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FROM THE PRESIDENT

For the benefit of those of you who couldn't make it, let me tell you that the Pittsburgh meeting was just terrific—the papers, the exhibits, and best of all, the wonderful people present in throngs at every event. We could have had a little better weather, I guess, but who would want to complain about weather when everything else came up to the highest expectations?

Successes of this kind don't happen by accident, they are produced. In this instance the chief producers were the local arrangement committee and the program committee. The program comprised fifty-four papers, four lecture-recitals and six concerts, plus that good old favorite American opera, *Il Trovatore*, conducted by one of my favorite American conductors, Theo Alcantara, and directed by one of my favorite American directors, Tito Capabianco. (Please do not think that I am trying to be ironic—one of the greatest glories of American music is its capacity to capture and make our own the best that other countries have to offer.)

To be quite specific, Dale Crockrell, as chairman of the program committee, ably aided and abetted by Gillian Anderson, Betty Chmaj, and Doris Dyen, deserves the everlasting gratitude of the Society. The variety and quality they secured for us in every aspect of the program made the days and hours seem to rush by.

Deane Root served faithfully and indefatigably as chairman of local arrangements, and he was assisted by a committee that represented all the Pittsburgh organizations that made the meetings possible in the first place, as well as a joy to attend. In addition to Doris Dyen, who did double duty, we are deeply in debt to Bruce Carr of the Pittsburgh Symphony Orchestra, Kathryn Logan of the Carnegie Library of Pittsburgh, Robert Lord, the chairman of the department of music of the University of Pittsburgh, Norris Stephens of the University Music Library, and Jean Thomas, representing the University itself. Most of the meetings were held in the elegant and beautiful Stephen C. Foster Memorial and in the equally splendid William Pitt Union. These two facilities, right across the street from another, form part of a magnificent group of buildings that also includes the Heinz Chapel and the Cathedral of Learning.

Perhaps I should mention some of the highlights—the trouble is that there were so many, and there seemed to be no lowlights, so to speak, so to avoid invidious comparisons, I shall restrict myself to mentioning the reception held by President and Mrs. Wesley W. Parker of the University of Pittsburgh, the Sonneck Society Confabulation (i.e. a grand ball and sociable in honor of Stephen Foster in which the Society was spurred on in its festivities by Richard Powers and the Flying Cloud Vintage Dance Troupe of Cincinnati), and, the climax of our meeting from a social standpoint, the *Banquet*, held at Old Economy Village, where we were welcomed and entertained by a large number of enthusiastic musicians from the area.

As has often been the case in the past, we were joined by other organizations. The Allegheny Chapter of the American Musicological Society met on April 4, and the USA Chapter of the International Association for the Study of Popular Music held sessions on April 3-5. I attended a session or two of each group and was convinced more than ever before of the wisdom of holding joint meetings. Doing so extends the horizons of all concerned.

Other accomplishments of the meetings are detailed elsewhere in this issue of the *Bulletin*. Plans are advancing for next year's meeting at Shaker Village and Centre College and for our special meeting at the University of Oxford. Each of you should also be making your individual plans to attend.

Frankly, I am very pleased by the way things are going. It seems to me that we are beginning to realize all Irving Lowens' most cherished aims. We are truly paying attention to all aspects of American music, not just to one aspect, not just to rock, or gospel, or "classical," but to everything. If we have missed something, we have done so only by inadvertance or simply that no one has come forward with an appropriate contribution. Our Pittsburgh program proves that we seek to study all aspects of the fantastic enterprise in which American musicians are engaged. To do so was our original aim.

*Allen P. Britton*

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* 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 Keeler, 410 Fox Chapel Lane, Radnor, PA 19087.

* Planning to move? Please notify us about your change in address.

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*Sonneck Society Bulletin* -38- Vol. XIII. No. 2
THE BEGINNING OF AN URBAN FOLK-SONG MOVEMENT IN NEW YORK: A MEMOIR

Henrietta Yurchenco
Professor Emeritus, City College of New York

This article was presented as a paper at the 1987 meeting of the Sonneck Society in Pittsburgh.

Great turbulence in political, religious, and economic life has always been recorded in popular arts, sometimes as historical fact mainly as it affects ordinary people's lives. The Great Depression of the 1930s was one such era, and it produced a great body of songs. For the first time an urban folk song movement, based on rural traditions, took root in New York, influencing vocal and instrumental style and content in popular music for decades to come. Its initial impulse came from the political left, but it assumed greater proportions as it developed.

I was a participant in the process while producer at WNYC, New York's municipal station, and, in view of the lack of documentation or distortion of the facts, would like to tell the story of that movement as I experienced it, from its beginnings in the late 1930s to America's entrance into World War II. Since this is a personal memoir, I will talk mostly about the people involved, where they came from, and the contributions they made.

By the middle 1930s, New York was the scene of political and artistic ferment. Although the worst of the Depression was over, Hoovervilles and unemployed selling apples were still very much in evidence. Strikes and demonstrations for jobs and relief continued as earlier in the decade. The arrival of refugees, particularly such world-famous musical figures as Bela Bartok and Darius Milhaud, made us painfully aware of the gathering Nazi threat.

Nevertheless, the Roosevelt Administration had already put into effect measures that ameliorated the worst of the Depression. For professionals and artists the WPA Art Project was a godsend. Not only did it rescue them from the relief rolls but gave them a chance to practice their skills and talents. There was experimentation with new ideas and forms in theater, music, dance, fine arts, and literature. For less than a dollar the public could see opera, plays, and topical reviews. Schools and other public institutions filled their walls with paintings by some of the best artists of the time. And the Writer's Project sponsored the collection of local folklore from all the forty-eight states, filling book after book with tales, jokes, and songs, a veritable treasure house of rural culture.

We musicians found ourselves in a vortex of all kinds of music, none of which we had even dreamed about in the conservatories we attended. At fund-raising parties for any number of causes, at rent parties to help down-on-their-luck friends, we got a second education from "black butt," boogie-woogie pianists up from New Orleans. We were a party-going generation with a purpose and boundless enthusiasm. White and black gathered uptown in Harlem to listen to "hot jazz" in smoke-filled basement clubs or watch the dancers at the Savoy Ballroom and, if you had the money, to go to the Cotton Club. I couldn't afford to do that!

But there was a political component which colored the intellectual and artistic life of that time. Our faith in the political system had been badly shaken during the early years of the Depression. Artists and professionals, always in the forefront of ideas, turned to left-wing parties, particularly the Communist Party, for solutions to the crisis. Later on disillusionment set in, but in the late 1930s, there was no other place to go.

Pierre Degeyter Clubs, John Reed Clubs, the new modern dance groups, many choral groups like the freiheit Gesang Verein under Jacob Schaeffer's direction, and the Composers' Collective were part of left-wing activity. Mark Blitzstein's The Cradle Will Rock and No For An Answer and Pins and Needles, the International Garment Workers' review, were all musicals with radical orientation. Tin Pan Alley, except for Hamburg's Brother Can You Spare a Dime and a few others, generally sat out the Depression. Like most movies, popular songs offered us a much-needed escape, a chance to dream impossible dreams.

Despite efforts, songs by members of the Composers' Collective never achieved popularity beyond the left. They were too academic and too pegged to topical issues to last. At rallies we heard the Italian Bandera Rossa, Peat Bog Soldiers from the Nazi concentration camps, and Pierre Degeyter's The International, the best-known of the Communist party anthems. To round out the repertory, there were a few American songs, several I.W.W. songs by Joe Hill like Pie In The Sky, and Casey Jones, and refurbished old hymns with pro-union words such as Hold the Fort, and Solidarity Forever.

The presence in New York of Aunt Molly Jackson, her half-brother Jim Garland, and her sister Sarah Ogun, Huddie Ledbetter (Leadbelly), and especially Woody Guthrie, was the answer to left-wing prayers. Through their songs life among poor whites of Appalachia, oppressed southern blacks, and dust storm victims came alive far better.
than all the articles in the *Daily Worker* or the *New Masses*. They sang at union meetings, on picket lines, and at demonstrations in Union Square in downtown New York. Their songs were singable, and we got used to singing instead of merely listening.

But from the beginning these singers from the rural south were to spawn a movement which attracted more than the political left. Through broadcasting, school concerts, and appearances at small fund-raising parties, they found another enthusiastic public interested in the music as well as the content. This audience loved the natural sound of country voices accompanied by guitars, banjos, and harmonicas, and songs not only about political issues but about life situations--tragedy, betrayal, and violence--not heard in the romantic pop songs of the time. Composers of classical music sought them out, for Americanism was in the air, and these folk singers had their finger on its musical pulse.

It was Guthrie who set the stage for the budding folk-song scene rather than the others. Leadbelly was the greatest performer, a fact all of the group acknowledged, but Woody touched a contemporary nerve, adapting traditional melodies for the issues of the present. Aunt Molly, her brother, and sister--all composers of songs--although they lived in the city for years, remained rooted in their Kentucky experience, rarely venturing into the world beyond.

Woody was not the first country musician to write about the Depression. From the beginning of the recording era in the 1920s, songs about hard times, regularly released commercially, were popular with the southern market. But Woody's songs were different from the rest. Woody was, first of all, a poet, and thus his songs were intensely personal rather than factual or polemical. Buffeted by homelessness and poverty, he was buoyed by a vision of a just and bountiful America. The composer of a thousand songs, he was a gifted writer as well and came to literary fame with the publication of his autobiography *Bound For Glory* in the 1950s.

WNYC became the focal point of folk music broadcast activity shortly after I joined the staff in 1940. For the next year and a half, I produced many programs of folk music from around the world, as well as programs of contemporary classical music. This may not seem unusual today with thousands of records commercially available, but in 1940, it was a pioneer effort. There was practically nothing available, and I had to depend on live performances. I found musicians from China, India, Spain, and Canada, resident in New York, performing in restaurants, cafes, ethnic clubs, and night spots and brought them to the station to perform for the first time for a general public.

I first met Woody, Leadbelly, and Aunt Molly, and soon afterwards, the others who formed the nucleus of the New York folk-song movement. One day an unknown by the name of Pete Seeger called for an audition. A few days later this long, lanky, young man, with a prominent Adam's apple bobbing up and down, was singing and playing his banjo in front of our microphones. Everybody--announcers, engineers, and station directors--crowded into the control room to listen. We knew we had a winner.

Pete soon invited me over to meet his friends, the Almanac Singers, a newly-organized folk-song group. The smell of baking bread assailed my senses as I climbed the stairs to the loft on West 10th Street where they lived. The baker turned out to be Lee Hayes, the lay preacher from Arkansas who was to set the musical style of the group, as well as its successor, The Weavers, the popular folk-song group of the 1950s. In 1940 the Almanacs also included the writer Mill Lampell, Pete Hawes, and Bess Lomax. Their loft was the scene of hectic activities--writing songs, rehearsing, and talking to a constant stream of people who sought them out. There were other folk singers like Burl Ives and bluesman Josh White, but the ones I have mentioned were the creators, the style-setters who led the way.

I still have in my files a copy of the first radio program we did, one about Kentucky, the miners' union, and the violence that exploded there. I also remember that I almost got into trouble on its account. In those days the organization (then in process) of the militant CIO-affiliated unions was not discussed on radio, and so I fell under suspicion of being a red bolshevik!

I can still hear them in the studio. There was gentle Sarah singing her heartbreaking *I Am a Girl of Constant Sorrow*, Jim straining to read the script though seriously handicapped by weak eyes, and Woody, seemingly nonchalant, the only one on the program with previous radio experience. It was he who ended the program and gave it its greatest impact with the singing of "*Tom Joad*, the long sad ballad about the hero of John Steinbeck's novel *The Grapes of Wrath*, which he had just seen in its film version. A little guy in plaid shirt and levis, he once described himself in these words.

I am five feet and some inches in my brother's socks feet. My hair is wavy when I'm two haircuts behind, and plump curly when I'm four. I ain't got any bad habits except my own and never take a drink unless I am by myself or with somebody.
Woody pushed a chair into the center of the studio. He put his foot on the seat, swung his guitar which read "This machine kills fascists" from his back to playing position, tuned up, and strummed a moment or two. Instantly, all eyes were on him. As he sang, the silence in the room deepened. Even though his song was about the Dust Bowl, so many miles away, and about people so different from us, we felt he was talking to us, voicing our concerns. He was an ordinary person and had gone through hell like the rest of us, and we felt we could trust him to say what had to be said. In the cataclysmic climate of the Depression, who was foolish enough to trust government spokesmen, the rich and powerful who had a stake in the status quo?

The irony was that he didn't trust us. We were too bourgeois; we weren't from his part of the world and, therefore, suspect. It took him a long time to accept us, but he finally did as he gradually became part of the life of the city. He was a great surprise to us, free as he was of the prejudices we associated with Southerners. While in New York he married a Jewish girl, Marjorie Mazia, a member of Martha Graham's dance group, had a wonderful relationship with his Yiddish poet mother-in-law, and fought for black rights all his life.

They were all fascinating people, great individualists, quirky, unpredictable, imaginative--spinners of yarns, full of home-grown humor. They were no angels, however; rivalry and jealousy were as rife among them as among other performers. We spent lots of time together learning about each other, trying to come to terms with our differences as well as our commonality.

The most active politically were Aunt Molly and her family. Banished from strike-ridden Harlan County, Kentucky, for trying to organize a militant union in the coal mines, they sought refuge in the liberal atmosphere of New York.

Once in New York, they sang at meetings to raise funds for the starving miners. To see this feisty woman standing on stage in a simple cotton dress, singing her defiance to mill-owners and their hired vigilantes, singing her faith and love for the union, was to New Yorkers an inside view of another world. But the union was more than just the way to fight for economic gains; it also brought a new way of living. As Aunt Molly once told me, "I never knew what it was to dance until the union came."

For those of us nurtured on classical music, popular song, and jazz, the spare sound of mountain singing, without razzle-dazzle, without instrumental accompaniment, seemed to grow out of the earth itself. Going to concerts, dancing to music of the big swing bands was our enter-

tainment, but Aunt Molly gave us that touch of reality and truth our own popular music lacked.

Aunt Molly's most famous song, I Am a Union Woman, a union recruiting song, still remains today as strong and forceful as it was fifty years ago.

I am a union woman
As brave as I can be
I do not like the bosses
And the bosses don't like me

The bosses ride the big, fine, white horse
While we walk in the mud
Their flag's the old red, white, and blue
While ours is dipped in blood.

Years later I was to follow the trail of union optimism in other miners' songs. One stands out in my mind above all the rest. George Korson, the eminent folklorist, recorded a song composed by George Davis, a black union minstrel from Alabama, in 1940, entitled This Is What The Union Done. It is a wildly extravagant paean of praise for the union, in the flush of first victories after decades of seemingly hopeless struggle for better living conditions.

Hooray! Hooray!
For the union we must stand
It's the only organization
Protects the laborin' man.
Boys, it makes the women happy
Our chillun clap their hands
To see the the beefsteak and the good pork chops
Steaming in those frying pans.

Now when our union women walks out
Got their hair all slick and fine
Good silk dresses on their back
Shoes and stockings fine.
Got dollars in their pockets
Silk parasols in their hands
You hear them singing as they go:
"My husband is a union man."

And there was Leadbelly, who was to influence a whole generation. His apartment on the lower East Side was a Mecca to anyone playing blues or folk guitar. In the late 1930s regional and ethnic styles were largely unknown. A few basic chords and a rhythmic strum was all that was required to play black or white music. It was Leadbelly who taught that first generation of city folk singers the difference between the two and made them sensitive to the special vocal and instrumental qualities of each. Nobody could imitate the incredible
power of his singing or the pounding sonorities of his twelve-string guitar, but that didn't stop anyone from trying. Even Woody was his pupil and wrote about him with unstinting admiration.

After an initial appearance on my series Adventures in Music, we gave Leadbelly his own program, a fifteen-minute spot every Wednesday called Folksongs of America. He always arrived on time (I could set my clock by his appearance), neatly dressed in a double-breasted grey suit, white shirt, and dark bow tie. We would sit in my office, a little cubbyhole without windows, and plot out a skeleton script. This would be filled in with Leadbelly's own commentary once the program was on the air. Everything was improvised. Each song was preceded by stories of his life in the South—memories of prison, early youth on infamous Fanning Street, cocaine, backbreaking field work, and sexual desires and fulfillment. Who can ever forget Leadbelly's Go Down Ole Hannah, Take This Hammer, or Bourgeois Blues, his angry song about racism in the nation's capital!

I'm gonna tell all the colored people,
I want 'em to understand,
Washington ain't no place
For no colored man.

'Cause it's a bourgeois town,
Ooh, it's a bourgeois town.
I got the Bourgeois Blues,
I'm sure gonna spread the news.

The white folks in Washington,
They know how,
They chunk you a nickel
Just to see a nigger bow.

After we got to know him, it was hard to believe that this gifted man had spent so many years of his life in the notorious "chain gangs" of the South. Released from a penitentiary into the custody of John Lomax and his son Alan, he had traveled north, sung at the Modern Language Association and universities, and developed some political understanding from his friends on the left. But those who would accuse the left of exploiting him just do not understand the temper of the times. The Communist Party and its sympathizers had a clear policy on race and fought for black rights long before the Civil Rights struggle in the 1960s. While he might have had his difficulties living among so many whites, nobody "chunked" him a nickel for his singing or made him come in the back door. We liked him the way he was, let him be himself, and were grateful that he was part of our lives.

Once at a party at my house, Leadbelly, his eyes a little bloodshot from drinking wine, tapped Rufino Tamayo, the great Mexican painter, on the shoulder. "Sing us a Mexican blues," he demanded. "We don't have blues in Mexico," said Rufino, a little frightened. Someone handed him a guitar and he sang La Llorona, a sad love song from the Mexican south. Afterwards, Leadbelly, obviously satisfied, slapped him on the back. "See, Mr. Tamayo, didn't I tell you, everybody got the blues." He was right, he heard the blues even in a language and music not his own.

But it was Woody with whom we most identified. Woody came to New York for the first time in 1940 to perform at fund-raising rallies for the migrant workers who had fled the devastation of the Dust Bowl in search of work in the California fruit orchards. He had begun to write songs and poetry as a young man in Texas, and even at an early age, showed talent. In a letter to a newborn niece, Woody gave elegant expression to a then-developing credo, a mixture of religious belief, faith in his own psychic powers, and love of mankind. He wrote: "May your days be toward a glittering harvest when your seasons blend at noon tide and your morning stoops to kiss your midday." And further on, "May your gladness ripen as a yellow sweet fruit and the radiance of your thinking invigorate the world. May you see the reality of afflication and realize the illness of God. For God is truth, love." Not bad, for a beginner!

By the time he was twenty-five, Woody had become a radio personality on California airways and written his first social protest songs, which became popular among Okies and Arkies in the West Coast migrant camps. Those songs, later called the Dust Bowl Ballads, and his column Woody Sez in the left-wing press were filled with sharp observations about the rich and powerful, the pretentious and the stuffy, but he was always human, sardonic, mocking, never doctrinaire. Woody was not easy on anyone. Early in his career Woody and his singing partner, Lefty Lou Crissman, broadcast from Mexico, for which they were paid big money—$45 for Woody, $30 for Lefty Lou. Woody's recollection is a gem. He wrote:

The radio agent . . . gave us friendly talks about not singing any song that took sides with anybody, anywhere, on any fight, argument, idea, or belief from a religious, scientific, political, legal, or illegal point of view, nor from any point of thought that would cause anybody, anywhere, to think, act, move or perform any motion in any direction, to agree
or disagree with any one single word of any one single song or conversation. . . .

Woody resisted many attempts to remodel him into a respectable citizen. He felt uncomfortable with the salesmen of Broadway and Hollywood, "the wheelers and the dealers, the fast talkers, and the sex-exicted men and women, the hypocrites." He was equally ornery with Party intellectuals whom he felt looked down on his kind of music. He didn't go in much for trained choruses and four-part harmony. "Some," he wrote, "are consciously trying to keep singing out of people's throats, and some are just too neurotically bookish, too mossyback, too scared, or too timid, that they feel like this rawkish singing actually lowers the dignity of the meeting place."

But Woody's country-style singing prevailed in New York and other cities for a long time after he was gone, even though at first it was for a small audience. Although the stars of the 1960s protest song movement were singers like Joan Báez and Judy Collins, most of the young musicians I knew were imitating that country sound and guitar style and were competing successfully with country performers at regional and national fiddle contests.

Woody died in 1967, just twenty years ago. Not only did he profoundly influence the performing style of the 1960s urban folk singers, particularly Bob Dylan and his imitators, he also was a role model for the young. Middle-class youth rebelling against their comfortable environment, began to leave home searching for some meaning to their lives. Wearing torn blue jeans and carrying backpacks as a symbol of their identification with the poor, they traveled all over America, riding the rails, hitchhiking, scrounging for a meal, occasionally thrown in jail for vagrancy--just as Woody had. But there was one important difference: they could always go home, and Woody and thousands of homeless workers looking for a job could not in those Depression years. As he wrote in his song about the homeless:

I ain't got no home, I'm just a-ramblin' around,
A hard workin' man, I go from town to town;
The police make it hard wherever I may go,
And I ain't got no home in this world any more.

Another protest movement reflected in song? It may be on the way--there are unmistakable signs at the present moment--but it will not be like the one in the 30s or the one in the 60s, but one dictated by events of history and the musical tastes of the young as it has been in the past.


2 George Korson, Songs and Ballads of the Bituminous Miners (Library of Congress recording, L60).

3 Unpublished manuscript, Texas, 1930s.

4 From a collection of columns written in the 1930s in California under the title Woody Sez.

5 From I Ain't Got No Home In This World Any More, by Woody Guthrie.
grounds and bucolic atmosphere. Its modern library houses the intimate AMRC, a one-person operation that has consumed the enthusiasm and dedication of Sister Mary Dominic Ray, O.P., since she founded it in 1968.

The AMRC is committed to the study, preservation, and dissemination of forgotten and little-known American music, particularly from the 18th century. This function has put it into the fields of collection, performance, publication, and education. It has published a widely circulated booklet on early California mission music, *Gloria Dei*. Its collection highlights vocal sources from the New England singing schools and includes a 1737 Massachusetts Bay Psalm Book.

Many ardent local Marin County residents still insist that Elizabethan explorer Sir Francis Drake actually landed nearby in the ill-defined "New Albion" base of his chronicles. Whether or not true, his men were regularly singing selections to be found in the AMRC's 1599 edition of the Geneva Bible and Psalter—possibly just a stone's throw away.

The crown of the collection in the performing arts is the group of 197 colonial and early American operas in score, starting with the earliest ballad operas of 1729 and running up to the Civil War era. These works pointed the way not toward romantic and 20th-century opera, but rather toward musical comedy and Gilbert and Sullivan. Primarily in photocopy form taken from the British Museum and other locales, these comprise a 1736 printing of *Flora*, one of only five known editions. In 1735 Flora became the first opera performed in America via a production in Charleston, South Carolina.

Published in England, these airy-light, popular pastiches sung in English (and drawn from a variety of sources, composers, and known tunes) took their lead from John Gay's wildly popular *The Beggar's Opera*, a work which eventually terminated George Frideric Handel's long tradition of Italian operas in London.

With a lively musicologist's eye to bringing these pieces to life, AMRC director Sister Dominic created performing editions (and devised orchestration for a flute-cello-harpischord accompaniment) of six of these colonial pieces for stage productions given at the college: *The Chamber Maid* (in 1969), followed by *The Mock Doctor*, *The Dead Alive*, *The Agreeable Surprise*, *The Devil to Pay*, and *Flora*.

A fixture at the college music department since 1943, this nun was a dynamic recitalist in Beethoven piano sonatas and other mainstream classics when she was bitten by the early-American bug in 1959, thanks to an article on Moravian music in America written by Irving Lowens. "I didn't have a cent," she recalls, "But I was so stimulated!"

Under sponsorship of the California Federation of Music Clubs, the AMRC opened its doors in 1968 with a handful of LP records and fewer than 60 volumes. Two years later Sister Dominic's research in London, Oxford, and Cambridge enabled her to bring back about 100 British opera scores which had been performed in colonial America. These vocal opuses became the focus of her work, even though she once confessed candidly, "I'm not an opera fan." Yet she added with a twinkle, "But these works are so charming!"

*Sister Mary Dominic Ray, O.P.*

In 1974 the California Parks and Recreation Department commissioned *Gloria Dei*, an important booklet on early California mission music, from the AMRC; it was co-authored by Sister Dominic and Joseph H. Engbeck, Jr. The following year she was interviewed by Peter Jennings of "ABC News," and she prepared American Bicentennial exhibitions featured coast to coast, from the Kennedy Center in Washington, D.C., to M.H. deYoung Museum in San Francisco.

In recent years the AMRC, now separate from the music department, has offered illustrated lectures on and off campus and has received visitors from 11 countries. Sister Dominic spent
five months in 1985 giving seminars on American music at the University of York in England.

One unusual musicological project has been the revival of "Jonah," an oratorio that will celebrate the bicentennial of its American premiere (New York, June 6, 1788) next year. The work by Samuel Felsted of Jamaica was the first oratorio ever performed or believed to have been composed in the New World, and Sister Dominic located a first edition at the British Library. The 1789 Boston performance was intended for a visit by the newly inaugurated President George Washington, but an outbreak of the flu among the singers postponed the performance for more than a month. Thurston J. Dox of Hartwick College realized the orchestration based on the AMRC's photocopy, and simultaneous modern premieres in Marin County and on the East Coast led to a Musical Heritage Society release of the disc three years ago, with conducting by Dox, and fundraising by the AMRC and others. This oratorio that leapt from a British Caribbean colony to liberated Boston to Marin County took a new lease on life when a group of Taiwanese heard it played on the West Coast and enthusiastically took scores home with them, making possible performances in nine cities of Taiwan as well—in Mandarin Chinese!

The AMRC survives on a miniscule budget apart from Dominican College's support services. It has no payroll, no secretarial help, and only intermittent student assistance for Sister Dominic. She runs the center and its collections essentially single-handedly while fundraising on the side as needed. Nonetheless, the AMRC is included in the New Grove Dictionary of American Music and other reference works here and abroad. The AMRC also proudly lists Dox as research associate, and as consultants, it boasts the names of Richard Crawford, Sam Dennison, and Robert Stevenson. Major funding support over the past decade has come from the Darrow Foundation.

Sister Dominic's current activities include compilation of a catalogue of the AMRC holdings, due out by spring, 1988; it encompasses more than 400 LP recordings, plus an assortment of tune-books, playbills, sheet music, psalters, microfiche, and microfilm. The center, in its three rooms on the library building's second floor, is a valued resource for northern California students as well as farflung scholars, researchers, and musicians.

For the Sonneck Society's 1988 conference, Renée LaPerrière will represent the AMRC and gladly answer questions. She holds an M.A. in librarianship, information management, history, and archives from the University of Denver, as well as a degree in music history and literature from the University of Colorado.

The address of the AMRC is Dominican College, 1520 Grand Avenue, San Rafael, CA 94901, phone (415) 457-4440, ext. 310 during business hours weekdays.

Hertelendy is music and dance critic of the San Jose (CA) Mercury News, with a doctorate in mechanical engineering from the University of California, Berkeley.

H. EARLE JOHNSON NAMED HONORARY MEMBER OF SONNECK SOCIETY

Bonnie Hedges
College of William and Mary

H. Earle Johnson, pioneer scholar of music in America, was honored at the 1987 meeting of the Sonneck Society by being selected as an honorary member, joining the select group which includes Nicolas Slonimsky, Virgil Thomson, Lester S. Levy, Wilfrid Mellers, Gilbert Chase, Vera Brodsky Lawrence, and the late Howard Hanson, Otto E. Albrecht, and Irving Lowens.

A founding member, former Vice President, and first Chairman of the Publications Committee, Earle has served the Sonneck Society with enthusiasm and dedication tempered by realistic vision and sound judgment. His contributions to scholarly study of music in America not only predate the Society, but continue to serve the needs and interests of scholars, students, and general readers.

With the publication of his first book in 1943, Earle Johnson began a career of research and writing that he has continued to pursue with unwavering zeal. To date, his publications include five books: Musical Interludes in Boston, 1795-1830 (1943); Symphony Hall, Boston (1950); Operas on American Subjects (1964); Hallelujah, Amen! The Story of the Handel and Haydn Society of Boston (1965); First Performances in America to 1900: Works with Orchestra (1979); and numerous articles in such publications as Musical Quarterly, Notes, Research in Music Education, American Music, The New Grove Dictionary of Music and Musicians, and The New Grove Dictionary of American Music. The quality and significance of his research is reflected by ubiquitous references to his works in scholarly publications and requests for reprints. He agreed to reprint Musical Interludes (1967), Symphony Hall, Boston (1979), and Hallelujah, Amen! (1981). His personal papers include forthcoming articles, recent correspondence, and unpublished materials that attest to a mind still fertile.
Though guided in his early steps by Otto Kinkeldey and Archibald T. Davison, mentors he regards with the greatest respect, Earle opened the door for himself and for many ensuing scholars. Meticulous in gathering and organizing factual information from primary sources, he is adamant in his belief that research should not serve as an end in itself but lead readers to knowledge of the role of music in society as a whole. When reviewing the works of other authors, he insists that writing be interesting as well as scholarly; his own publications bear out this dictum.

As a member of the music faculty at Clark University in Worcester, Massachusetts, from 1937-1942 and 1946-1953, and later as visiting professor of music at Temple University in Philadelphia, Earle earned the esteem of academe. In 1975 he was invited to the College of William and Mary in Williamsburg, Virginia, as a professor in the Eminent Scholars Program, a program established by the College and the Commonwealth of Virginia. Through this appointment he not only brought additional honor to his own name, but recognition and respect for studies in American music as an academic pursuit. He served as a visiting professor at William and Mary until his retirement in 1983.

Early in his career, as a critic for the New Haven Register, Earle developed an ear and heart for the performers of music. Though music criticism ceased to serve as his means of livelihood, he has retained an avid interest in concert life and has continued to be charitable in supporting and encouraging performers and organizations in his cultural milieu.

A modest, private individual, Earle is staunch in his belief that a man stands not on pedigree but on his work. Johnson's work, summarized by Richard Crawford in his introduction to the 1981 reprint edition of Hallelujah, Amen!, is impressive. Nonetheless, Earle's associates also value the human being behind the works—a sincere, genuine man who enjoys companionship and is at home with people from diverse walks of life, a man unintentionally depicted by Earle himself in lines he quotes from William Henry Channing:

To live content with small means;

to seek elegance rather than luxury, and refinement rather than fashion;

to be worthy, not respectable, and wealthy, not rich;

to study hard, think quietly, talk gently, act frankly;

to listen to stars and birds, to babes and sages, with open heart;

to bear all cheerfully, do all bravely, await occasions, hurry never.

In a word, to let the spiritual, unhidden and unconscious, grow up through the common.

This is to be my symphony.

In recognition of his contributions to the history of American music and his service to the Society, H. Earle Johnson was unanimously elected as an Honorary Member of the Sonneck Society by the Board of Trustees at their meeting in Cleveland, Ohio, November 8, 1986, with presentation in absentia made in Pittsburgh on Friday, April 3, 1987.

H. Earle Johnson is an uncommon common American. As a scholar and as a man, he stands tall. We are privileged to count him among our number.

LOWELL MASON REVISITED:
SIGHT-SINGING AMONG THE CHILDREN

The sesquicentennial of Lowell Mason's introduction of music into the schools of Boston has received an unexpected (and perhaps unconscious) early observation in the New York City public schools. Lowell Mason (1792-1872) advocated giving all children "the power of understanding and appreciation of Music." It was in 1837 that Mason taught at Boston's Hawes school without pay to dramatize his campaign for the inclusion of vocal music in the regular curriculum of the public schools, and 1838 when the city council approved funding for the program. In 1840 William Bradbury moved to New York City, where he established similar classes for children, though New York City was one of the last major American cities to include vocal music in the public school curriculum (1898). Mason advocated the teaching of musical elements and note-reading as the basis of musical understanding.

Mason is also known for his attempts to improve the tastes of Americans by introducing "scientific" or cultured music into churches and concert life. In an informal survey conducted by the Association for Classical Music in 1984, 900 sixth and tenth graders in nine cities reported, for the most part, that they didn't like classical music, and in some cases, didn't know what it was. Responding to this information, Charles Fowler, writing in Musical America in June, 1985, reported that "references to funding difficulties, the cutting back of music programs and teachers, and the imminent possibility that music will be further neglected in favor of academic subjects all point to one basic underlying problem--the lack of value accorded to music education."
The Association for Classical Music has attempted "to counteract this widespread decline in appreciation of enduring cultural values" by raising "the public's knowledge of classical music through educational and promotional programs." In a joint project with the New York City Board of Education, they began a pilot project of classroom instruction in the skills of sight-singing, "especially designed to inculcate musical literacy in children, to help them internalize the processes of creating, interpreting, and appreciating music." Herbert S. Gardner, Assistant Director of Music at the New York City Board of Education, reported two goals for the project: (1) to motivate elementary school children to achieve outstanding competency in acquiring sight-singing skills, and (2) to motivate the teachers to make a personal commitment in the advancement of music literacy. Samuel Hope, Executive Director of the Association for Classical Music, says that "reading music provides access to the art of music, just as reading language provides access to great literature. Basic skills are the foundation for advanced intellectual activity. Advanced intellectual activity is the basis of civilization."

Mason felt that music "should be cultivated and taught, not as a means of mere sensual gratification, but as a sure means of improving the affections, and ennobling, purifying, and elevating the whole man." (Quoted from Dan Kingman, American Music: A Panorama.)

An Orientation Session given in November, 1985, by elementary music teacher Faith Van Buskirk introduced 63 participating teachers to the drills, exercises, songs, and other activities which can be used to teach sight-singing, and the program began in the schools that month. In May, 1986, two students from each of the twenty-six participating schools entered a Sight-Singing contest at the Juilliard School. Three rounds--designated Apprentice, Journeyman, and Mastersinger--were held, with each student singing five examples in each round. Fifty-two students participated in the first round, twenty-four qualified for the second, and ten for the third. A second Sight-Singing Celebration was held on May 20, 1987.

Harold Abeles, Chairman of the Music Department of Teachers College, Columbia University, has said that this program "demonstrates that children can develop musical skills at an early age, if given the opportunity, and so prospective teachers should be trained to cultivate those skills--the rewards are immeasurable." Lowell Mason couldn't have said it better. -- Susan L. Porter

If you look like your passport, in all probability you need the journey. -- Earl Wilson

OLKOMBA BAND DIRECTOR REVITALIZES SOUSA: 1986-87 NAMED SOUSA TRIBUTE YEAR

The year from July 4, 1986, to July 4, 1987, has been declared "John Philip Sousa Tribute Year." Every band in the country was encouraged to dedicate one performance to the music of Sousa. In addition, music dealers and band directors throughout the country have pressed to have Sousa's "Stars and Stripes Forever" declared the official national march.

An article by Kim Archer in the Tulsa World last January reports that Tulcan James G. Saied has made a special contribution to the observance by recreating the spirit of Sousa in concerts around the country. Saied had retired as owner of Saied Music Co., Oklahoma's largest music dealership. Like Sousa, Saied is a long-time bandmaster, and like Sousa, he met his wife as she sang and he conducted.

Saied began his impersonations of Sousa about five years ago, when a friend (who had just purchased the Conn band instrument company) noticed the physical resemblance between the two and invited Saied to act as the March King at a celebration in Elkhart, Indiana. Saied directed the Purdue University Band in the Sousa manner; the audience was so thrilled that Saied has performed full-time as a Sousa impersonator since.

"I am trying to bring the concert band back to the people. What people don't understand is that the band is the only organization that can play the whole gamut of music. The symphony orchestra can't play rock, country, or marches as they should be played. But the band can play it all, from classics to common street melodies," says Saied. "What Mr. Sousa was doing was playing to the public. Many bands now aren't playing for the public at all."

Saied has studied and admired Sousa since childhood. "In 1931 Mr. Sousa came to Tulsa and directed all the bands that were here for the National Band Association contest. I wanted to hitchhike from Maud to Tulsa to see [him], but instead, I had to listen on my radio. I never got to see him." The next year Sousa died. "I'll never forget. I just sat there and cried like a baby." Saied owns the few snatches of film showing Sousa in action, and he can tell you all about Sousa's musical output. He recommends only one of Sousa's three novels, however.

Saied feels that "Sousa was an American phenomenon that people have sort of forgotten." He's doing his best to jog their memory.
UNDERSTANDING PAST CURRENCY
IN MODERN TERMS

Gary A. Greene
University of Maryland

Persons doing research or readings in American history often encounter dollar amounts connected with financial transactions involving prices, wages, fees, charges, costs, and the like. One wonders, for example, how much value did a concert-goer in 1904 place on a fifty-cent ticket. It is possible to compute this value in modern terms by use of simple formulae based on Consumer Price Indices (CPIs).

CPIs for the years 1800 to 1970 can be found in William Lerner et al, Historical Statistics of the United States: Colonial Times to 1970, 2 vols. (Washington, D.C.: U.S. Government Printing Office, 1975), I, 210-211. These are CPIs using 1967 as a base year (1967 thus having a CPI of 100.0). One needs to remember that up to 1935, these CPIs are derived from a variety of sources of prices and costs, making those numbers somewhat unreliable. From 1935 onward, CPIs have been calculated statistically from an empirical base, and are thus more reliable. Regardless, any "translations" of value into modern terms needs to be understood as an approximation anyway.

Current CPIs can be obtained from many sources readily available in public and academic libraries. The key is to get a CPI using 1967 as the base year. One then divides the current CPI by the CPI for the year desired to obtain a multiplier. Using the May, 1986, CPI of 326.3 (from Monthly Labor Review, July, 1986) and our 1904 concert ticket as samples, the following obtains:

\[
\frac{326.3}{27.0} = 12.09
\]

[Current CPI divided by old CPI yielding multiplier]

\[
12.09 \times 0.50 = 6.40
\]

[Multiplier times old dollar amount yielding current approximate value]

Thus, in May, 1986, terms, the concert ticket represented an expenditure of about $6.40.

The table which follows is a list of the CPIs from Lerner’s tome to be used in the above formulae.

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Vol. XIII, No. 2
"POPULAR MUSIC HAS VITALITY": LINCOLN KIRSTEIN

Arnold Shaw
Director, Popular Music Research Center

This article, which might be subtitled "The Agony of Modern Music, Part II," appeared recently in the Newsletter of the Center, which is located at the University of Nevada, Las Vegas (4505 S. Maryland Parkway, Las Vegas, Nevada 89154).

In a New Yorker profile, dated December 15, 1986, Lincoln Kirstein, general director of the New York City Ballet and president of the School of American Ballet, makes the following comment regarding popular music:

"The Music Departments of Columbia, Princeton, Harvard, and the advanced universities have made an absolute orthodoxy in which they have eliminated melody and attempted to experiment with sonority. Sonority has taken the place of melody, and the only place that contemporary music seems to me to have any vitality is in popular music."

In addition to dance, Kirstein's 473 published works deal authoritatively with drawing, painting, sculpture, architecture, photography, film, music, and literature. He goes on to say:

"The money that foundations have spent on experimental music has been absolutely valueless. There has been hardly a piece that can be played twice. And the people who teach this also teach other people to teach this, and there are three generations of lost music students who earn their living by teaching useless information."

"There's very little musical theatre. There hasn't been a repertory opera written in the last twenty-five years. And the loss of any interest in the human voice except in popular singing is due entirely to the teachings of the academies, and the kind of music that is produced by the most exalted academies is played only by academicians for an academic audience. It has no place in the theatre. If you take a list of the contemporary operas that have been produced at the Juilliard School, they've all been done as a kind of honorific obligation to people who represented something at one time or another in their lives. But they're unlistenable, and they've been produced once or twice."

Of the current interest in treating the Gershwin-Porter musical theatre as a discipline and form that ought to be studied with the same concentration and intensity as dance or painting, Kirstein commented:

"It's just the same kind of thing the academies love--to cannibalize anything they can cannibalize. The whole point about the songs of Gershwin and Porter was they were sung. And it was a necessity to sing them; they corresponded to a popular need and a popular interest. And when the academies take them over, they always tear them to bits, justify them from the point of view of their own vanity, and make them absolutely useless."

Kirstein adds: "Melody is a gift. It isn't something you can learn. These people can't teach it. The technical skill of the people who are turned out in the music schools is very high, probably higher than ever. But their execution has nothing to do with composition. You're not going to teach somebody how to write a Cole Porter song, because too much of it had to do with the life Cole Porter lived, the life that Gershwin lived, and these kids don't live that life. All they can do is make a reduction or dilution of it. The only person who was successful in opera in the early 20th century was Kurt Weill, and he came out of a very honorable tradition of German opera where it was alive. It's never been alive in the United States."

EDWIN A. JONES: CENTENNIAL TRIBUTE FOR STOUGHTON COMPOSER AND CIVIC LEADER

Roger L. Hall
Old Stoughton Musical Society

Ask someone in Stoughton, Massachusetts, who Edwin A. Jones was and they would probably recall only that there is an elementary school named after him.

But what did he do to have a school named after him? Plenty. His accomplishments were among the most extensive of any Stoughton citizen during the nineteenth and early twentieth centuries. Not only was he a leader in many town organizations, like chairman of the School Committee and trustee of the public library, but he also was the one responsible for the design of Stoughton's Town Seal.

Outside of town he was known primarily as a highly skilled composer of instrumental and choral music and leader of his own orchestra.

This year is the 100th anniversary of several important events in the life of E.A. Jones—as he was commonly known. Two of his major musical works were completed in that year of 1887. That same year two prominent Boston men spoke on his behalf.
In January of 1887, Edward E. Hale, author of "The Man Without a Country," wrote a story about a visit to a Sunday musical service where "one modest man who knows the power of music" led his own orchestra for two hours and "rendered with dignity and feeling some of the best music of the noblest composers." In a footnote, Hale indicates that the "modest man" he was referring to was E. A. Jones of Stoughton.

Another Bostonian who spoke highly about Jones was the well-known organist and conductor, Benjamin J. Lang, who was in attendance when a new oratorio by Jones was premiered in town. This oratorio, titled *Easter Anthem*, was first performed on April 11, 1887, at Stoughton Town Hall. The premiere was a major event in town at the time. Reviewers came from the *Brockton Gazette* and the *Boston Globe*. B. J. Lang spoke briefly at intermission. He called the oratorio "a beautiful and grand affair." Lang went on to say that he wished he could transport the whole chorus and orchestra of 150 members to his city twenty miles away, "to give the people of Boston an idea of what Stoughton could do."

As a testament to the continued popularity of this large-scale composition by Jones, the oratorio has been performed twice within only the last six years by the Old Stoughton Musical Society—on April 26, 1981, and May 6, 1984. Both performances received great acclaim. The version used for these performances was the published one of 1890, under the new title of *Easter Concert*.

During this anniversary year, special tribute was paid to Evans in Stoughton. An exhibit titled "200 Years of Music in Stoughton" included materials about Jones. Most of the materials in this exhibit were from the archives of the Old Stoughton Musical Society—the oldest one of its kind in America—which celebrated its 200th anniversary last November. *Ed. note: The editor apologizes for the poor subtraction or typing which led to the listing of this anniversary as the 100th in the last issue of the Bulletin.*

Jones himself joined this history group way back in 1871 and was very active in it throughout the rest of his life. A related exhibit, focusing exclusively on the life and music of E. A. Jones, was on view at the Stoughton Public Library.

Four compositions of Jones were included in the Spring Concert of the Old Stoughton Musical Society on May 3, 1987. Two choruses received their world premieres. One is "Wake, Maiden Wake" for tenors and basses with piano, which Jones dedicated to the Dartmouth Glee Club he led while an undergraduate there in the 1870s. The other composition, "King Christian; A National Song of Denmark," was set for mixed voices and piano, using the highly dramatic poem by Henry Wadsworth Longfellow.

The other two compositions were for strings only. The "Trio for Strings" was an early work by Jones, who already was an accomplished violinist when the work was completed in 1878. Nine years later his second string quartet, which he titled "Prelude and Fugue in G minor," was completed. The first performance occurred on February 28, 1889, at Mrs. J. L. (Isabella Stewart) Gardner's home on Beacon Street in Boston. This quartet was performed by the famous Kneisel Quartet and was dedicated to Mrs. Gardner.

To learn more about this "modest man" of music, a pamphlet chronicling his achievements and providing a complete catalogue of his musical works is available for $3 postpaid. To order it, write to: Jones Pamphlet, Old Stoughton Musical Society, P. O. Box 794, Stoughton, MA 12072.

ROMANTIC MUSIC OF THE AMERICAS IN INDIANAPOLIS

J. Bunker Clark
University of Kansas

Three weeks after the Sonneck Society met in Pittsburgh, Butler University presented a series of concerts and lectures, *Romantic Music of the Americas*, as its 20th Romantic Music Festival, April 20–26. The impetus of this theme is the Pan American Games in Indianapolis this summer, and the organizers—Jackson Wiley of the concerts and James Briscoe of the lectures—did a superb job, not only in diversity and appropriateness, but in arranging performances of such high quality.

The concerts opened on Monday with a program of choral and orchestral music by the Butler University Chorale and Symphony Orchestra, with the Cathedral Singers of North United Methodist Church. Heard were North American works "Prelude to Oedipus Tyrannus" and *Hymn of the West* by John Knowles Paine, *Hosanna* by Edward Leinbach, Horatio Parker's Pastorale in F and excerpts from his *Hora novissima*, and "Variations on The Star-Spangled Banner" of Dudley Buck played by organist Robert Schilling. The South American work was *Requiem* by Jose Mauricio Nunes-Garcia. Tuesday's program was by the Twyla Tharp Dance Company in *As Time Goes By* (music by Haydn) and *In the Upper Room* (music by Philip Glass).

On Wednesday were heard songs by Amy Beach and Charles T. Griffes, Gottschalk's *Union* played by Anna Briscoe, and Villa-Lobos's *Twelve Etudes for Guitar* played by Scott Jackson Wiley.
Thursday's program consisted of a stunning production of John Philip Sousa's comic opera El Capitan by the Indiana Opera Theatre, climaxed by a curtain-call by marching bands of central Indiana high schools, in mass, playing the title-march from the stage with flagwavers surrounding the main floor.

Piano music was Friday's content, the first half by Brazilian-born and Paris-trained Flavio Varani, who teaches at Oakland University near Detroit. He played a variety of works by South American composers including Reynaldo Hahn, Villa-Lobos, Antonio de sa Pereira, and Alberto Nepuceno, which were permeated by native dance rhythms and excitement. The second half, by Sonneck member Mary Louise Boehm, included some works available on her cassette, Center for American Music: Inaugural Concert (Pantheon CA-PFN 2231), recorded in 1984 for the Center for Performance and Study of American Music at Mercyhurst College, Erie, PA. Outstanding was "A Chromatic Ramble of the Peregrine Harmonist" from Anthony Philip Heinrich's Dawn of Music in Kentucky (which I had analyzed but never heard); her score frustratingly kept falling, but she bravely and dramatically finished by memory. She also played works by MacDowell, Horace Nichol, Paine, Griffes, and a wonderful yet never-published "Fatalisme" by Ernest Schelling.

Butler's dancers and orchestra performed Saturday, including music by MacDowell, Foote (Suite in E major for strings, op. 63), Gottschalk (Grande Tarantelle), and the wonderful and little-heard Magdalena Suite by Villa-Lobos.

The Fort Wayne Philharmonic, conducted by Ronald Ondrejka and Jackson Wiley, finished the Festival on Sunday with Chadwick's "Jubilee" from Symphonic Sketches, and the same E-major suite by Foote. Ms. Boehm dazzled with the Beach Piano Concerto (1899), as did Mr. Varani with the Piano Concerto in E (1929) by Reynaldo Hahn. All of these are wonderful pieces, and American orchestras and pianists would do well to include them in future programs.

To add to the quality of these concerts, Jim Briscoe arranged a series of pre-concert lectures, supported by the Indiana Committee for the Humanities, which lent enlightenment to the music. I did not hear the first three, which were "The Legacy of Afro-American Gospel Music," a lecture-recital by Al Hobbs (of WTLC, Indianapolis), with The Eternal Light; Rowland Sherrill (Department of Religious Studies, Indiana University-Purdue University, Indianapolis), "The Fierce Artificer: The American Romantic Vision"; and Hollister Sturges III (Indianapolis Museum of Art), "Romantic Landscape: The Lyrical and the Sublime." Thursday's was "Music in 19th-Century South America" by S. Kay Hoke (of Butler's music faculty); I spoke on "Romanticism in 19th-Century American Music" on Friday; and H. Wiley Hitchcock's title Saturday was "The Legacy of Romantic American Music for Today."

What is more, the Midwest Chapter of the American Musicological Society met at Indianapolis during the weekend and sponsored a session on American music. Its papers were "Minimalist Music and Minimal Art" (with slides and musical excerpts) by Wiley Hitchcock, "Nineteenth-Century American Music Historiography" by Richard Crawford (an extension of his Pittsburgh paper), "Transcendentalism and Processes of Analogy in Charles Ives' 'The Fourth of July,'" by Mark Nelson (Lake Forest College), and Tom Shah (Ball State University), "Edward MacDowell as Song Writer: Sketches of the 'Three Songs,' Opus 58." There was no lecture Sunday; instead, after a Creole dinner, a group of Stephen Foster songs was introduced by Frank C. Springer, Jr., who formerly worked in Indianapolis with the Foster collection now under the care of Deane Root in Pittsburgh.

It was a rich weekend for American music, both South and North, with insightful lectures and a great variety of little-heard music, wonderfully performed.

A DISCOGRAPHY OF WILLIAM BILLINGS' MUSIC

Karl Kroeger

This discography represents a preliminary attempt to locate and describe the works of William Billings issued on commercial recordings. It is intended eventually to be a part of a catalog of Billings' works upon which I have been working for several years. It includes choral performances of Billings' music but excludes his pieces sung as solos with accompaniment, arrangements for instrumental groups, and recompositions, such as William Schuman's New England Triptych. The listing below excludes the performer to save space, but performers will be listed in the catalog. It also excludes non-commercial recordings of all types whatever their origin. Although I have searched all of the discographies and other sources available to me, I feel sure that I have missed some recordings, particularly the early ones issued on 78-rpm records. If readers of the Sonneck Society Bulletin know of choral recordings of Billings' music that do not appear on this list, I would be grateful to receive information about them.

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10. Sing We At Pleasure. Advent Records 5018 (1975). (Contains Consonance, Judea, When Jesus Wept)


15. Choral Rarities. Desto DC102 (197-?). (Contains When Jesus Wept; Mourn, Mourn)


21. A Choral Concert. Desto Records D102 (1962?). (Contains Mourn, Mourn; When Jesus Wept)


23. Christmas Carols in Cambridge. Cambridge Records CRS104 (196-?). (Contains Judea)

24. Heritage: The DeCormier Singers. Command 884SD (196-?). (Contains Assurance, Chester, David’s Lamentation, Modern Music)


27. Presenting the Belafonte Singers. RCA Victor LPM1760 (1958). (Contains David’s Lamentation)


32. Promised Land. Lyricord Records LL64 (195-?). (Contains Bethlehem)

33. American Song Album. Columbia Records MM329 (194-?). (Contains Chester)


35. A Christmas Sing-In. RCA Victrola VIC1509. (n.d.). (Contains A Virgin Unspotted [Judea])
36. English Madrigals and American Part Songs. Concert Hall CHC52 (n.d.). (Contains Lamentation Over Boston, David’s Lamentation)


38. This Is My Country. RCA Victor LM2662 (n.d.). (Contains Chester)

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Anthem for Christmas, An: 13
Anthem for Easter, An: 14, 17, 18, 28
Anthem for Fast Day, An: 17, 19
Anthem for Thanksgiving, An: 11, 16
As the Hart Panteth: 7
Assurance: 24
Bird, The: 3, 17, 31
Bethlehem: 2, 32
Boston: 1, 2, 13
Charleston: 1
Chester: 18, 20, 24, 33, 34, 38
Chesterfield: 4
Cobham: 17
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Consonance: 10, 17
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Deliverance: 19
Dying Christian’s Last Farewell, The: 4
Emanuel: 1
Funeral Anthem: 18
Hopkinton: 17
I Am Come into My Garden: 5, 16
I Am the Rose of Sharon: 11, 12, 17, 31
I Charge You, O Ye Daughters: 11
Independence: 8
Jargon: 17
Judea: 2, 10, 13, 17, 18, 23, 30
Kittery: 17, 18
Lamentation Over Boston: 8, 17, 19, 20, 36
Modern Music: 16, 17, 24
Mourn, Mourn: 5, 9, 15, 21
O Praise the Lord of Heaven: 3, 11
Reps: 19
Richmond: 4
Shiloh: 13, 17, 29
Thus Saith the High and Lofty One: 7
Washington: 4, 12
When Jesus Wept: 9, 10, 13, 15, 16, 17, 18, 21, 22,

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If you want to walk the streets safely at night, carry a projector and slides from your last vacation -- Robert Orben

NEWS OF THE SOCIETY

SCHEDULED CONFERENCES OF THE SOCIETY

Call for Papers:
1988 Annual Meeting, Shaker Village

The Sonneck Society will hold its 14th National Conference at Shaker Village and Centre College in Kentucky, Wednesday through Sunday, April 13-17, 1988.

Abstracts of papers to be considered for inclusion in the program should be submitted in six copies to Douglas Lee, Sonneck Society Program, Blair School of Music, Vanderbilt University, Box 6320 Station B, Nashville, Tennessee 37212. The deadline is September 25, 1987.

Individual papers should be planned to last 25 minutes or less. Abstracts should be one page in length and typed, double-spaced, on 8½ x 11-inch bond paper. They should be written so that they can be reprinted without emendation by the Society. The title should appear at the top of the page, the author and institutional affiliation centered underneath. Abstracts that do not conform to these guidelines may be returned.

For informal study/discussion sessions and panels, the organizer may submit a general prospectus with summaries of the individual contributions. Performances of American music are also solicited. These should be accompanied by a cassette tape representative of the performing forces and repertory being proposed. All proposals and tapes should also be sent to Douglas Lee.

In the interest of soliciting presentations representing a range of performing and scholarly activities in American music, no specific theme has been declared for this year’s meeting. However, topics that examine "music in society" (the theme for the 1987 meeting) are still welcome, as are those dealing with music in the general geographical area of the conference—the Appalachian Mountains and the Mississippi Valley. Presenters are encouraged to involve audience members and other live performers. Archival, biographical, and analytical papers are all encouraged, especially insofar as they illuminate performing practices, the institutions of American music, and the links among various folk, cultivated, and popular traditions. The relationship of music to other artistic activity also suggests a broad array of potential presentations.

Chairman of the program committee is Thomas Riis (University of George). In charge of local arrangements is George Foreman, Norton Center of the Arts, Centre College, Danville, KY 40422.
Call for Papers: 1988 Oxford Conference
The Nineteenth Century

The Oxford Sonneck Conference at Lady Margaret Hall, Oxford (July 7-11, 1988) will be held in conjunction with the biennial British Conference on Nineteenth-Century Music. The Sonneck Society will also focus on the Nineteenth Century on this occasion.

We are particularly interested in exploring connections and contrasts between American and European music during that period: for instance, the reception of European music (including popular music) in America, and vice versa; personal, institutional, and commercial links between the two musical cultures; influences in either direction; or the treatment of American texts and subjects in European compositions.

The program committee welcomes proposals for 25-minute papers on any topic relating to American music, or music in America, in the nineteenth century. Please send a complete paper or substantial abstract, with a brief \textit{curriculum vitae}, to me at the address below. Proposals are more likely to find favor if they indicate the speaker's arguments and conclusions as well as the subject matter. Proposals for performances, exhibits, or other presentations are also welcome; if possible, tape recordings or specimen visual material should be provided. The deadline for all proposals is October 2.

Sonneck Society members are encouraged to submit proposals for 40-minute papers to be offered at the parallel Conference on Nineteenth-Century Music. These should be sent to Ewan West, Exeter College, Oxford OX1 3DP, England.

In addition, the University of Leicester is holding a conference on "Gilbert and Sullivan and Their Circles" the following weekend (July 15-17). Inquiries and proposals should be sent to the conference director: Richard Foulkes, the University Centre, Barrack Road, Northampton NN2 6AF, England.

\textbf{Special Conference--The Nineteenth Century}
July 7-11, 1988
Oxford University, England
Nicholas Temperley, program chair
Nancy Ping-Robbins, local arrangements chair
Stephen Banfield, UK coordinator

\textbf{15th National Conference}
Spring, 1989
Center for Popular Music,
Murfreesboro, Tennessee
Paul G. Wells, local arrangements chair

\textbf{16th National Conference}
Spring, 1990
Toronto, Ontario
Wilma Cipolla, program chair
Ezra Schabas, local arrangements chair

\textbf{AWARDS PRESENTED TO BURKHOLDER, NEW WORLD}

\textbf{Ives Book Wins 1987 Lowens Award}


\begin{figure}
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\includegraphics[width=0.5\textwidth]{image}
\caption{Burkholder with Jean Geil, committee chairperson}
\end{figure}

\begin{flushright}
\textit{Nicholas Temperley}
2136 Music Building
University of Illinois
1114 W. Nevada Street
Urbana, Illinois 61801
\end{flushright}

\textbf{Forthcoming conferences:}

\textbf{14th National Conference}
April 13-17, 1988
Shaker Village, Kentucky
Thomas Ris, program chair
George Foreman, local arrangements chair
The award, presented at the Society's annual meeting, was accompanied by a citation, which reads in part:

"Peter Burkholder's book traces systematically and in detail the development of Ives' views on music from his boyhood through the publication in 1920 of Essays Before a Sonata. It is a thought-provoking reevaluation of Ives' relationship to Transcendentalism, and a thorough examination of the influence of Ives' teachers, family, friends, and of his wife Harmony Ives on the development of the composer's aesthetic principles. We commend Peter Burkholder for his readable style, in which information drawn from a wide range of documentary and archival sources is clearly and articulately presented. This book is a major contribution to our understanding of the philosophical framework underlying Ives' musical career. It is with great pleasure that we grant this award to Peter Burkholder in memory of our Society's first president, Irving Lowens."

The members of the award committee were Karl Kroeger (University of Colorado), Deane Root (Stephen Foster Memorial, University of Pittsburgh), and chairperson Jean Geil (University of Illinois, Champaign-Urbana).

Bunker Clark

**NOTICES AND ANNOUNCEMENTS**

**Call for Nominations**

Three Members at Large of the Board of Trustees will complete their terms in 1988, and the Nominating Committee is mandated to propose two candidates for each position. Nominations are requested for these, as well as for all the other Board positions which will fall vacant in the following year. Please send your recommendations, along with a supporting paragraph, to Raoul Camus, chair, Nominating Committee, 14-34 155th Street, Whitestone, NY 11357. Self-nominations accepted. Please respond by September 1 for this year's elections. Thank you.

Raoul Camus, Queensborough Community College

**First Annual Book Auction -- A Success!**

At the Pittsburgh Conference, despite their casual exteriors, Sonneck Society members revealed a hidden thirst--for books. With books contributed by only six members, the Silent Auction netted $386 for the Society's Publications Fund.

The indefatigable Kitty Keller, who parented this first venture, has turned over the responsibility for the Silent Auction to be held at next year's annual conference to Jacklin Stopp. A good summer project for members: Reorganize your

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bookshelves. Start setting aside books you plan to contribute to the auction.

Jacklin Stopp, Lockport, NY

Lowens Award Nominations Solicited

The Irving Lowens Award is given annually by the Sonneck Society for the best scholarly publication about American music. The 1986 award will be given for a book, recording, score, or article copyrighted or released in 1986. The Lowens Award Committee (Marsha Berman, John Druesedow, and Don L. Roberts, Chair) would be pleased to receive nominations, including self-nominations, of materials from the year 1986. All nominations must be made by October 1, 1987, to: Don L. Roberts, Northwestern University Music Library, Evanston, IL 60201.

Please assist the Society in its efforts to honor significant, scholarly contributions to American music by making your nominations.

Don L. Roberts, Northwestern University

New Editorial Procedures for Special Issues, American Music

The American Music issue on British-American Musical Interactions (Spring, 1986, vol. 4, no. 1), edited jointly by Karl Kroeger and Peter Dickin-son, has concluded the series of special issues prepared under the direction of guest editors. In the future, special issues devoted to particular topics or themes will continue to appear from time to time, under the direction of John Graziano, American Music editor; all contributions will undergo standard procedures of review and editorial revision.

As potential special issue topics are announced, authors are encouraged to submit contributions directly to Graziano. Any articles not included in a special issue will also be considered for publication in regular issues of American Music.

A special issue on topics in jazz is projected for publication in the near future. "The South" (as broadly defined) is also a subject under consideration. Such an issue might include articles on folk music or hymnody of the region; composers, performers, or music educators active in the South; studies of music in particular cities or locales; Confederate music topics, etc. Authors are urged to submit contributions appropriate to this theme to Graziano as soon as possible.

Ideas concerning other subjects suitable for development into special issues are always welcome. Please contact Jean Geil, 1403 S. Busey Ave., Urbana, IL 61801.

Jean Geil, University of Illinois, Urbana

Indexer for Bulletin Needed

An indexer is needed for Volumes 11-12 of the Sonneck Society Newsletter and Volume 13 of the Bulletin. The index will be published in the Bulletin at the beginning of 1988. In addition, book and record reviews in American Music need to be indexed before December 15. Previous volumes have been very efficiently indexed by Kate Van Winkle Keller. Since Kate continues as treasurer and has additional responsibilities as Executive Director of the Society, it would be most helpful if someone else would be willing to assume this responsibility. A computer is probably necessary in order to do the job in a timely manner. Please contact the editor if you are willing to volunteer.

Instructions for Submitting Bulletin Material

Please send all information to be included in the The Sonneck Society Bulletin to the editor, Susan L. Porter, at The Ohio State University, 4240 Campus Drive, Lima, OH 45804. Material sent to the editor's home address may be unduly delayed.

When submitting articles for The Sonneck Society Bulletin, it is a great time-saver for the editor if you will submit material on a floppy disc. Your disc will be returned to you after the issue is complete. The editor uses a Zenith-158 computer (IBM-PC-compatible); the word-processing program is Microsoft Word. The editor can also convert files written in WordPerfect, Multimate, Wang PC, Wordstar, DisplayWrite 3, Samna, or Volkswriter. If you use any of these programs, you may now format your document the way it will be in the Bulletin--i.e., with italics, bold, and other commands included. Please do not put "returns" within a paragraph, and please do not add hyphens to divide long words.

The editor also welcomes articles (preferably typed, double-spaced) which are not written on a computer!

The deadline for the next issue is October 1. The deadline will be strictly observed in order that the issue may reach the printer by October 15.

Pittsburgh Meeting Abstracts

Abstracts of the Pittsburgh meeting may be ordered for $2 postage and handling from: The Sonneck Society, 410 Fox Chapel Lane, Radnor, PA 19087.

American Music for American Schools and Colleges

The following resolution was presented by the Committee on American Music in American
Schools, and adopted by the Society at its annual meeting:

1. Whereas the College Music Society's Study Group on the Undergraduate Music Curriculum commendably has called upon the profession at large for input into its deliberations; and whereas it has been obvious to musical Americans of every persuasion that, historically speaking, the study of American music has been unduly neglected in the undergraduate music curriculum and in general studies; be it resolved:

The Sonneck Society, on the recommendation of its standing Committee on American Music for American Schools and Colleges, urges the CMS Study Group to consider the following questions:

a) Has not American music, in all its manifestations, truly established itself as one of the more important bodies of musical literature and performance practice in the world today?

b) If this be granted, is it not time for young Americans who expect to devote their lives to the vocation of music to be encouraged, among other things, to study American music; that is, its history, literature, and performance practice to the end that (i) they will understand the American branches of their musical roots, not simply those which are implanted in European soil; (ii) they will be encouraged to teach, perform, and conduct American music, not exclusively, but as a regular part of a multi-cultural approach to music; (iii) they will encourage others to value their American heritage in music and promote its further development.

c) If this be granted, does it not follow that those who determine the content of the curriculum prescribed for music majors should make formal and serious provision for the study of American music in the required and elective history course sequence, in the theory course sequence, in the studio, and in the performing organizations? Finally, to meet possible objections, we would ask:

d) Is it not true that the present resources, including scholarly studies, bibliographies, published works, recordings, and textbooks, are now at least adequate to support this endeavor?

The Sonneck Society wishes to go on record that it believes:

a) that the answers to all of the foregoing questions should be in the affirmative, and

b) that action taken by the profession to implement these suggestions can only have a profoundly enriching effect upon musical life in this country.

2. The Sonneck Society volunteers the services of the organization and its members to the CMS to achieve these goals.

Report from the Membership Committee

The Membership Committee is pleased to report that Sonneck Society membership as of the end of May was the highest it has ever been for this time of year—more than 800. Congratulations to all who have been responsible for bringing in new members! We still need to reach our goal of 1200, however, and to this end are implementing several projects:

1) Each Area Representative will soon be receiving materials along with guidelines for mailing them to a list of subscribers to American Music who are not currently members of the Sonneck Society. Toward the end of the summer, additional lists will be sent to the Area Reps and will include non-Sonneck contributors to both American Music and the New Grove Dictionary of American Music.

2) To initiate our fall membership campaign, flyers will be sent to more than 1500 members of the College Music Society and the College Band Directors National Association in September. At the same time, 700 institutional members of the Music Library Association will also receive flyers via bulk mailing.

3) The following Area Representatives are working on special membership projects:

   Exchanging ads: Kitty Preston is writing to several journals specializing in various aspects of American culture asking them to consider exchanging ads with our society's journal, American Music. The University of Illinois Press has offered to lend us their Sonneck Society ad for this purpose.

   Articles on the Society: Allen Britton has written a short, informative article about the Society and its accomplishments. Wiley Housewright is sending this piece to the bulletins or journals of various music fraternities and clubs, namely, Phi Mu Alpha Sinfonia, the National Federation of Music Clubs, and the national band fraternity.

4) One final note to all members: be sure to carry a few flyers with you at meetings, when you are with musical friends, when you travel, etc. Post a flyer at a key spot in your university, library, or music store. We have a new, clearly defined image in our red/white/blue logo that offers fresh visibility to the Society's dedication to both American history and musical scholarship, and our flyer has an attractive, new design. Use it! Enjoy it! Let others see it! Obtain our new flyers from Kate Keller, 410 Fox Chapel Lane, Radnor, PA 19087.

Elise K. Kirk
Membership Chair
folk songs), we were treated to several very special events. We were guests for the observation of the Stephen C. Foster Memorial’s fiftieth anniversary. On Friday evening, the Ballroom at the William Pitt Union travelled through time for a Grand Ball and Sociable in Honor of Stephen C. Foster, presented by the Flying Cloud Vintage Dance Troupe of Cincinnati. An enthusiastic group of dancers, with abilities ranging from the polished to the willing, essayed the waltz, the polka, the quadrille, and the galop—with dance cards, yet! On Saturday evening, we travelled to Old Economy Village for a taste of the communal life of the Harmonist Society. Ruth Hahn, curator, made us welcome, and Deane Root showed a previously unsuspected resemblance to Groucho Marx as emcee.

SONNECK SOCIETY MEETS AT PITTSBURGH

Each meeting of the Sonneck Society includes some common elements—papers of every sort related to American music, performances of the common and uncommon music of the American tradition, and a chance to greet and share ideas and research with scholars, performers, and composers active in the field of American music. Each meeting has unique elements as well, often related to the venue of the meeting. Two hundred and twenty-five members and guests attended the 1987 meeting at the University of Pittsburgh. The first uncommon element was the weather, which seemed determined to demonstrate the entire Pittsburgh repertoire in four days. We had sunshine, rain, and snow in close succession; some participants who had intended to arrive late didn’t arrive at all because of blocked roads in the vicinity. In addition to a host of fine papers and performances (including minstrel show music, works by nineteenth-century black keyboard composers, and twentieth-century

Deane Root as banquet emcee and humorist

We received new insights into the reasons for the ultimate failure of the settlement: the wine cellar was well stocked, but the stairs were steep; the apple pie was delicious, but a steady diet of carrot sandwiches and carrot stew must have been a hindrance to religious piety; and while participation in group singing was exhilarating, it can’t have compensated fully for the celibate life of the community.

David K. Hildebrand of Severna Park, MD, who is finishing his master’s degree at George Washington University, provided the following summation of the meeting, which can be sung to the tune “Rosin the Bow,” utilizing the last two lines of each verse for the chorus.

We joined in this fine congregation
To augment the things that we know;
Our minds met with great stimulation,
While our bodies met rain, sleet, and snow.
I'm waxing poetic this morning
To say something that we all know;
That it's lofty to gather together,
For through-sharing we'll certainly grow.

Old Economy Villagers could sing,
They sure had their day in the sun;
But it proves to me certainly one thing,
That life without sex wasn't fun.

So my brain is now crammed with new ideas,
A year's worth of seeds I can sow;
And when the brain loses momentum,
That's when to Kentucky we'll go.

Highlights from the Annual Business Meeting
Friday, April 3, 1987, Pittsburgh

Much of the business transacted at the annual meeting of the Society is reported elsewhere in this issue of the Bulletin. The following additional action was taken by the Society and its officers:

1) The recently retired editor of the Sonneck Society Newsletter was presented with a goblet inscribed "To William Kearns, for devoted service to the Sonneck Society, 3 April 1987."

2) The following solicitations were made:
Margery Lowens, archivist: material related to the Society, which should be sent to her home address.

Dianna Eiland, Newsletter of American Band History Research: news about pertinent research projects, including thesis and dissertation abstracts.
Steven Ledbetter, American Repertory: assistance in a survey of available handlists of available scores of American music in various media.

3) For an experimental period of six years, Members at Large on the Society's Board of Directors will be eligible for election to a single term of two years, in order to achieve greater turnover and a larger pool of experienced members for possible nomination as officers.

Complete minutes of the Business Meeting and the Annual Financial Report of the Society may be obtained on request from the Editor or from Kate Keller, 410 Fox Chapel Lane, Radnor, PA 19087.

Highlights of the Board of Trustees Meeting
April 1, 5, 1987

1) Institutional dues will be raised from $35 to $50 in 1988. Life memberships will be raised to $600. An ad hoc committee will propose an emeritus membership rate.

2) The Lowens Award will be increased to $200 for 1988.

3) Karl Kroeger was appointed as a representative from the Sonneck Society to RILM.

4) Gillian Anderson was selected to represent the Society at a conference to be held by COPAM in the fall.

5) The next meeting of the Board will be held at 5 p.m. on October 17, 1987, in New Orleans, during the annual meeting of the American Musicological Society and College Music Society.

OFFICERS OF THE SOCIETY, 1987-88

President
Allen P. Britton
1st Vice President
Karl Kroeger
2nd Vice President
Anne Dhu Shapiro
Secretary
Dale Cockrell
Treasurer
Kate Keller
Members at Large:
Chris Pavlakis
Susan L. Porter
Eileen Southern
Edith Boroff
Carol Oja
Gillian Anderson

Committee Chairmen

Archives: Marjorie Lowens
American Music in American Schools: Alan Buechner
American Repertory: Steven Ledbetter
Band History: Dianna Eiland
Book Auction: Jacklin Stopp
Early Concert Life: Mary Jane Corry
Lowens Award: Don L. Roberts
Membership: Elise Kirk
National Conferences: Katherine Preston
Nominating: Raoul F. Camus
Publications: Barbara Lambert
Publicity: Bunker Clark

Editor, American Music: John Graziano
Editor, Bulletin: Susan L. Porter
Executive Director, Kate Van Winkle Keller

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Exhilaration is that feeling you get just after a great idea hits you, and just before you realize what's wrong with it.--unknown

You can't have everything. Where would you put it?
--Steven Wright

Experience is the name everyone gives to his mistakes.
COMMUNICATIONS

LETTER FROM ENGLAND

As the time comes round again for me to put pen to paper in this column, and I anxiously wonder whether I shall have enough fresh material and ideas to keep going, it is humbling to note that Alistair Cooke, now nearly 80, has been reporting American events and impressions across the Atlantic in the other direction regularly for 50 years. Week by week his “Letter from America” has captivated listeners to BBC Radio. In addition, he has presented several major radio series on American music, notably jazz and musical theatre, and now he is launching another, a five-part survey of the life and music of Gershwin, marking the 50th anniversary of the composer’s death and coinciding with the Gershwin festival at the Barbican in London. Between Alistair Cooke and Peter Dickinson, the exegesis of American music is in safe hands over the British airwaves, and Peter has also been talking about Gershwin on the national radio network this week, discussing authenticity—nowadays that word looks almost ashamedly naked without inverted commas—in the performance of his songs.

So, does the BBC, with its virtual monopoly of significant radio broadcasting in Britain—commercial and local radio stations make very little impact, except perhaps in London—do enough for American music? Leafing through the pages of the Radio Times, one of Britain’s most widely circulated magazines (I well remember how patiently it had to be explained to me that there was no American equivalent to which I could subscribe when I first arrived, fresh and green, in Boston 12 years ago: that’s the sort of thing that makes a man homesick and insecure, like not seeing Austin Minis and pillar boxes), I find Radio 3 (sideshow music) broadcasting, this week, in addition to Peter Dickinson’s talk (Sunday, 10:30 a.m.: a prime time, when one always seems to be sweeping the kitchen floor), three of MacDowell’s Sea Pieces (Saturday, 8:15 a.m.), a selection of “Jazz Today” (Monday, 10:00 p.m.), Part 9 of Robert Cushman’s 12-part series on the musical (Thursday, 9:20 p.m.), and a sudden spurt of Columbiophilia on Friday between 8:00 and 9:00 a.m. in which works by Quincy Porter (Dance in Three Time—I shall have to get my waltz card index out for this), Bernstein (“Glitter and be gay” from Candide) and Copland (Billy the Kid) are crammed into one hour. I hesitate to pronounce this typical or not, since Radio 3’s week-by-week enthusiasm and embargos are as unpredictable and mysterious as any American local radio station’s are transparent and pragmatic. Meanwhile Radio 4 (mostly news and cultural talks—this is the channel that used to be quaintly called the Home Service) is hosting Alistair Cooke’s series, and Radios 1 and 2 (all other kinds of music) put out, between them, a bewildering yet comprehensive variety of vernacular offerings, including generous amounts of American styles such as country and swing.

All this is a pleasant relief from British music, which is in the doghouse at the moment through having been hijacked by all three political parties in the run-up to the General Election. Conservative assurances are accompanied by the big tune from Holst’s Jupiter; Alliance confidences are underlined by Purcell’s—or is it Clarke’s?—Trumpet Tune; and Labour promises receive confirmation from some unfamiliar Elgar or pseudo-Elgar. I found the American high school bands heralding Ronald Reagan’s whistle stop in Lima, Ohio, in 1984 far less crass (and was amused on that occasion to hear one of them playing an English piece, Walton’s Crown Imperial, albeit at an unrecognisably fast tempo).

In my next letter I’ll say something about how next year’s special Oxford conference is shaping up and give further word of the British Sonneck members’ activities. Two pieces of good news from the membership shouldn’t wait, however: one is that Bob Gilmore has been awarded a Fulbright scholarship to go to UCSD, where he will continue his postgraduate studies of Partch; the other is that Andrew Ball has been engaged to play the Concord Sonata at next year’s Bath Festival.

Stephen Banfield
University of Keele

CORRECTION

New World Records has done many wonderful things, but release of our NR 219-CD, John Knowles Paine: Chamber Music, is not one of them. I am sure most Sonneck Society members know this, but I suggest a correction in case someone less knowledgeable gets hold of your spring Bulletin. The Paine, by the way, is earning rave reviews. Our hope is that these will translate into sales, and so make possible more recordings of neglected American music.

L. E. Joiner
Director, Northeastern Records

Ed. Note: I apologize for the error, for which I have no excuse. Steven Ledbetter, one of Northeastern’s ablest proponents, showed me the Compact Disc at Cleveland, but I was unsuccessful in persuading him to part with his copy. Like everyone else I must order my copy from Northeastern

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JAZZ IN NEW GROVE DICTIONARY OF AMERICAN MUSIC

My acquaintance with The New Grove Dictionary of American Music began when I looked up the vibraharp for some program notes I was working on. After an opening paragraph on the development of the instrument and its relationship to the marimba, the entry mentioned a 1933 piece by Milhaud, and, later, another he had revised for vibraharp in 1947. There was mention of pieces by Boulez and Gunther Schuller (his Paul Klee sketches), and a late entry by Steve Reich was also there. In a short final paragraph, there was further comment on electronic amplification and a concluding sentence that credits jazz with having had several "virtuoso" performers on the instrument, naming Lionel Hampton, Milt Jackson, Red Norvo, and Gary Burton.

As Schuller and Reich know better than most of us, it is above all American jazz musicians who have developed the vibraharp, produced some of its masterpieces, and, it is reasonable to say, made Schuller’s and Reich’s work possible. It seems to me that a responsible entry in a work on American music should have acknowledged that, and perhaps told us how Hampton took a vocabulary of arpeggios and of standard drum figures and developed a style that could explore "Stardust" as readily as "Flying Home." Told us how Norvo transformed a highly-developed xylophone into a vibrato-less vibes technique. How Milt Jackson explored an astonishing range of timbres, sonorities, vibrato, and dynamics on the most individual blues and the most sensuous ballads. (Are Jackson's crystalline "Moonrays" and "I Should Care" unworthy to stand beside Milhaud's "Marie's Announcement"? I think not.) How Walt Dickerson, with a carefully narrowed vibrato, and rubber mallets held close to their heads, discovered new timbres. And how Gary Burton can speedily manipulate as many as six mallets simultaneously (no vaudeville stunt this, all music). Indeed, by strictly conventional standards there are probably no virtuosi on the vibraharp besides Burton.

If ever a work called for an entry on the trumpet, surely it is The New Grove Dictionary of American Music. American musicians, with two vibrato techniques, with lip sonorities and glissandi, half-value techniques, an array of mutes and combinations of mutes, a great extension of the working range (and not only on top), have changed the trumpet and its brass relatives. They have also made it a flexible carrier of melody that has left few composers or players unaffected. And in a reference work on American music, should I not also find some discussion of how our clarinetists and saxophonists have enlarged the range of their instruments? (Nowadays Hamiett Bluiett plays comfortably in soprano, range on baritone saxophone.)

After all, many books on European music will tell me what Paganini contributed to violin technique.

I also find some puzzling omissions and strange imbalances. Would I be carping to complain of no entries of Billy Page and Alex Hill? Possibly. Jo Garland and Buster Harding? I don’t think so. Edgar Sampson, Frank Foster, and Bill Holman? Certainly not, yet none of these men is present.

Consider those who have written jazz history and criticism: among the many missing contributors are Albert Murray, Amiri Baraka (Leroi Jones), A. B. Spellman, Ralph Ellison, Stanley Crouch, and Bill Cole, all of those black, by the way.

Consider some imbalances. Billy Strayhorn gets nineteen lines but Frank Zappa a page and a half. The entries on rock acts are quite courant: Blondie, the Talking Heads, Grace Jones, they are all here. But Don Pullen, David Murray, Author Blythe, Bobby McFerrin, and the World Saxophone Quartet are not to be found. Steve Allen is celebrated as a songwriter, but Fred Ahlert, Gus Arnheim, and Johnny Burke are not here. Pat Boone is here but Gene Austin is not.

In the January 13, 1987, Village Voice, there was a review of The New Grove Dictionary of American Music by Gary Giddins, which gives many more omissions and imbalances than I offer here, and I recommend that review to anyone seriously interested in American music. Giddins also does not disguise his disappointment and even bitterness, and I share those feelings. If the response is that, after all, a jazz Grove is in the works, well, assume that the job is done with excellence. That will still mean that jazz will be again put in a kind of cultural ghetto, will it not? And our understanding of all our music and its accomplishments can only be the poorer for that.

Martin Williams
Smithsonian Institution

NOTES ABOUT MEMBERS

Composer William Bolcom's new violin concerto was premiered at Carnegie Hall in New York in January. Songs of Innocence and of Experience, a setting of the poetry of William Blake, was performed January 9 at the Brooklyn
Philharmonic. Among the performers was Bolcom's wife, singer Joan Morris.

Barry S. Brook was awarded a citation by the Music Library Association at its 1987 convention for his work as "founder of RILM and RIdIM, member of the governing board of RISM, compiler of the bibliography of thematic catalogues, and creator of the 'Plaine and Easie Code.'"

Bunker Clark, recently honorably retired as Secretary of the Society, is on sabbatical from the University of Kansas for the year and may be reached at home.

Sheila Davis presented a two-day MiniCourse, "Successful Songwriting," on April 3-4 at Belmont College, Nashville. This is the first of a program of songwriter education courses offered by the Songwriters Guild Foundation, the nonprofit arm of the Songwriters Guild of America. Davis also presented a seminar on the art of Stephen Sondheim at the Singers Forum Foundation in New York, June 13 and 20.

Harry Eskew's paper, "Williams Walker's Southern Harmony: Its Basic Editions" read at the Tallahassee meeting of the Sonneck Society, has been published in the Latin American Music Review (Fall/Winter, 1986). This was a special issue of the Latin American Music Review containing articles honoring Gilbert Chase. Eskew has been a Research Fellow in Residence at Emory University, working in the Arrington-Paine-Pratt hymnological collection of the Pitts Theological Library and lecturing on American Folk Hymnody.

Robert Garfias has been nominated by the President of the United States for a six-year term on the National Council for the Arts. The Council is made up of 26 citizens who are recognized for their expertise and interest in the arts, and advises the Chairman of the National Endowment for the Arts on policies, programs, and grants.

Composer Elizabeth Faw Hayden Pizer was a finalist in the recent composition competitions of the League-ISCW and of Composers, Inc. She is currently serving as Chairperson of the International League of Women Composers. Her choral and vocal works will be performed by the Gregg Smith Singers in August at the Charles Ives Center for American Music.

The Florida State University, Tallahassee, has established a $1 million Housewright Eminent Scholar Chair in honor of Wiley Housewright. The first occupant is Robert Shaw, conductor and musical director of the Atlanta Symphony Orchestra.

Daniel Kingman's composition, Living Fire, for soprano, gospel choir, and orchestra, was premiered in March, 1987, by the Camellia Symphony of Sacramento, California, under the direction of the composer, with Henrietta Davis, soprano. Kingman's String Quartet #2, "Joyful," recorded by the Kronos Quartet, was released in May, 1987.

Karl Kroeger has been awarded a Fellowship by the American Antiquarian Society to complete the fourth volume of the works of William Billings.

S. Margaret W. McCarthy's book, More Letters of Amy Fay: The American Years 1879-1916, was published in 1986 by Information Coordinators. She is presently working on the biography of Amy Fay and has been awarded a National Endowment for the Humanities Travel-to-Collections Grant to visit the Preston Tuttle Collection at Texas Tech University this summer, where she hopes to find information on the in-laws of Amy Fay's sister, Melusina Fay Pierce.


Cellist Douglas Moore was unable to attend the 1987 Sonneck meeting in Pittsburgh because he was performing the Arthur Foote Cello Concerto with the Cedar Rapids, Iowa, Symphony. The Symphony and Coe College co-sponsored three events on American music. The first was a chamber music concert of Midwest composers, on which Moore played Juba for cello and piano by Libby Larsen. The Symphony concert included, in addition to the Foote concerto, Barber's Adagio for Strings, Larsen's Symphony, and a suite from Bernstein's Fancy Free. On April 15, Moore and pianist Doris Stevenson performed William Kechley's Winter Branches: A Sonata for Cello and Piano (1987). To conclude a busy spring of performing American music, Moore played Cadman's A Mad Empress Remembers with the Holyoke Community College Civic Orchestra on May 5. Sam Dennison assisted with the process of

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The Commission on the Bicentennial of the United States Constitution has commissioned Gordon Myers to research, arrange, and write a musical entertainment in honor of the bicentennial of the American Constitution. The work, entitled "They Made a Constitution," will be given several performances during this bicentennial year. (See New Publications)

Carol J. Oja has received a Mellon Faculty Fellowship at Harvard University to work on a book titled New Music in New York, 1920–1930.

Vivian Perlis has been awarded a Guggenheim Fellowship for 1987–88 to complete work on the historical interludes for the second volume of Aaron Copland's autobiography, of which she is co-author.

Susan L. Porter has been awarded an Ohio State University research grant, and will be an Associate at the American Antiquarian Society in late fall, working on a book on performance practice in early American musical theatre. Her paper, King For a Day: The Faurot Opera House of Lima, Ohio, has been published in booklet form by the Allen County Historical Society, Lima.

Howard Shanet conducted The String Revival Virtuoso String Orchestra in the premiere of the orchestral version of his Allegro Giocoso (1942) at Columbia University, New York, on March 29, 1987.

Oscar Sonneck (now residing in Radnor, PA) has been notified by the U.S. Veterans Group Insurance Trust that, as an honorably discharged veteran born between the years 1927 and 1967, he is eligible to apply for coverage without taking a medical exam! (His spouse may also be protected!) Best of all, he can call toll-free to respond!

Nancy Van de Vate's composition, City of Ships, won first prize in the 17th annual Composer Guild competition for choral works. The composer is completing a residency at the MacDowell Colony in New Hampshire.

DEATHS:

Marion Boron, North Quincy, Massachusetts
Bertrand Harris Bronson, March 14, 1986, Berkeley, California

B. William Poland, March 8, 1987, Columbus, Ohio

NOTES AND QUERIES

All members are invited to submit brief queries concerning topics of interest or to share brief items concerning research topics.

Yes, SLP, there is at least one other person interested in the bugle calls found in early American military manuals ("Notes & Queries," Spring 1987). Phase 2 of the National Tune Index, which I hope will be ready by the end of the summer, will include not only Duane's 1813 work, but Gardner's Compendium (1819), Cooper's Concise System of Instructions (1836), and U.S. Regulations for 1824, 1830, and 1834 as well. There are also 13,300 other items in a computer-generated, seven-part index compatible with Phase 1 of the NTI (18th-century Secular Music). Phase 2, Early American Wind and Ceremonial Music, 1636–1836, places a primary emphasis on the roots of early American wind band, field music, percussion, and ceremonial music. I'd love to say more, but then this would become a commercial. Thanks for asking!

P.S. Did you know that many of our American bugle calls came right out of French drill manuals? Only one of the discoveries I made while working on this project.

Raoul Camus

A Ph.D. candidate at the Ohio State University is seeking some assistance in her study of 19th-century Welsh choral music in America. Any information on Welsh hymnals or other printed or manuscript music from before 1900 would be appreciated. Additionally, information on performances and festivals held in Ohio, Pennsylvania, Wisconsin, or Kansas prior to 1900 would be of interest. Contact Linda Pohly at 27841–28 Mile Rd., New Haven, Michigan 48048.

Mel R. Wilhoit is searching for the whereabouts of any information on the song "A Wonderful Stream is the River of Time." He writes, "This is apparently a 19th-century 'parlor song' but I cannot locate it anywhere." Write to him at Bryan College, Box 7000, Dayton, TN 37321.

Arthur Schrader, Singing History, Box 122, Sturbridge, MA 10566, writes: Some years back radio programs sponsored by Pepto-Bismol had a singing commercial that went, in part, like this:
"When your stomach is upset
And you're feeling dismal
Take soothing Pepto-Bismol.

It was sung to the tune "Yankee Doodle." Can some Sonneck Society member supply the missing line for a checklist of texts to "Yankee Doodle" that I have been compiling?

Norbert Carnovale, Coordinator, Music Industry emphasis, The University of Southern Mississippi, Hattiesburg, MI 39402, writes: For a bio-bibliography I am preparing on George Gershwin, I would like to hear from anyone who has biographical or other information not in the published biographies, or programs of performances of Gershwin's music outside of the United States.

Wanted: Pictures, letters, programs, circulars, books relating to A.N. Johnson, or the music schools he founded in Ohio in the 1870's: Miami Conservatory in Xenia, Franklin Academy in Canal Winchester, Napoleon Academy of Music. He later had schools in New York State in Cherry Valley, Ovid, and Friendship, as well as in Madison and Columbus, IN, and Catawissa, PA. Johnson was earlier a famous Boston musician and any memorabilia from this period is also being sought. Write to Jacklin B. Stopp, 2 Standish Road, Lockport, NY 14094.

Eileen Southern has suggested that members might like to share projects they are working on, in order to avoid duplication with work being done (or already completed) by other members. Since this column is titled "Notes and Queries," and not just "Queries," it would be perfectly appropriate for members to send brief notices about current projects.

THE BULLETIN BOARD

PERFORMANCES OF AMERICAN MUSIC

Music of Ruth Crawford Seeger was presented on March 28, 1987, at Mills College. Included were performances of *Three Folk Songs* (1927), *Diaphonic Suite* #2 for two celli (1930), six of the *Nine Piano Preludes* (1924-28), *Two Ricercari* (1932; arranged by Alexis Alrich and Larry Polansky), *Piano Study in Mixed Accents* (1930), *String Quartet* (1931), *Sonata for Violin and Piano* (1925-6), and *Three Children's Songs* (1948). The works were richly annotated in a 20-page program booklet prepared by Sonneck member Larry Polansky, director of the Mills Center for Contemporary Music.

The Williamsburg [Virginia] Symphonia and the Williamsburg Women's Chorus presented an all-American concert on March 29, 1987, honoring the bicentennial of the signing of the United States Constitution. According to Sonneck Society member John F. Millar, of Thirteen Colonies Press, Williamsburg, "the hit of the concert was the Symphonie in G by 18th-century American composer Victor Pelissier, which had probably not been performed since the 18th century. The sole surviving copy of the score was found in a library at Basel, Switzerland. The audience clearly loved it, as did the conductor, and it will have to be performed again in many places. The orchestra, which comprised professionals from various other orchestras, played smoothly and with good balance -- they had a great sound." Other works on the program were David Baker's Concerto for Cello and Chamber Orchestra, Arthur Foote's Suite in E Major, Opus 63, Samuel Barber's *Adagio for Strings*, Aaron Copland's *Old American Songs*, Eugene Butler's "A Prairie Woman Sings," and "The Battle Hymn of the Republic."


*Challenger: Ron McNair,* by Ira P. Schwarz, written to a text by the astronaut who died in the explosion of the Challenger space shuttle, was premiered by the MIT Concert Band on May 9, 1987. McNair received his PhD from MIT in 1977. At 11:30 a.m. on January 28, 1986, members of the MIT Concert Band were about 50 miles west of Titusville, Florida, travelling by bus and car to a concert scheduled at Astronaut High School. They witnessed the launch and explosion of the Challenger. The piece includes excerpts from
McNair statements and from the pre-recorded tape of his soprano saxophone, played on his earlier mission aboard the Challenger. Narration and a tenor solo were performed by a 1987 MIT graduate in aeronautics and astronautics, Herek Clack.

A program of works by Henry Holden Huss was presented on March 6, 1987, by graduate students at the University of Maryland at College Park. Organized by Sonneck member Gary Greene, the concert was in honor of Huss' 125th birthday on June 21. Included were six character pieces for the piano, four songs, Berceuse Slave for violin and piano, Romance for violoncello and piano, and a two-piano setting of the Piano Concerto in B, Op. 10.

From Bunker Clark: "An item in the New York Times, February 15, 1987, begins this way: 'The Lyric Opera of Chicago will produce Philip Glass's Satyagraha next fall, marking the first time the troupe has produced an American opera since The Harvest by Vittorio Giannini was staged in 1961.' Welcome back to the United States."

The Hutchinson Family Singers, directed by George Berglund, will be performing in Colorado August 5-12 and in the East September 24-30, 1987. The group performed for the Sonneck Society meeting in Boulder in 1986.

The Washington Music Ensemble, including Sonneck Society member Alan Mandel, presented several American works in a concert at the Library of Congress on March 6, 1987. Included was the premiere of Episodes for Violin and Piano by William Kraft, the probable first performance of Une Nuit de Mai by Charles Martin Loeffler, and several solo works by Gottschalk. The Loeffler work is the composer's transcription of the second movement of a work for violin and orchestra, Les veillées de l'Ukraine, recently discovered by Mandel in the Bibliothèque Royal in Brussels, Belgium.

The 85th anniversary of the birth of Richard Rodgers was celebrated at the Library of Congress by a concert performance of his musical Babes in Arms on June 5. The concert also celebrated the 50th anniversary of the original Broadway production, which opened at the Shubert Theatre on April 14, 1937. The special collections of the Library of Congress contain many music manuscript copies of Rodgers, as well as non-music manuscript materials, photographs, printed music, and a large collection of scores of orchestrations prepared by Robert Russell Bennett for Rodgers and Hammerstein musicals.

 EVENTS OF INTEREST

James W. Pruett, professor of music at the University of North Carolina, has been appointed the new chief of the Music Division of the Library of Congress. Pruett will join the Library staff in September. Pruett earned bachelor's, master's and doctoral degrees in music at the University of North Carolina in Chapel Hill, and has been affiliated with that University since, first as a librarian then as a professor of music. He served as head of the Music Department from 1976-1986. He served as president of the Music Library Association 1973-75, and as editor of Notes 1974-77.

The University of Leicester's 1988 Victorian Studies Conference will be on Gilbert and Sullivan and their circles. The conference will take place in Leicester, England, July 15-17, 1988. Papers will be given by Arthur Jacobs, George Rowell, Jane Stedman, and Terence Rees. It is hoped to include performances of Macfarren's Jessy Lea and Clay's Ages Ago. Inquiries and offers of papers should be sent to: Richard Foulkes, Conference Director, The University Centre, Barrack Road, Northampton NN2 6AF, England.

The first performance of a 1921 work by Aaron Copland, "Alone," for mezzo-soprano, viola, and piano, was presented on May 8, 1987, at the Coolidge Auditorium, Library of Congress, as part of the 1987 Festival of American Chamber Music. The existence of the second version of "Alone" was brought to light by scholar Vivian Perlis while collaborating with Mr. Copland on his autobiography, Copland 1900-1942. The work itself was later found among the composer's papers in his home at Peekskill, New York, during the course of a survey made by a member of the Library of Congress Music Division staff. It had apparently never been published or performed. The second version differs from the earlier one not only in its addition of a viola part, but in the setting of the text and the piano part, as well:

Music by Americans Francis Hopkinson and Raynor Taylor and a work by Corelli found in Thomas Jefferson's library were performed on May 4 by Nancy Wilson, violinst, and Raymond Erickson, harpsichordist, both of Queens College, Loretta O'Sullivan, cellist, and Sally Sanford, soprano. The program was in celebration of the opening of an exhibit, "Federal Flourishes: A Tribute to the United States Constitution," at the Lincoln Center Library in celebration of the Bicentennial of the U.S. Constitution. Also,
featured was a lecture, "No King But 'God': Popular Music of the American Revolution," by Raoul Canus of Queensborough Community College.

The McCain Library and Archives of the University of Southern Mississippi at Hattiesburg is pleased to announce the establishment of the Gunther Schuller Collection. The collection consists of materials assembled by Norbert Carnovale, professor of music at U.S.M., for his recently completed book, Gunther Schuller: A Bio-Bibliography (Greenwood Press, 1987). The bulk of the collection is some 600 copies of writings by and about Schuller, including many reviews of premieres and other performances, and research notes and correspondence by Carnovale for the book. Among the writings are several doctoral dissertations and master's theses, some giving extensive analyses of Schuller's music. Also included are a limited number of published scores (selected from 127 original compositions completed by Schuller) and recordings of his abundant work as composer, arranger, and conductor. Three cassette tapes of interviews involving Schuller, subject to restricted use, are included. The collection is being processed and should be ready for use by June. Qualified scholars wishing to consult the collection should write to Norbert Carnovale, School of Music, University of Southern Mississippi, P. O. Box 5081, Hattiesburg, MS 39406-5081.

Hans Moldenhauer, founder and director of the Moldenhauer Archives, has made a large and important gift of musical and literary manuscripts to the Library of Congress, marking the establishment of a new collection designated as the "Moldenhauer Archives at the Library of Congress." Included are a small group of autograph manuscripts, letters, and documents by Ivan Knorr and Adolf Sandberger, teachers of Oscar George Theodore Sonneck. Also included are significant materials—over 200 manuscripts, both musical and literary, facsimile blueprints, tape recordings and pictures—related to Italian-American composer Mario Castelnuovo-Tedesco, which are added to a large group of similar materials donated by the composer and his widow. A small group of documents by Charles Martin Loeffler also joins the materials already at the library.

The American Music Center has announced details of the third annual American Music Week, to be held November 2-8, 1987. The national festival is designed to celebrate the quality and diversity, increase the public's understanding, and foster the development of American music and its composers. Individuals and organizations interested in participating in the 1987 festival are invited to call or write to Monika Morris, Program Manager, American Music Center, 250 West 54th Street, Suite 300, New York, NY 10019; (212) 247-3121.

John Collins, whose article, "Jazz Feedback to Africa," appears in the Summer, 1987, issue of American Music, and who is resident in Ghana, will be in the U.S. in September and October to give lectures, etc. Anyone who is interested in sponsoring a lecture should write to him c/o Mr. Ocansey, P.O. Box 841, Accra, Ghana.

Strong on Music: The New York Music Scene, 1836-1850, will be presented June 9-September 20, 1987, at the New-York Historical Society. It is based on Vol. 1, Resonances, of Vera Brodsky Lawrence's 3-volume chronicle, Strong on Music, based on George Templeton Strong's private journal. Lawrence uses Strong's notes as a point of departure to examine the music-related criticism, editorials, gossip, and advertising to be found in the New York press of the time.

During the mid-19th century, New York was flooded not only with concerts, oratorios and operas, but with an enormous variety of musicals, burlettas, melodramas, extravaganzas, opera travesties, band concerts, blackface minstrel shows, ethnic entertainments, and an assortment of pop music. These were variously performed by glamorous opera stars and spectacular instrumental virtuosos, as well as local musicians, ballad singers, child prodigies, and singing families. They entertained New York in concert halls, ballrooms, and opera houses as well as churches, pleasure gardens, circuses, and drinking establishments known as "free and easy." George Templeton Strong, a lawyer by profession, was an avid music lover and self-proclaimed connoisseur of the arts. He documented all of this in the journal he kept for forty years and which is the highlight of the exhibition.

The exhibit uses the Historical Society's collection of paintings, prints, sheet music, broadsides, newspapers, pamphlets, and diaries to illustrate Lawrence's commentary. The New-York Historical Society is located at 170 Central Park West at 77th Street; it is open 10-5 Tuesday-Saturday, and 1-5 Sunday.

Dr. Donald Keats, Composer-in-Residence at the Lamont School of Music, will present his 12th annual Seminar on Contemporary Music, July 23-August 5, 1987, at Aspen, Colorado, in conjunction with the Fromm Week of New Music held at the

**NEWS OF OTHER SOCIETIES**

The annual joint meeting of the College Music Society Great Plains Chapter and the Central Midwest Theory Society was held at Kansas State University (Manhattan) on March 7-8, 1987. CMS papers dealing with American music included the following: "Psalm Singing in the Spanish New World: What the Sources Tell Us" by Paul W. Borg (Illinois State University); "Sir Walter Scott's *Lady of the Lake*: The Song Cycles of Benjamin Carr and Franz Schubert" by Brad Eden (University of Kansas); "The Symphonies of John Knowles Paine as Viewed Through the Historical Writings of the Composer" by William A. Everett (Washburn University); "An Interdisciplinary Approach to Opera" (which dealt specifically with Carlisle Floyd's *Susannah*) by Robert Hansen (University of Nebraska-Lincoln); "Celebrating the Constitution, 1787-1987--Philadelphia in 1787: A Musical Synopsis" by Colin W. Holman (University of Kansas); and "Modernism/Postmodernism: Discontinuity, Pluralism, and the Role of the Perceiver" by Roland Jordan (Washington University).

CMTS papers devoted to American music included "The ‘Northerization’ of a Southern Tunebook: A Study in the Refinement of Part-writing Practices" by Shirley Bean (University of Missouri-Kansas City); "A Computer-Assisted Analysis of the Relationship Between Melodic and Harmonic Intervals in the Third Movement of Roger Sessions’ Second Symphony" by George B. Chave (Washington University); "Golden Proportion in Music: Conscious or Intuited?" (which dealt with writings of Vincent Persichetti) by Janet Bass Smith (Southeast Missouri State University); and "Discontinuity as the Principal Modern Element in Ives’ Music" by Robert Zierolf (Cincinnati College-Conservatory of Music).

Richard Crawford (University of Michigan) garnered tumultuous applause with his invited lecture to the joint meeting of both societies, "George Gershwin’s *I Got Rhythm.*" Musical performances included a concert on which the Kansas State University Chamber Players performed two works by contemporary American composers: *Letters to Santa* by Hanley Jackson (b. 1939; Kansas State University) and *A Whitman Diptych* by John Corina (b. 1928; University of Georgia).

CMTS program chairman was Charles W. Smith (Southeast Missouri State University), while Sonneck Society member Craig B. Parker was CMS program chairman.

Craig B. Parker
Kansas State University—Manhattan

The Music Educators National Conference has announced plans for a year-long program of public events, publications, and conferences during 1987-88 to commemorate the sesquicentennial of music education. The program is designed to commemorate the values and principles that led the Boston School Committee in 1838, responding to the arguments of teacher Lowell Mason that music contributes to the intellectual, moral, and physical development of children, to incorporate music into the public school curriculum. Two key events in the year are the MENC National Convention held in Indianapolis in April, and the National Music Education History Symposium to be held on the campus of the University of Maryland in August. Details of the observance may be obtained from the Conference at 1902 Association Drive, Reston, VA 22091.

The American Musical Instrument Society (AMIS) will hold its 17th annual national meeting at the Kenneth G. Fiske Museum of Musical Instruments at The Claremont Colleges in Claremont, California, March 3-6, 1988. Chairman of the AMIS program committee is Dr. Patrick Rogers, Director, Fiske Museum, 450 N. College Way, Claremont, CA 91711-4491.

The American Musicological Society, the Center for Black Music Research, and The College Music Society will meet jointly in New Orleans, Louisiana, October 15-18, 1987. Sessions will be held at the new Sheraton Hotel, just across the street from the Vieux Carré (French Quarter). Special attention will be given to the music and culture of New Orleans, including unusual concerts and an exhibition by the Hogan Jazz Archives of Tulane University.

The National Conference on Black Music Research will provide a forum for discussion about research tools, methodologies, and resources for the study and investigation of the music indigenous and particular to New Orleans and its immediate area. Tools for and methods investigating jazz, Creole, gospel, rhythm and blues, and zydeco music, and compositions by late nineteenth-century black composers will be explored, and matters pertaining to the research of musical connections between New Orleans and Chicago will be discussed.

The Musicological Society of Australia will host a Symposium of the International
Musicological Society in honor of Australia's Bicentennial Celebrations in Melbourne, August 28-September 2, 1988. Abstracts of ca. 300 words may be submitted on topics relevant to the following themes: (a) Music since ca. 1960; (b) Cultural Interaction Through Music; (c) Analogy--Relations between Musical and Non-musical Structures in the building of theories or in the application of musical practices. Further information may be obtained from Dr. Margaret J. Kartomi, Department of Music, Monash University, Clayton, Victoria 3168, Australia; telephone (03) 541 0811.

The College Music Society will hold its 31st Annual Meeting in Santa Fe, New Mexico, October 13-16, 1988. The Program Committee welcomes proposals relating to all areas of concern to the college music professional, but particularly for presentations which will illuminate the musics of Santa Fe and the southwestern United States (including native American, Spanish, Mexican, and other American musics); these may include panels, discussions, performances, lecture-recitals, and clinics. Proposals must be submitted by January 15, 1988. For details concerning proposal requirements, write to David Woods, Chair, 1988 Program Committee, School of Music, University of Arizona, Tucson, AZ 85721.

The Southeastern American Society for Eighteenth-Century Studies will hold its 1988 conference April 20-24 at the University of Tennessee, Knoxville. The theme of the meeting will be "The Ethnic South in the Eighteenth Century." The meeting will open with a plenary session, the theme of which will be eighteenth-century roots of today's Appalachian folk music. Completed papers may be submitted for consideration for presentation at the meeting until September 10, 1987. For complete information, write to John Dowling, Graduate School, The University of Georgia, Athens, GA 30602.

The Society of American Music Research was founded in China at a conference held at the Tienjin Conservatory in Tienjin, China, on May 25-31, 1986. The Society will issue a publication entitled American Music Research. Interested American colleagues are invited to contact Wang Bu, Tienjin Conservatory, Tienjin, People's Republic of China.

**GRANT AND PRIZE OPPORTUNITIES**

The Organ Historical Society, Inc., of Richmond, Virginia, announces the establishment of a grant program to encourage use of its Archival Collection at Westminster Choir College, Princeton, N.J. The program is designed to encourage scholarship in subjects dealing with the American organ, its music, and its players. Some European subjects may be considered if there is an American connection. The Organ Historical Society is particularly interested in studies on American organbuilders and their instruments and will give this subject preference.

The Archival Collection of books, periodicals, and other published materials is the largest of its type in the western hemisphere. It holds material on American organbuilders, including business records of these American organbuilders: Hall & Labagh of New York; Henry Pilcher of St. Louis; Reuben Midmer of Brooklyn; Odell of New York; Gottfried of Erie; and Charles Durner of Quakertown, Pennsylvania. The grants, to $1,000, will be awarded for travel to and from the collection, and for lodging and per diems during the applicant's stay in Princeton. The deadline for applications is December 1, 1987. Applications may be obtained from Stephen L. Pinel, Archivist, Organ Historical Society, Inc., 629 Edison Drive, East Windsor, NJ 08520.

Deadline for the preliminary statement of candidacy for the AMS 50 Fellowship Competition sponsored by the American Musicological Society is October 1, 1987. This is for students writing dissertations in historical musicology, theory, aesthetics and criticism, ethnomusicology, and other topics. Final applications, including letters of support and a representative sample of the dissertation--a chapter draft or something equivalent--are due January 15, 1988. For additional information, write James Haar, Department of Music, Hill Hall, University of North Carolina, Chapel Hill, NC 17514.

The Music Library Association offers annual awards for publications in the field of music and music bibliography. The Vincent H. Duckles Award is given for the best book-length bibliography or music reference work. Awards are also given for the best article-length bibliography or article on music librarianship, and for the best review in *Notes*. Nominations for awards for publications appearing in 1986 in the above categories should be sent to Joseph M. Boonin, 170 Sherman Ave., Teaneck, NJ 07666.

The closest to perfection a person ever comes is when he fills out a job application form.--Stanley J. Randell
They Made a Constitution!, a drama at Independence Hall with music by composers of the time, is available for performance by amateur groups throughout the country. The work was researched, written, and arranged by Gordon Myers, under the auspices of the Commission on the Bicentennial of the United States Constitution. Included are 13 of the best songs of the period, from "The Liberty Song" to Flagg's "Hallelujah," all arranged by Myers for mixed choir. The Prologue tells why the Constitution became necessary, the central section of the work describes how the delegates attending the Constitutional Convention debated, shaped and formed the document in three months and twenty-four days, and an Epilogue explains that it took two years, eight months and twelve days for all Thirteen States to ratify the new Federal Constitution! A narrator tells the story, with the assistance of twenty-nine voices representing various historical figures.

If you are interested in performing the work, you may receive a copy of the work along with a tape of a nonperformance "read-through" by sending $20 for photocopy, tape, and postage costs to Gordon Myers at 31 Bayberry Road, Trenton, NJ 08618. Additional photocopies may be made for performance; there is no charge for performance rights.

The Organ Historical Society has published a hardbound facsimile edition of Johnson's and Cutler's American Church Organ Voluntaries, first published in 1852. It contains substantial information on Artemas Nixon Johnson, Henry Stephen Cutler, and Lowell Mason (among others) gathered by Sonneck member Jacklin Bolton Stopp. In spite of its title, the work contains 66 voluntaries by both European and American composers. The volume is part of the OHS Editions subscription series; four facsimiles (two yet unpublished) are available for $29. American Church Organ Voluntaries is available singly for $19.95 (including shipping) to members of the Sonneck Society from OHS, P.O. Box 26811, Richmond, VA 23261, 804-353-9226.

The University of North Carolina Curriculum in Folklore and Tom Davenport Films have completed A Singing Stream: A Black Family Chronicle. With interviews and stories, scenes from daily life, reunions, gospel concerts, and church services, the film traces the history of North Carolina's Landis family over the lifetime of its oldest surviving member, 86-year-old Bertha M. Landis. The musical performances in the film span almost a century of black religious song styles from unaccompanied spirituals and shape-note singing to contemporary gospel. The hour-long film is available for rent or purchase in 16mm and video-cassette formats from Davenport Films, Box 527, Delaplane, VA 22025.

On Blue Mountain! is a one-act musical by Scott Eyler that premiered at New York City's Town Hall in October, 1986. Its nine vignettes evoke a year in the life of an Appalachian corn- and tobacco-farming community during the 1930s. The work runs 1 hour 45 minutes, and contains 14 musical numbers, dialogue scenes, and dancing. It requires an orchestra of 12, but can be performed with piano and fiddle. The musical was commissioned by Philip Morris Companies, Inc., and now, as a public service, Philip Morris and the composer are making performance rights, scripts, and scores available free of charge to nonprofit performance groups. For additional information, write "On Blue Mountain," c/o Philip Morris Companies, Inc., 120 Park Avenue, New York, N.Y. 10017.

The National Association of Independent Record Producers has selected Daniel Kingman's The Hills of Mexico as their best new classical recording for 1986. The Hills of Mexico is a concerto grosso for banjo, fiddle, guitar, mandolin, and orchestra. The folk instruments are performed by a popular Western music group, Horse Sense, consisting of John Nielson and Justin Bishop. Kingman directs the Camellia Symphony, and the recording is issued by Kicking Mule Records, Inc., P.O. Box 158, Alderpoint, CA 95411. On the flip side is The Crooked Trail to Holbrook, another version of the same material as chamber music for fiddle, banjo, mandolin, guitar, flute, and cello, and The Buffalo Skinners, the ballad on which the other two pieces are based.

Folkways Records, the best-known commercial record publisher of folk and tribal music in the United States and publisher of a historically significant collection of spoken word recordings, has been acquired by the Smithsonian Institution. The company was founded in 1947 by Moses Asch, who died October 19, 1986. The catalog lists more than 2200 published albums, including early electronic music, documented recordings of over 700 native peoples of the world, instrument- and language-instruction records; spoken word recordings, songs and games for children, and a science series. The Library has also received, as a gift from Asch's son and widow, the Folkways
Archives, which comprises unreleased material, including books, tapes, original glass disks, correspondence, and other documentation. The Smithsonian's Office of Folklife Programs will add the Folkways Archives to its own archives during the next year and a half, and will oversee its maintenance and use.

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

Richard Jackson
New York Public Library


**SOME ARTICLES, 1986**

*Part II*

**William Kearns**

*University of Colorado, Boulder*


**MUSIC EDUCATORS JOURNAL** 72/5-73/3 "Conversations with American Composers" [Ev Grimes, interviewer]: (Jan 86) Otto Leuning, 24-29; (Feb 86), Ellen T. Zwilich, 61-65; (Mar 86), Nicholas Slonimsky, 40-43; (Apr 86), William Schuman, 46-47, 50-54; (May 86), Milton Babbitt, 52-53, 58-66; (Sept 86), George Rochberg, 42-44, 46-49; (Oct 86), Nancy Van de Vate, 52-56; (Nov 86), John Cage, 47-49, 58-59. 72/6 (Feb 86): Jean Sinor, "The Ideas of Kodaly in America," 32-37. 72/7 (Mar 86): Peggy Langrall, "Appalachian Folk


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**REVIEWS OF BOOKS**

Raoul Camus, editor
Queensborough Community College


Now that Samuel Barber has joined the immortals, many music lovers look forward to a definitive biography of this prolific, widely-acclaimed, much-performed composer. Don Hennessee's Bio-Bibliography is not such a volume, however, but a step toward the gathering of information that might eventually support such a work. His is a reference source dealing with Barber's compositions, performances, recordings, publications, and bibliography--valuable information that is well-organized and carefully collected.

The biography, a sketch only nine pages long, lacks the warm and rich detail that one has a right to expect. There are no photos, no reproductions of manuscripts, no views of the studio, etc. The book's information appears under four headings: biography; a catalog of works and performances (by category: opera, choral music, vocal music, orchestral music, band music, chamber music, solo instrumental music); discography, similarly listed; bibliography, reviews and quotations--by far the largest section of the book, with many well-chosen remarks about Barber and his music.

The printing style is crowded and difficult to read.

Leslie Bassett
The University of Michigan


To readers 39 years of age and over, much of Lynes's book will be an account of youth relived and an engrossing holiday of remembrance. Here is a chronicle of the visual and performing arts in America from 1890 to 1950, busy years that were important to our cultural maturity. At times the record is encyclopedic, but there is always a bit of detail and an anecdote to enliven Lynes's story. In the arts of theater, books, and the visual realm, names are often as substantive as works; names may be the frosting on the cake, but nonetheless sweetening to the taste.
This is not a volume of research so much as a review of events drawn almost exclusively from the standpoint of New York. When the author's own experience is lacking, as it is in the field of music, he quotes from acceptable sources, mainly Gilbert Chase for classical music and Martin Williams for the pop area. I'm not sure that Lynes knows the location of Carnegie Hall; there is too much, although infinitely amusing, on "Show biz with music," and too little of the symphonic world which, to be sure, is far more sedate.

As for theater, Lynes is in his element. "The Movies" is revealing in describing the art form's struggle from the ridiculous to the sublime, from Chaplin and the Marx Brothers to Show Boat and My Fair Lady. We see how times have changed when "young couples danced belly to belly and cheek to cheek to the alarm and horror of the elder generation" as customs and manners are liberated and old-fashioned gentility retires to the wings.

If the reader is under 39, he will delight in accounts of stirring events brought into focus and of now-famous names. Having long since passed the dividing line, I am at home on both sides of the fence. Those of us who are deep in one art may be shallow in others, but this book offers an instructive balance, except for music, set forth in a highly readable style. Chapters 7 and 10, "The Legit Theater" and "The Art Public," are the most successful as I see them, but Lynes knows the art galleries firsthand and is an intelligent and perceptive viewer. Illustrations are excellent. There is something here for all ages and areas of experience in the arts.

H. Earle Johnson
Williamsburg, Virginia


This listing of commercial horn recordings is the largest and most comprehensive published to date. Hernon has organized his discography into two sections: the discography itself and the indexes. The main section, which makes up the largest part of the discography (267 pages), is arranged by genre (solo horn, multiple horns, etc.) similar to the arrangement of Bruchel's comprehensive Horn Bibliographie. Each entry consists of a composer and composition followed by one or more citations for recordings. The record listings comprise the hornist's name, the record label and number, and graded citations for reviews of the recording in a style akin to that which Kurtz Myers developed for Notes. An attempt is also made to list different releases (and additional reviews) of the same recording. There are five indexes: composer, hornist, brass ensemble, woodwind ensemble, and mixed ensemble.

No attempt has been made to include dates with recordings, which would be particularly useful in this listing since there's no indication of whether or not a given recording is out-of-print. The presence of dated review citations helps to alleviate this drawback somewhat. It is unfortunate that Hernon has chosen not to list the names of the other performers. This is particularly disturbing where such information is needed to distinguish between different recordings of the same composition by a given hornist. Alan Civil, for example, who, by my count, has recorded Mozart's four horn concerti with three different orchestras and conductors--has five record labels and numbers listed with no distinction between different releases and different performances. Also, in this particular instance, Hernon has missed listing at least two additional Civil performances of the Fourth Concerto.

Given the all-encompassing nature of such a work, one should not be misled into believing that it approaches completeness. For instance, Brahms' Horn trio has 33 hornists' names listed (43 separate issues). By my own count at least 38 hornists have recorded the work for a total of 45 different performances (110 separate issues).

The book was produced from camera-ready copy, which may explain why all diacritical marks are omitted. This causes alphabetization problems only when letters with diacritical marks are transcribed inconsistently. For instance, the German unumlauted 'o' is transcribed as 'oe' in some places and as 'o' in others. Generally the discography is accurate so far as it goes. It is unfortunate, however, that it is based on other discographies rather than the recordings themselves, as it is because of this that the most glaring omissions (first names of some hornists for instance) or errors occur.

R. Wayne Shoaf
Arnold Schoenberg Institute Archives


The 564 entries in this bibliography include historical and critical writings on Hawaiian music, musicians, and musical life from 1831-1985, and omit Hawaiian songbooks, recordings, and writing on nonmusical aspects of the hula (pp. ix-x). The

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omission of songbooks is a critical lacuna in Hawaiian music scholarship. Further, the absence of a definition of Hawaiian music (or even an acknowledgment that definition is a problem!) results in a diffusion of items on the ethnic performance tradition ("Hawaiian music") with items on geographically-situated musical life ("music in Hawaii").

Several additions must be cited. Mervyn McLean's Annotated Bibliography of Oceanic Music and Dance (1977) and Supplement. . . (1981) should be consulted for voyagers' descriptions from 1778 to 1831. Recent literary analyses by John Charlot (Chanting the Universe [1983], The Hawaiian Poetry of Religion and Politics [1985]) and at least three articles and a dissertation on indigenous chant by Leialoha Perkins (University of Pennsylvania, 1978) are relevant.

The majority of the research for this bibliography was conducted at the University of Hawaii, the Bodleian Library, and the British Library. Hawaii's close 19th-century religious and maritime ties to the northeastern American seaboard, however, account for unreported unique sources in east coast institutions such as the Peabody Museum in Salem, Massachusetts, Harvard and Brown Universities, the New York Public Library, and the Library of Congress.

Amy K. Stillman  
Harvard University


In 1985 Tina Turner topped the Grammy Awards with the record of the year. That she was a black woman of forty-six years, hailing from a Tennessee cotton farm, made her story the archetypal American Dream. The odds against such a miracle seem insurmountable. Although Rock and Roll had its origins in black music, it was appropriated by whites in the 50's, signalled by Elvis Presley, who became the "biggest hit ever." From then on Rock and Roll really took off, sweeping the commercial pop market. Blacks were gradually tolerated into the marketplace with time and today again play a leading role. Men have always dominated Rock and Roll. The audiences have been mainly teen-age and white. Tina was not white, was not male, and not anywhere near to being a teen-ager.

Tina Turner's story lengthened the odds against her chance of success. She was unloved and unwanted as a child, being shunted from mother to relatives to stepmother. She became pregnant without a husband. Tina was raped and beaten repeatedly by her musician, harem-keeping, womanizer, workaholic, drug-mad "husband," Ike Turner. He forced her to sing and to practice his songs long hours. They recorded endlessly in his "music factory," and when on tour, they travelled great distances and performed almost every day. She supervised the care of their children. All this with little reward, pay, time of her own, or love.

Stifled and disillusioned by her life and career with Ike, Tina was covertly preparing to make her escape. She developed her self-confidence, physical health, mental strength, and a dream of a great future by becoming "a Chanter" (a Buddhist), networking with other women (her real friends were women), consulting her "readers" (fortune-tellers) and getting help from her "doctor" (a homeopath), who cured her of life-long tuberculosis. After sixteen years of Ike's prison, she was finally strong enough to run away in 1976. She got none of the wealth Ike and she had amassed. "I had nothing (on leaving) but I had my freedom," she writes.

After a few years of hard work, Tina had paid off her debts. Then with a new manager, a new style, "a voice that could rattle ice cubes," she stormed the pop music supermarket and soon was being termed "sexy godmother of rock, ageless honky-tonk angel, musical lioness." By 1985, with uncommon vitality, vigor and sexuality, Tina Turner, Black, Woman, forty-six years old, topped the charts with her record of the year, "What's Love Got To Do With It." The miracle was wrought.

A woman friend of mine asked me, "Why do they always give these kinds of books to men to review? A man couldn't see that this Tina Turner book is a message, a 'reading,' a 'chanting' for all harem and pigsty women, cheated women, beaten women, both black and white women, all women, that even in this totally male-dominated world, a Woman's Dream is sometimes possible."

Ezra Schabas  
University of Toronto


A paperback reprint of the original 1965 Doubleday publication, this is the second of Horne's two autobiographies. There are no footnotes or other documentation, so this is not the place to look for biographical details or facts. It provides, however, a glimpse of this exceptional woman that the mere facts could not possibly convey. The writing is engrossing, and it is
difficult to put the book down, even with random
samplings. Her struggles as a black performer in a
white world, her days in movies and nightclubs,
and her insights into and activities in the social
movements of the 1960s are all candidly discussed.
One could have hoped for an update on the life
and career of this talented performer and human
rights advocate, but we can be thankful that
Limelight has made this work available once again,
and at a price that all can afford.

Raoul Camus

PAUL BOWLES: A DESCRIPTIVE BIBLIO-
GRAPHY. By Jeffrey Miller. Santa Barbara:
Pp. 323. $50.00.

This is a meticulously edited, elegantly
designed, beautifully produced, highly informative
bibliography of Bowles' works, with approximately
two-thirds of the pages devoted principally to his
writings and one-third to his compositions, but be
warned that there are many articles on music in the
apparently "literary" pages, and that the recordings
listed include readings and productions by Bowles,
as well as his musical works.

The music lists, though often less fully
descriptive than those for writings, fill the serious
gaps left by the NGDAM editors and often (but not
always, and not consistently) add valuable back-
ground information not easily available elsewhere.
That said, and descriptive bibliography being so
exacting an art, I will forgive Miller for having
what looks to me like less good command of
musical material than literary, and turn to picking a
few nits—or, at least, to asking some questions
about them.

Why could he not find copies of some Bowles
works published by G. Schirmer, and why does he
not note the edition numbers and plate numbers for
those that he did not find? Why did he not
discover that music distributed on a rental basis
may be considered "published"? Is not painstaking
attention to detail carried too far when full-page-
long descriptions of the same work appear in both
the literary and musical sections (e.g. items A44
and E47), although a single entry and a reference
would surely have sufficed? Are strict principles
of description carried too far when a bibliogra-
phical entry more than a half-page long
describes the binding and dust jacket of the
Copland-Perlis memoirs (B94) in very great detail,
although the reason for the entry is little more than
a single page of comment by Bowles? Am I wrong
(and inconsistent) in regretting that the index is not
uncritically descriptive but highly selective (by
design? by accident?) and therefore of very limited

value to someone investigating, say, musical life in
New York during the years when Bowles was most
active as a composer and critic? Why is there not a
single musical item in the 27 pages of facsimiles?
Are texts of non-pop songs to be called "lyrics," as
in the faulty and -(to me) very strange looking
"Lyrics by St. Jean [sic] Perse, from Scenes
der'Anabase" (E3)?

Typographical and editorial errors are really
few for a work of the complexity of this book, but
they must not be allowed to mislead the un wary
who may never have noticed that the songs are by
Schubert but the theaters by Shubert, for example.
A final advice to the searcher interested in Bowles,
his times, and his musical circle: there are great
riches hidden everywhere here, but you must
search them out yourself. If you rely on the table
of contents and the index, you will find only a
fraction of them. Thumbing through the whole
and looking at every page will bring unexpected
rewards.

Leonard Burkat
Danbury, Connecticut

THE SOUND OF SOUSA: JOHN PHILIP SOUSA
COMPOSITIONS RECORDED. Compiled by Walter
Mitziga. Chicago: South Shore Printers, 1986. [no

Truly a labor of love, this volume lists more
than 7,000 recordings of Sousa's music. Basically,
it is a catalog of Mitziga's own extensive library,
with additional information supplied from record
catalogs. As the compiler admits, there was no
editing of the data, with the record label, jacket,
and catalog listings entered exactly as they appear
on the originals. Entries for each recording include
the name of the composition, the label, record
number, format (78 rpm, 45 rpm, V-disc, etc),
country of origin, performer, instrumentation
(band, orchestra, etc), conductor, and musical
category (march, waltz, selection, etc). There are
968 listings for the Stars and Stripes Forever alone
(would you believe Barras Y Estrellas or Unter dem
Sternenbanne?)

There is an immense amount of data compiled
here. Mitziga, a dedicated amateur but not a
professional discographer, is to be commended for
providing us with the raw materials upon which to
build future research. If you are interested in the
"Sound of Sousa," this book is for you.

Available from South Shore Printers, 2214 E.
75 Street, Chicago, IL 60649-3207.

Raoul Camus

Sonneck Society Bulletin -77- Vol. XIII, No. 2
As John Lennon once said (or sang, rather), imagine. Imagine all biographies of Beethoven or Ives or Foster written by journalists at best, or amateurs with no competence in scholarly techniques at worst. Imagine the complete absence of literature on Beethoven, Ives, and Foster dealing with their music, because no one who had written about them had any musical training, practical or academic. Imagine the entire corpus of literature dealing with these and other musicians utterly devoid of bibliography, reliable citations of source materials, dates, footnotes.

What would we know about Beethoven, Ives, and Foster if this were the case? Just about as much as we know about most contemporary popular musicians, who are being served by a literature created by journalists and amateurs, not even attempting to come to terms with their music, innocent of any trappings of scholarly methodology.

*Up-Tight* is no better or worse than most books dealing with pop/rock music, coming off presses in a veritable flood these days. The text is devoted chiefly to interviews with members of this innovative New York band and other people connected with them. But this is not reliable oral history: there are few citations telling us when and where these interviews took place, no identification of passages previously published, no information on whether or not interviews were taped and would therefore be available for checking against what appears here. Though the organization is generally chronological, this is not reliable history: there are too few dates, too few references to other events and people contemporary with what is mentioned here, no suggestion as to what theories of musical historiography underlie the author’s work. There is not the slightest mention of matters of musical style or record production; in fact, I searched page after page for the word "music," in any context, with no luck. Bockris is identified as a "writer," Malanga as a "poet, photographer, conceptual artist and archivist;" the introduction was written by a member of the Department of English at the University of Texas.

Yet if we didn't have books like *Up-Tight*, there would be virtually no literature on contemporary pop and rock, a body of music taken by most of the world (excluding the American musicological establishment) as one of the most important products of American culture. The fault is not with Bockris and Malanga, and the other journalists, sociologists, anthropologists, media experts, cultural historians, college dropouts, and rank amateurs who have recently been filling the void of books and articles dealing with contemporary popular music. The blame should rather be put on the people who created this void in the first place: those persons trained to examine and write about the history, theory, and style of music in disciplined, responsible ways, who have collectively opted to ignore an entire genre of American music.

Make no mistake about it, future generations of musicologists will be interested in American popular music of the post-1955 era, and they will hold the present generation responsible for not dealing with it at a time when information and sources were most fully available. And for not producing models of disciplined musical scholarship against which books such as *Up-Tight* could be measured.

Charles Hamm
Dartmouth College


For those who grew up with the raucous quod-libets of Spike Jones and his City Slickers, Jack Mirtle’s *Thank You Music Lovers* is a particularly welcome addition to Greenwood Press’ series of discographies and to the burgeoning shelves of reference books on American popular music. A perusal of the titles of Jones’ hits from the 1940s and 1950s brings back the sounds of musical slapstick—sirens, cowbells, automobile horns, pistol shots, whistles, and washboards—which accompanied his unorthodox versions of “Liebestraum,” “Dance of the Hours,” “Blue Danube,” and the William Tell Overture. With Archie Bunker’s chair, now preserved with national treasures in the Smithsonian, these parodies of perennial classics and Jones’ own concoctions have become part of the America on Norman Rockwell’s covers for *The Saturday Evening Post*.

As its subtitle indicates, Mirtle, with the assistance of Ted Hering, has assembled a work that successfully combines reference data on recordings with biographical information. His book escapes the dryness of most books of this kind by interspersing details on Jones’ life, his career as a band leader, and the business of promoting pop music. We learn, for instance, that though Irving Berlin and Cole Porter were not amused by Jones’ transformations, his fans did include Arthur Fiedler and Leopold Stokowski. Mirtle’s research on Jones and his music is impressive, and, judging from the
three pages of Addenda and Errata at the end, it is ongoing and subject to changes as additional materials become available. The three principal sources, provided by Ted Hering, Don Anderson, and Purves Pullen, are supplemented by Mirtle's copious correspondence, hundreds of phone calls, and research in numerous public libraries and in the archives of domestic and foreign record companies. Though focused on Jones, the book does not neglect his family, musicians, agents, and others who contributed to his success.

The serious discophile and collector will find in Mirtle's book a wealth of detail on Jones' work: recording sessions (including studio, location, studio time [when known], personnel, release number, and titles), films in which the band appeared, playing engagements in California and on tour, and radio and television shows. Perhaps the most important event in the work of Jones and the City Slickers was the release of "Der Fuehrer's Face" on Thursday, September 17, 1942. With its Bronx cheers this song was written for a Disney propaganda film starring Donald Duck and quickly became one of the most popular war songs on the home front.

If any criticisms can be made of Mirtle's biodiscography, they can be directed to the publisher and editor. The reduction of a single-spaced typescript is not easy to read and significantly reduces one's enjoyment of the prose sections. In addition to the book's three indexes, a fourth with the names of towns and cities where Jones and the City Slickers played on tour would have been useful. I was unable to locate quickly the dates and places of the band's appearances in Kansas. But Thank You Music: Lovers will make Jones' fans thank Jack Mirtle for the noisy nostalgia that his book evokes. It sends us back to recordings of those high-spirited antics by "a gang of musically inclined screwballs on the loose in a hardware store" (p. 130).

Edward V. Williams
The University of Kansas


Instrumental tutors normally do not rate a review, but this one is an exception. Being bombarded with so many "drummers" who "play by ear," it is most refreshing to hear the narrator, John Moon himself, state at the very beginning of the cassette that "a drummer who cannot read is only half a drummer." And, unlike so many other self-tutors with extravagant claims, this book informs the student that when all 24 lessons have been thoroughly mastered, "you may consider yourself an apprentice drummer" (emphasis added). Such statements are indicative of the seriousness of the approach to this study of techniques that date back to colonial times.

Thirteen drum rudiments are covered in these lessons, and each is clearly illustrated in the text and by means of the recording. The rudiment is also demonstrated open-closed-open, or starting very slowly, gradually increasing in tempo to presto, and then gradually slowing down to the original open position. This is most helpful in allowing the student to hear not only the basic pattern, but the final result. Exercises are cumulative and increase in difficulty as the course progresses. After only four rudiments have been introduced, Moon provides the student with practical materials, six eighteenth-century duty calls. Based on a 1776 military guide, they provide a change from the exercises and motivate the students to continue in their efforts. (Presumably most of them are aiming at one of the rudimental fife and drums corps so popular today, or else they would not have chosen this tutor.) Later on, after more rudiments have been mastered, actual drum beats taken from the Colonial Williamsburg repertoire are included, and the recording has a fifer play the melody for the student to accompany on the drum.

With Moon's pleasant voice and charming British accent constantly reminding the student to "practice again," this set is like having private lessons. It makes the drummer aware of his importance during America's early struggles and restores his pride and dignity. This book is most highly recommended to anyone interested in this significant area, and especially to those working with young people--there is more to drumming than just banging on extremely expensive trap sets!

Raoul Camus

REVIEWS OF RECORDINGS

Marie Kroeger, editor
University of Denver

KID ORY PLAYS THE BLUES. Kid Ory and his Creole Jazz Band. Notes by Max Harrison. Storyville Records. SLP 4064. 1983. One 12" disc. (Distributed by The Moss Group.)

All of these cuts were recorded live between October 3, 1953, and February 2, 1955, at the

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Hangover Club in San Francisco. The playing is authentic New Orleans in the best sense—an emphasis on ensemble work with solos sprinkled liberally throughout. Ory's distinctive style is always present, many fine solos are turned in, and the rhythm section is rock solid. Despite many changes in personnel, this is a consistently good album and serves as a good example of other fine music played at the time in addition to that on New York's 42nd Street.

James Farrington
Wesleyan University


These records contain some very good traditional, acoustic blues recorded in major centers (Chicago and Memphis). But all of the principal performers share the same geographic roots—mostly from the mid-South region of Arkansas, Mississippi, and Tennessee—and therefore the music bears striking similarities.

The Takoma discs are part of the Takoma Blues Series and were culled from the private archives of Norm Dayron. They were recorded in Chicago apartments, basements, and clubs in the early '60s. Highlighted on the first album are Little Brother Montgomery, John Lee Granderson, Dr. Ross (an excellent example of the one-man band), Big Joe Williams, James Cotton, Maxwell Street Jimmy, and Eddie Boyd. No less important are the supporting roles of Elvin Bishop (for James Cotton), Paul Butterfield (for both Cotton and Big Joe Williams), and Mike Bloomfield (for Montgomery), all of whom became important solo artists in their own right with electric blues. The recording quality is actually quite good, and the notes are informative.

Both the Arhoolie discs were recorded in Memphis in June, 1969, by Chris Strachwitz. The notes are good although details here and there are questionable. Volume 1 comprises performances by Memphis Piano Red, Bukka White, Sleepy John Estes (playing with Tommy Garry instead of his usual partner, Hambie Nixon), and Nathan Beauregard. On Volume 2 are Napoleon Strickland and the Como Drum Band (Othar Turner and John Tytus), Fred McDowell and Johnny Woods, Furry Lewis, and R. L. Watson and Josiah Jones.

Perhaps the most interesting and certainly the most unusual cuts are the three by Strickland and friends. Strickland plays a homemade five-hole fife, accompanied by Tytus and Turner (here referred to as "Other") on snare and bass drums, respectively. Few recordings are available of this rhythmically complex traditional music, centered in northwest Mississippi around Como, which some have stated reflects a direct link to West Africa.

James Farrington
Wesleyan University


These three discs consist of studio recordings made around 1980 by nine Chicago area blues bands. There is a mixture of known artists, such as Andrew Brown, Carey Bell (playing with his stepfather Lovie Lee), A. C. Reed, Detroit Junior, Guitar Junior Johnson, and Pinetop Perkins as sideman with two of the groups. It also includes performers little known outside the Chicago area, such as Scotty and the Rib Tips, Lacy Gibson with the Chicago Fire Band, Big Leon Brooks' Blues Harp Band, and Queen Sylvia Embry.

The performances throughout are good to very good, and those by Lacy Gibson, Detroit Junior, Andrew Brown, A. C. Reed, Lovie Lee, and Carey Bell are all notable. The liner notes concerning the performers are informative, and each jacket has an essay by co-editor of "Living Blues Magazine," Jim O'Neal, which amounts to a tour of some of Chicago's many clubs where blues artists such as these can be heard performing regularly. Unfortunately, the recordings themselves are often unbalanced and the disc surfaces extremely noisy, but the musical content is indicative of the resurgence of Chicago's blues scene.

James Farrington
Wesleyan University


This album presents works by three generations of East Coast composers (some would prefer to term them "modernists") as performed by one of the many fine groups in New York City (which often
share overlapping personnel) devoted to the cause of contemporary music. Not one of these works reveals its logic upon the first hearing. Babbitt's Paraphrases for ensemble of 10 winds, brass, and piano; Martino's Strata for solo bass clarinet; and Korf's A Farewell for symphonic winds and percussion ensemble of 21 players are all beautifully written for the ensemble used, and repeated listenings reveal a shared attitude of inner reflection. Dennis Smylie is the superb bass clarinet soloist in the Martino, and Anthony Korf conducts the ensembles in the other two works, which, given the nature of CRI's "composer-supervised" status, may be considered "definitive."

Bruce Creditor
Sharon, MA


James Ostryniec, assistant principal oboist of the Baltimore Symphony, continues to be the preeminent oboist today recording repertoire of importance for oboists to play and for all to hear. This, the latest in his important and always impeccably-played series, presents music of five diverse composers (in chronological order): Ives's somber Adagio Sostenuto (1902-12) for English horn, string quartet and piano; Crawford Seeger's boldly innovative Three Songs for alto, oboe, piano, and percussion (1930-32) with texts by Carl Sandburg, sung by Patricia Berlin (sometimes overbalanced by the instruments); Shapey's engaging and persuasive Sonata (1952), which should rank as one of the major 20th-century compositions for oboe; and Lutoslawski's Epitaph (1979), a hauntingly beautiful work. Wanda Maximillen is the fine pianist in the Shapey and Lutoslawski works. (NB: The Shapey and Lutoslawski are recorded in reverse order to that printed on the record jacket; the record label is correct.)

Bruce Creditor
Sharon, MA

George Rochberg. TRIO FOR CLARINET, HORN AND PIANO. Gunther Schuller. ROMANTIC SONATA FOR CLARINET, HORN AND PIANO. Miklos Rosza. SONATINA FOR CLARINET SOLO. Larry Combs, clarinet; Gail Williams, horn; Mary Ann Covert, piano. Liner notes by Larry Combs. Crystal Records S731. 1986. One 12" disc.

It is often informative to hear the early works by and influences on a composer in order to understand his mature style. So it is with these early trios for clarinet, horn, and piano by Rochberg (b.1918) and Schuller (b.1925), heard here in their first recordings. Both composers have become dominant forces in American music of the second half of this century. Rochberg is noted for his celebrated "return to tonality" after a strict serial period and also his "neo-romantic" style with much use of quotation. Schuller's fusing of elements from contemporary and traditional music, including a use of serial pitch techniques, with those of jazz and other vernacular musics is well known. Rochberg's Trio (1947, revised 1980) is the more substantial of these works. Lasting about 20 minutes and cast in three contrasting movements, the musical discourse is of a very traditional nature, alternating lively contrapuntal passages with more emotional, lyrical material. The title of Schuller's Romantic Sonata (1941, revised 1983) alludes to the emotional attitude of the work, and indeed of the composer's œuvre in general. The piece includes some wonderfully imaginative harmonic writing, a touch of the blues, some syncopated swing, and gives off an improvisatory manner. Both works are deserving of places in the active recital repertoire and receive splendid performances by Combs and Williams (principal clarinet and assistant principal horn, respectively, of the Chicago Orchestra) and Mary Ann Covert, piano. Rosza's Sonatina (1957) completes the album. Larry Combs expertly realizes the folk-like and brilliant qualities of this work by the Hungarian-American composer (b. 1907) known primarily as a composer of film scores.

Bruce Creditor
Sharon, MA


The pivotal figure here is Henry Cowell, teacher of Cage and Harrison and mentor of Ruth Crawford, whom he befriended in Chicago and later introduced to his former pupil, and her future
teacher and husband, Charles Seeger. The works span the years 1925 (the Cowell Paragraphs) to 1946 (the Harrison Trio), and definitely do not partake of the predominant Franco-Russian-Americanism of the period. They are unified by linear writing: in the case of the percussion works, often resulting from the layering of ostinatos. In the vibrant Cage Third Construction (1941), three instrumental groups—membrane, metal, and pitched (in the last category, conch shell and rubber bass drum)—form the basis of the musical structure, and the process focuses on additive rhythms and envelope characteristics including long-spanning crescendos. The overall effect of the Cage work is African. Cowell’s Pulse (1929), also written for Cage’s percussion ensemble, has a more Asian quality, largely due to the timbres of the instruments and the more static layering of the ostinatos. Cowell’s Seven Paragraphs for string trio alternate between a legato, conjunct, and subdued style (numbers 1, 3, 5, and 7) and a more rhythmically articulated, vigorous one in the even-numbered "paragraphs". The harmonic idiom is tonal, with dissonance arising from the interaction of modally and chromatically inflected lines. Harrison’s brief String Trio is more dissonant, and more rigorous in its gradually unfolding lines. The Crawford Suite (1929) is rather dark hued, as, in fact, are the preceding two works. As is typical in Crawford’s music, textural issues predominate: the pitting of the piano against the massed strings, of octave doublings against individual lines, and the unifying gestures of gradual registral change. The atonal harmony and nonmetric rhythm lie in the background. The performances and the quality of the recording are excellent.

Mary DuPree  
University of Idaho


Crystal Records, led by its pioneering founder/producer Peter Christ, continues to do yeoman’s work of presenting American works performed by American ensembles—works that the major labels continue to shamelessly neglect. In particular, the many recordings by the Westwood Wind Quintet (of which Christ is the oboist) and the Soni Ventorum have immeasurably enriched the available recorded repertoire of the wind quintet literature. These two recordings continue this tradition with works by well-known composers as well as one lesser-known. The Soni Ventorum program is quite adventurous. Of the four works recorded, all but the Etler were written for and premiered by the Soni Ventorum and receive their premiere recording on this fine album.

The Westwood Wind Quintet is heard in sterling performances of two standard works: Six Bagatelles (1953) by Hungarian composer Ligeti, whose later Ten Pieces for quintet is a much more demanding work, and the popular Summer Music (1956) by Barber. Nightwings for Wind Quintet and Tape by Los Angeles composer Mark Carlson (b.1952), brings a dream world full of incongruous coincidences which includes some overly long passages for tape alone, but this piece is worth considering for varied wind quintet programming and listening.

Bruce Creditor  
Sharon, MA


Lukas Foss has pulled together a group of exotic American works composed by an older generation of mostly experimental composers. Cage, Harrison, and Cowell, along with Virgil Thomson, composed brief, composite works (called "sonorous and exquisite corpses") using a "surrealist assembly line" technique at evening gatherings in 1944 or 1945. These Party Pieces were later arranged for winds and piano by Robert Hughes. Probably due to the unifying effect of the arrangements, these snippets are surprisingly unsurprising. The Leo Smit Academic Graffiti (1962, rev. 1982) are also aphoristic: 11 humorous quatrains on famous figures from history, along with 9 piano interludes. Smit "paints" each text skillfully. The sung text is unfortunately not always understandable. Ussachevsky’s Divertimento (1980-1981) uses a traditional ensemble which sometimes incorporates, and at other times is in a concerto-like relationship with, an Electronic Valve.
Instrument. The E.V.I. has a 7-octave range, and can replicate the sound of any of the wind or brass instruments. The work begins with fanfare-ostinatos in a Stravinskian style and ends with a terrific bebop section, with the E.V.I. wailing away. The album opens with Lou Harrison's At the Tomb of Charles Ives (1964). This is a lovely elegy based on a brief Mongolian tune as cantus firmus. Strings, dulcimers, psalteries, and horn use microtones, and the texture is mostly monophonic, with doublings at the octave and the seventh, and occasional phrase overlappings.

Mary DuFrees
University of Idaho


Each work on this recording of 20th-century program music paints a scene, tells a story, or evokes a mood. Roger Bourland's Seven Pollock Paintings portrays the colors and rhythms of works that Jackson Pollock created between 1946 and 1955. He has chosen paintings of diverse styles and complexity, from the simply rendered "Drawing 50" to the densely textured "Lavender Mist." So successful is Bourland's realization of the colors, textures, and rhythms of Pollock's art that listening to the work's seven sections with Pollock's paintings in hand has the effect of "Augenmusik." Richard Busch's Drei Nebel Lieder sets poetry by Goethe, Busch and Herder, and Hermann Hesse. The poems are highly philosophical, and the music seems to underscore their meaning admirably. The colors, rhythms, and sounds of the text are important elements in these settings, and the beautiful voice of Beverly Morgan is particularly appropriate in bringing off these works. Marc-Antonio Consoli's Fantasia Celeste, based on a part of "Il Paradiso" from Dante's Divine Comedy, attempts to capture the mood which portrays Beatrice's preparation of Dante for celestial paradise. The nontonal, highly complex musical setting conveys an ethereal mood, and in spite of its sixteen-minute length, the listener's attention never strays. Margaret Ahrens' clear soprano adds just the right touch of purity to the vocal line. All three compositions are beautifully performed by the Boston-based chamber ensemble, Collage.

Suzanne L. Moulton
University of Denver


This recording harks back to a simpler time when an evening's entertainment was to be had by sitting at the parlor piano and playing duets with one's sister, mother, or friend. American composers did not contribute significantly to this literature, but what pieces are available are well made and musical. A good representation is presented on this disc. The ragtime craze is well represented by Henry F. Gilbert's Three American Dances, the syncopated rhythms of which are reminiscent of music for silent movies. The major works on the record are Edward MacDowell's only original works for piano duet, Three Poems and Lunar Pictures. The former, from 1885, consists of three tone poems, entitled "Night on the Sea," "Tale from the Time of Chivalry," and "Ballade." The latter, from the same year, is a suite in five movements, based on tales of Hans Christian Andersen: "The Deer Maiden," "The Stork's Tale," "In Tyrol," "The Swan," and "The Bear Visit." All are fairly brief character pieces in MacDowell's unmistakable style, full of dash and sentiment, and just right for the time when they were written. Boston Classicist Arthur Foote's Clavierstuecke, Op. 21, no. 1, has the character of three Baroque dances--polished, elegant, and slightly impersonal. On the other hand, few composers' works are as personal as Percy Grainger's. His Let's Dance Gay in Green Meadow and Zanzibar Boat Song (the latter for six hands, with the late Eugene List as the third performer) offers amusing pieces abounding in energetic sparkle, unexpected accents, and winding inner voices. The final work on the record, and the only one by a living American composer, is Vincent Persichetti's Appalachian Christmas Carols. In this set, the composer's intention is to charm and delight, and the seven carols are given settings in keeping with their original purposes. The playing on the record is superb. The duet team of Carolyn Morgan and Douglas Riva have a fine sense of ensemble and respond to each other with sensitivity of touch and nuance.

Suzanne L. Moulton
University of Denver