President........................................2
Scheduled Conferences of the Society.....................2
The Bulletin: A New Look; a New Name ..................10
Sonneck Society Plans 1988 Oxford Conference ..11
Dues and the IRS........................................11
Committee Meetings Announced..........................11
Bulletin to be included in Music Index................11

COMMUNICATIONS

From the Editor..........................................11
Undergraduate Music Curriculum..........................12
Letter from England.....................................13

NOTES ABOUT MEMBERS.................................14

NOTES AND QUERIES....................................17

THE BULLETIN BOARD

Performances of American Music..........................18
Events of Interest........................................19
News of Other Societies................................21
Research Suggestions...................................22
Grant and Prize Opportunities........................22

RECENT PUBLICATIONS AND RELEASES

News of Books and Records................................23
Some Articles, 1986......................................24
Some Recent Books......................................26

REVIEWS OF BOOKS......................................27

Aaron Copland: A Bio-Bibliography (Skowronske); Making Music Chicago Style (Brubaker); Popular Music Since 1955 (Taylor); Musical Notes . . American Musical Theatre (Lucha-Burns); Choral-Buch (Gregor); Roll Call of the Blessed Ones (Starker and Sicre); West Virginia Country Dances (Dalsemer); Jelly Roll, Jabbo, and Fats (Bailiet); John Henry: A Bio-Bibliography (Williams); Up From the Cradle of Jazz (Berry, Foose, Jones).

REVIEWS OF RECORDINGS...............................31

NEWSLETTER STAFF

Book Review Editor...............................Raoul Camus
Record Review Editor................................Marie Kroeger
Bibliographers.........................................William Jackson
                                      Deborah Hayes
Indexer..............................................Kate Van Winkle Keller
FROM THE PRESIDENT

TRIBUTE TO BILL KEARNS

With this issue we welcome a new editor and sport a new title and high tech format. The new editor is Susan Porter of The Ohio State University at Lima, whose acceptance of the assignment proves several things: that nothing can frighten her, that she loves American music, and that she is willing to join the ranks of activists in the causes that the Sonneck Society champions. The change in title represents an attempt to improve our image among those who tend to think that a Newsletter is less substantial in content than a Bulletin. By including reference to American music, we seek to make our name more immediately meaningful to those who are unfamiliar with the name Sonneck.

The moment is now appropriate to express appreciation to William Kearns for the exemplary manner in which he served as editor of The Sonneck Society Newsletter. Bill succeeded the indefatigable founding editor, Nicholas Tawa, in the spring of 1981. Nick had developed the publication from a strictly-business, six-page fold-out to a twenty-page compendium of all kinds of fascinating things -- a newsletter of newsletters. Bill understood that he faced a real challenge in attempting to maintain the standards as well as the pace that had been set for him. Moreover, the Society was continuing to grow, with the natural consequence that there was more and more material to get into the letter. Twenty pages quickly swelled to twenty-four, then to twenty-eight, and two issues a year became three. The last issue for which Bill was responsible, the one I'm gazing fondly at right now (Fall, 1986), comprises thirty-two pages. All in all, in his seven full years of dedicated effort, Bill published 492 pages of carefully edited text. And during all of this time he never said a mumbling word, never permitted a typographical error to mar his work (well, hardly ever), and was unfailingly helpful and gracious to all with whom he needed to deal. Our newsletter continued to be a newsletter among newsletters, eagerly read from cover to cover, one of the most substantial rewards of Society membership.

Ever since its founding, the Sonneck Society has been particularly fortunate in discovering among its members certain individuals willing to give extraordinary amounts of talent, time, and energy in its service. Bill Kearns is certainly among that saintly number. The value of his unselfish service is simply inestimable. My personal gratitude is immense, and I know that I speak for our Society as a whole. Sophia Kearns has also played an important role with her husband in Society matters. As president of the Sonneck Society, I take this public opportunity of thanking both Sophia and Bill for all that they have done so well for us and for the general welfare of scholarship in American music.

As I write these lines in January, the Pittsburgh program is only a tantalizing promise. Thanks to Dale Cockrell and Deane Root, we can be assured that the promise will be splendidly fulfilled. See you all in Pittsburgh, when spring comes to the beautiful valleys of the Monogahela, the Allegheny, and the Ohio! -- Allen P. Britton

SCHEDULED CONFERENCES OF THE SOCIETY

13th National Conference  
April 1-5, 1987  
Pittsburgh PA  
Dale Cockrell, program chair  
Dean Root, local arrangements chair

14th National Conference  
April, 1988  
Center College, Danville, Kentucky  
Thomas Riis, program chair  
George Foreman, local arrangements chair

Special Conference (tentative)  
July, 1988  
Oxford University, England  
Nicholas Temperley, program chair  
Stephen Banfield, UK coordinator

15th National Conference  
Spring, 1989  
Toronto, Ontario  
Wilma Cipolla, program chair  
Ezra Schabas, local arrangements chair

* The Sonneck Society Bulletin is published in the spring, summer, and fall by the Sonneck Society, 4240 Campus Drive, The Ohio State University, Lima, Ohio 45804.

* Copyright ©1987 by the Sonneck Society, ISSN 0196-7967.

* Deadlines for submitting materials are Feb. 1, June 1, and October 1.

* A subscription is included with membership in the Society. For further information about the Society and its membership, write to Kate Keller, 410 Fox Chapel Lane, Radnor, PA 19087.

* Planning to move? Please notify us about your change in address.
EVERYDAY'S SONGS

Folksinger Margaret MacArthur of Marlboro

Mark Greenberg

Margaret MacArthur was a guest of the Sonneck Society at its meeting in Boston in 1984. This article is reprinted with the permission of VERNERT MAGAZINE (where it appeared in Spring, 1986) and the author. Mark Greenberg is a free-lance writer, musician and media producer. Currently director of the Onion River Arts Council, he and his family live in Montpelier, Vermont.

It's a summer evening, and people have begun to fill the pews in the Grandma Moses Schoolhouse attached to the Bennington Museum. They are gathering among the memorabilia to hear Margaret MacArthur and her daughter Megan, both of Marlboro, in a program of songs of the Vermont worker, held in conjunction with the Museum's exhibit "Vermont Workers/Vermont Resources." It's an appropriate setting for MacArthur--a small room from an earlier, simpler time, when songs and stories were still transmitted largely through personal contact by friends, family, and teachers, not by professional entertainers.

Indeed, there are no banks of speakers and amplifiers, no walls of microphones, not even a stage at this concert, just Margaret and Megan with their unamplified instruments--dulcimer, "MacArthur harp," guitar, and bass--and their ringing voices, singing their songs and introducing them in an informative, friendly, unpretentious manner. The audience is delighted.

Yet despite the absence of show business, Margaret MacArthur is a professional folk singer, as her five albums and wide-spread concert and festival appearances clearly attest. Recently she performed in Honduras as part of the Partners in the Americas program. She is also on the Vermont Council on the Arts, and, with her family, on the New England Foundation for the Arts' touring registers and is a winter-time artist-in-residence in the Arizona public schools. In addition, MacArthur is a leading collector of folk material from Vermont and elsewhere. She collects both songs and poems, and some of both are on the Bennington program.

She is also the recent recipient of a major honor: in June, 1985, officials of the New England Arts Biennial designated her one of seven "New England Living Art Treasures" in a ceremony at the University of Massachusetts. The award credits MacArthur with having "uncovered the core of New England's life through her research and performances of traditional music." Just a year earlier, MacArthur had received the Mid-summer Award, presented by that annual festival of Vermont music and art to honor "Vermonters who have made a valuable contribution to the state's musical and cultural heritage."

MacArthur accepts all of this with a characteristic mixture of pride and modesty. She is clearly pleased by the Living Treasure honor, both for herself and also for the people from whom she's collected songs.

Those people have been part of MacArthur's life since she settled in Vermont in 1948. Newly married to physicist John MacArthur, who had just been appointed to the faculty of the then-brand-new Marlboro College, she came here with few expectations of encountering traditional songs.

As a child in a peripatetic family, Margaret Crowl had listened to lumberjacks singing in California, cowboys in Arizona, and her neighbors in the Missouri Ozarks. Her family was also a constant source of music. "When I was a kid growing up," she recalls, "my mom used to sing me all the nursery rhymes and my dad sang cowboy songs. When we were in the car, we always sang together and made a great racket."

When she was sixteen, her parents moved to Arkansas, and Margaret returned to the city of her birth to become a student at the University of Chicago. "That's where I started singing long songs
to myself," she says, "because that was a way to get away from the homesickness that I was suffering from so severely." The university's library supplied her with texts and tunes, and MacArthur discovered that much of the material she had grown up with was called "folk music." But the books all seemed to deal with songs from the American West or Southern mountains.

"I had never seen a book of New England songs," she says. "There were some, but it never occurred to me I'd go to New England, so I didn't look at them. When I came up here, I didn't think there'd be any [folk songs]."

But there were, and shortly after coming to Vermont, MacArthur discovered two books, one by Helen Hartness Flanders, the other Folksongs From the Hills of Vermont, by Edith Sturgis. Those hills, MacArthur later learned, were in neighboring Dover and were clearly visible through the kitchen window of the abandoned 1803 Marlboro farmhouse that she and John bought in 1953. She calls that discovery "an eye-opener." It started MacArthur, like Flanders and Sturgis before, on the trail of Vermont songs.

One of the first stops on that trail was Fred Atwood, son of the man from whom Sturgis had collected. He was, MacArthur has written, "of an older time," a man from an earlier era who "just happened to live on into our century in an isolated part of Vermont." She found the experience of knowing "somebody who harkens back over a hundred years" to be a privilege.

As a singer herself, friendly and warm, MacArthur had no difficulty being accepted by the older bearers of Vermont's musical traditions. "I learned songs from people just as I went along," she recalls. "It was more or less a chain reaction. I would visit somebody and they would say, 'oh, yes, so-and-so sings.' And then I would visit so-and-so."

MacArthur also began putting the songs back into circulation. "I was teaching music," she says, "at our little two-room school, and I wanted to teach the kids songs that I'd learned from their parents and grandparents, because, for some reason, the children didn't know the songs." Today school programs, thematically designed as are most of her concerts, remain an important part of MacArthur's performing life.

MacArthur taught the old songs to her own growing family as well. Her husband John shared her enthusiasm for folk songs, and their five children embraced the music as Margaret had in her childhood. Since the early 1970s Dan and Gary, along with Megan, have joined their mother for concerts whenever possible. Patrick also sang with them for a while. Only her son John, a clockmaker and machinist in New Mexico, has stayed off the stage.

The family also worked together restoring and improving the old, clapboarded Marlboro farmhouse they had moved into and reclaiming the abandoned and overgrown 160 acres of fields and woods. Each of the four children who remained in Vermont now has an "old-fashioned" house on the "MacArthur Road" homestead.

For MacArthur, the house and her music are clearly related. "Our time spent fixing up the house," she wrote in the notes to her album, An Almanac of New England Farm Songs, "gave us insight not only into the building techniques of the early 1800s but also into the ways of life of our predecessors. Raising vegetables for a family of seven gave us a feeling for this stoney, uneven soil . . ."

"I had always lived in a rural setting," MacArthur adds, "but I had never really connected the songs with the way I lived until I moved into this house. We didn't have electricity the first six years we lived here, so I had a lot of time to sit around and sing -- sing to the kids and with the kids as they grew up. I think getting electricity is a great detractor from the kinds of songs I'm interested in, because you can do all kinds of things when the lights are on, and you don't spend as much time singing as when you're sitting around by kerosene lamps. Something about those dim lamps in the winter really inspired me to learn a lot of long songs."

The books of Helen Hartness Flanders, who had collected songs and tunes throughout Vermont and New England beginning in 1930, provided many of her songs. Flanders was particularly interested in the "Child Ballads," long narrative songs first collected in England and Scotland by Harvard professor Francis James Child and the ancestors of many of the American story-songs that MacArthur so loved. At first, however, MacArthur didn't know that Flanders was still living. Then, around 1960, a mutual acquaintance introduced them, and the two women became friends.

"She was a wonderful old lady," MacArthur recalls. "She encouraged me in collecting and using her materials. I got interested in her project, which was the ancient ballads. Then I went from there to getting interested in the Vermont ballads, many of which she had collected." Eventually MacArthur inherited Flanders' papers, which are now, along with hundreds of field recordings, part of the Flanders Ballad Collection at Middlebury College.

Through over thirty years of collecting and performing, MacArthur has remained self-effacing, seeing herself as a vehicle for the stories she tells in

Sonneck Society Bulletin -4- Vol. XIII, No. 1
the form of songs. To her, it is the song, not the singer, that matters. "I think what I've always tried to do is just tell the story and have the words be understandable," she says. "My interest is in telling a story in a simple way and in not letting contemporary entertainment values overlay it. I don't regard what I do as entertaining, except as the stories themselves are entertaining."

Again, she sees this as an extension of the way she has chosen to live. "I don't think I'd be able to sing all of these old songs if I didn't live in a slightly old-fashioned way. I don't want to go around preaching about the way I live, but the songs say something about it. I had a supreme compliment at the [1985] Philadelphia Folk Festival, where I felt about that big," she says, almost touching her fingers together. "A girl came up to me and said she was glad I was there because it's nice to have a real person singing real music."

In recent years that music has included some of her own original songs also. Yet these, too, chronicle events and people. "Steven Johnson," for example, relates the dramatic story of a truck driver who lost his brakes coming down High Street in Brattleboro two Saturdays before Christmas, when the streets were loaded with shoppers. According to newspaper accounts, Johnson "laid on the air horn" as he picked up speed. That phrase triggered the song for MacArthur.

The interest in words and putting them to music is also reflected in MacArthur's interest in locally-written poems, ranging from a quarryman's broadside to obituary verse. "I think it's a new bent of mind over the past few years," she reflected at the Bennington concert, "to gather together all the poems I've run across and set them to music, either to an old tune or [I] make up a new tune for them. And, you know, new tunes are just fragments of old tunes put together. [That's] the folk process."

That is also, she points out, what traditional singers in New England have done all along. Words could be written down. But tunes in the pre-recording days depended on memory. When they were lost, the written-down lyrics became poems. MacArthur cites as an example "The Marble Baun." Originally a song about Rutland marble, the song at some point lost its tune. When MacArthur came across it in a small poetry collection, she immediately knew that it fit "The Rocks of Baun," an old Irish song. She restored it and sang it at the Vermont Workers' concert.

In part, however, MacArthur's interest in poems underscores a sad fact: "The singers around here I collected songs from in the 1950s and 1960s ... the ones around here that knew the really ancient songs have all died," she notes.

Yet, MacArthur still finds people connected to old songs; sometimes they find her. After a concert in Newfane, she was told by a member of the audience that his father-in-law had written the song "The Shanty Boys" while working in a Canadian lumber camp. Several tunes for the song are in the Flanders collection, and MacArthur immediately added it to her repertoire.

It is that personal contact with the people who have lived with the old music that MacArthur finds so exciting. Her enthusiasm, in turn, helps people realize that their memories have value.

"I've always felt when I've made contact with people I've learned songs from that I needed to keep in contact, to go back and sing the songs for them," she says, "not just take them and disappear." The fact that her performing schedule has made that harder to do concerns her.

But travelling around in her old orange van is also exciting. "I even feel sometimes that I could be one of the ancient minstrels," she confides, "although I'm sure they were never women, I feel that I'm part of a long tradition, and I'm happy to carry it on. I think there are a lot of people who feel the same way about the old songs as I do. I don't feel like I'm a single person doing it. I think I have a lot of companions in the field."

ORDERING BACK ISSUES OF SOCIETY PUBLICATIONS

Newsletter:
Vol. 1-3 (1975-1977) $5.00
Vols. 4-12 $6.00 ea.
Vols. 1-12 $30.00 full set

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

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

American Music:
Back issues are available for $28.50 per volume from:
Harper and Row Publishers, Inc.
Keystone Industrial Park
Scranton PA 18512

Sonneck Society Bulletin

-5- Vol. XIII, No. 1
EFFECTS OF CULTURAL BIAS ON MUSICAL PREFERENCE

Sheila Birdsall

[Editor's note: In the Summer 1985 NEWSLETTER (p. 40), Sheila Birdsall reported on the pilot study for her undergraduate thesis in psychology: "Musical Preferences: American or European," in which she found that her fellow students preferred American to European compositions. She invited Someck Society members who teach music appreciation classes to participate in the study itself, which was done during the 1985-86 academic year. Several accepted her offer. Nicholas Temperley pointed out some possible flaws in the pilot study (NEWSLETTER, Fall 1985, p. 69), some of which Ms. Birdsall has taken into account in the final study itself which she describes below.]

In examining musical literature of the 19th century, it is apparent that Americans have favored foreign music (mainly German) over music composed by Americans. Historians have noted this cultural inferiority complex. In 19th-century America the appreciation of European music made one musically "cultured." American compositions were judged by how closely they resembled the European style and standards. The bias is still apparent. Most popular music history textbooks make little or no mention of American composers of the 19th century.

The present study was designed to expand and improve on a pilot study done at Hartwick College, 1984-85. An attempt was made to determine if a bias favoring European-composed music over American-composed music is really operative. Subjects in the "naive" condition listened to musical examples with no knowledge of the title, composer, or nationality of the piece. Subjects in the "knowledge" condition were supplied with such information. Ratings of liking for the pieces were compared. More subjects were used in the present study. The musical examples were increased in length. In the pilot study subjects were asked to self-rate their musical experience. In the present study musical experience was determined more objectively by an examination of other variables such as year in school, major, and ability to sing or play a musical instrument. Other variables which might have an influence on preference, such as sex, professed enjoyment of classical music, and complexity of the works, were also examined.

The subjects were 366 college students ranging from undergraduate liberal arts students to graduate school music majors. Professors at twelve different colleges and universities across the United States volunteered their classes to participate.

The apparatus consisted of a cassette tape player, cassette tapes, and response sheets. The cassette tape contained ten musical examples, each two and one-half minutes long. All of the examples were composed in the 19th century, five by Americans and five by Europeans. Different mediums were equally represented. For example, the tape contained one American symphony and one European symphony, one American piano piece and one European piano piece, etc.

The response sheets had a number of questions on top, designed to determine the musical background and experience of the subject. The response sheets for the "knowledge" condition listed the title, composer, nationality, and dates of each piece, while the response sheets for the "naive" condition did not.

Each participating professor was sent a packet containing a cassette tape, response sheets, and an instruction sheet. Seven received packets containing "naive" response sheets, and the other five received packets containing the "knowledge" response sheets. The professors administered the survey during classtime.

Subjects were asked to listen to each musical example and were given ten seconds to respond. The response entailed circling a number between 1 (dislike very much) and 7 (like very much) to indicate how much they liked the piece.

Subjects were also asked to respond to the following question: "In your opinion, which kind of 19th century music is more worthy?" (A) European; (B) American; or (C) They are equal.

In contrast to the pilot study, this study showed European-composed segments to be rated significantly higher than American-composed segments by both groups of subjects, those with information and those with no information.

Since different musical examples were used in the pilot study and the present study, it can be concluded by combining the results of the two studies that there may not be a big difference in the likability of music composed by Europeans and that of Americans.

A bias favoring European-composed music to American-composed music of the 19th century did not seem to be operative. In other words, knowledge that the composer was European did not necessarily lead to higher ratings of likability. A tendency did exist, however, for people at higher levels of musical experience to feel that European music is more worthy than American.

Since subjects in the "knowledge" condition rated both European and American pieces higher i...
likability than subjects in the "naive" condition, it may be concluded that labeling was affective.

Results generally support other research. Musical training and experience have an effect on preference. People who enjoy listening to classical music are more familiar with it, and familiarity leads to higher ratings of likability.

Examples Used:

1) Symphony No. 2 in B-flat, George Whitefield Chadwick

2) *Russian and Ludmilla* Overture, Mikhail Glinka

3) *Roman Carnival* Overture, Hector Berlioz

4) "Eglogue-No. 7" of Swiss *Année de Pèlerinage*, Franz Liszt

5) "Moorish Dance" from *Azara*, John Knowles Paine

6) *Rondo Capriccioso*, Felix Mendelssohn

7) Overture to *Macbeth*, William Henry Fry

8) *Tragica* Sonata in G Minor, Edward MacDowell

9) *Printemps D’Amour* Mazurka, Louis Moreau Gottschalk

10) Symphonie C-dur, Richard Wagner

    *Hartwick College*
    *Oneonta, New York*

**COLONIAL COUNTERPARTS:**

**COLONIAL WILLIAMSBURG FIFE & DRUM CORPS**

This article is reprinted with the permission of MARCHING BANDS & CORPS magazine, from its August, 1986, issue. Copies of the original, illustrated article may be obtained from the magazine at P.O. Box 8341, Jacksonville FL 32269-0341. Colonial Williamsburg is a member of the Sonneck Society.

Teaching 18th-century musical methods and techniques to boys aged eight to eighteen can sometimes be a difficult task, John Moon, director of music of the Colonial Williamsburg Fife and Drum Corps, says. And he's in a position to know what he's talking about. Moon has been at the job for over ten years now and has put out three recordings and four books on the subject.

He has found that a necessary first step in the process is to get the students to forget their 20th-century knowledge. This is because music in colonial fife and drum corps was taught phonetically, with syllables, not notes, to indicate how a beat was to be sounded. Therefore, a colonial military drummer could be an excellent musician without being able to read music in a conventional sense.

Moon says that he has discovered dozens of 18th- and 19th-century songs in the repertoires of folksingers which use these nonsense syllables for a chorus or refrain -- often the same syllables as those that appear in period drumming manuscripts.

One of his ambitions is to tie these phonetics to distinct time periods and then follow up with an investigation of the role of street musicians who accompanied these phonetic refrains and put it all together to better understand the social usages of music.

Moon says that research of this sort is valuable, because otherwise these historically significant facts disappear without a trace. In fact, he says, much has already been lost. He cites the example of the 18th-century ballad opera which is something like an 18th-century Broadway musical. Moon says the directors of these programs did not keep production notes, and thus made the job of a researching 20th-century director all the more difficult, if not impossible.

"Unless we make ourselves do that [today]," Moon says, "people 200 years from now are going to be saying the same thing about us."

Moon's latest book on the subject of 18th-century music is *An Instructor of the Drum*, which includes a record that outlines the phonetic nonsense syllables used to teach drumming in that period and how to teach these same phonetics today.

By all accounts, Moon is one tough taskmaster to work for. He is fond of quoting a Scots Guard drum major on the subject of life in a militaristic musical unit: "We make life simple here; there are only three commandments, not ten! Do as you're told, keep yourself clean, and never question an order unless you have already carried it out."

Moon firmly believes in professionalism amongst his troops, and in his group he evokes the original spirit of a fife and drum corps. "It represents a military unit," he says, "and, therefore, discipline is of a military nature."

This means no nonsense, not even from the most energetic eight-year-olds. When in the main
room for a roll call, everyone is expected to comport themselves properly in terms of attitude and behavior. Laughing is not allowed, nor is chewing gum, and they are expected to look and sound professional at all times. Moon also demands that his musicians take a responsible attitude toward their music-making.

"I'm a musician, too, just like them," Moon says. "We're all of us a little off center. But once in the main room, a different type of fun takes over, and that is one they all subscribe to."

Rank structure within the group, which was formed in 1953, follows this pattern: Recruit to private, fifer or drummer, corporal, sergeant, section leader and sergeant major. Each student must play allocated tunes satisfactorily for each rank and may advance at his own capability through an incentive points system.

They receive one period of instruction in sections each week, and junior corps members meet every Saturday morning for individual classes and drill, in addition to three or four public performances each week. The 28 senior corps members assume responsibility for teaching the 36 juniors. Recruits are taken in when vacancies occur, and the waiting list of volunteers to start training consists of well over 100 boys.

The equipment of the Colonial Williamsburg Fife and Drum Corps consists of wooden fifes and rope-tensioned snare drums. Bass drums are also used. Moon employs what he calls a "back to nature" approach for drum storage at Williamsburg. The room in which the equipment is kept is furnished with vents to the outside, and therefore helps to maintain consistent temperature and humidity. Moon has discovered that the vellum heads on the drums tend to dry and crack if constantly transported from the stickiness of a humid summer day to the aridity of an air-conditioned room. Moon claims that this natural storage method and a rubber-padded storage shelf have cut drum damage in half in a single year.

The Colonial Williamsburg fifers and drummers appear in one of two basic uniforms -- the regimentals, which date to about 1779, and the more casual "rifle shirts" of the period 1775-1776. It was traditional for colonial British and American service musicians to wear regimental uniforms of reverse color of the rank and file. Therefore, the regimental uniforms worn by the fife and drum corps are scarlet and faced with blue.

Williamsburg, Virginia, as many probably know from first-hand experience (about a million visitors tour its streets every year), is reconstructed from the colonial times of George Washington, Thomas Jefferson, and Patrick Henry. The town is significant because its ambiance helped nurture these men and their ideals, and thus helped lead the colonies to declare their independence and create our nation.

Reconstruction efforts were begun in 1926 at the urging of Dr. W.A.R. Goodwin, a church rector. It was Goodwin's vision to bring the past to life in Williamsburg, and he persuaded John D. Rockefeller Jr. to finance the project. As a result, Williamsburg today appears much as it did over 100 years ago, with 88 original 18th- and 19th-century houses, shops, taverns, public buildings, and dependencies.

The nonprofit, educational Colonial Williamsburg Foundation is responsible for administering the historical display. The fifers and drummers are part of the division of the Foundation known as the Company of Colonial Performers, who act as character interpreters and also musicians and dancers. They are responsible for giving this reconstructed town its reconstructed life.

The visual and aural impressions created by these players are an intrinsic part of any visitor's tour of Colonial Williamsburg. "It's a lot like a circus," Moon says. "We're the only thing left besides Barnum and Bailey that you can hear and see and smell."

The staff and members of the Colonial Williamsburg Fife and Drum Corps take their business seriously. What they present is living history, a sort of performance art that recreates what once was and makes it live in our modern world. In the process, they help people understand the heritage of the United States of America.

CHRISTOPHER MEINEKE

(1782-1850)

Part III -- AMERIGROVE EXPANDED: or Worklists Prepared for, but There Was No Room for, in THE NEW GROVE DICTIONARY OF AMERICAN MUSIC

Meineke came to Baltimore in 1800, where he served as organist at St. Paul's Episcopal Church. He visited Vienna 1817-19, where he met Beethoven; most of his songs and piano pieces were written after he returned to America in 1820. All works were published in Baltimore unless indicated otherwise.

WORKS

SONGS, CHORUSES -- The bird at sea (Mrs Hemans) (1834); Bonny Mary Haye (1855); Th
gentle maid (E. C. Pinkney) (1826); I go sweet friends (Mrs. Hemans) (1836); I remember, I remember (Thomas Hood) (1828); The invitation (1836); Leave me not yet (1834); Love lurks upon my lady's lips (Meineke) (1827); Mary Dhu (1828); The missing vessel [c1835-36]; My Highland Mary (Lady Norton) (1829); Not love thee (Meineke) (1828); The pilgrim's rest (1841); Praise to thee great creator, solo & chorus [183-?]; Some love to ride, hunting song in answer to "Some love to roam" [183-?]; Summers [sic] gone (Mrs. Norton) (1832); The trumpet (Mrs. Hemans) (1827; London: J. Willis, [1850?]); The warrior crossed the ocean's foam (1836); When the early stars are peeping (Florence Wilson) (1843); plus 26 more listed in Wolfe.

PIANO -- Antwerp waltz [1825-33]; Araby's daughter (Kiallmark), variations (1826); Au clair de la lune, variations [1827]; Away with melancholy (Mozart), variations [183-?]; Baltimore City Guard's march [183-?]; Brignall banks, variations (1827); The Cambridge waltz [183-?]; Clay's grand quick step (1838); Dumbarton's bonny dell, Scotch ballad, variations [c1844]; The Emperor Nicholas' and The rose, two waltzes [1826-31]; Exercises for the piano forte (Philadelphia, 1828); The festival polka, divertimento (1850); Funeral march . . . Lafayette [1834]; Grand Turkish march [1835?]; The Harlem waltz (1843); Grand national march . . . General Andrew Jackson (1829); The hunter's chorus from Der Freyschutz (Weber), variations (1826); I left thee where I found thee love (Gilfert), variations (1828); Malbrouk, variations [1829]; March from Moses in Egypt (Rossini), variations; The musical recreation . . . Robin Adair and Let us haste to Kelvin Grove, variations (1829); My heart and lute, variations (1827); Navarino march and waltz (1828); The nightingale, waltz [c1828]; Non piu andrai (Mozart), variations (1828); Nos galen, or New Year's night, variations [1824]; Le Petit tambour, variations (1828); Pipe de tabac, variations from Divertimento (1825); Polly put the kettle on, rondo (1828); President Taylor's inauguration grand march, composed in the style of a military divertimento (1849); The rail road, divertimento (1828); Rail road march (1828); Thou reign'st in this bosom, variations [1839-51]; Two gallopades (1837); The voice of grace, or The Coronach, variations (1843); Waltz of Count de Gallenburg, variations [183-?]; plus 10 sets of variations, 2 rondos, 2 medleys, 8 marches, 4 waltzes, and 1 cotillion collection listed in Wolfe.

J. Bunker Clark  
University of Kansas

WISSAHICKON HERMITS  
REDISCOVERED

Nearly three hundred years ago, a group known as the Hermits of the Wissahickon or the Hermits of the Glen settled in the area which is now Fairmount Park, Pennsylvania. The group of German Pietists were invited to the area by William Penn, arrived in 1694, and settled along the banks of the Wissahickon Creek. They were influenced by the Order of the Rose Cross or Rosicrucians, a fraternal and philosophical organization. According to Sonneck Society member Lucy Carroll, they had a telescope and a botanical garden, painted pictures, raised herbs and used them in healing, played instruments, wrote, and established a school. The settlers were college graduates and wanted to form a community that would reflect the creative ideas of such Rosicrucians as Francis Bacon.

Johannes Kelpius (1673-1708), the leader of the group, told of their use of instruments in his diary. The group provided instrumental and choral music for the dedication of Gloria Dei (Old Swede's) Church in 1700 and for the ordination of Justus Faulkner in 1703. Christopher Witt, a member of the group, had a small pipe organ, which is mentioned in his will, and others had small keyboard instruments such as the virginal.

When Carroll wrote her dissertation about choral music by Pennsylvania composers in 1982, she discovered that the Wissahickon Hermits were the earliest of that group. She is now preparing transcriptions in modern notation of their music, most of it located (with Kelpius' diary) in the Free Library of Philadelphia and the Historical Society of Pennsylvania. The best-known work is the 70-page collection, The Lamenting Voice of the Hidden Love at the Time when She Lay in Misery and forsaken, compiled by Kelpius between 1697 and 1706. The book contains ten tunes, eight borrowed from older hymnals, with original words and harmony added. The collection is a tiny volume with the German version on the left-hand pages and the English translation by Christopher Witt on the right. Many of the pages are smudged, and some of the musical passages are incomplete. The book has additional importance as the earliest extant musical manuscript compiled in the 13 colonies.

In a concert arranged and directed by Carroll on July 27, 1986, two chorales, "The Best Choice" and "Upon Rest," were presented, along with a music drama, "The Power of Love Which Conquers the World, Sin, and Death." The music drama is a mystical, allegorical story of a soul, represented by a princess, engaged to her lord, who
NEWS OF THE SOCIETY

THE BULLETIN:
A NEW LOOK; A NEW NAME

In recent years, the Sonneck Society Newsletter has grown steadily in size and in compass, assuming new roles in the Society as well as enlarging on the roles it performed in its earlier years. The primary purpose of the Newsletter has always been to get news to members in a timely way, and it has continued to provide news of members' own activities, give them a forum for their questions and comments, and inform them of happenings in the Society and in American music in general. The Newsletter has been affected by the growth of the Society itself, and by the advent of the Society's journal, American Music. Recent issues have averaged thirty-two pages in length -- and have included brief features of current interest, listings of new publications and recordings, reviews of books and recordings not included in American Music, and reprints of brief articles from other publications. All of this seems to have moved beyond the usual concept of what a Newsletter does. At the fall meeting, the Board of Trustees voted to reflect these changes with a new name, The Sonneck Society Bulletin.

At the same time, all Sonneck Society publications, including the Bulletin, the membership directory, the informational flyer, and the society's stationery have been given a new look by designer Mike Fuld of Walker-Fuld in Dallas, who has worked with the membership committee to design a logo for the Society and has given advice on its use in creating a completely new image.

Since the Sonneck Society Bulletin has a new editor and a new place of publication, you've surely noticed some of the technological changes which have affected this issue as well. Since "desk-top publishing" technology is becoming more and more accessible, we've taken advantage of powerful word processing tools and a new Laser printer to make the layout and typeface of the Newsletter more professional in its appearance. The word processor now does the work of dividing material into columns, justifying margins, adding boldface and italic types and headlines, and much of the formatting. (A paste pot is still occasionally a necessity at this point, however.) In future issues additional software and more training and practice for the editor will make possible further improvements, including more typesizes and the addition of very limited graphics.

Your comments, suggestions, and contributions are welcome.

Sonneck Society Bulletin -10- XIII, No. 1
SONNECK SOCIETY PLANS 1988 OXFORD CONFERENCE

Tentative plans are being made for a special conference of the Sonneck Society to be held in 1988 at Oxford in England. We have proposed holding a meeting in conjunction with the 19th-century music conference being planned there for the second week in July. We are now awaiting approval from the 19th-century conference planning committee. Our English contact is Stephen Banfield, who was involved in planning for the 1984 conference held at Keele University. Confirmation and details will be announced during the Pittsburgh meeting of the Society in April.

DUES AND THE IRS

Advice from various sources in October and November recommended that we take advantage of multiple-year dues payments and subscription orders in 1986. Since that time the IRS has ruled that these may not be fully deductible. Those members who ordered multiple-year memberships may request refunds if the recent ruling affects them adversely. Please check with your tax advisors on this matter -- Kate Keller, treasurer; 410 Fox Chapel Lane; Radnor, PA 19087.

COMMITTEE MEETINGS ANNOUNCED

Membership area representatives will meet at 7:30 a.m. on Friday, April 3, for a breakfast meeting. Details of the agenda will be forthcoming from Elise Kjrk in March.

The subcommittee to considering proposals for advertising in the Bulletin will meet at 7:30 a.m. on Thursday, April 2, at the University Club in Pittsburgh for a breakfast meeting.

BULLETIN TO BE INCLUDED IN MUSIC INDEX

Having seen references in articles and books to items in the Sonneck Society Newsletter. Bunker Clark spent one Saturday evening going through the whole run, 1975-86 (in a set provided by Kitty Keller), and was struck by the persistent evolution of quality accomplished by Nick Tawa and then by Bill Kearns. He felt there was much of permanent value -- the more so later the year. He proposed to the publisher of The Music Index that perhaps the Newsletter (now Bulletin) has now reached the stage where some of its items are indexable. We are happy to report that he was successful with the publisher, Information Coordinators, Detroit (for which he is a weekend editor) and, beginning with this issue, citations of appropriate items will be included in The Music Index. Thank you to Nick Tawa and to Bill Kearns, who have given the new editor a wonderful tradition on which to build -- and thank you to Bunker Clark for his initiative!

COMMUNICATIONS
FROM THE EDITOR

Charles Bailey Seymour, writing in the New York Times in late 1867 or early 1868, urged John Sullivan Dwight to "keep closely to extracts and translations, in which he excels." He added, "His own opinions about anything more recent than the Deluge are apt to excite something worse than discussion." I chanced upon this quotation last spring, when I was considering becoming the new editor of the Sonneck Society Bulletin (then the Newsletter). It seemed to me that it merited serious consideration as the basis for an editorial policy. I'm sure that in the months to come, I'll find plenty of opportunity to express my point of view, both implicitly and explicitly, in the pages of the Sonneck Society Bulletin. Each of the previous editors, Nick Tawa and Bill Kearns, left a strong imprint on the newsletter through his editorials as well as through his selection of materials; I'm well aware I've accepted some pretty large shoes to fill. In order to provide the intellectual stimulation of a Tawa editorial and the breadth of the Kearns approach, I hope to include an invited guest editorial about some subject of interest to the Society in each issue of the Bulletin. I've already asked several members to supply editorials for future issues. If you have further suggestions for topics or for authors, please let me know; I'll promise to consider them.

As I see it, my primary responsibilities as editor of the Sonneck Society Bulletin include observation, accumulation, selection, and organization. The Bulletin can only be as effective, however, as the materials which are sent to me for inclusion. Even with the assistance of the able staff listed in the box at the bottom of the title page, there is simply no way I can personally "know" all the information which is included in these pages. I depend on each member of the Sonneck Society to keep me informed of events, opportunities, opinions, and information of interest to the Society. Please take a moment to look at the departments listed in the Table of Contents. If you have, or know about, material which should be included in any of these departments, please let me know. Don't wait for the deadline -- my word
processor will be working all year at organizing materials. If you send your contribution promptly, it could give me time to follow up on "tips" which may lead to a feature story. Although I will try to be a conscientious and thorough editor, I ask you to remember that I am not a full-time editor. Please help by adhering closely to deadlines and by sending your material in whatever format requires the least editorial time. (Please inquire about guidelines for sending material on floppy discs.)

One final note: I want to express my appreciation to The Ohio State University at Lima, which provides my word processor, and has purchased the software used to format the newsletter and the laser printer required to prepare it for the printer. OSU is also providing secretarial and work-study assistance to help enter data and to prepare the newsletter for mailing. I appreciate their wholehearted support of my efforts and those of the Sonneck Society. -- Susan L. Porter

UNDERGRADUATE MUSIC CURRICULUM

Early in 1987 The College Music Society appointed two study groups, one on "the preparation of college music teachers and the quality of music teaching in higher education," the other on "the content of the undergraduate music curriculum." CMS issued a call for participation to all full-time college music faculty. I sent a response which recommends that the current concentration on Western art music in the history and literature curriculum for undergraduate music education majors be replaced by a more comprehensive global approach.

The National Association of Schools of Music now recommends that students "should have experience with Western concert music, contemporary 'pop' music, music of non-Western cultures, folk music of Europe and America, and Western art music since 1950" (NASM Handbook, p. 50). However, this excellent recommendation currently has no teeth; the very next sentence says that the "balance appropriate for a particular degree program is best determined by the faculty and students involved, but each institution has the responsibility of ensuring comprehensiveness of music repertory in the music curriculum." I sent a letter to NASM inquiring about this policy. A staff associate for accreditation responded that the imposition of rigid standards would not allow institutions flexibility in designing their programs. The practical result of this flexible policy is that the current majority of college faculty trained only in Western classical music will continue to teach only that kind of music. Beyond the NASM member institutions, some schools offering a music education degree do not belong to NASM and may have their own policies, but probably follow the same practice.

I've come to believe that the only way to change the status quo is to change the undergraduate curriculum for music teachers at both the elementary/secondary and college levels. Teachers teach what they are taught. If teachers are taught a global approach, they will pass that on to their students. Music audiences say that they know what they like. However, the reverse is also even more true: they like what they know. With a global approach, students would be introduced to, and have the opportunity to "know," much more than they now study in schools.

Therefore, in response to the CMS study groups, I recommended that, within a specified or reasonable time after adoption of the policy, all undergraduate institutions offering a music education degree program should be required to provide for the music education majors a comprehensive music history and literature curriculum with a global approach covering all the musics mentioned above. Since such a recommendation intersects the mission of both studies, I have sent it to both groups. At the same time, I am writing this open letter to solicit discussion from the members of The Sonneck Society, The Society for Ethnomusicology, and the MENC Special Research Interest Group on Multicultural Awareness, all of whom would be leaders in implementing such a curricular change and making it work.

I am assuming that members of the groups named above are very supportive of such a change and do not need to be convinced that it should be done. However, I see that the difficult task for us has been and will continue to be to convince others who have been trained only in Western classical music that music teachers and ultimately all their students would be better served by a comprehensive undergraduate general introduction to all human music-making. So my response included discussion of the rationales for such a change. These included:

* eliminating the disparity between academic training and the realities of teaching general music students and non-music majors (the vast majority of students), whose musical interests are varied and wide-ranging;
* helping teachers to know, understand, and be able to teach all the styles of music which their students may experience today;
* validating musical styles for students who already value these styles (rather than the current devaluation or total omission of these musics);
helping students to understand the musical/cultural values embodied in each style and its worth to creators, performers, and listeners;

* allowing the music history and literature offerings to be more relevant to the modern global multi-cultural world;
* learning first about folk and popular styles -- in which music is relatively secondary to contextual uses (e.g., religion, dancing, entertainment, etc.) -- gives a perspective to the later study of art music -- music valued only for itself -- and helps students understand why so many people value art music highly.
* learning about styles other than those of your own culture makes you much more aware of your music and the unexamined cultural assumptions behind its creation, performance, and contextual uses; and
* making the undergraduate music history and literature curriculum a general education in many styles of music rather than the current specialist concentration on Western art music which, if desired, should be deferred to graduate school.

I would welcome discussion of these rationales and the addition of any others which Society members feel would help facilitate acceptance of this change.

Beyond that, how should the curriculum be structured to facilitate such a goal? Some colleagues might consider adding required courses to the ones already required. Knowing the extensive requirements for music education degrees and the limited number of credit hours for history and literature courses, that will probably not be feasible. More likely seems to be a restructuring of the curriculum to fit the number of credit hours now allotted for such courses. Clearly, the above recommendation means that the Western concert tradition would be studied less in the undergraduate required courses than is now common. Faculty members currently teaching only western art music will resist change. However, the breadth of study and the increased perspective, benefiting both the students and the teacher, would more than compensate for the relatively lesser depth. Music teachers at all levels need breadth of undergraduate studies to meet their students' interests and the ideal of global awareness. Depth can be pursued in undergraduate electives and later in graduate school.

The transition period from the current setup to full implementation of the recommended curriculum would be difficult. For music schools with a large history and literature faculty, the policy could be implemented by next hiring an

ethnomusicologist, perhaps also with training in American music. For smaller schools with few or just one music history and literature faculty member, summer workshops could be set up throughout the country at major universities with an ethnomusicology program.

Finally, what are the mechanisms for implementing such a change? Do the final recommendations of the College Music Society carry weight with NASM and all other institutions offering music degrees? What avenues should we be pursuing other than our individual and society efforts to change the perceptions and attitudes of our colleagues? Now is an ideal time to pursue this matter, with reform of the educational system being discussed by a number of commissions, task forces, and education organizations. The CMS study groups may give us the opportunity to achieve what many of us have long advocated.

Dave Klocko
University of Maine

LETTER FROM ENGLAND

The Letter from England is a regular Bulletin feature, appearing in each issue as a contribution from English member and area representative Stephen Banfield. Please note that the editor does not intentionally alter the spelling of our English correspondents!

Well, Philip Jones got rather more publicity over the Delius American Rhapsody than he had expected: Eric Fenby, Delius's amanuensis, was understandably if immoderately upset that a work he and Delius had decided not to resurrect in the early 1930s had eventually come to the surface notwithstanding. This occasioned both an article in The Independent, Britain's new national daily newspaper, and an appearance by Philip and the concert's conductor, Edward Downes, on national breakfast-time television (which, needless to say, I did not see but many of our Keele students did). It is difficult to see why attitudes have to be struck in such cases: the piece is not particularly impressive but is quite attractive enough to warrant the occasional performance.

"Frankie goes to university," burbled the Sunday Times in a headline in November, announcing Liverpool University's plan to found an Institute of Popular Music, primarily for postgraduate study. The economic thrust of the initiative -- towards commercial and especially local sponsorship -- will be all too familiar to anyone who has had anything to do with British universities in the past five years or so ("the
institute would need to become self-financing at an early stage," jargonized the university's "new high-profile vice-chancellor"). However, I don't want to echo the cynical and patronising tone of the author of the article, for the venture is clearly an important one, even if the tail of finance is wagging the dog of culture. Michael Talbot, Liverpool's Professor of Music, stated that the institute would concentrate mainly on British and American music recorded for the mass market since 1900. Unfortunately, he was also quoted as saying of pop music that "it is a great shame that it is not already a subject of serious academic work in Britain." He very soon received a letter from me pointing out that it was already a subject of serious academic work -- at Keele and at York, if not in places like Liverpool. But in general what he says is right, alas.

Keele's American programme is about to receive fresh impetus in the shape of a new faculty member from next October: Dave Nicholls, currently a research fellow at Selwyn College, Cambridge. Those who attended the Keele 1983 conference will recall Dave's presence there as a steward and his article on Ruth Crawford Seeger in the Musical Times that same month. His Ph.D., on American experimental musical techniques in the first half of the 20th century, forms the basis of a book he is producing for Cambridge University Press. He is also writing a book on Ives for the Alderman Press and, if that were not enough, maintains a thriving profile as a composer. Rest assured that we have ways of making him join the Sonneck Society.

British member Hanet Howd has some exciting news: she is singing in the London production of the latest Lloyd Webber musical, Phantom of the Opera, directed by Hal Prince. She is a member of the stage operatic ensemble and is covering the role of Madame Giry, the ballet mistress. Not that I've had a chance to go and hear her -- the show's booked solid until next autumn (a lady was literally fighting to get into the theatre when I walked past it a few weeks ago).

I hope Patricia Boynton won't mind my repeating what she wrote to me recently: she had initially expected to join the Sonneck Society only for a year, but met with such helpfulness and generosity on the part of an American member in her efforts to trace Hageman songs that she is with us for (at least!) another year. There you have a community of scholars in the best sense.

*Stephen Banfield*
*Keele University*

---

**NOTES ABOUT MEMBERS**

You are invited to submit news of your own activities or of those of other members of the Society for inclusion in this column.

John Newsome and Gillian Anderson were featured in a recent documentary entitled The Unquiet Library, presented on Public Television, which surveyed the operations of the Music Division of the Library of Congress. Anderson discussed her use of scores for D.W. Griffith's silent films in restoring the films to their original length. The documentary was dedicated to the late Donald Leavitt.

Anne Dhu Shapiro and Katherine K. Preston were chosen as Peterson Fellows by the American Antiquarian Society for 1986-87. Katherine's subject was 19th-century American touring opera companies, and Anne's study was of the connection between American folk song and theater.

The Philadelphia Promenade Orchestra has announced a series of Constitution Bicentennial Concerts on January 18, February 8, March 15, and April 26, 1987. Music of Eighteenth Century European and American Composers (including the Federal Marches of Reinagle and Carr) will be presented. A series of pre-concert lectures illustrating the artistic and cultural climate of Philadelphia in 1787 is provided by Sylvia Glickman, Martha Furman Schleiffer, Sam Dennison, and Whitfield Bell. Sylvia Glickman also serves as piano soloist for several Mozart concertos.

The New England Gilbert & Sullivan Society and the Massachusetts Institute of Technology sponsored a W. S. Gilbert Sesquicentennial Symposium on November 20-21, 1986. Among the symposium speakers were Sarah Cole, with "Singing Choruses in Public: Sousa and Pinafore;" and Steven Ledbetter, "Gilbertian Themes and American Operettas."

The American Society of Composers, Authors and Publishers has announced the winner of the 19th annual ASCAP-Deems Taylor Award for outstanding books and articles on music published in 1985. A total of $6500 in awards was presented on December 16, 1986, in ceremonies at the New York Public Library at Lincoln Center. Among the eight books honored were *Ragtime* by John Edward Hasse and *Jazz Heritage* by Martin Williams. The ten writers honored for the general excellence of their newspaper and/or magazine articles included Sheila Davis for *Et Cetera*, and Susan Feder for *The American Composers Orchestra*.

Gillian Anderson has apparently been unable to resist the prospect of finding fame and fortune while conducting in a chicken costume. (Those who attended the banquet at the 1984 Boston meeting have vivid memories of such antics.) The *MLA Newsletter* reports that at the annual meeting of the Music Library Association (to be held in Eugene, Oregon, on February 11-14, 1987, which includes a Friday the 13th) the pre-banquet reception was to "feature a return (by popular demand) of Gillian Anderson's in-house choral group, The Chicken Singers, composed of consenting conference attendees."

Larry Bell performed a two-piano recital with Michael Dewart as part of American Music Week in Boston. The two gave Boston premieres of Frederic Rzewski's *A Machine and Winnisboro Cotton Mill Blues* and Bell's *Evangelical*, as well as music by Copland, Zimmermann, and Stravinsky. Bell was interviewed on a 90-minute program on WGBH-FM, which included three performances of Bell's works.

Jonathan Chenette was among the composers in residence at MacDowell Colony for the summer term of 1986.

Barney Childs served as Scholar-in-Residence at Southeast Missouri State University from February 18–22, 1986, as a visiting composer at Colorado State University in November, 1986, and will be at Bowdoin College, ME, in April 1987.

The Pennsylvania Council on the Arts has awarded a 1987 Composition Fellowship to Philadelphia composer Tina Davidson to write a new work for the Harrisburg Symphony. Ms. Davidson serves as associate director of Relâché, The Ensemble for Contemporary Music. Her *Blood Memory: A Long Quiet After the Call*, for cello and orchestra, commissioned by Millersville University and Sage City Symphony, will be performed in June at the Kennedy Center for the Performing Arts, Washington, D.C., by the Fairfax Symphony. Her work *Two Beasts from the Forest of Imaginary Beings* will be performed several times in early May by the Florida Symphony in Orlando.

Peter Dickinson has done a series of three B.B.C. Radio 3 talks about Aaron Copland's music. The first was a review of recordings of *Appalachian Spring*, the second was an illustrated talk called "Copland, a synthesis" for Copland's 85th birthday on November 8. The final talk was a comparison of recordings of *Rodeo*. Peter also presented a B.B.C. Radio 3 tribute to Emily Dickinson on the 150th anniversary of her death, with some of her favorite tunes played on a square piano. Peter's *Hymns, Rags and Blues* (1985) was given its New York premiere on December 10, 1986; the British premiere will be on March 30. It was commissioned by Michigan State University for the Verdehr Trio. A new *Violin Concerto* was given its premiere at Leeds on January 31, 1987. Recent publications include "The Syncopated Muse: Jazz and the British Composer", presented at the Sonneck Society Boulder conference and published in *Keynote Magazine* in July, 1986.

Robert Garfias has been appointed to The College Music Society's study group to consider the preparation of college music teachers and the quality of music teaching in higher education.

Karel Husa has received a number of honors in celebration of his 65th birthday, including an honorary doctorate from Ithaca College and a Husa festival at Cornell University. A week of workshops, lectures, and performances observed the event in the Boston area, with events at the University of Massachusetts, Boston, Boston Conservatory, Tufts University, and Harvard.

Daniel Kingman, music director of the Camellia Symphony, Sacramento's community orchestra, is conducting two programs early in 1987 featuring American music. A concert February 28 will include two works by Norman Dello Joio: *Epigraph* and *Concertante for Clarinet and Orchestra*. The composer will be present. On March 28 the orchestra will present a program entitled "A Celebration of Black American Music," which will include William Dawson's *Negro Folk Symphony*. The active 87-year-old composer, who travels extensively, will come out from Alabama for the concert. Also included will be the premier of *Living Fire*, by Daniel Kingman, for soprano, black
gospel choir, and orchestra, with the Sacramento Massed Choir, a noted gospel choir led by Clarence Eggleton.

Elise Kirk had to leave the Sonneck Society Board meeting at Cleveland early in order to visit the White House for the unveiling of her new book, *Music at the White House: A History of the American Spirit*. Elise will have an article entitled "Celebrating the Presidency: the Inaugural Concert in the Nineteenth Century," in the premiere issue of the *Library of Congress Performing Arts Annual* (1986). She will also have an article in the 1987 issue. She has received a grant from the Herbert Hoover Presidential Foundation for a monograph on Mrs. Herbert Hoover for the Hoover Institution Press. She has also received a Fellowship from the Newberry Library for a new project in American music.

Normand Lockwood's Trio for violin, cello, and piano was premiered by Paul Primus, Eric Bertoluzi, and Kevin Kennedy at the Colorado Contemporary Music Festival, Foote Music Hall, in Denver, December 1, 1985. It was performed again at Western State College, Gunnison, CO, on July 24, 1986, by Leonard Felberg, Dorothy Kempter Barrett, and Rodney Ash.

Margery M. Lowens has recently been elected trustee of the Manuscript Society, a national organization of autograph collectors and dealers. She served on the local arrangements committee for the 1986 annual meeting in London and will serve on the 1987 committee planning for a meeting in Washington, D.C.

Katherine H. ("Katie") Mahan spoke on the "Significance of Fletcher Henderson's Music" at the unveiling of an Historical Marker at the Henderson Family Home in Cuthbert, Georgia. The marker honors Fletcher Hamilton Henderson (1857-1943), eminent Georgia educator, and Fletcher Henderson (1897-1952), bandleader, composer, and arranger of music in the "Big Band Era."

Michael Ochs has been appointed ninth editor of the Music Library Association's journal, *Notes*.

Andrea Olmstead's second book on Roger Sessions, entitled *Conversations with Roger Sessions*, will be published in April by Northeastern University Press.

Vivian Perlis is currently at work on Volume II of Aaron Copland's autobiography of which she is co-author. Volume I, *Copland: 1900 Through 1942*, recently received two distinguished awards: the Deems Taylor/ASCAP Book Award and the Ambassador Book Award of the English Speaking Union. Mrs. Perlis is also writer and co-producer of the television documentary, "Copland: A Self-Portrait," broadcast by PBS at the time of the composer's 85th birthday, and by the BBC this past Christmas. She was also the guest of the University of Toronto at a two-day symposium on oral history in October.

Susan L. Porter will lead a group of 48 folk music performers and listeners on an 18-day tour in July and August, 1987, attending the International Folk Gathering in Mallow, Ireland, the National Eisteddfod in Porthmadog, Wales, and the Aboyne Highland Games in Scotland. They will stay in university housing in Edinburgh, London, and Harlech. Porter received a National Endowment for the Humanities Travel Grant for research into the life and performances of 18th-century actor-singer John Hodgkinson, and spent much of September, 1986, at the Harvard Theatre Collection and at the American Antiquarian Society.


Elliott Schwartz spent the 1985-86 academic year as Distinguished Visiting Professor at The Ohio State University. He has been re-elected national chairman of the American Society of University Composers for another three-year term beginning in 1986.

Anne Dhu Shapiro has received a fellowship which will enable her to spend May and June at the Edinburgh University Institute for Advance Studies in the Humanities. She will pursue her research on the connections between Scottish and American folksong, and edit some folk-related manuscripts at the University. Many Sonneck Society members accompanied Anne on her tour of Scotland in 1983, following the Keele Conference.

Jeanne Singer performed a program of her piano compositions at the 39th International Conference of World University, September 15-20, 1986, at Tucson, Arizona.

Nancy Van de Vate has been awarded a $15,000 National Endowment for the Arts Composer Fellowship for 1987 and 1988 to write orchestral works. Recordings of the following

DEATHS:

Rita H. Mead, New York City, April 20, 1986.


NOTES AND QUERIES

All members are invited to submit brief queries concerning topics of interest, or to share brief items concerning any relevant or semi-relevant research topic.

While searching for another entry in the catalog of the American Antiquarian Society, I chanced upon a card for William Duane’s A Handbook for Riflemen, published in Philadelphia in 1812, with the notation “contains music.” I dug out the microcard (Shaw-Shoemaker 25298); it has signals for bugle horn and whistle used by the riflemen. I don’t expect to pursue this further, but wondered if anyone knows (or cares) any more about this subject. -- SLP

Michael Mechna writes: “I would be most grateful for any information or leads which anyone can supply concerning Alfred B. Sedgwick, who wrote a number of plays with music which he called “musical dualities” or “musical sketches.” Sedgwick also reworked several light and grand operas by Verdi, Offenbach, and LeCoeur for American consumption. Much of his music (most of which was published in 1875-76 by R.M. De Witt, the Happy Hours Co., Dick and Fitzgerald, or H. Roorbach in New York and some in Chicago by the Dramatic Publishing Co.) seems to have been intended for amateurs or home or semi-private performance. He also wrote a concertina method book and compiled an anthology for that instrument. According to Odell’s Annals of the New York Stage, he was active as a performer in the Brooklyn-New York City area from November 1851. I have not been able to locate any information about his life, not even his dates or places of birth and death.” Michael is at the School of Music, Ball State University, Muncie, IN 47306.

An exhibition called Always in Tune: Music in American Folk Art, is being planned at the Museum of American Folk Art, 444 Park Avenue South, New York, New York 10016-7321. Michael McManus, Director of Exhibitions, is interested in receiving information about American folk instruments, including “repositories of such, histories, recordings, players (as in performers), written music, or anything in allied fields.” -- Newsletter, American Musical Instrument Society

Carol Pemberton, 9265 Talus Circle, Eden Prairie, MN 55344, writes: “I am preparing a bibliographic on the works of Lowell Mason (1792-1872) for publication by Greenwood Press in 1988. The book will feature an annotated bibliography of relevant theses, dissertations, books, and articles. If you are interested in this topic, or have knowledge of Mason and/or his era (or if you want to direct me to someone who is), would you please send me that information.”

“Wayne Shirley and Gillian Anderson (Music Division, LC) call our attention to the following:... popular Music Concerts -- United States, N.Y., Bethel” with no cross reference to Woodstock.”-- MLA Newsletter

Alan Marks writes: “I am an American pianist-composer who is living in Berlin. I have been commissioned by the Berlin Festwochen to develop a music/theater evening about the German emigrants who went to America in the Second World War. What I would like to know: were any attempts made either to compose, or to mount an operetta amongst the German or Austrian composers who came? Was this tradition in any way continued (other than Benatzky’s Im weissen Rosett coming for a short time on Broadway)? Do you know whether the Yiddish musical theater, which had its secure start in the late teens, early 20s already, developed significantly further during the war years? I know that the cabaret had a few lams starts in New York and Los Angeles; do you know whether the same kinds of songs (written by Germans) took a significant role in the films of Hollywood? From Germany it is a bit difficult to get my hands on materials in these areas. I will be in the States from the end of February through March and can pursue materials further, but I should be most grateful to you if you could give me some tips that would make my searches more economical. Through March contact Marks c/o Shaw Concerts, 1900 Broadway, New York NY 10023; afterward, write to Paderborner Str. 9, 1000 Berlin 15, West Germany.”
THE BULLETIN BOARD
PERFORMANCES OF AMERICAN MUSIC

Peter Dickinson writes: The New Grove Dictionary of American Music had its British launching at the American Embassy in London on November 13. The main foyer was used for the reception, and the fountains were turned off. (Otherwise water music by Handel or Cage might have been appropriate, or both together would have caught the Ivesian spirit!) Meriel Dickinson, mezzo-soprano, and I were invited to give a fifteen-minute recital to mark the occasion -- a daunting task to encapsulate the riches of American music with only two performers in such a short time. This was the solution: Proclamation for Piano (1973-82), Aaron Copland; Enraptured I Gaze (1788), Francis Hopkinson; Oh Loving Heart (1894), Louis Moreau Gottschalk; Charlie Rutlage (1915), Charles Ives; English Usage (1963), Virgil Thomson; and They All Laughed (1937), George Gershwin. Various associations aided the choice. It was Copland's 86th birthday the next day, Virgil Thomson's 90th the following week, Gottschalk's O loving heart, trust on might be taken (in the nicest possible way) to refer to the dictionary's progress from inception to realisation; and the Gershwin was in the same arrangement of mine done for our American Anthology disc. This time, however, I warned the audience to expect a topical change in the lyric (not the strongest part of the text, Ira?) which came out:

The odds were a hundred to one against it:
The world thought the heights were too high to climb.
But people from Macmillan managed to do it --
Oh, we're terribly, terribly impressed,
The New Grove is just the best,
But now American music's joined the rest!


Harry Hewitt of Philadelphia writes: "This year's American Music Week was the finest tribute to the diversity and quality of our nation's composers ever presented. I can attest to the quality of one work -- Claire Polin's Frettica Sonata, well-performed by Gabriel Schaff, violin, and Nancy McDill, piano, of Alla Camera at Rutgers University on November 4." The Frettica Sonata was composed in 1985 for Schaff. The title is an elision of the words French and Celtic, referring to materials used as background for the first and third movements. "The Frettica Sonata is an honorable descendant of the work of such masters of the string sonata as Marais and Sainte Colombe. It is not a pastiche, but a brilliantly sophisticated evocation of their spiritual and technical armour. Fragments of an Ojibway folk tune, Machaut's Dolce Dame and a Breton folk rhythm are among the elements woven into a superbly structured, highly individual work -- one in which nothing is hurried, nothing is ancillary to the logical flow, and nothing is wasted. This is the most recent of a series of masterpieces by this greatly gifted composer -- a work of genius which deserves the widest possible recognition."

Coming Events:

The Musical Theatre Program at the University of Michigan will mount a fully-staged production of Kurt Weill's Love Life on April 16-19, 1987, at the Power Center for the Performing Arts on the Ann Arbor campus. The Michigan staging will mark the first revival of the original 1948 Broadway show, for which Kurt Weill collaborated with Alan Jay Lerner.

The Legend, a new American opera on a text based on a true story of interaction between the American Indian and the white man, with a libretto by well-known poet Janet Lewis and composer J. D. Bain Murray (Professor of Music at Cleveland State University), will receive its world premiere at Cleveland State University May 8th and 9th, 1987. The production is organized through the Cleveland Chamber Symphony, Edwin London, conductor. The two-act opera is set in the Great Lakes wilderness, and involves the romance of an Irish trader, John Johnston, with beautiful, young Neegay, daughter of the powerful Ojibway chief, Waubojeeg. The music makes use of folklike Indian materials to evoke specific moods and juxtaposes them with music of the present. Murray's interest in American Indian music began in 1940-50 when he assisted in NOTATING and recording Indian music on reservations in the Southwest and Northwest. A series of symposia with well-known participants from around the country will accompany the production. For more information, contact Sonneck Society member J. Heywood Alexander at Cleveland State University.
The 1987 Festival of American Chamber Music at the Coolidge Auditorium in the Jefferson Building at the Library of Congress will include four performances. Friday, April 24, at 8 p.m. Music of Milton Babbitt will be presented by Rolf Schulte, violin; Judith Bettina, soprano; and Alan Feinberg, piano. On Saturday, April 25, at 5:30 p.m., The Bell’Arte Trio will perform; on Friday, May 1, Parnassus, a contemporary wind ensemble, will perform; and on Friday, May 8, at 8:00 p.m. Elaine Bonazzi, mezzo-soprano; Miles Hoffman, viola; and William Black, piano, will perform. No tickets are required for any of the concerts.

EVENTS OF INTEREST

Extensive renovation has begun of the Library of Congress Jefferson and Adams buildings, which will restore them to their original beauty and allow the Library to offer greatly improved facilities for research. During the next several years, certain services may be affected temporarily, especially those related to the general collections, but the Library will remain open throughout the renovation, and all customary services will be provided. It is anticipated that the Main Reading Room will close in the summer of 1987 and remain closed for about one year. During this period general book delivery and reference services will be provided in the Social Science Reading Room on the fifth floor of the Adams Building. That reading room seats almost 200 researchers; a limited number of research shelves and desks will be available for scholars. The Loan Division will continue to provide services. Access to collections and reading rooms in the Madison Building -- including Performing Arts and the Recorded Sound Reference Center -- will not be affected. To determine the availability of materials and space for general research needs, please write or telephone the Library before visiting: General Reading Rooms Division, Library of Congress, Washington, D.C. 20540; 202/287-5522.

The International Bluegrass Music Association has selected five individuals to receive Certificates of Merit for significant contributions to the field of bluegrass music. Alfred E. Brumley, who died in 1977, authored a number of songs with religious themes, including "I'll Fly Away," during his fifty-year songwriting career. Dr. Neil Rosenberg is professor of folklore at the Memorial University of Newfoundland, Canada, and the author of Bluegrass: A History (Univ. of Illinois Press, 1985). Ray Davis has been a popular bluegrass disc jockey and occasional record producer for nearly thirty years and is now at WAMU-FM in Washington, D.C. Isaac Page (aka Donald Malcolm) of Alstead, New Hampshire, edits and publishes The Bluegrass Gazette, which keeps northeastern bluegrass news before the public. Ruby Moody of Knoxville, Tennessee, still turns out gospel tunes with a prolificness that belies her seventy-five years.

The American Folklife Society and the American Folklife Center of the Library of Congress have created Folkline, a new telephone information service. Since Monday, June 3, 1986, callers have been able to reach this recorded message at 202-287-2000 to learn of training and professional opportunities and other news notes of national interest to those in the field of folklife and folklife studies and public programming. The message is available 24 hours each day and is changed each Monday morning.

The Old Stoughton Musical Society celebrated its 100th anniversary during October and November, 1986. It was organized on November 7, 1786, and is now the oldest society of its kind in America. A number of events took place at the Museum of Our National Heritage in Lexington, Massachusetts, including performances of two centuries of piano music (by Hewitt, Ives, et al) and choral music in New England.

The University of Michigan School of Music is making available several important papers and a number of recordings of performances which were presented at the Black American Music Symposium held there August 9-15, 1985. For additional information, contact Willis Patterson, Symposium Director, The University of Michigan School of Music, Ann Arbor, Michigan 48109.

Jeff Bartone of Radio Station 89 1/3 FM in Olympia, Washington, has been producing a series called "Sound Views" since January. He reports that it's been a "research index of artists working with sound art on the new music fringe, such as sound sculpture/constructions, audio environments/installations, audio ecology, and other new forms."
The program has included such musicians as Bill Fontana, Annea Lockwood, Doug Hollis, Mary and Bill Buchen, David Behrman, Ellen Fullman, John Cage, Carl Stone, Leif Brush, and Gordon Monahan.

The celebration of American Music Week on November 3-9, 1986, resulted in an abundance of fine performances of American music nationwide, from the Fourth Annual Athbascan Old-Time Fiddling Festival in Fairbanks, Alaska (Nov. 3-9),
to Vladimir Ussachevsky's lecture-demonstration at Gainesville, Florida. In his proclamation of American Music Week, Ronald Reagan stated: "American musical history is richly endowed with genius and originality while reflecting the many and diverse influences which have made it unique. . . . These performances will allow all Americans to learn more about our musical heritage and will help to ensure that we pass on the full richness of our great musical legacy to future generations."

The University of Texas at Austin has recently discovered three unpublished songs by Aaron Copland. The Copland manuscripts came to the university as part of an estate gift from Aaron Schaffer, a University of Texas French professor who died in 1957. Copland had given Dr. Schaffer the manuscripts after setting to music in 1918 three of the latter's poems: "My Heart Is in the East," "A Summer Vacation," and "Night." Karl Korte of the University of Texas music faculty says the works are "romantic" and "written in a French musical style," and are "extremely precocious for someone 17 years old." The scores are now in the Harry Ransom Humanities Research Center at the University of Texas in Austin. -- Pan Pipes of Sigma Alpha Iota -- Fall, 1986

South Plains College in Levelland, Texas, will host a special Country and Bluegrass Music Celebration in honor of Tom T. Hall on March 26, 1987. The recently constructed music recording and production studio will be dedicated in honor of Mr. Hall. The day will be marked with a wide variety of events and activities of interest to country and bluegrass music performers and enthusiasts.

Wildwood, one of the largest performing arts centers in the southern United States will be built on a 92-acre wooded area in west Pulaski County, Arkansas, near Little Rock. It is projected that the programming of Wildwood will include performances and presentations of art forms that are both classical and non-classical in nature, such as dance, jazz, folk, blue grass, country/western, pop, opera, chamber, and symphonic music. It would also incorporate crafts and other art forms. Also planned is the formation of the Arkansas Hall of Fame for the Performing Arts, which will recognize Arkansas artists who have distinguished themselves in the field of the performing arts. The concept of Wildwood was generated by Dr. Ann Chotard, who also founded the Arkansas Opera Theatre fourteen years ago. The facility will include three components: a medium-sized, indoor, multi-purpose theatre with 700 seats and orchestra pit; the Village on the Green, which will accommodate 1000 people for such activities as summer music and art festivals, and a concrete, outdoor amphitheatre with seating for a total of 10,000 people.

"Dizzy" Gillespie has donated his King Silver Flair trumpet with the upward-angled bell, which he used 1972-85, to the Smithsonian's National Museum of American History. It will become part of the jazz collection and will be on view in the exhibition "Nation of Nations" on the museum's second floor.

Bowling Green University has received a grant from the National Endowment of the Humanities to catalog 12,000 additional recordings made between 1950 and 1970 from its huge library of popular music recordings. An earlier grant had funded the cataloging of 15,000 records from the same period. The catalog information will be shared with OCLC.

The grand opening of the complete Shrine to Music Museum at the University of South Dakota, Vermillion, took place May 8-11, 1986, at which time the American Musical Instrument Society and the Midwest Chapter of the American Musicological Society held their meetings there. Some of the highlights: a concert, "Turn-of-the-Century American Music, 1860-1915," performed by the organization Golden Age of Bands 1860-1915, on original period instruments; the appearance of European members Anthony Baines of London and John Henry van der Meer of Fürth, West Germany; and concerts by Paul O'Dette (lute) and Richard Luby and Arthur Haas (1623 Amati violin and 1785 Jacques Germain harpsichord). The housing for the instruments is very impressive and is overshadowed only by the collection itself. (example: one of two surviving guitars made by Stradivarius). Bunker Clark strongly recommends that the Shrine is worth a trip.

Oral History, American Music, directed by Sonneck Society member Vivian Perlis at the Yale School of Music, is currently operating on a half-time schedule due to funding constraints, but continues to add interviews to its outstanding collection. Interviews have been completed with several New England composers, among them Stephen Albert, William McKinley, Donald Sur, Ezra Sims, Christian Wolff, Theodore Antoniou, Elliott Schwartz, Harold Shapero and Elizabeth Vercoe. This project was supported by the Ellis L. Phillips Foundation of Lyme, New Hampshire. A series of interviews with young composers made
possible by a grant from The Reed Foundation includes the following: Michael Torke, Aaron Kernis, Ellen Taaffe Zwilich, David Lang, and Beth Anderson. Use of the entire collection by researchers continues to be active. Each interview conducted is a reminder of the importance of collecting and preserving this very creative part of our American musical heritage.

G. Schirmer, Inc. celebrated its 125th anniversary in 1986. The firm began publication of The Musical Quarterly (founded by Oscar Sonneck) in 1915 and helped establish The Institute of Musical Art (now the Juilliard School of Music). The firm has been owned by Macmillan, Inc. since 1968.

The 1987 International Early Dance Institute will be held June 7-21 at Goucher College, Towson, Maryland. It is co-sponsored by the Historical Dance Foundation, Inc., the Society of Dance History Scholars, and the Goucher College Dance Department. Among the intensive workshops taught will be "The First 100 Years of the Constitution: American Ballroom Dance 1787-1887," Elizabeth Aldrich's week-long seminar on the flowering of American social dance. For additional information, write The Historical Dance Foundation, Inc., 31 Union Square West Suite 15D, New York, NY 10003, or call (212) 255-5545.

As a part of the University of Kansas' series of events "Celebrating the Constitution, 1787-1987," Colin Holman, doctoral student of Bunker Clark, gave a public lecture on January 28, 1987, entitled "Philadelphia in 1787: A Musical Synopsis." Holman surveyed the varying types of music performed during that year in the city where the Constitution was being written. Included were performances by other students of a piano rondo by William Brown, one of the Hopkinson 1787 songs, and Holman's arrangement for small band of Reinagle's "Federal March," composed to mark the ratification of the Constitution on July 4, 1788. Holman has a special quality which may lend objectivity to his subject: he is from Basingstoke, Hampshire, England.

NEWS OF OTHER SOCIETIES

The College Music Society will hold its Thirtieth Annual Meeting from October 15-18, 1987, at the Sheraton New Orleans Hotel in New Orleans, Louisiana. The Program Committee has issued a special call to performers in order to solicit program participation including performances, lecture-recitals, and other types of presentations that give consideration to the lives and works of performers and composers who lived in New Orleans and its vicinity and worked within the concert music tradition during the years 1800-1920. Proposals must include a one-page typewritten abstract, a list of required equipment, and a cassette tape, and must be sent to Professor Samuel A. Floyd, Jr., Chair, 1987 Program Committee, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605.

The Midwest Chapter of the American Musicological Society held their spring meeting on May 10-11, 1986, at the Shrine to Music Museum in Vermillion, South Dakota. One session was devoted entirely to American music. Chaired by Pamela Fox (Miami University), it consisted of Claude K. Sluder (Indiana University), "The Part-Books of Gertrude Rapp's Quartet: An Owenist-Harmonist Collection, 1824-25"; Harold Briggs (Indiana University), "A Cultural Perspective: Wagner and American Society Journals, 1850-1920" (winner of prize for best student paper); Lavern J. Wagner (Quincy College, Illinois), "Doing-It-Yourself in 1875: G.F. Patton on Arranging Band Music (and Other Concerns)"; J. Bunker Clark (University of Kansas), "The Beginnings of Bach in America." Chairman of the program committee was Sonneck Society member Peter Gano (The Ohio State University); most of the others are also members -- those who are not are being pressured to join -- J. Bunker Clark

The Musical Educators National Conference is seeking the issuance of a United States postage stamp in 1989 to commemorate the sesquicentennial of the introduction of music into the nation's public schools, which took place in Boston in 1838-39. MENC has requested letters in support of the idea; letters may be sent to: Belmont Faires, Chairman, Citizens' Stamp Advisory Committee, c/o United States Postal Service, 475 L'Enfant Plaza, Room 10022, Washington, D.C. 20260-0010.

The National Opera Association is accepting scholarly papers on operatic subjects for presentation at the thirty-third annual convention to be held in Orlando, Florida, November 18-21, 1987, as well as publication in The Opera Journal. A copy of the requirements may be obtained from: NOA, Mary Elaine Wallace, Executive Secretary, Route 2, Box 93, Commerce, TX 75428.

The sixth annual Institute for Music in General Studies will be held in Boulder, Colorado, June 14-19, 1987. The University of Colorado College of Music will again serve as host for the
Institute. The Institutes, designed to assist college teachers of courses for the amateur, layman, and student not majoring in music, provide a forum for the consideration of the philosophy, content, and structure of introductory music courses. For further information, write to the College Music Society, 1444 Fifteenth Street, Boulder, CO 80302, or call 303-449-1611.

The Mountain Plains Music Library Association which encompasses Kansas, Oklahoma, Colorado, Nebraska, New Mexico, Arizona, Utah, North Dakota, and South Dakota, will meet in Lawrence, Kansas, on May 28 and 29 (Thursday and Friday), 1987. The program is being planned for persons who are working with music collections, books, periodicals, scores, and sound recordings in public or technical services. A tour of the Reuter Organ Factory will be included. It is hoped that many who normally cannot travel long distances to attend conferences on music will attend these meetings, which are being held in Kansas for the first time in many years. Contact Ellen Johnson, Librarian, Gorton Music Library, University of Kansas, Lawrence, KS 66045.

The Society for Ethnomusicology will meet November 5-8, 1987, at Ann Arbor. For more information, write Arnold Perris, Dept. of Music, University of Missouri–St. Louis, 8001 Natural Bridge Rd., St. Louis, Mo. 63121-4499.

The Midwest Chapter of the American Musicological Society will meet on April 25 and 26, 1987, at Butler University in conjunction with the romantic festival there. Wiley Hitchcock and Richard Crawford will be special guests.

RESEARCH SUGGESTIONS

Send research suggestions for this column to Katherine Preston, 3104 Windom Road, Mt. Rainier, MD 20712.

John Ogasian of The Organ Historical Society reports that, although an increasing number of books and articles are being published on the history, literature, and technology of American organ building, the surface of the subject has barely been scratched. Libraries, including major public library collections, church and denominational archives, and historical societies have in their collections builders’ lists, programs, and brochures from the nineteenth century. Musical journals and local newspapers sometimes contain descriptions of instruments and recital programs. The Society itself has a valuable Archive Collection, housed at the Westminster Choir College, Princeton, New Jersey. Ogasian feels that "the number and variety of possible original topics at levels from undergraduate directed studies to Ph.D. dissertations, journal articles, and monographs, are quite large." For additional information, write to Ogasian at the College of Music, University of Lowell, Lowell, MA 01854.

GRANT AND PRIZE OPPORTUNITIES

The Millay Colony for the Arts offers one-month residencies to composers, writers, and visual artists. There are no fees for the residencies. You may receive more information and an application from by sending a postcard to Gail Giles, Assistant Director, Millay Colony for the Arts, Steepletop, Austerlitz, New York 12017.

The American Musical Instruments Society has established two prizes to be conferred on publications that best further the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." The Frances Densmore Prize (to be conferred in 1988 and in consecutive even years) is for the most significant article-length publication in English; the Nicolas Bessaraboff Prize (to be conferred in 1989 and in consecutive odd years) is for the most distinguished book-length work published in English. The first prize will be for publications from the calendar years 1986 or 1987. Each prize shall consist of $500 and a certificate. Selection will be based upon originality, soundness of scholarship, clarity of thought, and contribution to the field. Nominations (including self-nominations and the publications themselves) for the 1988 Densmore Prize for article-length works published during calendar years 1985 or 1986 should be submitted by March 1, 1987, to the committee chair, Professor Howard Mayer Brown, Department of Music, University of Chicago, 5845 South Ellis Avenue, Chicago, Illinois 60637.

The National Institute for Music Theater has issued a Guide to Programs for the 1987 fiscal year. Details concerning grants to composers, grants to performers, the National Music Theater Awards, colloquia/conferences, and the Musical Theater Project are included. To obtain a copy, please write to: NIMT, Kennedy Center for the Performing Arts, Washington, DC 20566.

Composers interested in being considered for a MacDowell Colony residency must obtain forms with current requirements. Application requests should be sent to: The MacDowell Colony,
100 High St., Peterborough, NH 03458, or call (603) 924-3886 or (212) 966-4860. Application deadline for the Fall/Winter 1987-88 term is April 15, 1987; for the Winter/Spring 1988 term, October 15, 1987.

RECENT PUBLICATIONS AND RELEASES

NEWS OF BOOKS AND RECORDS

Books:

The American Folklife Center at the Library of Congress, Washington, D.C., announces the publication of the *Folklife Sourcebook: A Directory of Folklife Resources in the United States and Canada*, the first comprehensive guide to folklife resources in North America. This 152-page, soft cover directory includes federal agencies, state folk cultural programs, societies, organizations, institutions, and foundations with folklife programming, serial publications, archives of folklore, folklife, and ethnomusicology, higher education programs in folklore and folklife, recording companies, and directors. The $10 cost of the directory should be send to the Directory Project, American Folklife Center, Library of Congress, Washington, D.C. 20540.


Music of Canada's pioneer composers is being published in a 25-volume series entitled *The Canadian Musical Heritage*. About one-fourth of the series has appeared. Volumes are arranged according to performance medium. Several volumes of songs will include art, patriotic and topical songs with settings of original texts in both English and French, with works by R.S. and Paul Ambrose, J.P. Clarke, Alexis Contant, Jean-Baptiste Labelle, Ernest Lavigne, Laura Lemon, Clarence Lucas, Ernest Whyte, and others. A volume of hymn tunes contains favourite and and long-forgotten hymns taken from various collections as early as Stephen Humbert's *Union Harmony* (1816). Piano music volumes will include works by a variety of composers from J.D. Brauneis II to John Weinzweig. Cantatas, oratorios, and other choral works will be included in several volumes, with works by Edward Broome, Antoine Dessane, Guillaume Couture, Charles A.E. Harriss, Healey Willan, and others. There will also be volumes devoted to Canadian organ, orchestral, band, and chamber music, operas, and operettas. Each volume contains approximately 250 pages, most of which are facsimile reproductions of the original imprints with editorial corrections. Frederick A. Hall, a member of the Sonneck Society, serves as treasurer to the Board of Directors, and has edited the volume of Songs to English Texts. For additional information, write the Canadian Musical Heritage Society, 2660 Southvale Cr., Suite 11, Ottawa, Ontario, K1B 4W5, Canada.

Records:

The Library of Congress has issued its first compact disk (CD) recording. Appropriately, this release is of American music: "Our Musical Past, Vol. 2: Two Silent Film Scores." The new CD contains excerpts from two 1916 film scores -- Jerome Kern's score for *Gloria's Romance* and Victor Herbert's score for *The Fall of a Nation*. To place an order, send $14.95 to Public Services Office, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, Washington, DC 20540. The record is also available on cassette for $8.95.

Between 1895 and 1910, ethnomusicologists Alice Cunningham Fletcher and Francis La Flesche recorded the music and narrative traditions of the Omaha Indian people on wax cylinders. In cooperation with the Omaha Tribe, the American Folklife Center has produced a historic documentary record, *Omaha Indian Music*, based on the collections of these pioneering ethnomusicologists. The album is available on either LP or cassette for $12.95 from Omaha Indian Music, American Folklife Center, Library of Congress, Washington, D.C. 20540.

The College Music Society, in conjunction with the Center for Black Music Research, has announced that CBS Records' Black Composers Series, recorded by Columbia Records between 1974 and 1979, will be reissued as a boxed set of nine records including an informative booklet describing both the music and the lives of the composers. The series contains music written by Black composers during the eighteenth, nineteenth, and twentieth centuries. Composers represented are T.J. Anderson, David Baker, Samuel Coleridge-Taylor, Roque Cordero, José Mauricio Nunes Garcia.
Garcia, Adolphus Hailstork, Talib Rasul Hakim, Ulysses Kay, the Chevalier de Saint-Georges, Hale Smith, Fela Sowande, William Grant Still, George Walker, José White, and Olly Wilson. Reissue of the series is made possible by a $50,000 grant from the Ford Foundation and is a project of the Committee on the Status of Minorities of The College Music Society and the Center for Black Music Research. The Series is available to CMS members for $35, and to institutions and other individuals for $40. Send check to The College Music Society, 1444 Fifteenth Street, Boulder, Colorado 80302.

New World Records has recently begun making its new releases available on Compact Disk as well as LP. One of the latest is titled John Knowles Paine: Chamber Music. It is performed by Joseph Silverstein, violin, Jules Eskin, cello, and Virginia Eskin, piano, and contains the Sonata for Violin and Piano, Op. 24; Romanza and Scherzo for Piano and Cello, Op. 30; and Trio for Violin, Cello and Piano, Op. 32. NR 219-CD is available only on compact disk.

Nonesuch is releasing an album of "known" Kurl Weill, sung by Teresa Stratas with original orchestrations. The album, titled Stratas Sings Weill, includes some of Weill's best-known songs, sung in their original languages. The album will be simultaneously released on LP and Compact Disk as Nonesuch 79131.

SOME ARTICLES, 1986

Part I

William Kearns
University of Colorado, Boulder


THE BLACK PERSPECTIVE IN MUSIC 13/1 (Sp 1985), Ben E. Bailey, "Music in the Life of a Free Black Man of Natchez," 3-12; Lawrence N. Redd, "Rock! It's Still Rhythm and Blues," 31-47; Ben E. Bailey, "Opera/South: A Brief History," 49-78; Carl Harris, Jr., "Conversations with Undine Smith

Sonneck Society Bulletin -24- XIII, No. 1


Composer 85 (Summer 1985), Jonathan Harvey, "Electronics in Music: A New Aesthetic," 8-13; 87 (Sp 1986) John M. East, "Something to Reflect [on the Redcliffe concerts and New Music in Great Britain]," 9-12; 88 (Sum 1986), John M. East, "About Turning Point [and Gemini, both, New Music groups]," 1-6.


The Horn Call 17/1 Robert Pierce, "In Memoriam: Willem Adriaan Valkenier [1887-1986]," 29-30.

Sonneck Society Bulletin -25- XIII. No. 1

SOME RECENT BOOKS DEALING WITH MUSIC
AND MUSICIANS OF THE UNITED STATES

Richard Jackson
New York Public Library


*****

Duggan's Law of Scholarly Research: The most valuable quotation will be the one for which you cannot determine the source. Corollary: The source for an unattributed quotation will appear in the most hostile review of your work. -- Source unknown.

*****

**REVIEWS OF BOOKS**

Raoul Camus, editor
Queensborough Community College


The title is misleading, since the biographical material is meager; it covers only seven of the total 273 pages. Considering the length of Copland's life and the breadth of his activities in twentieth-century American music, the biography might have been more fulsome and certainly should have been more carefully prepared. An example of the brevity and misleading character in the biographical section is this one-liner on one of Copland's major works: "The Third Symphony and the *Old American Songs* show some of the same thematic material." In the very first line of the biography, there is an error in Copland's birthdate, a forerunner of many inaccuracies scattered throughout the book.

Following the preface and brief biography is a listing of works and performances, a discography, the bibliography, and index. The works and performances section is chronological and includes data such as dates, commission and premiere information, and the status of publication. Why two additional listings of works, one alphabetical, the other by classification, are in Appendices is puzzling; nevertheless, all of this is moderately useful material. The discography is drawn from various listings of commercial discs. It does not differ substantially from the excellent listing on Carol Oja's *Discography of American Music."

The bibliography is divided into two sections: (1) writings by Copland, listed alphabetically by title; (2) writings by others about Copland, listed by author when possible. Summaries are included, but not consistently. In addition to errors of all sorts, listings are incomplete, and one wonders why the compiler did not consult directly with the composer, who could have supplied more extensive material from his own listings. The bibliography was drawn from various existing sources without an attempt to verify accuracy. It is regrettable that this book, which could have been useful to future generations of Copland scholars, cannot be more highly recommended.

Vivian Perlis
Weston, Connecticut

---

*Sonneck Society Bulletin* -27- XIII, No. 1
Exhibition catalogs tend to be ephemeral, but this one is certainly an exception. This little pamphlet not only serves as an aide-memoire for those who were fortunate enough to see and hear the events, but provides the rest of us with a glimpse of the festivities through the wealth of fine illustrations, many of which are not otherwise readily available. A miniature history is provided for eight facets of Chicago's musical life: choral, jazz, opera, orchestras, folk, blues, instrument manufacturing, and music publishing. The catalog is available from the Chicago Historical Society, Clark Street at North Avenue, Chicago, IL 60614.

Raoul Camus


This spectacular bibliographic guide is worthy of note by professional librarians and sound recording archivists, by contemporary culture analysts and popular music scholars, by record collectors, by music industry personnel and radio station managers and disc jockeys, and by all others interested in the artists, events, economics, and aesthetics that shape modern music. Librarian Paul Taylor has assembled a literary resource masterpiece. Popular Music Since 1955 presents an overview of three decades of music-related creativity, ambition, business activity, and reporting. Taylor's resource guide features: (1) General Works: genealogical charts, collected interviews, anthologies, yearbooks, almanacs, and statistical lists; (2) Social Aspects of Popular Music: subcultures, star systems, women, politics, religion, and education; (3) Artistic Aspects of Popular Music: aesthetics, musical criticism and analysis, songs as poetry, film, photographs, record sleeves, and posters; (4) Popular Music Business: songwriting, record industry, record production, artists, concerts and festivals, and sound equipment; (5) Forms of Popular Music: rhythm & blues, folk, country, new wave, and musicals; (6) Lives and Works: alphabetical entries on artists ranging from Abba, AC/DC, Roy Acuff, and Adam and the Ants . . . to Tammy Wynette, the Yardbirds, Yes, Neil Young, and Frank Zappa; (7) Fictional Studies; (8) Periodicals: both current and discontinued; and (9) Glossary: with definitions for A & R man, AOR, A side, and acid rock . . . to Wall of Sound, wallpaper music, West Coast music, and western swing. The study concludes with three fine indexes -- authors, titles, and subjects -- to literary materials contained in the guide.

Taylor's bibliography includes book-length studies in English published between 1956 and 1984. His notations are meticulous. The critical commentaries he offers, though clearly British in style and tone, are succinct, knowledgeable, and valuable. In both the scope and depth of the resources cited, the author contributes immeasurably to future popular music study. This was surely his goal.


Not unlike the vinyl world of popular music, the key to understanding Rock Era culture and characters is only partially found in major works. That is, record albums and book-length works only rarely replace individual songs and short articles, journalistic essays, and personal interviews as means of defining artistic personalities. Fundamental commentaries of popular music are brief. They are usually couched in essay formats in newspapers, in rock magazines, in record collecting journals, and on album liner notes. Taylor partially acknowledges this fact by including a chapter on music-related periodicals. In addition, his identification of several collections of essays is helpful, though many such compilations are biased by copyright problems and by shifts in mass reading interests. The total literary perspective on "popular music since 1955" will not be presented until book-length sources are supplemented with
articles and essays. Taylor may wish to consider the option of adding a parallel text of periodical works to enhance his fine bibliographic guide.

No one who seeks to understand, to teach, to write about, or to participate in the world of contemporary music should fail to acquire this exceptionally fine book. For the amount of detailed information and critical commentary presented by Taylor, Popular Music Since 1955 is a genuine bargain.

B. Lee Cooper
Oliver College


In the 1960s amateur producers began to realize that musicals could be great fun and big money-makers. High schools and community and resident theaters discovered that there is nothing like a musical to invigorate a drooping season, and this still holds true. However, with so few published scripts available and almost no research tools for finding material, amateur groups tend to compete with one another by producing only a few well-known shows. To ameliorate the situation, Carol Lucha-Burns offers Musical Notes, which contains complete information for 145 musical plays.

Each entry in this well-planned book lists a show's authors, composers, lyricists, and source works. Detailed historical background on the production is followed by a literate synopsis. Useful production notes include casting requirements, technical advice, and possible problems with adapting to small theaters and budgets. Finally, each entry contains data on instrumentation, availability of script, and performance rights. Bibliographical and discographic information are also included. A useful appendix lists 565 songs suitable for classroom use, revues, and auditions, and another appendix arranges productions by Broadway season. A bibliography and several complete indices of shows, songs, and personalities appear at the end of the book.

Lucha-Burns' immensely useful book is in the tradition of Quaintance Eaton's Opera Production handbooks. A convenient reference for actors and theater groups, it will also be a useful source for teachers, students, and performers looking for or preparing musical numbers for classroom study or audition. Before consulting Lehman Engel's Getting the Show On (Schirmer, 1983) or Laughlin and Wheeler's Producing the Musical (Greenwood, 1984), Musical Notes will give directors and producing organizations the background and encouragement to attempt lesser-known but worthy shows.

Michael Meckna
Ball State University


The Renewed Moravian Church was founded in Saxony in 1722. Its first printed collection of chorale melodies was published in 1784. Christian Gregor had edited 1750 hymn texts of the church for publication in 1778, then was commissioned to organize an accompanying chorale-book, containing only tunes, and intended primarily for the use of organists. Gregor revised, shortened, reshaped, transposed, and harmonized many of the tunes and added sixty which were ganz neue. The tunes were organized by "Art" number, an identification of the poetic meter, and were accompanied by a figured bass.

The current facsimile edition was published on the two-hundredth anniversary of the original. Martha Asti’s introduction provides a brief biography of Gregor and gives interesting and useful information about the history of the Moravian church and its hymnody, the role of hymn-singing in the church, and the manner of its performance. Boeringer provides information on tune-sources and composers.

One might question why a reprinted German tune book should be considered for review in the Sonneck Society Bulletin. The significance of this particular volume lies in areas beyond the contents of the volume itself. First, the Gregor Choral-buch became the foundation of Moravian congregational singing in America for nearly one hundred years. Second, 54 of its 469 tunes are included in Karl Kroeger’s "core repertoire" of American Moravian hymn-tunes in use since 1735, and still in use in Moravian churches today. (See Moravian Music Journal, Vol. 31, No. 1, Spring 1986, pp. 2-8.) Finally, Gregor’s Choral-Buch is the auspicious maiden publication of the Moravian Music Foundation Press, the brainchild of James Boeringer, and since January of 1985 under the direction of Karoly Köpe. Two additional books have been prepared by the press since that time.

Sonneck Society Bulletin -29- XIII, No. 1
Morningstar: The Life and Works of Francis Florentine Hagen by James Boeringer, and Moravian Music in the Ohio Valley, by Lawrence Hartzell. Together they represent an important addition to knowledge of the music of the denomination and to American music.

Susan L. Porter

The Ohio State University at Lima


Coffee table books are usually large and cumbersome; this one is small and penetratingly delightful. With text by Janos Starker, and Hoffnung-like drawings by another cellist, Jorge Sicre, the work parodies 55 famous composers, conductors, pianists, violinists, cellists, and other prominent musicians, including a number of Americans. An index in the back explains the many inside jokes, and all is done with love and admiration for their subjects.

Raoul Camus


There certainly is no shortage of dance manuals on the market, and one may wonder why CDSS would publish yet another. Dalsemer’s work is different from the others, however; instead of the usual “how to do it” book, this work describes what is actually being done in a small area of the Southeast. As such, the work is more a sociological study than dance tutor, and therein is its main value. Dalsemer served as artist-in-residence for the Randolph County Creative Arts Council in 1977-78, and describes the continuing dance traditions found in five small West Virginia communities: New Creek, Dunmore, Glenville, Helvetia, and Morgantown. An experienced dance caller and teacher, Dalsemer was able to capture the flavor of each style, noting differences and similarities, to describe the colorful environment, and to transcribe many of the calls. A list of commonly played tunes is included, along with some musical examples. The stiff price may deter some, and this is unfortunate, for the book deserves wider circulation and recognition as a pioneer study of how this important part of American culture is being preserved.

Raoul Camus


Whitney Balliett has written about jazz for the New Yorker steadily since 1959. His feel for both the sweep of history and the minute particulars of the moment has no parallel among other writers about jazz, nor does his elegance of expression. The present volume collects essays, some of them newly emended, published since 1975. They treat not only the title’s Morton, Smith, and Waller, but also fourteen other performers from (alphabetically) Doc Cheatham to Lester Young, as well as the critic Hughes Panassie and the collector-impresario-discographer Charles Delaunay. In a prefatory note Balliett suggests that this olio “can be read as a loose history of jazz,” but this is a whimsical notion, for these always-enlightening miniatures can scarcely provide a comprehensive overview of jazz history. The real value of this collection, as with its several predecessors, lies in the ample store of new facts and fresh insights that it brings to the subject. Balliett’s essays have already earned a secure place in the historiography of jazz. May many more follow.

David Tatham
Syracuse University


Brett Williams’ intense look at John Henry helps us understand this folk hero and his career in American culture. She sketches his life in legend from the often inconsistent and unclear evidence of oral and written traditions. The key episode -- which may actually have occurred -- was an 1870 contest during construction of the C & O railroad’s Big Bend Tunnel in West Virginia: John Henry, using a hammer to drive the steel drill held by his helper (or “shaker”), sought to drill holes for explosives faster and deeper than a new experimental steam drill could achieve. Williams recounts the pioneering, exciting, and sometimes acrimonious investigations by Guy Johnson and Louis Chappell to determine the authenticity of hero and events. She traces John Henry’s career in song and surveys the vast scholarship dealing with it. She also describes the more unexpected settings in which John Henry turns up, such as folktales, popular fiction, tall tale anthologies, programs designed for school children, and artists’ depictions.

The most provocative part of the book explores how John Henry’s heroic legacy has been
interpreted by a great range of singers and listeners, in a variety of temporal and cultural settings. For example, the legend has been "read" variously by laborers, by southern musicians black and white, and by proponents of black consciousness, of the glory or evil of the railroad and industrial development, of the Old South and the New South. In that sense it is a universal legend, John Henry a universal hero. Less convincing is Williams' suggestion that the story is a family tragedy, framed by John Henry's infancy and death, in which he passes the heroic burden to his son, thus symbolizing the continuity and value of human life. The book concludes with a checklist of printed John Henry materials and films and a discography of commercially recorded songs and Library of Congress archival recordings. All in all, the book provides a useful model for presenting the history, historiography, and significance of a song -- or of any comparable object of study.

Judith McCulloh
Urbana, Illinois


The past years have witnessed the publication of several interesting books dedicated to one or several aspects of the musical productions of the state of Louisiana and its largest city (John Broven and Jeff Hannusch in particular), and this book may be seen not so much as a duplication of the efforts of these authors but, instead, as a complement to both, since Broven was primarily interested in one particular style (rhythm-and-blues) and Hannusch dealt in detail with a limited number of New Orleans' popular music personalities. The present work is divided into four parts, each focusing on a particular aspect of the musical productions of the Crescent City.

The first part is devoted to both the musical families and foremost individual rhythm-and-blues artists of the city: the Tios, Bocages, Biscuits, Professor Longhair, and Fats Domino. The second part deals with the so-called "flush years" of the city's popular music history (1954-63) and presents the factors that played a noticeable role during these years: clubs such as the famous Dew Drop Inn, singers of rock-and-roll, and blues artists (Roy Brown Tuts Washington, Sweethearts of the Blues, Huey "Piano" Smith, Guitar Slim, Bobby Charles, Jimmy Clanton), and recording studios (Cosimo Matassa studios and Toussaint's and Seaharon's studio, the SeaSaint studio). The third part presents the hardships and the few productions found in New Orleans during the years of struggle (the sixties): from the emergence of New Jazz whose artists had often acquired their art while playing as session-men behind R&B artists, to new sounds in popular music (Dr. John's, The Meters, Allen Toussaint). If these details are quite well-known by most students of popular music, the fourth part of the book deals with one aspect much less studied and often discarded: the Caribbean connection found in particular in the music of the so-called Mardi Gras Indians. Two such groups are presented here: the Wild Magnolias and their band directed by Willie Tee and the Wild Tchaptoulas and their band made up almost entirely by the Neville Brothers. In the Epilogue Berry lists the factors that have led to and may contribute even more to New Orleans' "cultural awakening": theater, radio, clubs and, most importantly, television. The book is well illustrated and the bibliography and discography are varied and useful for anyone who wants to acquire an overview of the musical productions of the city of New Orleans since the end of the Second World War.

André Prévost
The Pennsylvania State University
The Worthington Scranton Campus

*****

Editor's sister: Susan won't let me go on her British trip with her because I don't know the difference between a dulcimer and a harp.

Oklahoma friend: I think a harp is what you get when you go to heaven, and a dulcimer is what you get when you go to the Ozarks.

*****

REVIEWS OF RECORDINGS

Marie Kroeger, editor
University of Denver


Seeger's Violin Sonata, first performed in 1926, clearly exhibits her sensitivity and originality as a composer. The earliest of her chamber works, it is in a somewhat impressionistic style, but with strong musical ideas. Fine's Violin Sonata is more
orthodox and middle-of-the-road modern. The performers give both sonatas careful and musical readings.

Kathy Abromeit
University of Colorado, Boulder

Elliott Carter. SYMPHONY NO. 1 (1942). HOLI-
DAY OVERTURE (1944, rev. 1961). SUITE FROM
POCAHONTAS (1939). American Composers
Orchestra. Paul Dunkel, conductor. Composers
Recordings, SD 475. 1982. One 12" disc.

MUSIC FOR MARTHA GRAHAM: William Schu-
man. JUDITH, A CHOREOGRAPHIC POEM FOR
ORCHESTRA (1949). Eastman Philharmonia,
David Effron, conductor. NIGHT JOURNEY,
CHOREOGRAPHIC POEM FOR 15 INSTRU-
MENTS (1947). Endymion Ensemble, Jon Gold-
berg, conductor. Composers Recordings, SD 500.
1984. One 12" disc.

These discs present early music by two of America's most distinguished composers in per-
formances which must be considered definitive. They clearly show where each composer came from
and, for anyone knowing the recent works of each man, how far each has gone in the four decades or
more since this music was new. Carter has his roots in the Coplandesque Americana sound of
Rodeo and Appalachian Spring. This is clearly evident in the delightful Symphony No. 1, a work
of ebullient optimism, given a breathlessly dashing performance on this disc. Holiday Overture is
equally brash and jazzy, while in contrast the Pocahontas Suite presents music of a more darkly
colored hue, with passion and intensity. All three works, and particularly the Symphony, should be in
the standard orchestral repertory. Schuman's music has maintained over the years a remarkable (some
might say distressing) stability of sound and utterance. Listening to these early ballets composed
for Martha Graham, one also hears Schuman of the
Ninth Symphony and the American Hymn; little in
his vocabulary has changed. Both works are given
powerful and dramatic performances. In particular,
in Night Journey, a work less familiar to concert
audiences, one can hear the raw power and
audacious urgency that pushed Schuman into the
musical forefront in the late 40s and early 50s.

Karl Kroeger
University of Colorado, Boulder

Sheila Silver. STRING QUARTET. Atlantic String
Quartet. John Anthony Lennon. VOICES FOR
STRING QUARTET. Kronos Quartet. Composers
Recordings. CRI SD 520. 1985. One 12" disc.

Silver's String Quartet, written in 1974-5
but revised in 1980, is set in two contrasting
movements. The first is a short, energetic Allegro;
the second is longer and more lyrical. Lennon's
Voices provides solos for the four instruments
which mark off the major sections of this single-
movement work. The ensemble sections use similar materials which gives the piece something of
a rondo form.

Kathy Abromeit
University of Colorado, Boulder

Meir Rimon, Horn. David Deason. CHAMBER
CONCERTO FOR HORN AND PERCUSSION.
Tibor Pusztai. INTERACTIONS FOR HORN AND PERCUSSION. Indiana Percussion Ensemble,
George Gaber, director. Ruth Schonthal. MUSIC
FOR HORN AND CHAMBER ORCHESTRA.
Members of the Israeli Philharmonic Orchestra,
Shalom Ronly-Riklis, conductor. Gunter Schuller.
TROIS HOMMAGES FOR HORN AND PIANO.
One 12" disc.

NEW IDEAS. Richard Todd, horn. Erik Szekely.
RHODORAIRES. Gunter Schuller. TROIS
HOMMAGES. Jean Francois. DIVERTIMENTO.
Charles Parker. AU PRIVAVE. Michel LeGrand.
WHAT ARE YOU DOING THE REST OF YOUR
LIFE? Kurt Weill. MY SHIP. Harold Arlen.
WHEN THE SUN COMES OUT. Terry Bock.
MATCHMAKER, MATCHMAKER. G-M Recor-
dings, GM 2010. 1985. One 12" disc. (GunMar
Music, Inc., 167 Dudley Rd., Newton Center, MA
02159)

These two recordings feature the considerable
talents of two leading contemporary hornists. Meir
Rimon, principal hornist for the Israel Philhar-
monic (b. 1946) is the more seasoned performer.
Of the two pieces for horn and percussion, Pusztai's
is the more integrated with extended and striking
effects. Deason's is organized as a five-movement
suite in which motives interact and are developed
in a more balanced and varied texture. It won the
composition contest sponsored by the International
Horn Society, 1981. The most interesting piece on
Rimon's recording is Schonthal's lovely neo-
romantic Music for Horn and Chamber Orches-
tra (1978). Her objective is to invoke an "Alpine"
mood, with melodies reminiscent of ranz de vaches,
and with flowing rhythms, sensuous harmony, and
sensitive orchestration.

The recordings share an early Schuller work,
Trois Hommages for Horn (1940s), three lovely
vignettes with piano accompaniment which convey

Someck Society Bulletin
-32-
XIII, No. 1
the styles of Delius, Ravel, and Milhaud. Rimon's tone quality is leaner and more orchestral sounding; Todd's is somewhat darker but equally pleasing.

Rimon's well-deserved reputation should not be diminished if one acknowledges that Todd's recording is a more complete demonstration of extraordinary versatility and technique. In addition to the Schuller work, Todd performs two other classical pieces, Szekely's Rhodoraic and Francia's Divertimento. Here, Todd demonstrates an unmatched ease of performance and fullness of tone in both very low and high registers. But the talent demonstrated on the classical side pales beside the virtuosity encountered on the jazz side, where Todd has asserted his leadership in creating new ideas and sounds which are bound to be followed by other hornists for years to come. Todd records on eight tracks in Jeremy Lubbock's lush arrangement of the Arlen ballad. Both recordings are well made and will give lovers of good horn music hours of listening pleasure.

William Kearns
University of Colorado, Boulder


In Southern Voices Doris Hays attempts to use Southern regional dialects and modes of expression as a compositional basis. Beyond Violence is a series of tape and film pieces concerned with the destructive power humans hold over other living beings. Exploitation for chanter and tape is a protest against the exploitation of women's talents. Although strongly influenced by the ideas of John Cage, Hays has found her own voice and idiom and has produced some unusual and interesting sonic collages.

Kathy Abromeit
University of Colorado, Boulder


In these two recordings of American war-horses, there are a few items (precious few, actually) to capture the attention. In American Festival, listen for a fine reading of Ives' Unanswered Question, an unusually intense, if somewhat deliberate, Barber Adagio, and a thoroughly delightful Schuman Newsfeed. On the other hand, Ruggieri's If ... Then and Cowell's Saturday Night at the Firehouse are disappointments, and Ives' Circus Band March is given the dullest reading I've ever heard.

I can see no reason at all to buy Morton Gould's recording of Gershwin's An American in Paris coupled with Barber's Adagio for Strings and Gould's own American Salute. First of all, the performances, except for Gould's piece, are lackluster, ranging from ordinary to bad (I never thought I'd ever hear a dull performance of the "Charleston" section of American in Paris, but Gould manages to bring one off). Second, in terms of recording time, the disc itself can hardly be called a bargain. Side 1, consisting of only the Gershwin, contains only 18:30 minutes; side 2, less than 12 minutes. Even the sound engineering is bad -- particularly in the Barber Adagio, where the booming bass frequently overpowers the rest of the ensemble.

Karl Kroeger
University of Colorado, Boulder


The major interest in this recording centers on the two song cycles by Miriam Gideon and Louise Talma. Both Gideon and Talma accompany the voice with a small ensemble consisting of flute, clarinet, violin, cello, and piano. Voices of Elysium is a setting of seven poems from Greek antiquity. Diadem uses medieval and Confucian lyrics to extol the characteristics and power of each stone, which together constitute the "Diadem." Copland's early song for soprano with flute and clarinet juxtaposes sections of joy with sorrow. Cowell's Vocalise,
written in 1936 for Ethel Luening, shows the beginnings of his interest in Oriental music.

Kathy Abromeit
University of Colorado, Boulder


Villa-Lobos called Ernesto Nazareth (1863-1934) "the true incarnation of the Brazilian soul." A composer and pianist, Nazareth spent many years as a theater pianist in Rio de Janeiro, where Milhaud heard him during 1916-1918. This disc presents a selection of Nazareth’s popular salon dances, including nine tangos, two waltzes, and a polka. This is elegant, sophisticated music, very much in the spirit of Chopin, whom Nazareth admired and whose music he studied assiduously. One also hears echoes of Gottschalk, whose music was very popular in Rio around the turn of the century. But in the tangos there is also a uniquely Latin American spirit, making these pieces the most interesting on the disc. Like Chopin’s mazurkas, Nazareth’s tangos lend themselves to a variety of moods and forms. Particularly outstanding are "Odeon" tango on side 1 and "Brejeiro" tango on side 2. "Eponina" waltz on side 1 has a haunting quality akin to Chopin. The most unusual piece is perhaps "Apanhei-te" polka, with its tinkling right-hand filigree high in the piano’s range. In spite of the fact that Lima plays these pieces with a slightly heavy hand at times, they are definitely worth owning and playing often.

Karl Kroeger
University of Colorado, Boulder


Silsbee’s Spirals, written in 1975, features a constant metamorphosis of the basic material from simple to complex, carried on throughout the single movement to create continual spirals of clarity and ambiguity. Vercoe’s Herstory II is a set of thirteen Japanese haiku-like poems by nine female poets of ancient Japan, the sum of which amounts to a powerful work exhibiting the pain of love.

Kathy Abromeit
University of Colorado, Boulder


The text for Apprehensions is by Sylvia Plath, written during the last year of her life. The four stanzas of the poem are set as three movements and an epilogue. Three for Six, composed in 1979, is a chamber work employing the same ensemble found in Schoenberg’s Pierrot Lunaire, plus percussion. The three movements are played with flair by the New York New Music Ensemble.

Kathy Abromeit
University of Colorado, Boulder


This brass quintet, resident at San Diego State University, takes its name from the freeway which passes through the city. The composers are also from San Diego State. Seven for Four, by Hogg, consists of seven short pieces for brass quartet. "Tune-up Warm-up" and "Intermezzo" are didactic enough to make one hearing sufficient. The chorale, "Locrian Seconds," and scherzo, "Lydian Fourths," make a nice pair in themselves, and either the jazzy "Wolverines (Thanks Bix!)") or the "Finale," make delightful encores. Ward-Steinman’s Brancusi’s Brass Beds has a theatrical element in which the widely dispersed quintet assembles and again scatters in the process of playing the five pieces. The composer claims the staging to be an integral part of the performance, but the piece comes off quite well on the recording, particularly the marvelous polymetric fugue in the fourth piece, "Rondo-Vous?". The Carnival of Venice (Fantasie and Variations) by quintet tubist Brent Dutton, is based upon J. B. Arban’s variations for cornet. This arrangement is somewhat too long at over eight minutes; nevertheless, it is bound to raise nostalgic feelings among brass players reared in the old school and draw admiring comments for the virtuosity displayed by each of the quintet members.

William Kearns
University of Colorado, Boulder

Sonneck Society Bulletin -34- XIII. No. 1
Walter Winslow. NAHUA SONGS AND PIPER AT THE GATES OF DAWN. Ursala Mamlok. PANTA RHEI. Louis Karchin. DUO. Jeanne Kostelic, soprano; Walter Winslow, piano; Janet Ketchum, flute; Benjamin Hudson, violin; Chris Finkel, cello; Alec Karis, piano; Rolf Schulte, violin; Fred Sherry, cello. Composers Recordings, CRI SD 518. 1985. One 12" disc.

The text for Winslow's songs comes from Xochimatlicte, a collection of pre-Columbian Aztec poetry. Composed in 1975, the nine songs sum up the Aztec's love of beauty and dark fatalism. His The Piper at the Gates of Dawn, the title of which comes from Kenneth Grahame's The Wind in the Willows, is an airy work set for solo flute. Ursala Mamlock's short, seven-minute Panta Rhei, commissioned by Sigma Alpha Iota, is a three-part work for piano trio, with a variety of shifting moods. Louis Karchin's Duo for violin and cello, written in 1981, is highly motivic in its three movements, making some use of serial techniques.

Kathy Abromeit


Ned Rorem has long been recognized as America's foremost composer of the art song, a genre which many present-day singers seem to have the notion stopped around 1900. This disc presents two song cycles, both composed in the 1970s, each presenting a contrasting side of the composer's art. If one thinks of a song cycle as a group of songs unified by a theme, idea, or motif, then The Nantucket Songs do not qualify. Except for several of the ten pieces presenting a view of death, the subjects of the songs are diverse and seem to have no connection with each other. The Nantucket Songs are written in Rorem's "popular" style (similar in spirit to Samuel Barber's Hermit Songs) and, on the whole, are immediately appealing to the listener. The recording is from a live performance given at the Library of Congress in 1979. In Women's Voices, Rorem presents a different facet of his talent. Most of these songs are declamatory in style and have a hard edge to their vocal lines. Several, it seems to me, are not completely successful settings of the verses. The poems are all by women, and most deal with the perspective of being female in a male-dominated society. The performances can only be termed "brilliant!" The singers' voice qualities fit the style of the music they sing perfectly, and Rorem, who accompanies both, makes a lie of the old chestnut: "He plays piano like a composer."

Karl Kroeger
University of Colorado, Boulder


Rorem's song cycle, commissioned by the David Ensemble, begins with a prelude and flows unbroken through seven poems and an interlude. It is a good example of the intense lyricism that has made Rorem into America's premier art-song writer. Zaimont's The Magic World is based on chants, incarnations, and rituals of various American Indian tribes. Each of the six songs in the set has its own distinct imagery, and the whole amounts to an unusual and fascinating listening experience.

Kathy Abromeit
University of Colorado, Boulder

OLD HUNDRED. L. M. MARTIN LUTHER.

Be thou, O God, exalted high; And as thy glory fills the sky, So let it be on earth disp'y'd, Till thou art here as there o bey'd.


Sonneck Society Bulletin -35- XIII, No. 1