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FROM THE PRESIDENT

By the time you read this, the Board of Trustees will have met in New Orleans on October 17, God willing, just after this Bulletin goes to press on October 15. So what there is to report consists of our progress to date on a few special items (you will have to wait for the next issue to find out all that really happened).

Gillian Anderson called yesterday (September 23) to say that she has received well over one hundred letters in response to our general letter sent July 21 to every member of the Society. Your suggestions will be carried to the September 25-26 conference sponsored by the National Endowment for the Humanities, which has been called for the purpose of selecting the contents of the first forty volumes of a proposed anthology of American music. As you may remember, the conference is being conducted by the Committee on the Publication of American Music (COPAM) of the American Musicological Society. Gillian’s initial reaction to the contents of the letters is one of enthusiasm. She thinks that COPAM will find much of value in them. As I write these lines on September 24, Gillian is very busy analyzing and collating the responses. If you failed to answer our letter but now have some suggestions to make, please write directly to Gillian at the Music Division, Library of Congress, Washington DC 20540. Getting out this enormous publishing project will take a long time, and so continuing suggestions will be welcome.

We also have good news from Alan Buechner, who is chairman of our committee on American music in American schools and colleges. We adopted a resolution in Pittsburgh (item eight of the minutes of April 2) addressed to the College Music Society. That society’s study group on the undergraduate music curriculum had asked for help from the profession at large. Our resolution reminded them that “the study of American music has been unduly neglected in the undergraduate music curriculum and in general studies” and suggested that they do something about it, offering the full cooperation of the Sonneck Society. Apparently, according to news direct from the College Music Society, ours was the only society to “supply input” (as today’s computerese puts it). “Most significant,” according to Alan, “was the fact that our resolutions were cordially received by all members of the CMS committee.” Alan looks forward to the eventual “publication of a source book on the teaching of American music, [which it is hoped will be] a joint venture of the two societies.”

Nicholas Temperley has been to England making arrangements for our proposed special meeting at Oxford University to deal with nineteenth-century music. Nicholas is the chairman of the program committee. We hope to bring this off despite deflation of the dollar abroad and inflation of the dollar at home. Kate Keller and Susan Porter have also been to England helping out in this connection.

These and many other matters will be taken up by the trustees in New Orleans and by all of us at the national convention next April in Shaker Village and at Centre College. Whatever the outcome of all of this activity, including much that goes without mention here, the fact is clear that interest in and appreciation of American music and its history is constantly on the increase. I have just talked on the phone to Richard Crawford (who, as chairman of COPAM, was about to leave town for the meeting mentioned above) and so was reminded of changes in the status of American studies over the past forty-odd years at the particular institution of higher learning where he and I have our being. Things were not too bad for a brief while after Otto Kinkeldey and his protégé Raymond Kendall set up the first doctoral program here in 1946. During that academic moment I was encouraged to prepare and complete a doctoral dissertation dealing with eighteenth-century tune books. But Kendall left Ann Arbor in 1948, and shortly thereafter the night of the Middle Ages settled on the art deco tower which at that time housed our department of musicology here in Ann Arbor, never to lift until twenty years later, when Richard Crawford was permitted to take up the tune book problem again. By that time Wiley Hitchcock had risen up the academic ladder far enough to begin to chair doctoral committees.

Fortunately, what happened in my own middletwester world was happening all over the country. Harvard encouraged Alan Buechner to study the singing school, for example, and work of a comparable nature began at Eastman, Illinois, Indiana, Southern California, and other campuses. Happily, faculties of musicology no longer consider requests to pursue doctoral studies in American music especially unusual. Even more importantly, however, let me emphasize, is the fact that we have by no means given up on the Middle Ages or the Italian Renaissance. One of the finer aspects of American musicology continues to be the interest consistently displayed in the music of the entire world, including that of all social classes, beginning even now to include popular music. Someone said recently (was it the Pope or Ronald Reagan?) that we are a nation of nations. As such, to study the music of all the world comes naturally to us. Just so we don’t neglect the music that comes from here.

Allen P. Britton
French's early music displays the same individual expression as might be expected of Billings--crude, but imaginative. His later music, on the other hand, with its floridity of melodic expression, its strongly tonal tendencies, and its use of rhythmic cliches, shows how far he removed himself from the individualism of expression associated with Billings and leaned toward the more formal musical language of the English school of psalmists--Knapp, Madan, Stephenson, Arnold, West, and others. ... Since history has established this language as one of mediocrity, French could become only a mediocre composer--actually training real creativity out of himself--until late in his career.  

Genuchi thus displays an attitude that engulfs American psalmody shortly after 1800: that only "scientific" music (i.e., with part-writing according to European common-practice standards) could be "good" music; that the music of late eighteenth-century psalmody was flawed, primitive, and at best mediocre. Moreover, Genuchi suggests that American psalmists who used English psalmody as a model could only aspire to such mediocrity. Fortunately, continuing work in psalmody has given us greater insight into and appreciation of the variety and vigor of this music. But a question remains. What have we learned about the development of American psalmody composition, and how can this knowledge be applied to come to a greater understanding of French's development as a composer?

Beginning in the latter part of the seventeenth century, in both England and America, tunebooks were published which catered specifically to "country" (i.e., parish) choirs. Nicholas Temperley described these tunebooks in England:

The earliest of these books were compiled by London music publishers and professional musicians; soon the trade was carried on by local amateur musicians and singing teachers. ... In both cases the books were a strictly commercial venture, made possible by the growing demand for this kind of music.  

As some parish choirs became more skilled, they might have sought more interesting, challenging music to sing. But elaboration of the psalm tunes used during the service was not acceptable to the clergy, as it meant choosing artistic, worldly values over the value for worship. And so anthems, which were sung before and/or after the service, provided the avenue for parish choirs' musical exploration. Thus, anthems began to appear in tunebooks published for the parish choirs. Again from Temperley:
The first book to provide anthems for country choirs was Henry Playford's *The Divine Companion* ... published in 1701. ... As the preface promised, the anthems were specially designed for their purpose, and were not merely simplified cathedral music. A new class of church music came into existence at this moment: the parochial anthem. ... Of the eight professional composers whom Playford commissioned to write this music, five were organists or singers in the chapel royal—John Church, Jeremiah Clarke, William Croft, William Turner and John Weldon. As one would expect, the anthems are smoothly correct in their harmony and part writing, and well designed for their purpose.  

It is important from our perspective to remember that the first parochial anthems were written by professional cathedral musicians trained in the "proper" rules of voice-leading and harmony. Soon, however, country musicians, because of their own interests in composing as well as commercial ventures, began to bring out their own collections, and these included some anthems as well as psalm tunes. In their efforts to improve their own skills, these parish composers undoubtedly used anthems (both parochial and cathedral styles) composed by professionals as models. Through their efforts, they actually created a new style which developed independently of the professionally composed sound. Temperley described this evolution:

Country singing teachers gradually became more ambitious for their choirs. ... Newly composed anthems became more elaborate, and took on some of the mannerisms of Restoration cathedral music: verse sections, solo or duet; alleluias for full choir; triple-time passages with dotted rhythms. They became steadily longer, and were frequently divided into several sections in different tempos, marked with repeat signs. More and more singing teachers included anthems in their books, and we must assume that they were sung in more and more country churches. ... In construction they were clearly based on the cathedral model; but the composers, lacking the skill of trained organists (and also lacking the vocal and instrumental resources of a cathedral choir), developed a simpler, more straightforward manner, and one in which characteristic archaisms and imperfections of technique became part of the established style. ... Although the original model was the cathedral anthem, the country anthem developed independently, retaining its own character.  

In the 1750s and 1760s, tunebooks published in America also began to include these English country anthems, and American composers were exposed to new stylistic influences. Here we must return to Genuchi's judgment of the English parish style and its influence upon American psalmists of the late eighteenth century. In light of Temperley's observations, it seems inappropriate to compare the country anthem style with professionally composed works and label the former as "a language of mediocrity." The church-parish style was intended for a different performing group, as part of a different service, and for different listeners. What may have started as a "lack of skill" in the compositions of the country composers eventually assumed the esthetic virtue of "a simpler, more straightforward manner, and one in which characteristic archaisms and imperfections of technique became part of the established style."

As for the influence upon aspiring American composers, although less creatively-talented and more opportunistic composers may well have merely copied the English style becoming popular, many young American musicians used the new materials they found in English country anthems creatively, just as the best of the English country composers had done with the professionally composed parochial anthems, and incorporated some of these features into their own forming styles. Karl Kroeger, in describing Billings' background, notes:

The tunebooks of English parish-church composers were imported into the American colonies during the 1750s and 1760s ... [where they] served as models for American composers to learn the parish-church style of composition. American composers of psalmody took the styles, techniques, and forms they found in the English tunebooks and adapted them to their own musical needs. But they did not merely copy the English parish-church style. They responded enthusiastically to its expressive potential and used its technical resources more individually than did their English counterparts.  

In light of this background on the development of the country anthem in England and its arrival in America, what of French's development as a composer? An examination of four French anthems, one from each of his publication periods, reveals a pattern of development. The four anthems I chose were: "Farewell Anthem," published in Browson's *Select Harmony* (1783); "O Sing Unto the Lord," from *New American Melody* (1789); "Song of Songs," from *Psalmist's Companion* (1793); and "Hear, O Heav'n's," published in Ranlet's *Village Harmony* (1797) and also in *Harmony of Harmony* (1802). Throughout these compositions, French shows a talent for utilizing melodic motives (either
in imitation or in recall), sensitivity toward stress, a liking for the sound of secondary melodic leading tones, interest in the rhythmic interplay between parts, and skillful and even creative use of key, mood (meter and tempo), and/or textural changes to parallel textual form and meaning. These seem to be constant elements in his musical style.

But some specific stylistic changes do occur over time. In some cases, French adopted a new feature into his style which then remained. For example, in the first two anthems, both open-fifth and full-triad sonorities occur as opening and cadential sounds. In the second two anthems, nearly all held sonorities of three or four parts include a full triad, showing the adoption of a more vertical concept of sound. Also, in "Farewell Anthem," the text is set virtually syllabically, whereas in the next three anthems, he decorates or "paints" certain words with short melismas.

In other cases, French refined his use of a certain sound or technique. For example, as noted, French liked the sound of secondary leading tones. In "Farewell Anthem" and "O Sing," secondary leading tones are often used to resolve to the fifth of the target sonority. In "O Sing," this use of leading tones even creates cross-relations on the same beat (e.g., B against B♭ in a G-root sonority). In the two later anthems, however, secondary leading tones are used exclusively to resolve to the root of the target sonority, suggesting the sound of a secondary dominant progression in a tonal framework.

"Farewell Anthem" uses very few dotted rhythms and no difficult rhythmic interplay between parts. Throughout the next three anthems, French uses more difficult rhythms—smaller note values, dotted notes, and triplet figures—creating a livelier and more intricate rhythmic feel. By "Hear, O Heav'n's," his handling of these rhythms seems more sure, esthetically more logical.

Similarly, his handling of motivic materials and texture seem greatly refined by the last anthem. Imitation at entrances is generally longer and more complete across all parts; motives are recalled more often and are exchanged between parts more gracefully; melodic sequences are more tastefully used; textural changes are smoother, less stark, and seem to fit the text better.

Clearly, French showed growth in his compositional skills and refined his style. In considering outside influences on his style, one can suggest a logic to its development. "Farewell Anthem" was published merely two years after French returned from his army service, and the only concrete record we have of his musical training up to that point is the record of his enrollment in Billings' singing school. It is likely, therefore, that most of his influences were local: singing school and personal contact with local musicians. But ten years later, in the preface to Psalmist's Companion, French claims to be "acquainted with most of the singing books which have been published in America." Of the tunebooks French used as sources for Psalmist's Companion, some consisted largely or completely of American works, for example, Daniel Read's American Singing Book, and some contained many English works, for example, Simeon Jocelin's Chorister's Companion and Isaiah Thomas' Worcester Collection of Sacred Harmony. It seems likely, therefore, that in the ten years following his first published anthem, French gathered many new influences, from both American and English composers, by studying compositions in other tunebooks.

French apparently began to broaden his original style in the early 1790s by experimenting with many new features: a more vertical, even tonal, sense of sound; new and more complex rhythmic patterns including dotted rhythms; the use of melodic motives as a formal device and the inclusion of melismatic ornamentation; the effective handling of changing textures. By the late 1790s, he had successfully incorporated new technical and expressive skills into his style.

Genuchi's statement that French "actually trained real creativity out of himself until late in his career" shows a limited understanding of the developmental process of an artist: the gradual experimentation with and assimilation of new materials into a forming style. I suggest that French actually expanded his expressive capabilities, that is, expanded his musical vocabulary and refined his skills to express himself creatively, through this period of experimentation in the early 1790s. Moreover, from his compositions, one can observe some of the process of experimentation he went through. One can pinpoint some elements from both English and American psalmody that influenced his style. From English psalmody, he seems to have adopted a more vertical and/or tonal sense of part-writing, the inclusion of decorative melismas, more complete use of motives, the use of dotted rhythms, and smoother handling of texture changes. American psalmody seems to have influenced him mainly to retain a vigor in his music as he assimilated new materials and techniques: toward being more daring in his metric and key changes; to make much use of the lively fuguing type of entrance; and to create a rhythmic vitality within and between parts.

I suggest, further, two remaining points. First, French's pattern of development and incorporation of English stylistic elements was not unique. Many
other American psalmists of this period probably went through similar growth patterns. Kroeger
notes that Billings' career showed a similar progression.

The musical style of William Billings is based upon practices that arose and flourished in English country parish churches during the middle third of the eighteenth century. ... Taken as a whole, Billings's music shows his progression from a gifted novice ... to a master of the prevailing parish-church style. ... to an explorer seeking to refine that style for new expressive ends ... to an elder statesman, offering a retrospective compendium of his creative achievements.9

Second, we can gain some insight into the creative heritage of American psalmody by following a chain of events: the emergence of the parochial anthem in English psalmody, incorporating elements of the cathedral style into parish-church anthems; the transferral of the parochial anthem to America through tunebooks; and the creative incorporation of elements of the English parish-church style into American psalmody. Rather than restricting the dynamism of this evolution by a single judgment of the music as "mediocre," we should appreciate the efforts of both English and American musicians, such as Jacob French, as they created valid musical styles suited to their own needs and esthetic values.

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IN CELEBRATION OF THE CONSTITUTION

The celebration in honor of the adoption and ratification of the United States constitution is just beginning. The constitution was adopted by the Constitutional Congress in Philadelphia on September 17, 1787, and was sent around to the states where it was cussed and discussed before it was finally adopted by the thirteenth of them, Rhode Island, on May 29, 1790.

To assist in your celebration, the following pages contain two pieces of music written during the "constitutinal era." Bunker Clark suggested the inclusion of Alexander Reinagle's Federal March, first performed on Independence Day of 1788 in Philadelphia, in a procession which included the constitution itself. The illustration at the left is of a pole with a liberty cap. The other piece received its first performance at the New York theatre on May 16, 1798, but the words (by Mr. Milns) had appeared in a collection of patriotic songs published in Philadelphia in 1797. Hewitt's tune opens with a motive from "Washington's March" and finishes with a refrain of "Yankee Doodle." Both pieces are reproduced from photocopies of original prints; both have been retouched slightly to make them more legible.

For additional songs and more details, see Gordon Myers' drama, "They Made a Constitution!", written for the Commission of the Bicentennial of the United States Constitution (see the Bulletin, XIII, No. 2, p.69 for more information) or use Chapters 3-4 of Vera Brodsky Lawrence's wonderful book, Music for Patriots, Politicians, and Presidents: Harmonies and Discords of the First Hundred Years (New York: Macmillan Publishing Co., Inc., 1975).

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Young student to John McCutcheon: "A ballad is a song where more than two people die."

Sonneck Society Bulletin

Vol. XIII, No. 3
Federal March

As performed in the Grand procession
in Philadelphia the 4th of July 1788
Composer and adapted for the
Piano forte, violin or German flute
by
Alex. Reinagle

THE FEDERAL Constitution & LIBERTY for EVER
A new Patriotic Song Written by Mr. Milns &
Sung with great applause By W. Williamson
The Music adapted By Mr. Hewitt.


Maestoso

Poets may

Sing of their He- li-con streams Their Gods and their Heroes are fab- bulous

dreams their Gods and their He-roes are fab- bulous dreams They

line half so grand so di-vine As the glo-rious toast We Co-

lumbians boast The Federal Constitution boys and Li-ber-ty for e- ver the

ADAMS, the man of our choice, guides the helm,
No tempest can harm us, no storm overwhelm;
Our sheet anchor's sure
And our bark rides secure,
No hero to the toast
We Columbians boast.

The FEDERAL CONSTITUTION, and the PRESIDENT for ever.
A free Navigation, Commerce and Trade,
We'll seek for no foe of no foe be afraid,
Our frigates shall ride;
Our defence and our pride;
Our Tars guard our craft
And huzzza to our toast.

The FEDERAL CONSTITUTION, TRADE and COMMERCE boys for ever.
MONTGOMERY, WARREN, still live in our songs,
Like them our YOUNG HEROES shall spare at our wrongs,
The world will admire
The zeal and the fire
Which blaze in the toast
We Columbians boast.

The FEDERAL CONSTITUTION and its ADVOCATES for ever.
When an enemy threatens all party shall cease,
We shun no intriguers to buy a mean peace;
Columbians will fear
Friend or foe to suborn,
We'll never stain the toast
Which as free men we boast.

The FEDERAL CONSTITUTION and INTEGRITY for ever.
FAITH'S trumpet shall swell in WASHINGTON's praise,
And TIME grant a furlough to lengthen his days,
May health save the thread
Of delight round his head;
No nation can boast
Such a name — such a toast.

The FEDERAL CONSTITUTION boys and WASHINGTON for ever.
Five categories of material to be included in future numbers are enumerated:
1) hitherto unpublished contemporary pieces (such as "Notturno" by Carl Reinecke),
2) reprints permitted through new agreements with their publishers (such as Mendelssohn's "Kinderstücke"),
3) selected compositions of the "musical classics: Beethoven, Mozart, Haydn, Schubert, Weber, and others" (such as "Momens musicals" [sic] by Franz Schubert),
4) fantasies, transcriptions, dances, marches, and potpourris from new operas, and
5) songs for one or more voices or arrangements of such for piano alone.
The availability of the Breitkopf and Härtel press for the publishing venture is cited as having reduced production costs enormously.

It was in Band II, No. 35 of Musikalische Gartenlaube (p. 72) that I came upon "Nord-amerikanische Volkshymne: Yankee Doodle," with the name F. Schubert in the conventional composer's spot.

Franz Schubert (THE Franz Schubert) is heavily represented in the combined volume I have seen at Caldwell College. Indeed, eight selections, including the well-known song "Du bist die Ruh", are listed under F. Schubert in the index of the first Band; five more Schubert compositions are listed in the second. "Yankee Doodle," a sixth, is separately listed under its title at the end of the index with the added explanation "arrangirt von F. Schubert."

Did THE Franz Schubert (1797-1828) compose this "Yankee Doodle"? If so, why? I write "THE" Franz Schubert advisedly because there were at least two other composers of the same name and same general time and European locale. Human nature being what it is (all too greedy), it is not impossible that a periodical's publisher intentionally --legally and quite correctly, I presume--would lead readers to believe that the "Yankee Doodle" by F. Schubert on page 72 was by the first-string Franz Schubert.

I have combed the lists of Schubert's compositions in vain for a "Yankee Doodle." However, it is obviously a very minor work, merely an arrangement at that, and might not merit a separate listing or mention. Indisputably, however, it is a German-language version of "Yankee Doodle," appearing in a publication of about 1870. If it indeed is by the famous Franz Schubert, it would have been written no later than 1828.

The history of "Yankee Doodle" is by now a mightily documented file, although by no means a closed one. Certainly, both the English lyrics and tune (which in the Schubert arrangement deviate...
from the usual modern form in measures 9, 10, 13, 14, and 15) date from at least a century before the publication in Musikalische Gartenlaube. "Yankee Doodle" was by no means unknown to European musicians even in the earlier nineteenth century. It was supposedly performed at ceremonies related to the Treaty of Ghent in 1814. The New York Public Library card catalogue lists a composition by Peter Horr (b. 1800) as "Variations pour piano-forte, ave. acc. sur l’air favori américain, Yankee Doodle. 1827?" The "favori" is a revealing adjective, particularly if the date is as early as 1827.

Critic Harold C. Schonberg, in an amusing article on touring pianist Leopold de Meyer (1816-1883), not only names a lesser Franz Schubert as de Meyer's teacher but also comments on de Meyer's repertoire as consisting "mostly of operatic paraphrases on 'Yankee Doodle' in honor of America . . . ." De Meyer made his New York debut in 1845, and it is known that his "Yankee Doodle" was featured on the American tour. Clearly "Yankee Doodle" was not, as a melody, unknown to nineteenth-century European composers.

My deduction is that THE Franz Schubert, rather than the aforementioned teacher of de Meyer or some other composer known as F. Schubert, did leave behind the "Yankee Doodle" which was published in Musikalische Gartenlaube. As Schubert biographer Maurice J.E. Brown points out:

One of the most amazing events in the record of Schubert's posthumous recognition is the outburst of publication and republication in

Leipzig in the years 1868-70 [the very period in which Die Musikalische Gartenlaube originated]. Leipzig had always been favourable to Schubert. From the days when Fink reviewed his songs in 1827 and 1828, on to the performance of the C Major Symphony and, later, to Schumann's warm-hearted advocacy of his songs and sonatas, there had always been a welcome there for his work. In 1868 every music publisher in Leipzig—and there were many such—began a series of song-volumes, besides republishing the three song-cycles. Piano arrangements of his symphonies and chamber music, and re-issues of that chamber music, were on sale, and liberally advertised in all the journals. New compositions, as well as old, were published . . .

The specific circumstances of the origin of Schubert's "Yankee Doodle" may never be known. If indeed the tune's role at the Treaty of Ghent in December of 1814 was publicized at that time, perhaps Schubert created the arrangement as an imaginative extension of his early schoolteacher chores (1814-1816). Or perhaps at the end of his life, as he was confined with his final illness and developed an insatiable interest in the works of America's James Fenimore Cooper, the composer might have been moved to write the "Yankee Doodle" arrangement. A message to his friend Schober, dated November 12, 1828, illuminates Schubert's passion for Cooper:

Dear Schober, I am ill . . . Do be kind and help me in this desperate condition by sending me some books. I have read Cooper's The Last
of the Mohicans, The Spy, The Pilot, and The Settler. In case you have any other books by the author, I beg you to leave them for me at the coffee house with Bogner's wife.\textsuperscript{4}

Otto Erich Deutsch mentions that "the [Cooper] edition read by Schubert seems to have been that of C.A. Fischer, published at Frankfort a/M. in 1826-33."\textsuperscript{6}

Whatever the full truth of "Nordamerikanische Volkshymne: Yankee Doodle" by F. Schubert, published in the now-rare Leipzig periodical Musikalische Gartenlaube, it is satisfying for Americans to be reminded of Schubert's interest in their country as evidenced by his passion for the historical novels of Cooper and apparently by this previously unknown connection to "Yankee Doodle."

\textsuperscript{2}Harold C. Schonberg, "Dueling Pianos," Keyboard Classics II, 6 (1982), 8.

MORE ON YANKEE DOODLE

When editing the above article on "Yankee Doodle," I noticed that the German text sounded very familiar, and went digging among my own research on "Yankee Doodle," done as preparation for my textbook for elementary teachers. Sure enough, the tune found in Margery's example is the same found in a 1798 publication, "New Yankee Doodle," with music arranged by James Hewitt, reprinted in W. Thomas Marrocco and Harold Gleason, Music in America (New York, W.W. Norton Co., 1964), p. 282. The words to the chorus of the third and fourth verses are the same as the German version (but in English, of course). In an 1812 version, published by G. Willig [Philadelphia], we find a possible source for the F. Schubert version. This music sheet is located at the American Antiquarian Society (Worcester, MA) and is reprinted in Vera Brodsky Lawrence's Music for Patriots, Politicians, and Presidents (New York: Macmillan, 1975) p. 61. Here we find not only the same melody, but in measures 5-7 the same bass line as the Langer Hausmusik version. The words are the English version of those used by Schubert:

\begin{quote}
A YANKEE Boy is trim and tall,
And never over fat, sir,
At Dance, or frolic, hop and Ball,
As nimble as a rat sir.
\end{quote}

Yankee doodle guard your coast
Yankee doodle dandy
Fear not then nor threat nor boast
Yankee doodle dandy.

I conferred with Margery, and she suggested that I add this information to the article. It still provides no proof of the actual arranger of the "Nordamerikanische Volkshymne," but it does provide a source which is within THE Franz Schubert's lifetime.

Further contributions and comments are solicited; perhaps someone will come up with a solution to this fascinating puzzle.

Susan L. Porter

VICTOR PELISSIER'S MASONIC MARCH

Karl Kroeger
University of Colorado, Boulder

It is not often these days that one comes across an unknown and unrecorded imprint by a major, early-American composer. And one hardly expects to discover this in an out-of-the-way place like the University of Colorado Music Library. In the last several years, under the supervision of C.U. music cataloguer Nancy Carter, we have been trying to put in order a collection of popular sheet music which has accumulated over the years. While looking through a bound volume in this collection, I came across the following title:

MASONIC MARCH / As performed by the INDEPENDENT BLUES at the Grand PROCESSION / for the CONSECRATION of the / NEW HALL / Composed and Dedicated to / James Milnor Esq. / Right Worshipful Grand Master. / BY / VICTOR PELISSIER / PHILADELPHIA Published and Sold at G. Willig's Musical Magazine.

Having compiled a complete listing of Victor Pelissier's known works for the introduction to my recently published edition of Pelissier's Columbian Melodies, I knew that there was no Masonic March listed there. A check of the Sonneck-Upton and Richard Wolfe bibliographies of early American secular music\textsuperscript{1} confirmed that we seemed to have a previously unknown work by this significant American composer.

Victor Pelissier is still something of an enigma in early American music. He first appeared on the American scene in 1792 among a group of French musicians who had fled the bloody native uprisings in St. Domingue (now Haiti). He had been the first French horn player in the theatre orchestra at Cape Francois, an outgrowth of French culture in the Caribbean. In 1793, after about a year's residence in Philadelphia, Pelissier joined the Old American
Company in New York as a French horn player and a composer and arranger of music for the plays. He stayed with the New York troupe until its bankruptcy in 1805, after which (in 1807) he joined the orchestra of the Philadelphia theatre. Upon the death in 1809 of Alexander Reinagle, the Philadelphia company’s music director, Pelissier became the principal composer for the company until the onset of blindness in 1813. In that year he returned to New York where he seems to have had relatives. In 1814 and 1817 benefit concerts were performed for him in New York, after which he disappears from the scene. Neither the place nor the date of his birth and death have been discovered, but, based on deductive evidence, it is generally assumed that he lived between about 1745 and 1820.

Pelissier was a prolific and facile composer, not only for the theatre but also for the concert hall. His known works include over one hundred compositions and arrangements of music for plays, as well as several operas, pantomimes, a symphony, several concertos, chamber music, songs, and piano pieces. Most of his music is lost, but some of it survives in arrangements he published in his collection, *Pelissier’s Columbian Melodies* (Philadelphia, 1812). The symphony, his only surviving work known to have been composed before coming to America, is found in a manuscript at the University of Basel library. The Music Division of the New York Public Library at Lincoln Center has a manuscript of the incidental music Pelissier composed for William Dunlap’s play, *The Voice of Nature*, performed in New York in 1802.

Freemasonry was well established and widespread in Philadelphia by the late eighteenth century. Lodges were active throughout the area, not only among the leading gentlemen of English descent, but also among the German and French residents of the city. In 1802 the Grand Lodge occupied a building on Filbert Street, which by 1807 had been outgrown. Because of the overcrowding, it was decided to build a new Grand Lodge, and property for this purpose was acquired on nearby Chestnut Street. After several delays, construction was begun with the laying of the cornerstone on April 17, 1809. Still more delays ensued so that the building was not completed and ready for dedication until June 24, 1811.

The dedication celebration was a festive affair in which nearly all of the important people of Philadelphia took part: the mayor, the justices of the courts, the Attorney-General of the state, the directors of the Academy of Fine Arts, clergy of various denominations, and thirty-one area masonic lodges. In addition to the dedication ceremonies, there was also a banquet and ball. The members first met at the Old College on Fourth Street, from which they marched in procession to St. John’s Lutheran Church. There Grand Master James Milnor delivered an oration, and members heard a grand chorus and a masonic hymn composed by Rayner Taylor and a song composed by Benjamin Carr (both composers were members of the masonic order). Following prayers and a benediction, the procession reformed and moved to the new hall for the masonic service of dedication.

It was during the processions that Pelissier’s *Masonic March* was probably performed. It was a common practice of the day for a band to play during public celebrations, and the band of the Independent Blues company, one of Philadelphia’s militia units, was considered one of the finest military bands in America at the time. The historical account of the dedication does not mention Pelissier’s participation, but it seems likely that he was also a mason, perhaps a member of L’Aménité Lodge No. 73, which was composed of French refugees from the “reign of terror” in France and the native uprisings in St. Domingue.

Pelissier’s *Masonic March* is similar to other marches he had written for stage plays and public celebrations, such as those in *The Voice of Nature* (1803) and *Adelgitha* (1808), as well as for the Fourth of July celebrations in Philadelphia in 1812 (the latter two were published in *Pelissier’s Columbian Melodies*). It is forty-two measures long, in rounded binary form with both parts repeated, and with a dotted-eighth-and-sixteenth-note rhythm pervading much of the music. One cannot claim that it is in any way an exceptional piece, but it is the sort of occasional composition an experienced composer like Pelissier could produce with ease. The published version, occupying the facing pages of a single folio sheet, has been arranged for performance on the piano by amateur performers and obviously has been simplified. While not a masterpiece, Pelissier’s *Masonic March* is a spirit-stirring composition, characteristic of its time, which captures effectively the pomp and dignity that must have accompanied the masonic procession in Philadelphia on June 24, 1811.

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WILLIAM R. COPPOCK

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

Coppock (1805–65) was a New York state music teacher and composer. He lived in Brooklyn 1821–29, then in Buffalo 1832–65. Most of his works were for piano and were evidently intended for his students. All works published in New York; brackets indicate estimated date of publication.

SONGS: The Arcade [1821–25]; The Harp That I Strung (1834); I Would Be Near Thee (1848); They Said I Must Not Sing of Love (1834); When Zephyr Comes Freshening [1825–26].

PIANO: Arabella Waltz (1845); L’Automne Waltz (1840); La Belle Mary, rondo (1841); Le Bijou, waltz [n.d.]; The Black Rock Waltz (1840); Bouquet pour les dames, waltzes [182–]; The Brooklyn Grand March, with flute or violin ad lib [1831–43]; The Brooklyn Waltz [ca. 1825]; Capt’n Williams U.S.A. Grand March (1841); Carolina Dance, or Dandy Jim from Carolina, variations (1844); Carrier Pigeon (Moran), variations [1827–31]; C’est tour pour elle, variation (1829); Come Sing Me That Sweet Air Again, variations (1846); Eglantine Divertimento (1846); Eliza Rondino (1841); Evergreen Divertimento (1851); [Four Waltzes]: 1. Le Printemps, 2. L’Été, 3. L’Automne, 4. L’Hiver (1841); Glen of Glenallich, scozzese, variations, (1841); Grand Military Waltz [1829–35]; Home Sweet Home (Bishop), variations [1827–31]; Jessie the Flower o’ Bumblane, variation [1842]; Lafayette’s Grand March [1824]; The Minstrel’s Return from the War, rondo [n.d.]; Miss Lucy Neale, variations (1845); Oh No We Never Mention Her, variations (1829); Paddy O’Carrol, rondo;

Pensez à moi, waltz [1833]; Le Retour d’Alleghany, cotillion [1827–31]; Le Retour de Braddock’s [sic], sonata [1827–31]; Le Retour de Niagara, waltz (1835); Rise Gentle Moon, rondo (1839); Rosa Lee, or Don’t Be Foolish Joe, variations (1848); 2d Grand Military Waltz (1841); Some Love to Roam (Russell), rondo (1837); The Syracuse Grand March (1841); Tehosoron Grand March (1842); The Village Wake, petite brillante divertimento, medley [1827–31]; The Vine Cot Waltzes, à las cinq temps (1849).

J. Bunker Clark
University of Kansas

NEWS OF THE SOCIETY
COME ALL THAT LOVES GOOD COMPANY

Do you have a yen to hear British opera? folk music? musical theatre? or see museums? birthplaces of famous composers? universities? theatres? If you plan to travel with the Society to the Oxford conference in 1988 and would like to design your own tour (by rail, car, van, etc.), Kate Van Winkle Keller has offered to serve as a "clearing house" to put you in contact with others of similar interests who would be willing to share driving, costs, and planning. If you have a suggestion for a special-interest tour, please contact Kate at 410 Fox Chapel Lane, Radnor, PA 19087. Please contact Kate as soon as possible so she can include a list of suggestions with the conference mailing.

Susan Porter suggests a tour to visit eighteenth- and early nineteenth-century theatres in Britain. The theatre at Richmond in Yorkshire celebrates its two-hundredth birthday next year with a full schedule of performances. Other early theatres which might be included are those at York, Bath, and Bristol. If we get started soon we should be able to get good seats for some musical theatre performances in London, too. If you are interested in pursuing this topic, please contact Susan Porter at The Ohio State University, 4240 Campus Drive, Lima, OH 45804.

NOTICES AND ANNOUNCEMENTS

Dues Now; Ballots Later

Kate Van Winkle Keller has mailed dues notices for 1988 to all members of the Society. In previous years ballots have accompanied dues notices. This year the ballots will be mailed at a later date, along with conference notices. You have not been disenfranchised!
Brass Band Players Needed

The 1988 Sonneck Society conference at Shaker Village will include the inaugural (and possibly final) performance of the Sonneck Society Brass Band. The repertoire will be drawn from such midnineteenth-century sources as The Brass Band Journal and the band books of the Band of the 26th North Carolina Regiment, C.S.A. The group's only rehearsal will be held during the conference at a time which will not conflict with other scheduled activities. Brass and percussion players who wish to participate are urged to contact Craig B. Parker, Department of Music, McCain Auditorium, Kansas State University, Manhattan, KS 66506 (telephone 913-532-5740).

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Book Auction

To run an auction, books are needed.
Sonneck members donate unneeded books.
Other Sonneck members purchase them at the book sale during the annual meeting.

Books may be sent at any time to:
Dr. George Foreman
SONNECK BOOK AUCTION
Norton Center of the Performing Arts
Centre College
Danville, KY 40422
or you may choose to carry them with you the the Sonneck meeting in April.

If you are contributing a book of more than $25 value, please tape a note to the book indicating a starting dollar amount. This year the silent auction will be run as follows:
* a sheet of paper headed with a starting price will be affixed to each book;
* on this paper, bidders will write their names and $ amount;
* one may be outbid by a rebid of a higher $ amount.

Remember, the money raised goes to The Sonneck Society Publications Fund.

Is there a volunteer for assistance? Please drop me a card.

Jacklin Stopp
2 Standish Road
Lockport, NY 14094

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SCHEDULED CONFERENCES OF THE SOCIETY

14th National Conference
April 13-17, 1988
Shaker Village, Kentucky
Thomas Riis, program chair
George Foreman, local arrangements chair

Special Conference--The Nineteenth Century
July 7-11, 1988
Oxford University, England
Nicholas Temperley, program chair
Stephen Banfield, UK coordinator

15th National Conference
Spring, 1989
Center for Popular Music, Murfreesboro, Tennessee
Mark Tucker, program chair
Paul G. Wells, local arrangements chair

16th National Conference
April 18-22, 1990
Toronto, Ontario
Wilma Cipolla, program chair
Ezra Schabas, local arrangements chair

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Nominating: Raoul F. Camus
Publications: Barbara Lambert
Publicity: Bunker Clark

The faculty member in the office next to mine reports that his three-year-old has been listening to a recording of Christmas music and was overheard singing "Oh hell! Oh hell! all the angels did say!" (to the tune of "The First Noel")
COMMUNICATIONS

LETTER FROM ENGLAND

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

English afternoon tea, even in the academic grove of the Keele University Music Department, is a cherished institution, and I trust that the forty-seven (or was it forty-eight?) Appalachian and hammered dulcimer players who dropped by for it under the arch of the Clock House (though it didn't rain) on 5 August were given the impression that we go through that sort of ceremony every day. They seemed a very friendly crowd, with one or two key Sonneck members amongst them (rumour has it that your Bulletin editor had something to do with it), and Dorothy (our secretary) was overheard at the end of the afternoon, after a particularly burgeoning conversation with one gentleman, saying that she ought to have been an American. Most people soon got the idea of having milk with their tea, though one young six-footed flouted orthodoxy by doing without tea in his milk.

Talking of groves, I'd be interested to know whether the American Grove is as expensive in the USA as it is here. It costs £395 (about $640 at the current exchange rate), whereas the parent dictionary sells for £1,100 (£1,760) - so that it's nearly twice as much per volume as The New Grove. It depends what you're using it for, of course, but given that many of the major articles are taken over from The New Grove, it doesn't seem obvious value for money. Are people buying it? Having just reviewed it for the (British) Journal of American Studies, this isn't the place for me to start doing so all over again, but I must at least put in a word for my two academic colleagues at Keele who are members of the Sonneck Society, for unfortunately the work of neither - Philip Jones' on Delius' American years, David Nicholls' on Ruth Crawford -- is listed in the respective bibliography. End of grouse.

The Oxford conference is shaping up nicely -- or will be, if proposals for papers have been flooding in to your programme committee. I'm handling the British local arrangements and the dovetailing with the nineteenth-century people. The latter are awkward to refer to since they lack a definite title, but they certainly don't lack identity, being a lively, outgoing and committed group of fifty or so on average (numbers, I mean, not age), very much with the emphasis on cooperation and friendship rather than competitiveness, who have met once every two years since 1978 in one or other of the British universities for three days of papers, concerts, eating, drinking and gossip. Although it is predominantly a British body, many continental and American scholars have participated, the latter including Mike Beckerman, Rufus Hallmark, Kern Holoman, Joseph Kerman, Robert Morgan, Arthur Wenk, and, of course, Nicholas Temperley. If anyone knows any of these people personally, make sure they're coming next year and tell them all about the Sonneck Society, so that they don't turn up suspiciously expecting us to look (or, worse still, act) like a bunch of Martians! Oxford itself, of course, offers endless opportunities for civilised sight-seeing and the brandishing of credit cards (Blackwell's book and music shops are possibly the best in the world), though it gets unbelievably crowded in the summer, and it is probably no bad thing that our spacious accommodation in Lady Margaret Hall will be twenty minutes' walk from the city centre.

British member Andrew Seivewright has been on my conscience. Like me and plenty of others, he combines interests in British and American music, and some months ago he sent me a splendid record he had produced with his choir (he is organist of Carlisle Cathedral) of music by the neglected English composer Charles Wood. When not doing that sort of thing, he lectures on American symphonies in the Lake District and hops across to the States to give "Bach and British" organ recitals there. He has also discovered a relative of Henry Cowell (pronouncing the name as in "coal," apparently) living in Sedbergh, a tiny town down (or rather up) his way.

Stephen Banfield
University of Keele

AAS HAS AMERICAN PIANO MUSIC!!

Only recently has a copy of John and Anna Gillespie's Bibliography of Nineteenth-Century American Piano Music arrived at the American Antiquarian Society. I was surprised and then chagrined to realize that the eminent collection of American printed music at the Society was omitted from the Gillespie's survey. I want to alert Sonneck Society members that the Society has approximately 70,000 pieces of music printed before 1880. The collection is described in Donald Krummel's Resources of American Music History and our holdings are noted in the bibliographies by Sonneck and Upton and by R. J. Wolfe. There is, of course, a significant amount of music for the piano in this vast collection, including compositions.
by Carr, Gottschalk, Grobe, Heinrich, Hewitt, Moran, Shaw, Strakosch, and Thibault.

The Society encourages performing artists and musicologists to use this collection, and I do try to respond promptly to inquiries about our holdings.

Georgia B. Barnhill (formerly Georgia Bumgardner)  
American Antiquarian Society, Worcester, MA

RESPONSES TO KIRSTEIN

When I saw my byline on the excerpt I made from an interview with Lincoln Kirstein in The New Yorker, I reread it and realized that I had not included the name of the writer who interviewed Kirstein and wrote the article for The New Yorker from which I made the excerpt. His name is W. McNeil Lowry. In any event, what Kirstein said really merits the widest possible circulation . . .

Arnold Shaw  
Popular Music Research Center, Las Vegas, Nevada

I wish I had time to properly respond to Kirstein. To regard music primarily as a sociological popularity contest is to debase the culture of music. Fortunately, there are fifty thousand composers of concert music now alive and well—and their collective presence is one of the joys of the world's creativity. Yes, they're all Americans, and they go their individual ways in dignity, peace, and honor.

Harry Hewitt  
Philadelphia, PA

UNWELCOME SURPRISES IN READING THE HISTORY OF MUSICAL THEATER

People who "look it up" when they need information go (as I do) to a standard reference book for the facts they need, trustful that the information to be found there is soundly based on primary sources. Perhaps they check a second reference work. If so, they are unpleasantly surprised if the second reference source directly contradicts the first—and if a third subsequently contradicts both others. Yet this is precisely what happens when one reads present-day musical theater history.

Lately I have been cataloguing the "stage pieces" (his term for them) of Harry Bache Smith, whose prolificacy is always mentioned even when little else is granted him. His own estimate of three hundred shows and six thousand songs may be wide of the mark, although I am beginning to question how far, if at all. To get basic information about the shows he wrote, I have consulted standard reference works, encyclopedias of the musical theater, theater histories, and biographies of theater people. My findings are a surprising congeries of contradictory or inconsistent information.

Let me be specific. By accident of alphabet, the first entry in my catalog of the stage pieces of Harry B. Smith is The Air King. Here are the facts about this show from selected reference works (listed alphabetically by author).


Gerald Bordman, American Musical Theatre: A Chronicle, p.254: The Air King, by Harry B. Smith and Raymond Hubbell, opened in Chicago November 28, 1909, and was promptly withdrawn.

Jack Burton, The Blue Book of Broadway Musicals, p.60: The Air King, book and lyrics by Harry B. Smith, score by Raymond Hubbell, was produced [Broadway is implied] in 1909. No performances for the production are recorded. (The number of performances is usually given in parentheses following the show title in the Index of Musicals, pp.306–16.)


Harry B. Smith, First Nights and First Editions: There is no mention of a show entitled The Air King in this informal autobiography; the only mention of composer Raymond Hubbell concerns a challenge to Irving Berlin to find a rhyme for "orange" (p.281).

In the case of The Air King, credit for book, lyrics, and score is a consensus; but what is one to make of the surprising contradictions in information about production date and city and number of performances?

Such unwelcome surprises are unfortunately not infrequent. My next catalog entry is for The Algerian. As with The Air King, there are variations in the information given.


Kinkle, p.171: Harry B. Smith was librettist-lyricist for The Algerian (no composer is named).

Smith, p.171: The Algerian, with libretto by Glen MacDonald, music by Reginald De Koven, was produced in Chicago (date not specified).


These reference sources raise no questions about the composer of The Algerian and about the production year. Who, however, was librettist and lyricist? Where did the show open?

My catalog of the stage pieces of Harry B. Smith now totals 426 entries, including sources, alternate titles, and shows subsequently derived from Smith's work. Each entry contains information from a variety of reference sources. Many--far too many--contain contradictions or inconsistencies similar to those exhibited above. It may be overshooting the mark to claim that an accurate history of musical theater in America has yet to be written, but unwelcome surprises such as those mentioned in this article suggest caution--even skepticism--when reading theater history and invite more careful authentication when writing it.

Joseph K. Albertson
Key West, Florida

NOTES ABOUT MEMBERS


Philip H. Bohlman received a Grant-in-Aid from the American Council of Learned Societies for a study entitled "From 'Shtetl' to 'Stadt': German-Jewish Folk Music, 1890-1939."

Conductor and Sousa scholar Keith Brion received the Sudler Order of Merit on July 3, 1986, at a concert of the Grant Park Symphony on Chicago's lake front before 850,000 people. The Sudler award is presented to musicians who have "made particularly outstanding contributions to the excellence of bands and band music through service and musicianship at the national level." Brion has been leading Sousa revival concerts with many of America's major and regional orchestras. He was featured in a recent Public Broadcasting special, "The New Sousa Band on Stage at Wolftrap." He plans to begin national touring with his "New Sousa Band" in the spring of 1988.

Keith Brion receiving award from Dr. Al Wright

An international conference at Wesleyan University (Middletown, CT) will mark the seventy-fifth birthday of composer John Cage. Cage was born on September 5, 1912, in Los Angeles. The week-long conference, "John Cage at Wesleyan," will be held Feb. 22-26, 1988, and will be directed by Neely Bruce. Cage will deliver the conference's concluding address. Cage gave his first concert at Wesleyan in 1955; he was appointed a fellow of the University's Center for Advanced Studies in 1960-61 and 1969-70. His Atlas Eclipticalis was composed there in the 1960-61 period, and individual parts are dedicated to members of the Wesleyan community. Cage's first book, Silence, was published by Wesleyan University Press in 1961.

Lucy Carroll and an octet of singers from William Tennent High School presented a lecture-concert on the music of the Wissahickon Settlement at the Kelpius Cave site on Friday, Sept. 11, the first time the music was performed live at the site since the settlement died out in the early 1800s (see "Wissahickon Hermit Rediscovered," Bulletin, XIII, no.1, p. 9).

Peter W. Gano was named a Distinguished Teacher for 1987 at The Ohio State University in

Columbus. On October 30, 1987, as part of the Autumn Quarter Lecture Series presented by the Graduate School, he will present a lecture entitled "The American Brass Band: A Cultural Institution."

The Florida State University has renamed the building formerly known as Music School North in honor of Dean Emeritus Wiley L. Housewright. Housewright joined the Florida State University faculty in 1947, and was named Distinguished Professor, the highest honor an FSU professor can receive, during the 1961-62 school year. The building was built during his tenure as Dean of the School of Music (1966-1979). Saturday and Sunday sessions were held in this building during the 1985 meeting of the Sonneck Society in Tallahassee.

Leslie Lasseter has been a Junior Research Fellow at the Institute for Studies in American Music, 1986-87, and has been awarded a Mu Phi Epsilon grant for work toward her Ph.D. at CUNY.

Thomas J. Riis has been appointed a Senior Research Fellow at the Institute for Studies in American Music for 1987-1988, and will pursue research in black musical theater.

David Warren Steel received a National Endowment for the Humanities Fellowship for College Teachers and Independent Scholars for a study of "Shape-Note Tunebooks of the Nineteenth Century."

Nicholas Temperley has been selected a 1986 University Scholar at the University of Illinois at Urbana-Champaign. The program, instituted in 1985, provides a substantial research grant to be used at the winner's discretion during a three-year period. The award cited Temperley's work on the Hymn Tune Index, the London Pianoforte School, the New Berlioz Edition, and his book, "The Music of the English Parish Church."

Mark Tucker received a Fellowship from the American Council of Learned Societies for "The Early Years of Edward Kennedy 'Duke' Ellington, 1899-1927."

A special concert by the Polish Radio Symphony Orchestra of Krakow on June 20, 1987, featured premieres of Distant Worlds for violin and large orchestra and Concertpiece for Cello and Small Orchestra by Nancy Van de Vate. The concert celebrated the release of a compact disk (and cassette) of orchestral works by Van de Vate by Conifer Records in London. During Van de Vate's visit to Poland, she was interviewed by Polish Radio and for future broadcast over National Public Radio in the United States, and the concert was recorded for later telecast throughout Poland. She is presently working on a concerto for percussion and orchestra under a Composer's Fellowship from the National Endowment for the Arts.

Deaths:

Elaine Brody, Brooklyn, New York, July 15, 1987
Vincent Persichetti, Philadelphia, August 14, 1987

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NOTES AND QUERIES

Dick Jones, 108 Gordon Road, London W.13, England, is interested in buying Walter Donaldson song sheets. He says his collection will eventually go the British Museum. Contact him if you have copies to spare.

Joseph K. Albertson is completing an annotated catalog of the stage pieces of Harry Bache Smith. Inquiries or offers of assistance are invited. Write to Albertson at 3801 Flagler Avenue, Key West, FL 33040.
I am preparing an exhibition of sheet music which, barring the unexpected, will be held at the University Gallery, University of Delaware, in September, 1988. Ms. Jill Hobgood is serving as Co-curator. We are both graduate students in art history.

The show will focus on the period 1898–1929. We want to demonstrate how song sheets document popular culture in America, beginning with the Spanish-American War, which ushered in American expansionism, and ending with the stock market crash. We expect to display between 100 and 150 sheets and want to use these to illustrate the main types of songs popular during the period (e.g., Broadway, "coon," and baseball), the succession of artistic styles that decorate covers, and the current events and social issues that covers address. We hope to borrow rare sheets primarily from libraries so as to inform gallery visitors that many institutions possess fine collections of music. We wish to establish not just the value of sheets as cultural documents, but that by their ubiquity, they were important influences on evolving middle-class culture. We hope to publish a modest catalogue to accompany the show.

In order to do as thorough a job of preparation as possible, we would very much like to hear from other collectors and scholars. We seek suggestions for subjects the show should address, and of extraordinary, little-known covers for inclusion in the show; in the case of nominated covers we would appreciate xeroxes and ownership information. We also request information on past exhibitions that included sheet music of the twentieth century. We also need suggestions on institutions (or individuals) that support projects in American music. Please write me with suggestions or comments of any kind.

Saul E. Zalesch
624 Lehigh Road
Apartment Q1
Newark, Delaware 19711
(302) 737-5312

THE BULLETIN BOARD

PERFORMANCES OF AMERICAN MUSIC

Members are invited to submit BRIEF accounts of notable events (past or future) for this column. Emphasis should be on the music performed rather than on the performance, and on fact rather than opinion.

Delaware Valley Composers
in Tribute to Vincent Persichetti

Delaware Valley Composers returned to the concert field in Philadelphia on September 19, presenting its 34th program of American music. During the past twelve years we've performed 403 pieces by 109 (most living) area composers ranging from Kelpius to Crumb. During the process about 210 performers have appeared on our stages--Americans all. About $30,000 has been raised from a variety of local sources to support these activities.

Our first program this year began with a memorial tribute to the late, much-lamented Vincent Persichetti. This extraordinary talent was a native Philadelphian, greatly respected as a teacher, admired as a composer of international stature, and revered by his friends. We were fortunate to have the skills of the Alla Camera Ensemble on hand to begin with this master's Serenade #4 for violin and piano, Opus 28. This unusual trio consists of Nancy McDill, pianist and director; Michael Horton, tenor; and Gabriel Schaff, violin. These fine young artists came well prepared with a diversified and absorbing program, including several premieres written expressly for them.

Most romantic of the three premieres (so I'm told) was Hewitt's Bitters and Ballads, Op. 423, No. 3 (a portion of a larger work). These four songs,
oriented in traditional forms of American pop music, take a somewhat affectionate look at their material.

The second premiere, a duo cycle (for Horton and Schaff) by the young New York composer Chase Morrison to romantic poems by Millay, was a bit more classically oriented. These three songs had the virtue of becoming increasingly original as they progressed, ending very well indeed.

Shaff, the son of composer Claire Polin, gave an excellent account of his mother's Frettica Sonata, with Ms. McDill as a strongly effective partner. The program ended with the third premiere, Polin's Tristia, to a text by Mandelstam. This was recently written in her most mature style and is superbly crafted. These works, along with others by Stover and Argento, comprised the program.

At present Philadelphians are being showered with a cornucopia of new music about to empty its bountiful contents upon the local scene. A splendid October new music festival will soon begin under the creative guidance of Relache, our internationally-known contemporary music ensemble, so brilliantly directly and well-funded by Joseph Franklin and others over its extraordinarily successful ten-year history.

Even our once staid and starved Philadelphia Orchestra is now gorging itself on new American music, under the watchful eye of master chef Richard Wernick, who selects much of the menu with a discriminating ear.

Harry Hewitt
Delaware Valley Composers
Philadelphia, PA

"Lady, Be Good!" Revival

A restored version of George and Ira Gershwin's 1924 musical, "Lady, Be Good!" has been performed this fall at the Goodspeed Opera House in East Haddam, Connecticut. At the time the revival was proposed, Tommy Krasker was working with Leorone Gershwin (widow of Ira) on a report on all the Gershwin book musicals from 1919 to 1933. He began working with four scripts, two of them from the Library of Congress. One was dated December 6, 1924, nearly a week after the show opened. The second was from the fall of 1925, and showed considerable change. The third script was a version written sometime in the late 1940s, with references to contemporary celebrities and altered dialogue. The fourth, from 1963, was a revision by Guy Bolton, who wrote the original libretto with Fred Thompson. Krasker used all four versions to produce the restoration of the original story, as much as possible as it was when it was first performed more than sixty years ago.

Others involved in the performance were Thomas Gruenewald, director; Dan Sireta, choreographer; and Lynn Crigler, musical director.

"Rainbow "Round My Shoulder" revived in Dayton

The Dayton Contemporary Dance Company opened its season with a revival of the 1959 dance classic, "Rainbow 'Round My Shoulder," by choreographer Donald McKayle. The reconstruction of the classic piece was made possible by a grant under the American Dance Festival, the Black Tradition in American Modern Dance, supported in part by a generous grant from the Ford Foundation. Also on the program was a contemporary work, "Goin' Up Yonder," by resident choreographer Kevin Ward, with music by Aaron Copland. It portrays a family's dramatic migration from the rural South to the industrial North. Other works were "Orchids," choreographed by Gregory Robinson with music by George Gershwin and "'Til the End of Time", choreography by Debbie Blunden, with music by Luther Vandross.

Chamber Music at the Library of Congress

The fall Chamber Music series at the Library of Congress will include performances of works by many American composers, including Cage, Schuller, Barber, and Carter. Under the library's new open-seating policy, seats will be available on a first-come, first-served basis, with no charge for concert admission. Write or call The Library of Congress, Music Division Concert Office, Washington, D.C. 20540, 202/287-5502 for more information.

"For the Ohio" Presented in Philadelphia

The Ohio Village Singers, directed by Priscilla Hewetson, Interpretive Specialist in the Education Division at the Ohio Historical Center in Columbus, represented Ohio in the "We the People 200--Festival of States Program" in Philadelphia on July 19, 1987. The troupe performed "For the Ohio" at Constitution Pavilion in Independence National Park.

Research for the original production began over a year ago. In addition to commentary and music illustrating important events in America's struggle to win and maintain freedom, early settlers are portrayed as they journey to the newly-opened Northwest Territory. The production concludes with the emergence of Ohio as the seventeenth state in the Union. Materials were drawn from diaries...
and letters of the times, as well as several Ohio song collections, including Mary O. Eddy's "Songs and Ballads from Ohio" and H.L. Ridenour's "Songs of Ohio." Other resources included manuscript books belonging to early residents in Marietta, Ohio's first town. Transcribed pieces included secular songs, fife tunes, and hymns in circulation "west of the mountains" at the time of settlement.

The Ohio Village Singers have been actively involved in research and performance of American music since 1974. The sixteen singers, dancers, and actors are well known in Ohio for their extensive repertory of American song, as well as their living history re-creations utilizing music, dance, theatre, and related entertainments in the context of given time periods in American history.

**Highlights of New York's 1986-87 Season**

Although American music is performed somewhere in New York every day, one has to look carefully for special events that have an added measure of spice, imagination, skill, risk, and perhaps historical perspective to their programs. One is not likely to find these at Carnegie or Fisher Halls, but rather in the innumerable smaller facilities scattered throughout the city. Four such events drew my particular interest.

When a pianist performs in one afternoon thirty works totalling some eighty separate movements, he is someone to reckon with, and when those works are, with one exception, all of the twentieth century, the bulk written by Americans—native and naturalized—then we must extend special recognition. That reward goes to pianist Bennett Lerner, who played a four-hour recital (with two intermissions) at New York's 92nd Street Y on March 22.

Playing selectively from memory or from the score, Mr. Lerner performed the works of seventeen composers, multiple works of several of them, only five of whom were not Americans. More than a third of the thirty works were offered as world premieres. Although most of the works premiered were recently composed—some especially for Mr. Lerner—it is gratifying to note that the pianist had done plenty of research to discover unperformed works dating back two or three decades by such well-known composers as Roy Harris, Marc Blitzstein, and Irving Fine.

The American composers performed on that remarkable afternoon were Paul Bowles (three works), David Diamond (two works), Aaron Copland (four works), Vittorio Rieti (two works), Alexander Tcherepnin (three works), Phillip Ramey (one work), Roy Harris (two works), Virgil Thomson (three works), William Schumann (a five-piece cycle), Irving Fine (one work), Samuel Barber (three youthful pieces), and Marc Blitzstein (three excerpts from a ballet). The count of the works gives little idea of the extent of the music. For example, two of Paul Bowles' works contained six pieces each, and Ramey's ran to nine separate pieces. (For those Sonneck members having special interest in any of the composers mentioned, I can report that about fifteen of the works, either in their entirety or in part, are already recorded by Lerner on the Eterca label, available from Qualiton Imports.)

Bennett Lerner's career is identified with the performance of contemporary music—largely by Americans. Lerner enjoyed a highly enthusiastic audience which included composers Copland, Rieti, Diamond, and Ramey. Rieti, now ninety, joined Lerner in a four-hand waltz he recently composed.

Three other events I attended during the 1986-87 season were organized by or had the active participation of Sonneck Society members. Since my impression of these members is that they are too modest or too busy (or both) to blow their own horn, I am doing it for them. I do so with the hope of encouraging more Sonneck members to report on what they do, hear, and see in their area in the way of unusual presentations of American music.

Peter Perrin is the force behind "The Alliance for American Song," an organization that has presented stunning and provocative concerts, in various intimate New York locations, devoted primarily to American vocal music—choral, ensemble, and solo. I say primarily only to hint at the surprises Perrin is apt to offer, as he did for the concerts I attended.

In the fall of 1986, Perrin produced two events in close sequence. The first, an evening of American song cycles from the 1920s and 1930s, presented works by Ives, John Becker, Thompson, Gruenberg, Cowell, Vivian Fine, and Amadeo Roldan. For these, Perrin brought on six singers, two pianists, and a number of instrumentalists for the remarkable variety of ensemble that is so customary with The Alliance for American Song, an organization that gets by with what support it can get, yet spares nothing in quality, daring, and innovation.

Two months after the song cycles, Perrin presented a yet more daring evening—one celebrating the centennial of the birth of John J. Becker (1886-1961), the midwestern "ultramodernist" whose reputation grows with each newly revealed work and whose enthusiasts are spread geographically ever wider.

Somehow, Perrin brought together an organist, pianist, seven solo singers, a nine-voice choir, a
thirteen-member percussion ensemble, and a solo flutist and clarinetist to perform a retrospective of Becker's music dating from 1923 to 1960. The concert proved, if nothing else, the greatness of Becker as a composer of songs. In addition to more songs, the concert offered three other important vocal works: two scenes from A Faust Monodrama (1951), some movements from Missa Symphonica (1933) for a cappella male chorus, and five excerpts from a one-act opera, Privilege and Privation (1939), a riveting satire on the Depression, full of black humor transmitted through unpredictable rhymed lyrics and music that moved effectively in and out of popular idioms.

Beyond the vocal music, Peter Perrin offered some of Becker's instrumental works: Improvisation for Organ (1960), Soundpiece No. 6 for flute and clarinet (1942), and a heart-pounding performance of The Abongo (1933) for thirteen percussionists. A music once thought inaccessible--Becker's--is eminently listenable and performable and earns entry into the repertory of soloists and ensembles.

For the past eight years, the Cremona String Quartet has been the central performing ensemble for some four Sunday concerts a season, organized as the Masterwork Chamber Series under the direction of Amy Camus (Cremona's cellist), and held on the campus of the Queensborough Community College in Bayside, Queens, New York. These are small, intimate, and informal gatherings that offer interesting mixes of duos, trios, quartets, and quintets by a wide range of classic and modern composers. Raoul Camus (of the Queensborough faculty) is always present to help run things smoothly.

With two Sonneck members in charge, it is not surprising that (a) American music will be performed and, particularly if from the past, it will be selected with considerable historical and musical awareness; and (b) other Sonneck members will be invited to perform and/or lecture. There were, this past season, works by new composers who made personal appearances as well as works by Ives and Amy Beach.

The only concert I could attend this season was on April 12, when Alan Buechner was invited to lecture on "Charles Ives: The Early Years" in conjunction with Cremona's Performance of Ives' String Quartet No. 1. With a set of slides, Buechner offered some background on Ives, the individual, then examined the structures and tune sources of the first quartet; for this, Buechner's slides displayed the section of the score under discussion, which could be followed clearly as the Cremona played the excerpt. The unpretentiousness and lucidity of Buechner's presentation along with the high quality of the slides made the ensuing excellent performance of the complete quartet by the Cremona players doubly enjoyable and meaningful.

Three weeks later, at the New York Public Library's Performing Arts Research Center at Lincoln Center, Raoul Camus made the most of an opportunity to give a lecture with the intriguing title, "No King but God: Popular Music of the American Revolution." [See Bulletin, XIII, No. 2, pp. 65-66.] Camus' lecture was prepared with a thoroughness that would inform and involve the audience as much as possible. To this end, there was a handout containing a selected bibliography and discography and the complete texts to the recorded songs that were sounded into the auditorium upon cue from the speaker. The audience was invited to join in the singing.

The encapsulating idea for the talk was to progress from the popular songs of prerevolutionary America ("God Save the King") through the period of the colony's increasing dissatisfaction with the mother country, the war itself, and final independence--actual and musical, i.e. Billings' tunes of the same name whose key line, "No King but God," made the final point of the lecture.

Intermission was actually the second segment of the program: a tour of the exhibit mounted in the third-floor Research Library, for which some of the fine manuscripts and prints of the library's impressive resources were on display. The third part of the evening was a concert of music from Federal America performed by members of Aston Magna. Credit goes to the Aston Magna Foundation and the Music Division of the New York Public Library for this rich evening and for assuring, with the right participants and proper organization, that the music and the period it represents would be lovingly brought to life.

Christopher Pavlakis
New York, NY

Piano Music in North Carolina

Ramon Salvatore will present a program of 19th- and 20th-century American piano music at Meredith College in Raleigh, North Carolina, on Friday, November 6. The program coincides with American Music Week sponsored by the American Music Center in New York City. The program will include Canzona and Toccata by Phillip Ramey (the second commissioned by Salvatore); Romance Op. 39, Funeral March for President Lincoln, and Nocturne, Op. 45 by John Knowles Paine; the Third Sonata by Robert Palmer (who will be present); Blue Voyage by Wallingford Riegger; Five Poems after Omar Khayyam by Arthur Foote; and Sonata
by Hunter Johnson, distinguished North Carolina composer, who will also be present.

Salvatore will also perform selections from this program at the National Convention of the Music Teachers National Association, to be held in Salt Lake City next March 19-25, 1988.

EVENTS OF INTEREST

A treasure trove of eighty cartons of forgotten music found in a Warner Brothers warehouse in Secaucus, New Jersey, in 1982 was moved to a vault in Manhattan, and since 1985 has been inventoried and studied by Robert Kimball and other musical theatre scholars. A complete catalogue is still two years from completion, but an interim 178-page inventory lists previously unpublished songs by George Gershwin, Jerome Kern, Richard Rodgers, and others, some in the composers' own manuscript. Included are ninety manuscripts in Gershwin's handwriting, including unknown songs as well as missing original scores and parts to his musicals "Primrose," "Tip-Toes," and "Pardon My English." Among the Kern discoveries are more than 175 unpublished songs, a half-hour of music dropped from Showboat, and the handwritten copies of "Ol' Man River" and "Can't Help Lovin' Dat Man."

The Library of Congress has produced a Compressed Audio Disk with thirty-three hours of sound on one side. The disk contains nearly every spoken-word recording manufactured before 1910 in the Library's collections. The disk, which contains 668 selections, is believed to be the first of its kind in the world. The disk is only for use at the Library, and is available for listening in the Recorded Sound Reference Center of the Library's Performing Arts Reading Room.

The disk itself is about the size of a 45-rpm record and uses new technology in which audio signals are digitized, compressed, and stored on single frames on one side of an analog videodisk. A double-sided, 12" disk recorded in such a manner would hold over three hundred hours of sound.

The disk is fully indexed by title, performer, genre, and subject. Access to this information and playback of the actual recording are directly controlled by the user through a menu-driven microcomputer. Using the database, a specific selection can be identified. With a push of a button, the actual recording may be heard in a matter of seconds.

This sound disk is not only important as an indication of new techniques which will affect the way we preserve and listen to music, it also contains recorded music which may be of interest now to those studying the history of American musical theatre. It includes 19th-century actors and actresses as well as minstrel shows, vaudeville, and vaudeville-like humorous recordings of jokes, music, and sound effects.

The music library of "The President's Own" United States Marine Band has acquired a major collection of manuscripts, papers, and personal items of John Philip Sousa. The collection was presented by his grandson, John Philip Sousa III, on behalf of the Sousa family. The items in the collection have already been catalogued and include music scores, music reference books, photos, phonograph records, uniforms and personal clothing, personal correspondence, and presentation medals and trophies. Music scores include the original score of the "Liberty Bell," the full orchestra score of "Royal Welch Fusiliers," and the piano score to "Semper Fidelis," all of which are in Sousa's hand. The collection also has a number of original librettos of Sousa operettas containing Sousa's editorial marks. Encore books, consisting of marches and novelties used as encore pieces in every Sousa Band concert, contain valuable markings pertaining to their performance.

Press and program books of Sousa's civilian band--scrapbooks chronicling the period of September, 1892, through December, 1930, with newspaper clippings and concert programs--provide an invaluable record of the Band.

The Marine Band already owns the Sousa/Gradel collection of at least thirty original compositions and transcriptions by Sousa dating from 1892-1897 which were once part of the Sousa Band library. Collections of items only belonging to Sousa Band members Frank Simon, Walter F. Smith, John Heney, Rudolph Becker, and Clyde Hall have been given to the library as well.

These collections are available by prior appointment with the U.S. Marine Band library. Contact Frank Byrne, Chief Librarian, U.S. Marine Band, Marine Barracks, 8th and I Streets, S.E., Washington, D.C. 20390-5000.

The 1987 John Ben Snow Foundation Prize has been awarded to Dr. Simon J. Bronner of Harrisburg, PA, associate professor of folklore and American studies at Penn State Harrisburg, for his book-length manuscript entitled "Old-Time Music Makers of New York State," to be published this fall by the Syracuse University Press. The award is given annually by the press for the nonfiction manuscript that makes the most distinguished contribution to the study of the upstate New York area. "Old-Time Music Makers of New York State"
will be the first book published on this legacy of Anglo-American music and dance. It traces the development of old-time music beginning with its movement into New York State from New England in the early nineteenth century to its combination with commercial country music in the twentieth century.

Fallen Leaf Press is seeking manuscripts of high quality for possible publication in its series of reference books in music. Areas covered by this series include bibliographies, bio-bibliographies, discographies, indexes, and catalogs. For details, write to Reference Series Editor, Fallen Leaf Press, P.O. Box 10034, Berkeley, CA 94709.

NEWS OF OTHER SOCIETIES

The American Studies Association and the Canadian Association for American Studies will hold an International Convention November 21-24, 1987, in New York, NY. The theme of the convention will be "Creating Cultures." For details, write to ASA, 309 College Hall, University of Pennsylvania, Philadelphia, PA 19104-6303.

The Music Library Association will hold its 57th annual meeting February 9-13, 1988, at the Hyatt Regency in Minneapolis, Minnesota. Sessions include music resources in special areas of the library, planning for library audio facilities, copyright, subject access for popular music, the state of music librarianship as a profession, and music of Minnesota. More information may be obtained from Martin A. Silver, Music Library, University of California, Santa Barbara, CA 93106, 805-961-3609.

The Classical Hammered Dulcimer Association is being formed. Likely areas of focus include networking, public performances, a library of transcriptions, publication of transcriptions, discussion (by newsletter or at gatherings) of techniques and problems in transcribing and playing classical music on hammered dulcimer, discussion of computer programs for written music, and encouragement of new compositions for the hammered dulcimer. For more information, contact Pete Benson, 7505-D Weatherworn Way, Columbia, MD 21046, 301-381-2219.

A symposium entitled Music in American Schools 1838-1988: A Sesquicentennial Celebration will be held August 26-28, 1988 at The University of Maryland, College Park, in conjunction with the Music Educators National Conference. Papers illuminating the history of music education in the United States during the last 150 years are invited. Papers should be no more than twenty-five minutes, and must be presented by the authors. Papers will be presented on Saturday, August 27, and will be published in the Proceedings. Submissions should be received no later than April 1, 1988, by Michael L. Mark, Graduate School, Towson State University, Towson, MD 21204.

The annual meeting of the American Musicological Society will be held at the Omni International Hotel in Baltimore, Maryland, November 3-6, 1988, in conjunction with the Society for Music Theory. Abstracts of papers to be considered for inclusion on the program should be submitted to Robert P. Morgan, Department of Music, University of Chicago, 5845 South Ellis Avenue, Chicago, IL 60637 before February 1, 1988. Papers should last thirty minutes or less, and abstracts should be one page in length and typed, double-spaced, on 8½ x 11 paper, with the title at the top of the page, the author and institutional affiliation at the bottom. Proposals for concerts and lecture-recitals should be sent before February 1, 1988, along with a cassette tape that is representative of the performing forces and repertoire being proposed, to Laurence Dreyfus, Department of Music, Yale Station Box 4030, Yale University, New Haven, CT 06520.

GRANT AND PRIZE OPPORTUNITIES

The Interpretive Research Program of the Division of Research Programs, the National Endowment for the Humanities, wishes to announce the annual application deadline of October 1, 1988, for projects beginning or after July 1, 1989. Funding is available for up to three years of collaborative research in any field or fields of the humanities. Draft applications may be sent to the program for staff comments anytime up to August 15. The Projects category supports collaborative research in musicology and other areas. For more information, contact Dorothy Wartenberg or David Wise at Interpretive Research Program, Room 318 IR, National Endowment for the Humanities, Washington, DC 20506, 202-786-0210.

The Michigan Society of Fellows offers four three-year postdoctoral fellowships at the University of Michigan to begin September, 1988. The fellowships recognize academic and creative excellence in the arts, sciences, and professions by supporting individuals selected for outstanding achievement, professional promise, and interdisciplinary interests. Candidates should be no
more than three years beyond completion of the Ph.D. or comparable professional degree. Fellows are appointed for three years as assistant professors; one year is devoted to teaching, the remainder to independent research or creative work. Deadline for applications is November 16, 1987. Application materials may be obtained from Michigan Society of Fellows, 3030 Rackham Building, The University of Michigan, Ann Arbor, MI 48109-1070; 313-763-1259.

Humanists may receive funding to attend international meetings abroad from the American Council of Learned Societies, 228 East 45th St., New York, NY 10017. Submit meeting details with request for forms. Awards will approximate an amount not less than one-half the economical airfare between major commercial airports. Applicants must hold the Ph.D. and must not have held travel grants in current or two preceding years. Deadline is March 1, 1988, for July-December, 1988, meetings.

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RECENT PUBLICATIONS AND RELEASES

Two new books by the prolific Nicholas Tawa have become available since the spring meeting of the Sonneck Society: A Most Wondrous Babble: American Composers, Their Music, and the American Scene, 1950-1985, is available from Greenwood Press, Westport, CN; Art Music in the American Society: The Condition of Art Music in the Late Twentieth Century has been published by Scarecrow Press, Metuchen, NJ.

Publishers in North America of Books and Monographs with Folklore, Ethnomusicology, and Folk Music Series or Catalogs, is a four-page typewritten listing compiled by Joseph C. Hickerson and Jeffrey Place. This new reference aid released by the Archive of Folk Culture at the Library of Congress (Washington, DC 20540) is available at no charge upon request.

Also from the Library of Congress is American Folk Music and Folklore Recordings 1986: A Selected List. This pamphlet describes twenty-six outstanding 1986 releases selected by a panel, and is distributed to organizations, publications, broadcasters and government agencies in the United States and abroad. Recordings meet the following criteria: they are released in the year of the list; they feature cultural traditions found within the United States; they emphasize "root traditions" over popular adaptations of traditional materials; they are conveniently available to American purchasers; and they are well annotated, with liner notes or accompanying booklets relating the recordings to the performers, their communities, genres, styles, or other pertinent information. Alan Jabbour, director of the American Folklife Center, requests suggestions for recordings for the 1987 List. Suggestions should be sent to Jeffrey Place, Project Coordinator, Selected List, American Folklife Center, Library of Congress, Washington, DC 20540. Copies of the List for 1984, 1985, and 1986 may be obtained at no charge by writing or calling the American Folklife Center.

A new inventory of musical references by Gillian Anderson may well serve as a model for other such attempts, such as that being discussed by the Sonneck committee on Early Concert Life.

Music in New York During the American Revolution: An Inventory of Musical References in Rivington's New York Gazette (MLA Index and Bibliography Series; no. 24) indexes all musical references in James Rivington's Gazette, a weekly
newspaper published in New York City, 1773-1783. It includes references to music and instruments for sale, concerts, assemblies, and balls, and musical instruction. The 135-page publication provides a profile of musical culture in the principal trade center in America during the Revolutionary War period.

The inventory (ISBN: 0-914954-33-4) may be obtained from the Music Library Association, P.O. Box 487, Canton, MA 02021 for $15.00.

Garland Press has begun a series of bibliographies related to folk music. The first in the series is by Sonneck member Terry E. Miller, of Kent State University. His *Folk Music in America: A Reference Guide* in an annotated bibliography of writings on American folk music, including both books and periodical literature.

Arnold Shaw, Director of the Popular Music Research Center at the University of Nevada at Las Vegas, has a new book, *The Jazz Age: Popular Music in the 1920s*, being released this fall by Oxford University Press. At the same time, Da Capo Press is bringing *The Rockin' 50s* back into print, with a new introduction by Shaw. Macmillan Publishing Company is also reissuing his history of *Rhythm & Blues, Honkers and Shouters*, as a Collier paperback.

Two Sonneck members have monographs just off the press at the Institute for Studies in American Music. William Lichtenwanger's *The Music of Henry Cowell* is a one-thousand-entry catalogue of Cowell's work. Edward A. Berlin's *Reflections and Research on Ragtime* contains two essays developed out of the author's stint as Senior Research Fellow at I.S.A.M. in 1982-83.

"Ragtime Music in Print, 1987 Edition" will appear as a special feature of *The Sheet Music Exchange* in the December, 1987, issue. This indexes all ragtime music currently in print, with sources and prices. The compiler, Charles B. Davis, previously indexed ragtime music in print in 1982. Davis is a Jacksonville, NC, collector of piano rolls, records, and sheet music; piano teacher; and devoted ragtime aficionado. The cost of the special December, 1987, issue is $5 ($6 Canada), and may be obtained from "The Sheet Music Exchange," P.O. Box 69, Quicksburg, VA 22874. (The magazine is issued bimonthly, and is available for $15/yr.)

A live-concert recording, *The Golden Age of Bands 1860-1915*, Vol III, has been released by the University of South Dakota at Vermillion. The album includes marches, a medley of American plantation songs, an overture, a caractéristique, and solos for double-bell euphonium, cornet, and Albert-system clarinet. The twenty-three members of the band all play high-pitch, conical-bore brasses and Albert-system clarinets from the collections of The Shrine to Music Museum. Records may be ordered for $10.00 each, including postage and packing, from The Shrine to Music Museum, 414 East Clark Street, Vermillion, SD 57069-2390.

**ONETWOTHREEFOUR: A Rock and Roll Quarterly** has published a special issue on the subject of music video. The issue, which contains nine articles employing a variety of historical, critical, and theoretical approaches to music video, is available for $5 from Strong Sounding Thought Press, 1854 W. 84th Pl., Los Angeles, CA 90047.

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

Richard Jackson
New York Public Library


**SOME RECENT ARTICLES**

*Part I*

**William Kearns**

*University of Colorado, Boulder*


Albany Symphony Orch. (New World Records), by Howard Pollack.


ARSC JOURNAL 17/1-3 (1985): Marie P. Griffin, "Preservation of Rare and Unique Materials at the Institute of Jazz Studies [Rutgers]," 11-17.


THE BULLETIN OF HISTORICAL RESEARCH IN MUSIC EDUCATION 8/2 (July 1987): Donna K. Rothrock, "Moravian Music Education:
Forerunner to Public School Music" 63-82; Linda F. Parker, "Women in Music Education in St. Paul, Minnesota, from 1898 to 1957," 83-90.


10/5 (May-June 1987): Reviews of John Cage's Works for Piano and Prepared Piano, perf. by Joshua Pierce (Harmonie Mundi), by Kyle Gann, 106-07; of Roy Harris' Symphony No. 6 and Copland's Emily Dickinson Songs, perf. by Pacific Symphony Orch. (Varese Sarabande CD), by Kyle Gann, 130-31; of Thomson's The Plow That Broke the Plains, The River, & Autumn---Concertino for Harp, Strings and Percussion, perf. by N. Marriner & the LA Chamber Orch. (EMI Angel CD), by John Ditsky, 205; of Nancy Van de Vate, Nine
Preludes for Piano (1978) and music of Steven Strunk and Max Lifchitz, perf. by North-South Consonance Ensemble (Opus One), by Stephen W. Ellis, 205-06; of A Crazy Quilt of American Piano Music, [15 composers from Gottschalk to Shapero], perf. by Leo Smit (Music Masters CD), by Kyle Gann, 227-28; of The Birth of "Rhapsody in Blue": Paul Whiteman's Historic Aeolian Hall Concert of 1924, Maurice Peress and orch. (Musicmasters CD), by William Youngren, 243-45.


REVIEWS OF BOOKS

Raoul Camus, editor
Queensborough Community College


The secondary literature on film and television music is scattered in many different places: newspapers, general entertainment magazines, dissertations, scholarly film and music journals, popular culture books, books about movie stars, directors, popular singers and composers, psychology texts, technical sound manuals, and even on record jackets. Stephen Wescott has made an effort to comb all these varied sources for articles and books about film and television music. He has succeeded in identifying 6,340 citations, and his list is so accurate that he has saved future scholars an enormous amount of time.

The bibliography is very sensibly organized into five parts: History, Composers, Aesthetics, Special Topics, and Research. There is an index at the end (alphabetized by proper name and subject but not by film title). The history section begins with surveys of the field, and then proceeds by decades: silent and early sound, 1935-49, 1950s, 1960s, 1970s, 1980s. (It stops with some articles in 1984.) The composer section lists books, articles, and dissertations on over 120 film composers. The aesthetics section is divided chronologically into two parts, the silent era and the sound era. The special topics section has four subheadings: musical performance, on television (also by decade), film musicals, and animated sound and musical graphics. The final section on research contains subsections on film music research surveys, guides to primary resources, bibliographies, filmographies, discographies, and reference materials (biography/film credits).

Wescott's book is a research tool, not a ready reference work. Therefore, it will not help with the question of who composed the music for a specific film, nor can one use it to find the musical theme for a television show. It can, however, be used to find all of Lawrence Morton's excellent film music articles, and the books and articles on Bernard Hermann, Miklos Rozsa, and Aaron Copland, to name just a few.

Not unexpectedly, Wescott's immensely useful work is not complete. In the silent film era in particular, he missed a number of articles and books. For example, there are many additional citations in the Library of Congress Music Division Periodical Index and in the American Organist, which ran a film music section between 1918 and 1930. Apparently, Wescott did not have access to a full run of the journal Film and TV Music (Film Music Notes) (1941-1956). Nor does he cite a number of books and articles on the film musical. I have prepared a supplement to Wescott that contains citations in all these areas as well as a film title index. Its publication is currently being pursued, but it may, in the meantime, be consulted in the Music Division, the Library of Congress.

One area that is still very much out of control is the music video. One need only look at the various periodical indexes to the literature on film to see a fast-growing section in this area since about 1985 (Wescott's cut off date). So there is still bibliographical work to be done. However, Lawrence Morton in his introduction to Clifford McCarty's Film Composers in America: A Checklist of Their Work (1953) said:

The tasks of criticism are many. One of the most altruistic but thankless of them is the gathering of those materials which make possible the more showy and rewarding tasks . . . It represents the patient labor of the sort that every serious critic of film music has so far shunned, in the hope that somebody else would do it. Meanwhile its need has grown more and more urgent.

Stephen Wescott did not shun this thankless task. A Comprehensive Bibliography of Music for Film and Television "represents the patient labor" that will "make possible the more showy and rewarding
tasks" in the study of film music. Those of us who have already used his work are immensely grateful.

Gillian B. Anderson
The Library of Congress


This new bibliography by Samuel A. Floyd, Jr., and Marsha J. Reisser follows their earlier work, Black Music in the United States: An Annotated Bibliography of Selected Reference and Research Materials (1983). In some ways they are similar, and in others, very different. In both the titles are meticulously and carefully annotated, but whereas the earlier bibliography was selective and critical, this volume avoids "judgements on such matters as quality . . . accuracy, or scholarship." The authors believe that for biography it is more important to "communicate what the books are about, what and how they function, and what they offer the reader" (p. xxi). Since biographies are read by laymen as well as scholars, it was reasonable to include popular as well as scholarly books, even a few written for young adults. The list includes 147 book-length biographical studies published before the spring of 1985 arranged alphabetically by biographee. The annotations vary from brief descriptions to "mini-summarys" or "mini-condensations," forming a "collection of brief career vignettes" (p. xix), "a kind of survey of the history of the music of black Americans and of race relations in the United States . . . the weight of living as Afro-Americans in a racist society" (p. xviii). In addition to the musical achievements, there is discussion of the obstacles that had to be overcome, the personal difficulties, and the harsh realities of life.

Each annotation is accompanied by a list of book review criticisms, with selective discographies for those subjects who have been recorded. The index includes authors, co-authors, writers of introductions, prefaces, and forewords, titles, and designations of performing media and genres. The work is reproduced from typewritten copy, with a few errors.

Black Music Biography should be extremely useful to scholars interested in black musicians and to librarians in all kinds of libraries--elementary, secondary school, junior college, conservatory, and university.

Dena J. Epstein
University of Chicago (retired)


In my review of volume X (1985) in the Newsletter (XII:89), I commented that this series, which is now an annual, "provides timely, detailed information which is indispensable for any specialist or library." I should have added that Popular Music is also very handy for teachers who need help in finding their way through the labyrinth that is popular music today. Pollock starts the reader with a helpful eight-page essay, a review of the year, that, mercifully, is divided into only a few categories--pop, black, country, theater, film, and TV--rather than the innumerable divisions that now dominate the awards shows and pop reviewers' columns. From the essay, readers can then go for more specific information to the indexes of song listings, lyricists and composers, important performances, awards, and publishers' addresses. Thus the book is not only a comprehensive set of indexes for the aficionado but also an education for the novice.

In addition to mentioning the more important pieces for the year in his essay, Pollock conveys a mood of optimism, for 1986 found pop music in a meaningful eclectic phase, drawing heavily on the best of previous years, especially the sixties, and witnessing the resurgence of some long-time pop music artists such as Paul Simon, Peter Townshend, James Taylor, and many others. At the same time, a bumper crop of interesting new groups and good songwriters suggest a continuing brighter future after the doldrums of the past decade.

Popular Music now accounts for approximately four hundred songs per year in its principal song title index. Among the other indexes mentioned above, the Important Performances Index is particularly useful with its division into albums, movies, musicals, plays, TV shows, and vocalists. In conclusion, Popular Music, 1986, is a very useful summary of a very creative year.

William Kearns
University of Colorado, Boulder


"Is this worth something, or just another over-priced visual aid?" That was the question that came with a large chart, showing a multi-multi-branched tree, with names of jazz players and
groups distributed along stylistic "branches." The answer to the question is—well, yes. And no.

Like any project which tries to reduce complex relationships to graphic representation, a great deal is oversimplified, lost, or distorted. For example, when the main trunk of the tree gets to the Swing Era, it branches in two directions, Duke Ellington to one side, Count Basie to the other. That's acceptable—but how did Lester Young wind up on the Duke Ellington side? And how did Teddy Wilson and Gene Krupa come to branches far removed from Benny Goodman's branch?

On the Ellington side, trumpeter "Bubber" Miley appears, but his great successor, "Cootie" Williams, is nowhere to be found. Gerry Mulligan and his quartet properly appear as main influences in Cool Jazz, but the West Coast branch flourishes without showing Mulligan's influence there.

And do George Benson and Jan Hammer really belong on the same branch of any tree at all?

Yes, this chart makes it easy to pick nits. And yet it manages to pack an enormous amount of information into its seven square feet.

Its coverage of jazz performers and "schools" is amazingly inclusive. Birth and death dates are given for all players, and most group references show the names and instruments of all the members. Musical influences are shown, schematized as they may be, and at least one now has a point of departure for further study. Certainly it can help to clarify a discussion of jazz history, roots, and influences.

With all the data included, the chart is still visually attractive and clear: It invites students to browse and discuss and ask questions. That in itself may be cheap at any price.

R. John Specht
Queensborough Community College
The City University of New York


The flipside of the Nonesuch recording of Cage and Hiller's HPSCHD (H-71224) offers a work which, although smaller in scale, compares in complexity with its famous vinyl mate. Ben Johnston's graceful and intimate String Quartet No. 2 employs just intonation and, except for a portion of the middle movement, serial procedures. It is one of a group of pieces, including Ci-Git Satie for the Swingle Singers, which brought this American composer into the public eye during the mid-1960s. However, in spite of a steady run of professional successes over the last twenty years, Johnston has received only minimal attention in a few journal articles and a tantalizingly brief interview in Gagne and Caras' Soundpieces: Interviews with American Composers (Scarecrow, 1982). Here now to provide the thorough critical-analytical study which Johnston's music deserves is Heidi Von Gunden's book.

In the twentieth century we have seen a resurgence of interest in dividing the octave to achieve acoustically pure intervals. Harry Partch, La Monte Young, Terry Riley, and Ben Johnston have been significant advocates of various systems, but only Johnston has worked consistently with traditional instruments and notation. He feels strongly about the limitations of equal temperament: "Western music has based itself upon an acoustical lie. In our time this lie—that the normal musical ear hears twelve equal intervals within the span of an octave—has led to the impoverishment of pitch usage in our music" (from Johnston's jacket notes for the recording of his String Quartet No. 4, 1973, on Gasparo, GS-205). As Johnston's music, especially his string quartets, began to be heard, performers and audiences experienced for themselves the clarity and beauty which is possible with just intonation.

After a foreword by John Cage, Von Gunden discusses Johnston's early work, his studies with Harry Partch and Darius Milhaud, and his experiments with jazz, serialism, indeterminacy, and just intonation. The author analyzes Johnston's compositions, illustrating her points generously with examples and figures, and interweaving biographical information. Occasionally reticent about why she finds a work unsuccessful (e.g., the "Passacaglia and Epilogue" from St. Joan, p. 26), Von Gunden combines a keen critical mind with a clear prose style.

This fine book includes a chronology, worklist, discography, and a bibliography of Johnston's writings. Written for readers of varying musical backgrounds, it will be especially helpful to those interested in the subject of just intonation. Most of all, it should induce more musicians to perform Ben Johnston's difficult but rewarding music.

Michael Meckna
Ball State University


A new book about Lou Harrison would be a pleasure to welcome, for that admirable composer is so often left out of things. He is less radical than the extremists, less shocking than those who prefer to shock rather than enlarge, but less traditional than those seeking a middle way.
But this book is not the one I would hope to welcome. It would seem to have been put together by a group of friends chiefly for themselves. It is probably much like Harrison himself—at least it is too radical to interest anyone not already familiar with and centrally interested in Harrison, and too conservative for those who like shocks. I have taken to presenting the book to musical guests (including one who thinks highly of Harrison's work, as I do), and every one of them has considered it somewhere in the range spanned by the off-putting and the offensive.

The book is a collection, a gallimaufry of letters, poems, almost illegible notes, snapshots, and none of the above, including fronts of envelopes, pictures—everything but laundry lists. The collection of materials from other composers is occasionally interesting (Harry Partch complaining that easterners ignore everything west of the Hudson River, for instance, which one must loudly applaud), but seems to be chosen for the name rather than the game. A letter (1946), for example: "Dear L.H. Came to see you this noon and found your door padlocked—Will you please ring me up? OR 4 0851. Greetings. Yours. Edgar Varese." This gets an entire page in facsimile.

Perusal of this volume will enable you to find other such gems, some of which may have special meaning for you. But for the most part you will leave it with what you brought to it. Harrison deserves better.

Edith Borroff
State University of New York at Binghamton


While the prose of some composers helps interpret their music, John Cage's writing often travels alongside his compositions, not explaining, but existing independently. Such is the case with X: WRITINGS '79-'82, which includes acrostics like "Writing for the Fourth Time through Finnegans Wake" and "B. W. [Ben Weber] 1916-1979," together with "Another Song," a poem for photographer Susan Barron, and "Diary: How to Improve the World (You will Only Make Matters Worse) Continued 1973-1982."

With its gentle humor, episodic structure, and crystalline texture, Cage's writing is a magical blend of American folk narratives, Transcendentalist journals, and Zen parables. In "James Joyce, Marcel Duchamp, Erik Satie: An Alphabet," Cage constructs a collage of amusing little stories and provocatively suspended insights. Although the writer's will yields control to chance operations (as explained obliquely in the introduction), the reader senses a firm mind shaping the narrative. One section opens,

satiE visits
conlon nancaRrow

In Mexico City
he is Knocked out

and goes on to fantasize a meeting between the two composers. In another, the ghost of Brigham Young announces that Duchamp has accepted a commission to make a work with "many bridges and fewer bachelors," and ingeniously jumbles images of technology (including Paris subways), cubism, and polygamy.

After publishing numerous anthologies and articles over the course of nearly fifty years, Cage continues to produce writing that is as fresh, wise, and funny as ever.

Pauline Oliveros is among a large group of composers whose prose has been influenced by Cage; yet Software for People, while spinning off on some imaginative sprees, is largely devoted to the hows and whys of writing music. Her feet seldom leave the ground. There are technical pieces, like an analysis of Karl Kohn's Concerto Mutabile, an essay on "The Poetics of Environmental Sound," and another on "Tape Delay Techniques for Electronic Music Composers"; and there are more fanciful ones, like "Dialogue with Basho" and "Some Sound Observations." Through them we learn much about the mechanics of Oliveros' music, as well as her views on such topics as feminism, meditation, and outer space.

Carol J. Oja
Brooklyn College
The City University of New York


Melvin Berger states in the preface to his Guide to Chamber Music that the volume is intended for music lovers, players, performers, and teachers. Anyone who has faced the task of writing program notes or preparing a lecture-demonstration on a chamber music work, and has attempted to piece together the necessary information from encyclopedia articles, stacks of...
general books on music, or biographies of the composer, will be delighted to find it all here, written in a concise and lively manner.

The list of compositions and composers covered should please even the most esoteric reader. Nearly all the standard repertoire is included (all of the Beethoven string quartets, for example), as well as a good sampling of contemporary works. Arranged alphabetically by composer, the book presents over 230 works for combinations of strings, woodwinds, brass, and piano, by fifty-five composers. Barber, Carter, Copland, Crumb, Dahl, Druckman, Fine, Ives, Kirchner, Kraft, Laderman, Piston, Rochberg, and Seigmeister are among the American composers included. Each entry includes a brief biography of the composer, a discussion of the composition, setting it in musical and historical contexts, and a discussion of the formal structure, musical content, and extramusical associations, if any. There is a selected discography. One omission, which we hope will be rectified in future editions, is the lack of publication data.

The book is indispensable to all who are involved in instrumental music, whether professional or amateur, teacher or student, artists' manager or concert promoter. One wonders why it hasn't been done before in exactly this way.

Amy E. Camus
Cremona String Quartet
Whitestone, NY

CONTEMPORARY CHORAL ARRANGING. By

There are not many books on the subject of choral arranging. Ostrander and Wilson's new guide to the field is complete and up-to-date.

Organized for instruction rather than description, it begins with a review of the basic principles of harmony, and defines various types of choruses and voice ranges. It then moves steadily and logically from two-part arrangements through four parts, special styles, and arranging for chorus with instrumental ensembles. It closes with some guidance on getting an arrangement published.

With the current popularity of swing choirs, the very complete coverage of jazz styles is welcome—coverage of such special devices as scat singing, and of arranging not only the vocal parts, but providing an appropriate accompaniment as well. Other popular styles, such as barbershop, country, and rock, are also covered.

Of special help to those who must deal with choral groups of limited resources (young age, small numbers, or vocal problems), is a section on adapting SATB settings to other voice combinations.

The book is helpful in its completeness and refreshing in its very strong emphasis on American music for its examples, its source material for student work (except in the sacred area, where America's rich heritage is not represented), and its sample study material.

R. John Specht
Queensborough Community College
The City University of New York


Women Making Music, a compilation by Jane Bowers and Judith Tick, is a strange, sprawling book whose focus is obscure. Its title reflects this, since it is basically a few uneven dips into this vast territory, and nothing like the sweeping study that the title might lead one to anticipate. I suspect that Bowers and Tick are most comfortable dealing with the women after 1700 and before 1900, and perhaps the attempt at such a sweep was ill-advised. In any event, all of this is of small concern to the general tenor of the book (perhaps one should say contralto), which is well-meant and generally effective.

The chief weakness of the book is its failure to deal with the issue of professionalism. The early chapters deal exclusively with amateurs, later chapters with a mix of amateur and professional activity, often without clarification. The chapter on "Lady Orchestras," for example, in failing to come to grips with this issue, allows comparisons of female orchestras with professional (Class A) orchestras rather than with comparable amateur groups (Class C and below), largely male. Such groups are common now throughout the country; they were, early on, vehicles for the performance of women, simply because they wanted two oboe players much more than they wanted an all-male ensemble. The chapter on the "Piano Girl" likewise deals with amateur activities; pianists such as Fanny Bloomfield-Zeisler, Jenny F. W. Johnson, and Teresa Carreno are not discussed (though Bloomfield-Zeisler is quoted on female qualities in music), but these were tough professionals who cut wide swaths through nineteenth- and early twentieth-century sensibilities.

Those are two of the three chapters dealing with America; the third is a short essay on Ruth Crawford Seeger by Matilda Gaume, whose dissertation on Seeger has been published as Ruth
Crawford Seeger: Memoirs, Memories, Music (Metuchen: Scarecrow Press, 1986; I have reviewed this book elsewhere). Gaume is kinder to Crawford's Chicago experience (chiefly with Adolf Weidig) in this short essay than she was in the book, and I am glad to see that. In fact, this essay, free from dissertationese and in a condensed, charged style, is more pointed and more effective than the book in certain ways. It also suggests more pointedly the frustrations that Seeger faced as a woman, though I think that the retrospective statement of daughter Peggy, some twenty-three years after Crawford's death in 1953, should be studied for its inner contradiction and put in the context of the seventies.

This, then, is the American content of Women Making Music: three chapters, two general and one on a specific composer. Its value to scholars of American music is thus limited by this skewed focus and by the small amount of material. Like many other books in the forefront of women's studies in music, it is doubtless a stepping stone for other, more comprehensive studies. Perhaps Jane Bowers and Judith Tick will be a part of that larger literature to come.

Edith Boroff
State University of New York at Binghamton


What could be more difficult—or more futile—than attempting to review thirteen scholarly articles, written on quite limited topics by people already immersed in those topics? To be worthy of his hire (not a great deal these days), the reviewer would have to be an expert in all the various fields covered, and moreover assume that every reader would be interested in all thirteen of the topics covered. Not a likely scenario!

And yet herein lies a point worthy of note. Reading through this third Review of Jazz Studies, the annualization of the former Journal of Jazz Studies, I could not help but notice how many of the various approaches of traditional musicology have been pressed into service for a richer understanding of jazz.

Naturally there are articles of formal and style analysis, focusing on bop and on Jelly Roll Morton. One article applies computer-aided analysis to jazz melody.

Traditional bibliography shows up in jazz research most often as discography, here applied to Ted Curson, the great singer Mildred Bailey, and (with biography) pianist Joe Sullivan. The Review also has its own bibliography, an ongoing update of a list of current English-language jazz periodicals.

Historical studies in jazz often include—rightly—a strong element of sociology. Two such articles focus on the jazz community's relationship with avant-garde jazz, and on themes of protest and criminality in the three decades of jazz beginning in 1945. History meets jazz criticism in a study of some of the first critical studies of jazz: early record reviews. The discipline of oral history is applied to the joyous bassist Slam Stewart.

Finally, iconography appears in a fascinating study of a much-reproduced photo of the very early New Orleans band led by Buddy Bolden.

Book reviews are also part of the Reviews. While one doesn't ordinarily review reviews, attention should be called to Edward Berger's reviews of Louis Armstrong, an American Genius, by James Lincoln Collier. It is substantial, and seems likely to generate some controversy.

If this collection augurs anything for the future, then jazz criticism and research have truly come of age. And in a larger arena, isn't that what the Sonneck Society itself is all about?

R. John Specht
Queensborough Community College
The City University of New York

REVIEWS OF RECORDINGS

Marie Kroeger, editor
University of Denver


Karel Husa (b. 1921) has enjoyed an international reputation since the early 1950s when his first String Quartet catapulted him to public notice. A prolific composer, he has written numerous works for chamber and keyboard as well as orchestra and wind ensemble—his most popular work being Music for Prague (1968). His String Quartet No. 3 received the Pulitzer Prize in 1969. An American citizen since 1959 and a professor at Cornell University, his music often shows influences of Honegger (one of his teachers) and Bartok, while speaking with a fresh and individual voice.

The Sonata a Tre recorded here was composed in 1982 for the Verdehr Trio. It is in three contrasting movements, each exploiting various virtuosic characteristics of the three ensemble soloists. In a manner not unlike Bartok's Contrasts (for the same ensemble), Sonata a Tre presents a folk-like idiom. There are cadenza opportunities...
for the violin (the entire first movement, "Con Intensite," is a solo praeludium for violin supported by the other two) and clarinet (beginning the third movement "Con Velocita"), and a harrowing and atmospheric night-music-like "Con Sensitiva" middle movement. The Verdehr Trio, in residence at Michigan State University, is comprised of Walter Verdehr, violin; Elsa Ludewig-Verdehr, clarinet; and Gary Kirkpatrick, piano. They bring off the 19-minute work with a flairful, authoritative and colorful performance, setting a standard of quality for future performances of this work.

Also on this album are three trios (in a divertimento manner) by Haydn. Originally written for clarinet d'amour, violin, and basso, they are splendidly recorded here in a modern edition for this ensemble.

Bruce M. Creditor
Sharon, MA


Many Sonneck members heard The Hutchinson Family Singers at the Boulder Conference and marvelled at their exciting, in-costume presentation of midnineteenth-century popular song. This recording was made only weeks before that performance and includes many of the pieces heard on that program.

The group is clearly deserving of the national attention it has gathered. The voices are all good; the repertory is mostly appropriate (although I have seen no evidence that they sang so much Stephen Foster); and clearly much effort has been put into production. These singers are proof that nineteenth-century popular music performed well and enthusiastically still has much of the power that once gripped a nation, and made the Hutchisons arguably the most popular musicians of the era. Their recording is clearly the best of the three available (New) Hutchinson Family recordings. Buy it, listen to it, then make every effort to hear the group live--this music was at its origin and still is today most emphatically "performance" music.

Now, for the next recording by these singers, my first and last word of advice would be to embrace yet more completely the "living music" concept, somewhat in the way that many historic sites are turning more and more to "living history." Rather than sampling from the range of Hutchinson repertory--which was developed over fifty years of performance and changed considerably--give us a re-created program, so we can hear and evaluate the Hutchisons in time and space (i.e., city or town, New England or the West). And rather than giving us the surface of Hutchinson Family performance practices--good songs, good voices, good enunciations, varied programs--aim for the heart: the incredibly rich homogenous blend that made it difficult for listeners to distinguish the separate voices. Such might be a tall order anymore, but I believe the effort would be worth it. Where to start? Banish the vibrato to solo ballads alone, keep the female alto part above the male-sung melody line, think "church harmony," and become a student of the barbershop sound, where can still be heard today the musical legacy of the singing Hutchisons.

Dale Cockrell
College of William and Mary


Side I of the Dauelsberg Duo's recording is devoted to a major work for cello and piano: Francisco Mignone's Sonata (1967), a large-scale, seriously conceived work in four well-made movements. Mignone's musical language is both passionate and ascetic, with touches of wit and Latin rhythmic vigor. It is a work that cellists should get to know. Side II is devoted to works by three other Brazilian composers. Villa-Lobos's own transcription of the second movement of his Bachianas Brasileiras No.2 is a passionate, earthy song over a jagged rhythmic ostinato. Jose Guerra Vicente's First Suite, consisting of a "Valsa Seresteira," "Cantiga," and "Choro," is lighter music with a distinctly popular Latin flavor to the sound. Marlos Nobre's Desafio is a rather noisy dialogue featuring melodic and rhythmic exchanges between the two instruments. Peter Dauelsberg is an ordinary professional cellist, technically competent, with a good low register, but he becomes rather colorless and somewhat strident as he ascends into the cello's upper range. Myrian Dauelsberg, on the other hand, is a remarkably fine pianist who draws subtle shadings and colors from her instrument and provides a large part of the listening pleasure on this record. I, for one, would like to hear her in a solo recording. I suspect that she could do some
fascinating things with piano music by Ginastera, Villa-Lobos, and Nazareth.

Karl Kroeger
University of Colorado, Boulder


Victor Herbert is still best known for his operettas, but he was a much broader musician and composer than just light opera. Indeed, there was little in the realm of music that Herbert did not attempt. In addition, he was a formidable musical politician, whose influence was decisive in the founding of ASCAP. On this recording we have the "serious" Victor Herbert, including two major works and three short compositions, none of which come from the operettas. The Suite for Cello and Orchestra (1883) is an early major work for Herbert's own instrument. In five substantial movements, it is a fine work that the soloist, Douglas Davis, brings off very well. The Serenade for String Orchestra (1889) is also in five movements: "Entrance," "Polonaise," "Love Scene," "Canzonetta," and "Finale". The music is lighter than in the Suite, with Herbert's wonderful gift for melody coming often to the fore. The three pieces for string orchestra (Air de ballet, Forget-me-not, and Sunset) from 1912 are delightful miniatures. The Los Angeles Chamber Orchestra, under Gerard Schwartz's capable direction, sounds extremely fine, with a sheen and subtlety of nuance that brings out the best in Victor Herbert's romantic scores. Eric Salzman's perceptive liner notes help put this music in a proper context, but without them, it is still music that will speak to a wide group of listeners.

E.N. Waters
Washington, D.C.


Pamela Coburn is an American singer trained in opera and the classics. The American popular ballad needs a special talent to "sell" it; it needs rhythmic flexibility and a special vocal quality that adds color and a sense of style to the music. All of these things Coburn lacks. She sings a total of 21 songs from the "classic" songwriters for the musical stage and film—Gershwin, Rodgers, Kern, Youmans, Loewe, Bernstein, Mancini, etc.—as if they were Schubert or Wolf Lieder. To add to the problem, her accompanist, Charles Woodward, plays the square, unimaginative arrangements published in the sheet-music editions. These often leave rhythmic holes in the musical flow that are both disconcerting and out of style. A pianist who understood popular ballad style could have done much to make up for Coburn's stylistic deficiencies. On top of all of this, the performance is strangely miked, with the singer sounding very distant in relation to the piano. In all, not a very satisfactory recording from any standpoint.

Karl Kroeger
University of Colorado, Boulder


The "clarinet" in the title of this recording is the only acoustic instrument heard on this recording. Two of the works are for solo clarinet, two for clarinet and tape, and one for clarinet and Electronic Ghost Score. The latter is the major work here, Passages of the Beast, by composer-clarinettist Morton Subotnick, which was commissioned by the International Clarinet Society and premiered by Ramon Kireilis in 1978. It is one of a series of such "ghost pieces" for instrument and interactive electronics. The ghost score is a silent digital program which activates electronic modules to modify the instrumental sounds with regard to pitch, timbre, volume, and the location of the sounds. In other words, reading the printed clarinet score will not at all reveal how the piece will sound, due to the processing and transforming done by the sophisticated electronics (rented by the publisher, Theodore Presser). Suffice it to say that Passages as realized in its totality (19 minutes, with sections programmatically entitled "Before Dawn," "Awakening," "Night Song," and "Song of Emergence") is a most fascinating, engaging, and virtuosic work, energetically and persuasively recorded here in what must be considered a "definitive" performance by Kireilis (a faculty member of the University of Denver and a guiding force behind the ICS). Here is a piece that breaks new ground aesthetically as well as instrumentally, the clarinet undergoing a metamorphosis to a beastly super-clarinet in the process.

The other works (all except the Olan receiving their premiere recordings here) unfortunately pale in comparison to Passages, but all receive strong
and committed performances, especially the haunting Osborne Rhapsody which has become a staple of the solo clarinet repertoire.

Bruce M. Creditor
Sharon, MA

MUSIC FOR YOUTH. Norman Dello Joio.

COLONIAL VARIANTS. Cesar Guerra-Peixe.

MUSEU DA INCONFIDENCIA. Milwaukee Youth Symphony Orchestra, Manuel Prestamo, conductor.


Norman Dello Joio's Colonial Variants was commissioned by a Delaware bank for the American Revolution Bicentennial. The work is a theme and 13 variations, with each of the variations bearing the name of one of the original 13 states. And what is the theme for this musical geography lesson? "Yankee Doodle"? Billings' "Chester"? "The Star-Spangled Banner"? No! "In Dulci Jubilo!"

Not only do the variations have nothing to do with the states whose names they carry, the theme is not even remotely related to America or the American Revolution. It is all a gimmick. So much of the music, written in the American "serious music" style of the 1940s and 1950s. Cesar Guerra-Peixe's suite, Museu da Inconfidencia, is titled after the name of a museum commemorating Brazil's early attempts at independence from Portugal. It is in four movements: a brief, fanfare-like "Entrada," a dancelike "Cadiera de Arruwar," a slow and intense "Panteao dos Inconfidentes," and a fast, restless "Restos de un Reinado Negro." The music is well made in the international "modern" style, with touches of Brazilian folk color. The Milwaukee Youth Symphony Orchestra acquits itself admirably in the performances. Even if the strings lack a professional sheen and the brass is occasionally over-exuberant, they bring to the music a youthful spirit that is both exciting and captivating.

Karl Kroeger
University of Colorado, Boulder


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