FORMERLY THE SONNECK SOCIETY NEWSLETTER

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FROM THE PRESIDENT

Your board of trustees met in New Orleans on October 17 during the annual meetings of the American Musicological Society, the Center for Black Music Research, and the College Music Society. We received favorable reports on the progress of our many committees, including those working on the COPAM matter, our relations with the CMS, and our approaching meetings at Centre College-Shaker Village and Oxford University. Our finances are in good order. Our membership is growing, slowly but surely.

The sessions presented by the three cooperating societies, taken as a whole, were such as to delight those whose purpose in life is to further the study and performance of American music. At least fifty-three of the events were given over to one or another of its many aspects. The CMS presented at least twenty-nine whole sessions, including concerts, devoted to our favorite subject. Indeed, the CMS program could almost have been mistaken for a Sonneck Society program. The CBMR, of course, devoted all of its sessions (at least ten) to various aspects of the development of jazz and other black forms. This fairly new organization is accomplishing wonders of high quality scholarship. It deserves wide support. At least five other sessions were presented by two or three of the societies jointly. Most inspiring of all was the attention given American music by the AMS. No fewer than ten full sessions dealing entirely with American music appeared on their program.

No doubt the venue itself contributed to the general richness of Americanist presentations. Program chairmen made the most of the fact that the history of jazz begins in New Orleans and its environs. All in attendance had the best of opportunities to raise the level of their understanding of our national art form, not only from listening to the many papers, seminars, and concerts, but from exploring the city itself and particularly the French Quarter, which was to be found just across Canal Street from the hotel. Strangely, perhaps significantly (considering that our hotel was on the wrong side of the street), lobby music in the Sheraton was provided by a player grand piano, whose keys moved up and down to the ghostly command of a mechanism located under the keyboard, and whose strings gave out with typical cocktail hour pop tunes. Right across the street in the lobby of the Marriott Hotel there were real live Cajun musicians of superb quality. If you wanted just to sit in a lobby, you had to go across the street! Not all the jazz you hear in New Orleans is the best jazz you ever heard, but whether the musicians are mediocre or superb, they all play with honest vitality, and they all play "When the Saints Go Marching In." I wonder how many times this tune is played every day in New Orleans? As often as the mariachis in Guadalajara play "Guadalajara"? No matter, authentic folk expressions of this kind never wear out and always seem to accomplish their purpose. To play one of them is like saying "I love you." To do either never fails to make an impression.

There is not space enough here to review in detail all the marvelous papers and concerts devoted to American music that made the New Orleans meeting so significant for Sonneckers and people of similar stripe. But there was one session in particular that opened my eyes to something that I had always known, sort of, but simply had not given sufficient credit to, and that is the influence in the creation of jazz of French-speaking Creoles, whose ancestors had come from the West Indies. Remarkable papers on this subject were presented by Charles Boyer, Thomas Fiehre, and Jonathan Foose. Florence Borders discussed the problem of researching both the Creole and the Cajun musics of New Orleans. The standard versions of the origins of jazz now need substantial revision.

I was pleased to find much attention given by both AMS and CMS to problems of teaching music, a subject usually treated with considerable disdain by proper musicologists. The CMS sessions included "American music and the music curriculum," and "music in general studies," perhaps stemming in part from efforts of our committee on American music in American schools.

Odds and ends: (1) only one session dealt with Latin American music (when is this fascinating and esthetically rewarding subject going to be given appropriate attention?); (2) a session was sponsored by the AMS under the heading "Deconstruction and Music" (our theorists display no lack of energy and ingenuity).

Allen P. Britton

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Sonneck Society Bulletin
Toward an American Denkmäler:

COPAM CONFERENCE, 1987

Gillian B. Anderson

Because of the great interest expressed in the AMS-COPAM proposed multi-volume set of American music, a significant amount of space in this issue and the summer issue of the Bulletin will be devoted to presentation and discussion of the project. In this issue, Gillian Anderson, official representative of the Sonneck Society to a recent conference on the subject, reports on the current state of the project and the Sonneck response. Comments by several other attendees at the conference will appear in the next issue.

Eighteen people met for twenty-four hours (September 25-26, 1987) at the Dartmouth Conference Center at Squam Lake to make suggestions about the contents of a Denkmäler of American music. A proposal to publish forty [sic forty-two] volumes of scholarly editions of American music had been twice submitted to the National Endowment for the Humanities (NEH) by the American Musicological Society's (AMS) Committee on the Publication of American Music (COPAM). Both times the proposal had been turned down, but, responding to reviewers' suggestions that more specialists be consulted to decide on the shape and contents of the series, the NEH underwrote the cost of the Squam Lake Conference.

The attendees included Peter Winkler, Kim Kowalke, Steve Ledbetter, Bruno Nettl, Dominique DeLerma, Wayne Shirley, Dan Morgenstern, and Charles Wolff, who were invited as outside consultants on popular, theater, symphonic and operetta, native American, black and Hispanic, American, jazz, gospel, and country music respectively. Members of the COPAM committee included Richard Crawford (chairperson), Cynthia Hoover, Charles Hamm, Larry Gushee, James Haar, Wiley Hitchcock, Doris Dyen, and Hale Smith (substituting for Sam Floyd). I attended as the Sonneck Society representative. Steve Whiting represented A-R Editions.

A number of attendees had circulated their responses in writing before the conference. The rest of us started the first session by making oral presentations. I led off with a summary of your 163 responses to Allen Britton's letter of July 21, 1987, which requested a rationalized list of the five volumes you would not want excluded from the first forty publications. (Allen's letter also included a list of the Sonneck Society Board's suggested criteria and the COPAM Very Tentative List of forty [sic forty-two] Works.) Some of the consultants' presentations will be printed in the next issue of the Bulletin, so I will not summarize them here. However, all the attendees were knowledgeable and thoughtful, and it was a privilege to be at the conference with them.

After these initial presentations were made, the conferees discussed the criteria for selection, the contents of the first volumes, and the name for the series. We agreed on the criteria for including works in the series:

a. Quality
b. Influence
   1. Archetype
   2. Prototype
c. Popularity/currency
   1. Brief
   2. Sustained
d. Representation/exemplarity
   1. Chronology/Zeitgeist
   2. Region
   3. Ethnicity
   4. Genre
   5. Composer
e. Feasibility
   1. Availability of original sources
   2. Permissions
   3. State of scholarship
   4. Cost
   5. Other
f. Availability

We agreed on Music of the United States as the name for the series.

However, the contents of the series were discussed right at the end of the conference. Thus, although the revised list (see Appendix B below) reflects many of the Sonneck Society members' ideas, there was not enough time to really test each item against the criteria nor enough time to consider or reconsider every suggestion. Nor was there enough time to construct a balanced, rationalized list with short explanations. There was no time to discuss criteria for the selection of editors. We did not set up a regular review process, nor did we resolve the issue of who should publish the series. Music that could be obtained by reprinting out-of-print editions was routinely rejected for inclusion in the series, because it did not need to be edited. However, this decision eliminated many important works, for example, most art songs, and there was no time to reconsider this decision.

Nevertheless, if you compare the "Very Tentative COPAM list" with the expanded, revised COPAM-Squam list, I think you will see that some real progress was made. A number of outside suggestions were incorporated. A number of "to-be-commissioned" editions made it onto the COPAM-Squam list (although the conflict between editor-driven versus works-driven selection criteria
was not resolved). Whether these suggestions are acted upon will depend entirely on the COPAM's subsequent deliberations. The outside consultants were there only in an advisory capacity. However, we trust that the Sonneck Society will continue to influence the COPAM's deliberations (perhaps, even be invited to be a member of the committee), and we hope that this time COPAM will be successful in its efforts to obtain a grant from the National Endowment for the Humanities. A detailed conference report will be forthcoming.

That concludes my brief account of the proceedings at Squam. Now I need to say a word or two about my "Summary of Responses to COPAM from Sonneck Society Members" which we have reproduced below. For obvious reasons the sixty-nine page handout referred to in the summary cannot be reprinted in this Bulletin, although the handout's presence substantiates my conclusions and lends weight (literal and figurative) to the Sonneck Society's response.

The handout consists entirely of anonymous quotes from your letters and is divided into three parts. In the first section I typed an item from COPAM's tentative forty-two and then all comments made about it by Sonneck Society members. (I did this for each of the tentative forty-two.) To the left of each item I put the number of votes received for its inclusion among the five not to be omitted. In the second section I listed any suggestions that did not duplicate the items in the Tentative Forty (sic forty-two). In the third section I listed general comments or criticisms of the COPAM proposal.

It is a compelling document, with many thoughtful remarks and suggestions, some rather sharp criticisms, several disagreements, some

\textit{numbers of fact}, and a number of comments that indicate that all of us have only a part of the picture of American music. The handout will not be included in the final conference report. As a result, in the near future I hope to send a letter to the 163 respondents. I will ask their permission to circulate to any interested parties their anonymous remarks, minus references to suggested editors. I hope many of them will agree to this condition, because their remarks contain a wealth of fascinating ideas and comments. (Most readers found the handout so interesting, they could not put it down, and one reader found it so compelling he completely lost track of the time and almost forgot one of his classes.)

Finally, I would like to say that I became quite addicted to your responses. Twice a day I hovered around the Library of Congress Music Division mailbox in anticipation of each new harvest of letters. It was a great privilege to have such a bird's eye view of the field of American music and to be able to attend the COPAM-Squam conference as the Sonneck Society's representative. I learned a great deal, and I am very grateful. Your responses had a salutary impact on the COPAM deliberations, and the variety, quality, and quantity of your suggestions spoke worlds about your commitment to our country's music.

\textbf{Summary of Responses to COPAM from Sonneck Society Members}

\textit{Delivered at the COPAM Conference at Squam Lake, NH, September 25, 1987, by Gillian B. Anderson}

I bring with me the Sonneck Society's heartfelt support for the effort to fashion a national series of American music publications. One hundred sixty-three people (almost 20% of the Sonneck Society) responded to our request for opinions, reactions and suggestions--many with multipaged, thoughtful replies. It's an impressive testimony to their interest, especially when you remember that it happened at the beginning of the school year.

Respondents often expressed their appreciation at being asked for their suggestions. They enthusiastically welcomed the AMS' commitment to an American music publications project, and a number expressed their interest in seeing and using many of the items on the "Very Tentative List of Forty (sic forty-two) Volumes."

Our letter was not designed scientifically--nor, unfortunately, was it clear. Many people thought we meant for them only to choose five items from the list of forty-two, and many thought the Sonneck Board's criteria were COPAM's. Many expressed frustration with the whole exercise. Listing only five items was painful, and some people just couldn't bear to do it--so they listed more.

Nevertheless, the results are still instructive and perhaps a little surprising. There emerges from these responses if not a consensus at least an overall picture. Our respondents want a list of volumes which is balanced. They want music from all two hundred years. They want many genres and performing forces, and they want both the vernacular and art music traditions. Many suggested the same things some of you did. For example, the Gershwin many people wanted was the full score to \textit{Porgy and Bess}. A number of people wanted more twentieth-century music: rock 'n' roll, experimental music, the arrangements of Nelson Riddle and so forth.

We promised confidentiality so I will not identify any of the respondents. Suffice it to say that they represent a complete cross section of the Society: graduate students; European members, publishers, lawyers, engineers, young music faculty, librarians, performers, and some of our most
distinguished and established American composers and musicologists.

I have compiled a long document (what I will call the sixty-pound handout) which contains anonymous quotes from the letters . . . [See description in the account of the COPAM Conference above.] Section I contains the statistics for the "Five Volumes I Wouldn't Want Omitted" sweepstakes . . . Excluding those whose choices were not on the COPAM list, 61% of the respondents chose to enter this contest. Everything was popular with someone, except for Hawaiian music which received no votes. [It received one long after the September 10, 1987, deadline.] The top nine choices were, with some emendations:

1. Seeger chamber music (36 votes);
2. Sousa marches (30)—in full score;
3. Kern's Showboat (24);
4. Blitzstein's The Cradle Will Rock (21);
5. Keller's Early American Secular Melody (18);
6. Beach songs edited by Adrienne Fried Block (17)—The consensus was that people would prefer her Gaelic Symphony, her Piano Concerto, and some of her other chamber music;
7. Ellington's Reminiscing in Tempo (15)—The consensus here seems to have been that there should be several other Ellington works in this volume;
8. American Indian (15)—three people suggested Pow Wow music; and
9. Hutchinson Family (15)—There were several suggestions that this volume be expanded to include the music of a number of singing families.

With twelve, twelve, and eleven votes respectively were In Dahomey, Music in Shapenote Hymnals, and Black theatre music. Stephen Jenks with three votes, Howe's Complete Ballroom Handbook, Polkas, and Jubilee Songs with two votes and Hawaiian music with no votes were the clear losers. Everything else had under ten votes.

Some of the correspondents warned of the dangers of popularity contests. Nevertheless, these results are instructive. Excluding the problem of omissions from the list, these are the Sonneck Society's clear favorites. The list of top contenders is balanced between historically and aesthetically important works, and it is balanced between art music and vernacular music. It is not necessarily balanced in terms of forms, genre, or performing forces—there's no symphony, opera, or piano music, to cite obvious examples (unless Beach's Piano Concerto and Gaelic Symphony are included). Further, the outcome certainly would have been different had other items been on the list; for example, the complete scores for West Side Story and Porgy and Bess, the songs and chamber music of Charles Griffes, the full score of St. Louis Woman, a variorum edition of 114 Songs by Charles Ives, William Henry Fry's Notre Dame, an anthology of rock 'n' roll, the songs of Irving Berlin, a volume of experimental music, an anthology of piano four-hands music, George Chadwick's Second Symphony, a volume of Anglo-American folk music, a two-volume anthology of American art songs covering the nineteenth and twentieth centuries, the complete songs of Hank Williams, and so forth.

Also, undoubtedly, some of the items would have received more votes had they been accompanied by a three- or four-sentence justification. People really did not understand how Stephen Jenks got to the top of a list of the first forty volumes of a national series of American music publications. The same thing is true of Grierson's Bandbooks.

On a more general level, I think there were several common reactions to the items on the Tentative List. When a composer's works were chosen, our respondents wanted the best works, hence the Gaelic Symphony for Mrs. Beach, the Mass or The Nativity for Paine, Porgy and Bess for Gershwin, to name just a few. The other common reaction was to want to broaden the contents of things on the list, for example, more works in the Ellington volume, expanding the polkas volume to dance music generally, including several manuscript brass band collections in one volume, expanding the Hutchinson Family volume to Singing Families, or combining the spirituals, jubilee songs, and gospel quartet music into one volume. There were some items that I would be wary of putting among the first thirty published volumes because they elicited such strong reactions pro and con, Jenks, Monk, College Songs, and Dresser, for example.

I have summarized the Additional Suggestions Section by making an enlarged and amended COPAM list. See Handout labelled "Sonneck COPAM List" [Appendix A]. What I included on this list were the suggestions that were made by everybody.

One gets an immediate impression from these lists, and it is what I alluded to at the outset. Our respondents want a balanced list of publications. They want more art music. They want more works from before 1850 and from the twentieth century. They want more different genres, more variety of performing forces, and on the whole they favor anthologies (with carefully stated selection criteria) over single works. Finally, they want critical, scholarly editions of out-of-print music. They don't just want it reprinted. They want the scholarly apparatus that distinguishes a critical edition along with the reprinted music, or they want the music reset so that new instrumental parts can be generated. In other words, they want the users of the COPAM set to see that the United States has a first rate, varied musical culture. Therefore, they want the set to strike a balance between the art and
vernacular traditions, both within the list and also in the order in which each volume eventually appears. In fact the first five volumes will probably be critical in this regard. As one of our respondents said in a letter that arrived just before the COPAM conference:

Because of the tremendous prestige and force a project like this naturally commands, COPAM has to make sure that it organizes and produces the best of all possible series. This means making the right selections and finding the right balance of coverage, so that if no volumes beyond the original forty (or however many) are ever published, this original set will stand as an instructive, respected, satisfying reflection of American music in its broadest outlines.

This comment brings me to the third category in the sixty-pound handout—Comments and Criticisms. The first problem raised by many people is "who is this set for?" Is it recent researches in American music (RAM), in which case it is primarily for scholars? Or is it monuments in American music (MAM), in which case it is for scholars, performers, librarians, and teachers? Frankly, I think I can say categorically that if you want to make the Sonneck Society happy, you'll do both. You will provide a scholarly series that includes both America's most important musical works and recent research, and it will be designed to be useful to the broadest possible audience. This means, as several people pointed out, that you will set up many of the critical editions so that parts can be generated from them by computer.

A second question raised is whether COPAM is concerned only with making inaccessible, unpublished, or out-of-print music available, or whether it is trying to give a good notion of the music of the United States. Again, I think the replies indicated that the Sonneck Society favors the latter.

A number of people got the impression from the COPAM Very Tentative List that it was editor-driven, that is, that people with things ready to go had been more important than works that needed to be done. While several people acknowledged the importance of actually producing the set and being practical about things for which there were editors, the overwhelming majority thought the project should be works-driven primarily. They favor the commissioning of volumes, and more than one person pointed out that Guido Adler raised up several generations of graduate students on works to be done for the Denkmäler.

Finally, a number of people were puzzled by the criteria and organization of each volume and of the whole set. They were also concerned about the selection of editors. They felt that it was imperative that both the organization and the criteria be more sharply focused, and that acknowledged experts be used. Several people suggested that, although it will be more difficult, several editors be used on a volume, especially for the Core Repertoires. Others suggested an advisory group of experts for certain sections of the series, like folk music.

Several people questioned the wisdom of sticking to the magic number of forty [sic forty-two]. Others raised the issue of the role of accompanying recordings. Still others suggested that more than one publisher be involved depending on the work to be published. For example, Presser might be better for the Sousa marches because it has experience reaching the band music market, it held the original copyrights and has in-depth, long-term, worldwide distribution experience. C.F. Peters might be better at the full score of Porgy and Bess. In other words, it was suggested that we "mainstream" this set among the American publishing companies, and even, I might add, among American institutions. Perhaps the Library of Congress, the New York Public Library, and Smithsonian might issue volumes that would be part of the series.

That, in a very brief way, is a summary of 163 responses. The sixty-pound document will take a lot of digesting. There is certainly not enough time between now and tomorrow to do so. However, if these responses lead us to a set of criteria for the selection of volumes and editors, to a clear purpose for the series, perhaps even a good name for it, and maybe even to a mandate for the first five volumes, the exercise will have been nutritious. Then, with more time the COPAM members can use these responses in their further deliberations. I would like to submit a less hurried version of the handouts for inclusion with the Conference Report. I would also like to know if Conference participants will be able to have a look at the draft of the Conference Report before it goes in to NEH.

Finally, I would like to close as I began. Sonneck Society members very strongly support the fashioning of a series of American music publications. We are excited by the prospect of its birth. We are grateful to the American Musicological Society and to the members of the COPAM who have been working on this for so long. We are also grateful for the opportunity to make suggestions on what promises to be an historic undertaking in the musical life of our country.

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1 I did submit a less hurried report immediately after the conference, and it was eventually sent to NEH.

2 I have not yet seen a draft of the Conference Report.
APPENDIX A
SONNECK SOCIETY COPAM LIST

+ = recommended by more than two people.
[ ] = Editors (not self-nominated for the most part).

1. Collections of works of single composers

*Sousa, Selected Marches in Full Score [Brion, Camus, Graziano,
Bixler, Byrne, Fennell]*

*Beach, Gaelic Symphony, Piano Concerto, Piano Quintet,
Variations for flute and strings, songs, etc. [Block]*

*Sousa, Songs and Choral works.*

*Ruth Crawford Seeger, Chamber Works [Tick, Herwig, Seltzer]*

*Ellington, Reminiscing in Tempo; Black, Brown, and Beige; Harlem
Suite; Diminuendo and crescendo in blue; Creole symphonies;
Symphony in black [Schuller, Wang]*

*Charles Griffes, Poem for Flute and Orchestra, Pleasure Dome of
Kubla Khan, Roman Sketches, Two Indian Sketches for String
Quartet, Three Tone Pictures for double wind quintet and piano,
songs, later unpublished works [D. Anderson]*

*William Grant Still, Afro-American Symphony, Lena Avenue, one
of the operas [Southern]*

*Charles Ives, Variations edition of 114 Songs*

*Daniel Read, Anthology of Anthems and Hymn Tunes [Buechner,
Bushnell, R. Crawford, Scott G. Sims]*

*Hank Williams, The Complete Songs*

*Irving Berlin songs*

*Charles Martin Loeffler, 1. Chamber music: Two Rhapsodies for
oboe, violin, and piano, etc.; 2. Orchestral Music: Memories of
My Childhood, Canzona Sonata Fantasie [Ellen Knight]*

*MacDowell, Tone Poems, Sea Pieces, New England Idyls [Lowens,
Pesce]*

*John Hill Hewitt, Songs.*

*James Bland, Selected Works [Hullfish]*

*Horatio Parker*

*James Reese Europe, Music for the Clef Club Orchestra and the
369th Army Band*

*Steven Jenks, Collection of works [Steel]*

*Harry T. Burleigh, Songs*

*Monk, Transcriptions of 'Round Midnight, Four in One [Larson,
Wang]*

*Emma Lou Diemer, Collected Works*

*Lowell Mason*

*Abram Chasins, Four Books of Preludes, Op. 10-13, Four Chinese
Pieces, Piano Concerto, and others*

*Marie Bergersten, Three Silhouettes, Theme and Variations, Two
Songs*

*George K. Jackson, Works*

*William Mason, Keyboard music*

*Henry Russell, Collected works [J. Stevens]*

*Ulysses Kay*

*Louis M. Gottschalk, Larger works*

*Sidney Homer, Songs*

*Homer Newton Bartlett, Genre pieces for piano and other works*

*Mortimer Wilson, Symphonies, Violin and piano sonatas, organ
sonatas, chamber music*

*Timothy Swan, Works*

*Paul Bowles*

*Carrie Jacobs Bond*

*Arthur Foote, Piano Trios, Piano Quintet, String Quartets*

*John Alden Carpenter, Crazy Cat and Sky Scrapers*

*Ethisbert Nevin, Songs*

*Harry B. Smith, Stage pieces*

*Fartisch, Works [Gaburo, Sylvia Smith]*

*Wallingford Riegger, Works*

*Henry Cowell, Works*

*Daniel Gregory Mason, Chanticleer, Abraham Lincoln Symphony*

*Thomas T. Walker, Significant Pipe Organ Performances, Stride
Piano Solos*

*Teddy Wilson, Piano Solos (1934-1941)*

*Henry Clay Work, Songs*

Henry Holden Huss, Sonata for Violin and Piano, Op. 19, Romance
for Violin/Violoncello and Piano, Four Songs, Piano Concerto,
Op. 10, String Quartet, Op. 31

J. A. Carpenter, Ballets

John Becker, Chamber music in manuscript [Devore, Gillespie]

2. Single Works

*Gershwin, Rhapsody in Blue, Second Rhapsody, Of Thee I Sing [Shirley,
Peress, Carnowale, Hammm]*

*Kern, Showboat (full score) [Stempel, McGinn, Nequette]*

*Blitzstein, The Cradle Will Rock and No for an Answer [OJA]*

*Bernstein, West Side Story (full score)*

*William Henry Fry, Notre Dame, Leonora [Graziano]*

*Chadwick, Symphonic Sketches, First-Third Symphonies [Yellin,
Mill, Ledbetter]*

*Arlen, St. Louis Woman*

Copland, Appalachian Spring, full score, full ballet

*Paine, Mass in D, Second Symphony [Schmidt, Mill]*

*Herbert, Cello Concerto, Symphonic Poems, Naughty Marietta*

*Cook and Dunbar, In Dahomey [Riis]*

*Chadwick, Noel*

*Bristow, Symphony No. 2 in D minor ("Jullien"), Rip Van Winkle*

*Rodgers and Hammerstein, Oklahoma, Carousel*

*Parker, Hora Novissima, Variet, Northern Ballad [Kears]*

*Cadman, Shanewis*

*Samuel Felsted, Jonah [Dock]*

*Antheil, Transatlantic [Whitesitt]*

*Arthur Farwell, Gods of the Mountain*

*DeKoven, Robin Hood*

*Dudley Buck, Don Munio*

*Monk, Round Midnight*

*Heinrich, Pushmata*

*Price, larger instrumental work*

*Wilson, The Thief of Bagdad*

*Blair Fairchild, Violin and Piano Sonata*

*Frank McCarty, Scratch*

*Varese, Around and About Jooa Miro*

*Irving Berlin, Watch Your Step*

*George Templeton Strong, Sintram*

*Frank Vanderstucken, orchestral work*

*An opera by Julia Perry, Clarence Cameron White, Valerie
Capers, Dorothy Rudd Moore, or Anthony Davis*

*Howard Hanson, Short Symphony*

*A work by George Walker, David Baker, Oly Wilson*

*Micki Grant, Don't Bother Me, I Can't Cope*

*Gruenberg, Emperor Jones*

*Farinelli, Prince of Wales*

*Bambi*

*Claude Hopkins, La Reveve Neige*

*Stillman-Kelly, Piano Quintet*

*Charles Sanford Skilton, a work*

*Joplin, Tremonisha*

*Roger Sessions, The Trial of Lucullus*

*John Cage, Concerto for Prepared Piano and Orchestra*

*Hair*

*Leo Ascher, Madame Cousseau*

*Ernest Schelling, Victory Ball*

*Charles Homann, Symphony*

*Gino-Carlo Menotti, The Medium*

*Earl Robinson, Ballad for Americans*

*Steven Sondheim, Follies*

3A. Genre Anthologies

*American Indian Powwow music [Nettl, Vennum, Frisbie, Masclister in collaboration with representatives of various tribes]*

*Singing Families (Hutchinson, Baker, Barker, Lucas, and others)*

*Cockrell*

*Anthology of the Very Best Rock 'n' Roll Songs [Winkler, Brylawski]*

*American music for men's chorus (College songs, Männerchoer, early barbershop, Natalie Curtis Burlin arrangements of
Hampton Quartet spirituals, Horatio Parker's "Lamp of Venus")*

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American music for women’s chorus (Lang, Beach, Foote, Parker)  
American sacred choral music  
*Minstrel songs and routines (including Stephen Foster?)* [Reed-Maxfield]  
*American art songs, 2 vols.—19th and 20th century (Foote, M.R. Lang, Beach, Parker, Burleigh, E.E. Freer, Carpenter, Caroline Huntington Gale, MacDowell, C.K. Rogers, Lockwood, Melville Smith, unpublished songs of Diamond, Harris, Thompson)  
New England Harmony—18th-century anthems, hymn tunes, and set pieces  
*Black theater songs—1895-1920* [Riis]  
*19th-century organ music (Charles Zeuner, Organ Concerto No. 1 (1830), Fantasias and fugues for solo keyboard; Horatio Parker; Dudley Buck, Centennial Meditation of Columbus, Festival Overture on the Star-Spangled Banner; Amy Beach; Foote, Sortie in C)* [Owen]  
*Radical Chamber Music works (Cowell, Mosaic; Anthemei, Symphony for Five Instruments; Becker; Abongo, Joanna Magdalena Beyer)  
*A Collection of Gospel Music featuring Tindley, Lucie Elizabeth Campbell, Thomas Andrew Dorsey, William Herbert Brewster and Roberta Martin [Reagan, Boyer, Williams-Jones]  
*Military Music (voice and drum, early band music)* [Camus, Powley]  
*Creele Songs* [Gushee, Rose, Rose]  
*19th-century American theater music from Pelissier, Voice of Nature, to The Black Crook* [Porter, Root, Shapiro]  
Refugee composers, 1. Well, Lady in the Dark, Lost in the Stars; 2. American Well songs; Schoenberg, Ode to Napoleon; Stravinsky, Circus Polka; Toch, Hindemith, Eisler, etc.  
*Blues for piano and guitar including transcriptions* [Woscoff]  
*Pre-Civil War American orchestral music (Heinrich, Yoshimata; Bristow, Symphony No. 2 in D minor)* [Shanet, Murray]  
Black Orchestral music of the Harlem Renaissance (Price, etc.) [Rae Linda Brown]  
*Ragtime and Stride Piano Music* [Hesse]  
Music of the Shakers  
*The Art of the Arranger (Nelson Riddle, Spialek, Bennett, Twitch, Kostal, Ellington, Gerry Mulligan, Miles Davis (Gil Evans); Stan Kenton, Bill Russo]*  
Great Popular Vocal Ensembles, transcribed arrangements of the best recordings by the Boswell Sisters, Mills Brothers, and later performers  
*Anthology of Popular Songs Based on Hamm’s Yesterdays  
*Collection of late 19th-, early 20th-century piano four-hand music*  
*Anthology of American Piano Music (William Selby, Reinagle, Wm. Mason, Margaret Ruthven Lang, Chadwick, Faure, Foote, Griffes, Cadman, Gottschalk, Beach)* [Brockett, Millar]  
American Saloon Music And Novelty Numbers  
*James Reese Europe, Music for the Clef Club Orchestra and the 369th Army Band  
Civil War Songs  
*American String Quartets (Leroy Robertson String Quartet in e minor; Fidelis Zitterbart, George Chadwick, William Henry Fry, Arthur Foote, Henry F. Gilbert, Antheil, Farwell, The Hako)*  
*Songs of the American Protestant Traditions [Reagan]  
American Writers for Jazz Orchestra (Anthemei, Jazz Symphony; Carpenter, Oil and Vinegar, Leoffler, Clowns, Gershin, Variations on “I Got Rhythm”; Grofe, Grand Canyon Suite)*  
American Slave Songs  
Moravian music (Johannes Herbst, Johann C. Peter, John Antes) [Millar]  
American operettas (The Begum, Robin Hood)  
*Film Music (Bernard Herrmann, selections from scores for sound films, silent film scores; Wilson, Chief of Bagdad; Zamecnik’s organ music for films)  
Folk Composers (Seeger, Guthrie, etc.)  
Music by Living American Women Composers  
Instrumental works for piano, guitar, flute, etc., from European operas

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Early American opera [Rabson]  
Psalters  
Scandinavian American Hymnody  
Music of Italian Immigrants  
Great Choral Ensemble excerpts from Broadway Scores  
Annual or semiannual anthology of the best songs just come into the public domain  
Works commissioned and performed for the U.S. Centennial in 1876  
Camp Songs  
Plantation Songs  
Arranged spirituals by Hall Johnson, William Dawson, Roland Hayes, etc.  
Music for percussion ensemble  
Funeral and Memorial music of 18th- and 19th-century America  
Variations for piano on popular or operatic tunes  
An anthology of swing band music 1930-1950 (Henderson, Miller, Dorsey, et al.)  
Songs from the American West  
Irish-American song anthology  
19th-century Jewish liturgical music from California [Newman]  
Topical songs in Musical theater  
Collection of Pulitzer Prize-winning pieces  
Pieces with Pierre Lunait instrumentation  
Music from DMA theses from major conservatories for the past twenty years.  
Labor songs  
Anthology showing representative psalmody and hymnody 1750-1850.  
A collection of music by Grafalia, D. W. Reeves, and Patrick Gilmore (n marches, operatic selections, functional pieces)*  
Circus music  
Battle pieces  
Collected works of the whole Second New England School  
Songsters  
Black American Children’s Songs (or American Children’s Songs)  
A collection of favorite Black American hymns  
Piano rolls [Himpsl]

3B. Core Repertory Anthologies  
*Early American Secular Melody* [Keller, Schrader]  
*Core Repertory of Anglo-American Folksong* [Shapiro]  
*19th-Century Tansoebk Hymnody* [Steel, Britton, Eskew]  
*Barbershop Quartets* [Hicks]  
*American marches* [Fennell, Norman E. Smith, Bierley, Gano]  
*Core Repertory of Black Spirituals* [Evelyn White, Southern]  
Core Repertory of 19th- and early 20th-Century Songs Utilized by Country Music Performers during the 1920s and 30s [Meade]  
Harmonia and Hart Songs (Dave Graham)  
Core Repertory of Standard Hymns (German-American, Scandinavian-American, Moravian, Baptist, etc.)  
Vaudeville Songs  
Parlor Songs

3C. Contemporary Collections  
*Ryan’s Mammoth Collection of Fiddle Tunes* [Charles Wolff]  
*Brass Band Music* (Benjamin Grierson bandbooks [1840’s], Manchester Cornet Band Books, Port Royal Band Books [3rd New Hampshire Regiment], John Stratton band books, Friedrich’s Brass Band Journal) [Cipolla, Sheldon, Stacey]  
*19th-century dance music (black and white) including Howe’s Complete Balroom Handbook, dances for piano (polkas, waltzes, schottisches) and for instrumental ensemble (Frank Johnson, etc.) [Preston, Powers, Southern, Floyd, LaBrew]

4. Other  
*Moravian Music  
Transcriptions of early jazz recordings. [Evans]
APPENDIX B
COPAM-SQUAM REVISED LIST OF WORKS

* First Priority

1. Collections of works of single composers

*Ellington, Extended Works of the 30s (Reminiscing in Tempo, Symphony in Black, Diminiendo and Crescendo in Blue, Creole RHAPSODY) (Gunneth Schuller)
*Ruth Crawford Seeger, Chamber Works (Judith Tick)
*John Philip Sousa, Selected Marches
Edward MacDowell, Tone Poems (D. Pesce, M. Lowens)
Paul Dresser (C. Hamm)
Frank Johnson (?)
Harry T. Burleigh, Songs
Thomas Dorsey, Songs (with cassettes)
James Bland, Songs
Daniel Read
Charles Griffes, Unpublished works

2. Single works

*Jerome Kern, Showboat
*George Gershwin, Porgy and Bess (C. Hamm, W. Shirley)
*George Gershwin, RHAPSODY in Blue (W. Shirley)
*Leonard Bernstein, West Side Story
*Amy Beach, Piano Concerto
Blitzstein, The Cradle Will Rock
John K. Paine, St. Peter, or The Mass (J. Schmidt)
John K. Paine, Second Symphony
Mortimer Wilson, The Thief of Bagdad (Fairbanks, 1924)
Victor Herbert, Naughty Marietta
Weill, Lady in the Dark (K. Kowalske)
Thelonious Monk, Round Midnight transcriptions (S. Larson)
A. P. Heinrich, Pussimatl (H. Shanet)
Florence Price, larger instrumental work (R. L. Brown)
George Chadwick, Noel
William Henry Fry, Notre Dame
Roger Sessions, When Lilacs Last in the Dooryard Bloomed
Nathaniel Dett, Ordering of Moses [if there's a full score]
Reginald DeKoven, Robin Hood
Richard Rodgers, Oklahoma
George Anthell, Jazz Symphony

3. Collections

A. Genre Anthologies (with selection criteria)

*Black Theater Songs 1895-1920 (T. Riis)
*Singing Families (Hutchinson, Baker, Barker, Luca, etc.) (D. Cockrell)
*Big Band Arrangements
*Classic Jazz Arrangements
*Antebellum Minstrel Music and Routines (K. Reed Maxfield)
*American Indian, early transcriptions (Tom Vennum)
American Indian, Intertribal Music (Powwow, forty-nine, ghost dance, peyote, hymn, stomp dance)
American Indian, A Major Ceremony
Vaudville Songs with Orchestations
Stride Piano
Popular Vocal Groups 1920-1960 (popular vocal sung by blood relatives)
Fiddle Tune Anthology
Radical Chamber Music Works
Anglo-American Folksong
Anthology of Emigre American Music
Popular Arrangements Post-1950
Blues for Piano up to 1930 (W. Westcott)
Creole Songs (L. Gustaf)
The Black Gospel Quartet (K. Lornell)
College Songs (D. Baily)
Traditional Hawaiian Music (A. Stillman) [with cassettes]

B. Core Repertory Anthologies

*Early American Secular Melody (K. Keller)
Black Spirituals—the written (Doug Sereff) and concert tradition
American Marches
Music in Shape-Note Tunebooks (D. W. Steel)
White Gospel (H. Eskow)
Rhythm and Blues Songs that became rock 'n' roll with cassettes of the Rock 'n' Roll songs that followed

C. Contemporary Collections

Grierson's Handbooks (L. Wagner)
Howe's Complete Ballroom Handbooks—Facsimile
Ryan's Mammoth Collection of Fiddle Tunes—Facsimile
Stratton or Port Royal Handbooks
William Sidney Mount (Buechner)

NATIVE SOIL

Ernst Bacon

Composer Ernst Bacon was born in Chicago in 1898. He studied the arts of music in Chicago, in Vienna, in San Francisco, and at Rochester. He has been a member of the faculty of Converse College (SC), 1938-45, and Syracuse University (NY), 1945-63, where he served as Dean. He has lived in Orinda, CA, since 1963. In addition to compositions in many forms and genres, he has written two books on music, Words on Music (1960) and Notes on the Piano (1963). This article is reprinted from Living Music (a newsletter available from Minuscule University Press, Inc. 66358 Buena Vista Avenue, Desert Hot Springs, CA 92240 for $8 per year) and is used with permission of author and publisher.

What is this you bring my America?
Is it uniform with my country?

--Walt Whitman

How often have I heard it said—Americans lack the "fire" to make great music. The British in '76 thought the Continental soldier lacked fire, but learned better long before Yorktown, and it didn't take five generations. Some fires burn more brightly; but the hottest often give little light.

When the foreign musician praises us we are reassured; when he dispraises us we feel instructed. When the native praises, he is out for politics, when he dispraises, he is a malcontent.

There are as many ways to excel as there are nations, regions, and creative spirits in the world. Who shall presume to choose the definitive formula? "One science only will one fit, so vast is art, so narrow human wit."--A. Pope

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When music is personal, it soon becomes regional. When it is regional, it's presently national. When it is national, it's soon international. But an art that aspires to be rooted everywhere may expect the fruits of an Esperanto, that is, none.

The deference of one region or nation to another, as regards taste, is a question of fitness, as in the transplanting of plants from one area to another. Too powerful an art can overcome a gentler (though not necessarily an inferior) one. An Australian Eucalyptus can hold down a Madrone on California soil. German music did this to England from Handel till Arthur Sullivan; European music is still doing this to America.

Nationalism in an art is not like political nationalism, a thing of boundaries, suspicions, prejudice, the menace of power. It is not "my country, right or wrong," but "my country must have its song." There is nothing exclusive or combative in this. "What we are we are," said Walt Whitman, "nativity is answer enough to objections."

The American in music has become a tedious theme, not because of fact, however, but because of failure, a failure more of America than of its musicians. We are still largely esteemed not by how we speak our native musical tongue, but by how well we succeed in imitating the accents of Europe.

An artistic War of Secession could be a good thing for the South, indeed, for every area—the West, the Southwest, the Middle-West. Artistic union is only a polite form of Metropolitan carpet-baggyery.

What is American music? Its recognition needs no definition. The test is that it couldn't have been written anywhere else.

"Paris is France," said Goethe a century and a half ago, and so it has remained. To some extent, London is England. But New York is not the United States. It is mainly a beach-head for Europe and a banker for America.

Berlin has never become Germany. The momentous political amalgamation of states under Bismarck reduced their cultural autonomy less than the quiet, insidious incorporation of American cities reduced our nation's music to Manhattan vassalage.

One can understand the misanthropy of European nations ravaged with the great wars; and the ensuing cynicism that turn the arts to Sartriel existentialism, robotism, fortuitism, dada, serialism, non-objectivism, amorphism, negationism, deadpanism, and other esthetic cults. But these ennuissant doctrines proliferate in America strangely more even than abroad. Is this natural, or do we merely affect what others have suffered?

So learned in what Europe was, and in what America should be, what chance has intuition against such a senatorial esthetic?

Why is American music weak in the international picture (again excepting popular music)? Primarily because it is (by taste and fashion, if not fact) New York, not the U.S.A., that gets abroad, and with it a certain prevailing lack of virility not representative of the nation at large.

Leaping from childhood to middle age overnight (through the importation of orchestra and opera in fullest panoply), we have not yet recovered from missing the experience of youth, of prime, and of consecutive growth. There is a subdued guilt, too, from failing to build what we could so easily buy.

The great American inferiority complex shows in the insecurity of our aesthetics, in our exaggerated veneration for technical virtuosity and "perfectionism," in our overemphasis on academic scholarship, in our avidity for foreign names and fashions, in our florid pedagogies, and in the exaggerated place we grant the extremes of the "popular" and the "avant-garde," leaving no temperate area between.

True regionalism has always been a universal art currency. The world looks not for sameness, but for difference. There is no greater fallacy than the universality of an Esperanto art, (meaning no slight to the brilliant invention of a general language). It may, to borrow from Mark Twain, get the words right, yet miss the tune.

The world esteems you for being what you are, and not for a composite of others' traits. Some generosity is fine; too much is a sign of immaturity and timidity, remembering, in Emerson's words, that "we have our culture from one continent and our duties from another."

In Tennessee, they boast of an authentic replica of the Parthenon, a perfect example of the spirit that could never have made the original.

The Cloisters in New York, Mr. Hearst's transplanted medieval chapel, are objects to admire, but not to live by. A miner's shack in the Comstock is more appropriate to its surroundings. "Herder taught the young Goethe," relates Whitman, "that really great poetry is always the result of a national spirit and not the privilege of a polished and select few."

The crowning perfections of ancient or bygone art are made a reproach to living art. If we cannot measure up to Phidias, Michelangelo, Beethoven, and Bach, why try at all? This is the arrogance of our weary learning and our wealthy patronage. We may aspire to emulate these greatnesses, but in our own way, as did they.

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Diplomacy is the art of letting someone else have your way.

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Edith Borroff has been appointed the official representative of and observer for the Sonneck Society at an International Festival of American Music now being held in Germany. She has consented to report on the Festival in two parts: this introductory article describes the scope of the festival, and a second, perhaps longer, article on her return will describe the portion of the festival she attends. Additional information about the Festival may be obtained from Prof. Dr. K. W. Niemöller, Musikwissenschaftliches Institut, Universität zu Köln, Albertus-Magnus-Platz, D-5000 Köln 41, West Germany.

The city of Duisburg, with cooperation from the city of Düsseldorf and the University of Cologne, is presenting a huge International Festival of American Music, which runs from mid-September last until next July 5. Although the advertising brochure lists "Concerts, Operas, Ballets, Exhibitions, Symposia, Seminars, Lectures, Films," the bulk of the programs consists of concerts.

The brochure is intimidating, and I cannot be certain of numbers, but I counted 109 events, of which seven are dance programs (six ballets and one modern dance), one is a theater piece (Weill's Street Scene), twenty-five are movies, two are exhibitions, one is a symposium, and the rest, an overwhelming majority of seventy-three, are concerts. The concerts listed in the brochure are in Duisburg, but I understand there are others in other cities. Perhaps I will learn more about that later.

The concerts are various. Thirty-one of them are of chamber music, twenty-two are orchestral, five are choral, three are organ recitals, three are jazz concerts, one is a recital of piano works, another of two-piano works, and one an "Open-Air" concert, plus five designated as "Young People's Concerts."

Although music by composers of the United States appears on every program, not all are exclusively American; some twenty-five non-American composers are listed on programs, Beethoven (eight listings), Mozart (seven), Dvorak (five), Brahms and Rachmaninoff (three), Weinberger, Berlioz, Tchaikovsky, Schubert, and Milhaud (two), plus one-timers from Varese and Lutoslawski to Bach and Franck.

Americans are well represented, with over sixty composers, all but a few of them twentieth-century. The Star of the Show is Charles Ives, and the Festival is named for him: "Charles Ives und die Amerikanische Musik." Over forty of the concerts feature music of that composer, the next most frequent being Copland (with fourteen) and Gershwin (with thirteen). Barber completes the list of frequently-performed composers (with ten). Bernstein comes next with eight, mostly repetitions of the overture to Candide, and Crumb with six. Nobody has five; Foss (also appearing as conductor in June), Piston, and Ruggles have four; Cowell and Becker have three; Reich, Rorem, Crawford (Seeger), Thomson, Carter, Schuller (who also appears as a conductor) Overton, and Griffes have two. The list of one-shots is difficult to give, since I am not certain in some cases of nationality (the checking that I was able to do did not turn up the names as Americans or otherwise). Familiar names are: Schuman, Gottschalk, Buck, Paine, Belcher, Hewitt, Hovhaness, Antheil, Harris, Porter, Riegger, Partch, Wilder, Joplin, Sousa, Bolcom, Bowles, Brant, Persichetti, and Babbitt. That list gives a sense of the whole.

There are three one-man programs: Ives, Gershwin, and Crumb. Most programs are built around the performing media; the early composers are on organ and choral recitals. The most daring programs are the Young People's Concerts: one of them is called "Barock bis zum Rock: Guillaume Dufay, Samuel Scheidt, Johann Sebastian Bach [that worthy's only appearance on this series], Victor Ewald, Paul Hindemith, Paul Nagle, Lucky Roberts, Stevie Wonder, and Negro Spirituals." Overall, the schedule indicates an overwhelming interest in radical moderns.

In fact, the single Symposium, at the University of Cologne from February 24 to 27, 1988, appeared so entirely so in its initial plans (which may or may not represent the actual event) that in response to the invitation from Prof. Dr. K. W. Niemöller of the Musikwissenschaftliches Institut of the University of Cologne to participate in the symposium, I submitted a proposal for a lecture which would discuss the scope of musical style in the United States. This suggestion was accepted, and that paper will begin the third section of the Symposium. Three are planned. After opening ceremonies on Wednesday, February 24, the first two on Thursday, February 25: Themenkomplex I, Charles Ives und Seine Zeit, and Themenkomplex II, Die Amerikaische Musik 1920-1950, and on Friday and Saturday, February 26 and 27, the longer Themenkomplex III, Die Amerikanische Moderne und Avantgarde nach 1950. My presentation will open the third of these groups.

The plans as sent to me were not complete, and I will not mention the speakers listed since I understand that some of them will not, in fact, be attending and others have been brought in to fill their places.
In addition to all of this, the Laaber-Verlag has published a volume called *Amerikanische Musik seit Charles Ives*, edited by Hermann Danuser, Dietrich Kamper, and Paul Terse. This is a compendium of chapters or articles by many scholars, including the three editors. Americans represented in the book are myself (*Amerikanische Musik bis 1900*), Wiley Hitchcock (*Charles Ives und seine Zeit*), John Rockwell (*Faszination der Grossstadt*), Carolyn Raney (*Amerikanisches Musiktheater: Oper, Ballett, Musical*), Elliott Schwartz (*Zur amerikanischen Musikszene heute*), and Paul Terse (from Iowa but now teaching piano in Germany—he is the Chairman of the European chapter of the College Music Society—"Makrokosmos I"). I am assured that this volume is "definitive," an English edition is under discussion.

This is a preliminary report, based on preliminary information. A report of the Symposium will follow.

**ELIZABETH SPRAGUE COOLIDGE AND THE VERMONT SPRAGUES**

Betty Bandel  
Professor of English, Emeritus  
University of Vermont, Burlington

In view of the interest that exists both in Elizabeth Sprague Coolidge and in the question of inheritance of musical talent, I find it strange that no one seems to have commented on the fact that Mrs. Coolidge's grandfather and one of her uncles were well known singing masters in nineteenth-century Vermont.

There was a time, indeed, when biographical dictionaries mentioned vaguely Mrs. Coolidge's New England background, without bothering to specify Vermont. More recent writings have remedied this situation; and William Charles Bedford, in his Ph.D. thesis, "Elizabeth Sprague Coolidge--The Education of a Patron of Chamber Music: The Early Years" (University of Missouri, 1964) has helpfully untangled Elizabeth Sprague Coolidge from Mrs. Calvin Coolidge. Bedford devotes a chapter to "The Spragues of Vermont," but, although he goes to some length to give the early history of Elizabeth's father, he does not mention her mother's musical background.

The detailed histories of both Barnard and Royalton make much of the musical gifts of "the Atwood family." A daughter of that house, Nancy Atwood, who married Albert Arnold Sprague, was Elizabeth Sprague Coolidge's mother. William Monroe Newton's *History of Barnard, Vermont* (1928) speaks of "several noted musical families" in the town, and of Ebenezer Atwood, Nancy's father, as a distinguished leader of the church choir both in Barnard, and in later years in Royalton. Newton remarks of Atwood's family of fourteen children, "all the members sang and most of them played some string instrument."

Ebenezer, whose parents had moved from Massachusetts to Vermont, was born in Barnard in 1802. In 1824 he married Elvira Tucker, who, left motherless when very young, was adopted by her mother's brother, General Joseph Foster of Barnard. The couple and their many children moved to a new farm in Royalton in 1847.

Evelyn M. Wood *Lovejoy's History of Royalton, Vermont* (1911) allows Nancy Atwood Sprague herself to speak for the musical gifts and activities of the family. Lovejoy quotes a long letter from Mrs. Sprague, written in Chicago presumably shortly before Lovejoy published her book, in which emphasis is placed upon music as a central interest of the entire Atwood family. Mrs. Sprague speaks first of her sister Elizabeth Penn Atwood, declaring that "no Jenny Lind or Melba ever thrilled her listeners as she, my gifted sister, thrilled us as she sang, 'Oh, How Beautiful, How Beautiful upon The Mountain!'" Mrs. Sprague then turns to the entire family:

The Atwoods will be remembered as a musical family. My father was for many years leader of the church choir in Barnard, and later in Royalton, and, I think, was a factor in elevating the standard of church music. Our home was never without music. It was our pastime, and there never was a day without a concert. Whether quartettes, trios, or solos, we never lacked performers, for we all sang. Most of my brothers played stringed instruments, in a self-taught and probably faulty manner; but the spirit of music was in them all and pervaded the home.

Not surprisingly, for such a family "singing books" made up a large part of their library. Mrs. Sprague continues,

No pleasure could be keener than ours, when, by hook or crook, we could procure a new singing book, were it a collection of anthems, fugues or glees. The music of our home circle is one of my dearest memories, notable mainly in the fact that we all sang and there were many of us.

In speaking of her brother Thomas as a singing school teacher, Mrs. Sprague writes,

Scores of men and women all through Vermont owe their musical knowledge, directly or indirectly, to his training in the country singing school. Who in Royalton did not attend that singing school? Is there left anyone who remembers my father's big box sleigh, with its merry crowd, gathered between our home and the village, on its way to the class? or who

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recalls my brother standing before that class, violin in hand, as he trained us all in the rudiments of music.

In the speech that she made to the Mothers' Club of Cambridge, Mass., in 1951, a speech which she called "Da Capa," Elizabeth Sprague Coolidge devoted her attention to the development of chamber music groups and festivals which she encouraged and helped to sponsor. She did not glance back to any part of her own training, or to influences that may have led to her lifelong devotion to music. It would be interesting to know how often Nancy mentioned Father Ebenezer and Brother Thomas to young Elizabeth.

THE MONSTER ORGAN

The following item is taken verbatim from Dwight's Journal of Music, Boston, January 9, 1864. I am indebted to Michael Ochs, Librarian at Harvard's Eda Kuhn Loeb Music Library, for its discovery. According to the New Grove Dictionary of American Music, a committee of citizens raised $10,000 in 1855 for the erection of an organ in the Music Hall (built in 1852). The German firm of Walcker (Ludwigsburg) took five years to build it, and installation was delayed by the war. The organ was finally dedicated on November 2, 1863. "It was much the largest organ in North America and one of the three or four largest in the world, with four manuals plus pedals, and 17 pairs of bellows driven by a 'hydraulic machine of about two horsepower, or four to eight men.'" Unfortunately, the quality of the organ did not match its size, and it had fallen into disrepair by 1880.

(From the Washington Star.) Boston has been greatly excited lately over the inauguration at the Music Hall in that city, of the largest organ in the world, built expressly for the "hub" by Welcher, of Wurtemberg.

The pressure of war news has prevented us heretofore from noticing the organ of organs in appropriate terms, but we now propose to give the readers of the Star some ideas of the powers of the "great instrument." We make up our account from the Boston papers and magazines, taking the precaution, of course, to prune down their partial and doubtless high-colored statements to the bounds of credibility.

This monster organ, then, is equal in power to a choir of six thousand throats. Its longest wind-pipes are two hundred and thirty-five feet in length, (requiring the erection of a tower for their special accommodation), and a full sized man can crawl readily through its finest tubes. Eight-hundred and ninety stops produce the various changes and combinations of which its immense orchestra is capable. Like all instruments of its class, it contains several distinct systems of pipes, commonly spoken of as separate organs, and capable of being played alone or in connection with each other. Four manuals or hand keyboards, and two pedal or foot keyboards, command these several systems—the solo organ, the choir organ, the swell organ, and the great organ, and forte pedal organ.

Dr. Holmes (O. W.) says it was at first proposed to move the sixty-five pairs of bellows, designed to fill the monster instrument, by water-power derived from the Cochituate reservoirs, but it has been found more convenient to substitute two nine-horse power self-regulating Ericsson engines as motive power. Dr. Holmes states that these engines keep an even stroke and work admirably. He adds that no description will do justice to this stupendous instrument.

It requires six able-bodied organists to manipulate this immense musical machine; and those engaged at the inauguration at the Boston Music Hall were J. K. Paine, organist of West Church, Boston; Eugene Thayer, of Worcester; B. J. Lang, of the Old South Church; Dr. Tuckerman, of St. Paul's Church; J. H. Willcox, of the Church of the Immaculate Conception; and G. W. Morgan, of Grace Church, New York. They were selected with reference to avoid dupeas as well as musical qualifications, their weight ranging as follows:

<table>
<thead>
<tr>
<th>Name</th>
<th>Lbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paine</td>
<td>180</td>
</tr>
<tr>
<td>Thayer</td>
<td>200</td>
</tr>
<tr>
<td>Lang</td>
<td>175</td>
</tr>
<tr>
<td>Tuckerman</td>
<td>213</td>
</tr>
<tr>
<td>Willcox</td>
<td>192</td>
</tr>
<tr>
<td>Morgan</td>
<td>245</td>
</tr>
<tr>
<td>TOTAL</td>
<td>1,225</td>
</tr>
</tbody>
</table>

When in the grand crescendo passages these six organists rose simultaneously from their seats, and receded a couple of paces, rushed forward in line, throwing their collective weight of over twelve hundred pounds upon the pedals, the musical explosion—for by no other name can it be designated—was terribly grand.

Through inadvertence the roof trap-doors of the Music Hall had not been raised, and the first effect of this great detonation of sound was to lift the heavy tin roof from the wall sockets some fifteen feet into the air, holding it suspended there until the immense volume of sound had forced a passage beneath it.

It is proposed to avert similar accidents by placing an immense sound-escape chimney over the Music Hall, after the style of the draught chimney to a furnace; but Dr. Holmes, who has given much attention to acoustics, suggests, perhaps not altogether seriously, that the condensed sound thus
vented may fall upon the city in solid chunks, doing damage.

Outside the building the effects were quite as remarkable. It was noticed that the spires of the different churches in the city vibrated over an area of several degrees, the weather-vanes upon them dipping and oscillating in the most singular manner, from the same cause. The walls of houses throughout the city were sensibly shaken, furniture displaced, causing many timid persons to rush to the street, thinking it an earthquake.

In the towns immediately adjoining Boston the concussion was also supposed to be an earthquake. At Newburyport it was thought that the sound indicated a heavy naval engagement off Boston Harbor. At Salem a jarring concussion and report was experienced, resembling in sound a heavy burden train passing over a trestle work bridge. At Jamaica Plain it was thought to proceed from a thunder storm in the direction of Boston, and, curiously enough, the barometer fell several degrees at that point; and the same fact was noticed at Natick, Lynn, and as far distant as Taunton.

The water receded from Boston harbor in a wave of considerable magnitude, and in its retrograde and return swamped, stranded and keeled over several vessels, doing no little damage to the commercial interests.

Gold fish in globes, and fish of all kinds in aquaria, were instantly killed, and what, for a time, was unexplainable, was the fact that they sank immediately, until it was ascertained by Dr. Holmes that their bladders had been burst by the concussion; when, of course, being minus their floating apparatus, they went down like lead. Dr. Holmes states also the remarkable fact that numerous dead bodies of drowned persons were brought to the surface in the harbor and in Charles River by the same concussion. A singular effect was produced by the pulsation of sound from the crescendo detonation passing along the telegraph lines from Boston in various directions, and which travelled a distance of from one hundred and fifty to two hundred miles over some wires, or until considerable bodies of water were encountered, over which, for some unexplainable cause in acoustics, the Æolian tone--which is described as a wild, uncanny wail--would in no instance pass. Dr. Holmes humorously notes that the same fact is recorded of witches--i.e., that they cannot pass over streams of running water! Another curious feature of this phenomenon was the fact that musical tone swelled and contracted in regular crescendos and diminuendos at equal intervals along the wires. Thus at Worcester, which is forty-five miles from Boston, the sound was barely perceptible, while at Springfield, just double the distance, the tone approached to a shriek in volume.

Dr. Holmes thus explains this interesting fact. It is well known among musicians that the vibrations upon the strings of a violin, harp, or any stringed instrument, do not take the shape of a single pulsation with its maximum expansion at the center of the string, but are divided along the string, in numerous smaller pulsations or crescendos, crossing each other at regular diminuendo intervals, at which latter points the string is nearly or quite motionless. The knowledge of this curious law of vibration readily affords a solution, says Dr. Holmes, to the mystery of the telegraphic crescendo freaks noted.

Dr. Holmes, who, in company with Mayor Lincoln, a delegation of the Boston city councils, and a body of leading savans [sic] of the Harvard persuasion, made an interesting pedestrian tour through some eight or ten miles of the main pipes of the monster organ before it was set up, has written a graphic description of the trip, and of the organ as a whole. The party found no difficulty in walking quite erect through at least six miles of the major pipes, and got through the smaller Æolian [sic] tubes quite comfortably on their hands and knees. His description of the great instrument has appeared in book form under the apropos title of "Soundings from the Atlantic."

JULIUS METZ

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

Julius Metz, probably an immigrant from France, appeared in New York as singer and pianist in 1819-58, and served as pianist for the first and second seasons of the New York Philharmonic in 1842-44.

SONGS: Be kind to each other, song and chorus (1856); Have a care mon ami (John Howard Payne) [1833]; I am a gipsy pretty maid (Lady of New York) (1839); My own fireside, song and chorus (1854); Oh! how sweet, how sweet!, canzonet [1834?]; The primrose (1818-26); Spare my heart from growing old, song and chorus (1855); Tis you I bid beware (1834).

PIANO: Alliance, waltz [1835]; Les belles Americaines, cotillions [1834]; Benedetto sia la madre, Venetian air, variations [1832]; The bon ton quadrille (1857); The bridal flower polka (1857); The British queen, impromptu waltz and galopade (1839); Castanet waltz; Clermont waltz, variations [1820]; Deux morceaux faciles sur des themes de Donizetti (1843); Eclipse polka (1853); The Sonneck Society Bulletin
evergreen galopade; Esmereald, dance (1853); The Frankfort waltz [1823-26]; The golden drop schottisch [1855]; Grand march and Pager waltz [ca. 1827]; Les jeunes amateurs, cotillons (1839); The hunter's horn (Thomas Phillips), rondo [1820]; Petit pot pourri [1821-23] (ed. in Recent Researches in American Music, vol. 2); Riverdale schottisch (1855); A schliefer [1823-26]; Signora Ferrero's grand waltz (1844); Soffri amore, cavatina from Rossini's opera L'Italina in Algeri, divertimento [183-]; Spanish waltz, variations [1818-21]; Telegraph polka (1852); A temple to friendship, Spanish air (Stevenson), variations [1823-26]; Tyrolean waltz, variations [1835]; La vertu, valse sentimentale (1854); The vesper hymn, Russian air, variations [1822]; West Point cadet's quick march (1825).

J. Bunker Clark
University of Kansas

IN HONOR OF RALPH PAGE:
TRADITIONAL NEW ENGLAND MUSIC AND DANCE

Chip Hendrickson
Sandy Hook, Connecticut

Chip Hendrickson has called dances throughout the eastern half of the United States and in Canada, and has made more than twenty singing call recordings. In 1974 he began to study American 18th-century dance and has an extensive personal library on the subject.

The First Ralph Page Legacy Weekend was held January 15-17, 1988, at the University of New Hampshire in Durham. The living tradition of square and contra dancing and the academic world met to honor Ralph Page, and to document oral traditions about his life from those who knew him as callers, dancers, friends, and historians.

Ralph Page began his calling career in 1930 and continued calling until his death in 1985. An innovative leader, historian, and caller, he was an important shaper of the traditional dance movement during his lifetime. His books and papers are now in the Special Collections Library at the University and are being catalogued and made available for research.

Academic presentations and interviews and dancer, caller, and musician workshops were held during the day. Traditional square and contra dancing was done in a social setting Friday and Saturday evenings and Sunday afternoon.

Dr. Alan Jabbour, Director of the American Folklife Center at the Library of Congress, was the keynote speaker. He spoke on the importance of "academics" and "devotees" of the folk traditions working together to preserve America's past dance and music customs as well as documenting the present ongoing revival of the traditional dance. He also played lead fiddle during a southern mountain dance.

The staff callers and other dance leaders in attendance comprised a "Who's Who" of contemporary traditional dance masters. During the course of the weekend most of these leaders contributed to the dance programs.

There was a great deal of discussion about the present Traditional Revival, which a number of leaders felt was now at the same point of development as was square dancing in the early 1950s. There is a growing interest expressed in locating and using the more popular square dances of that period.

Most of these dances are in out-of-print publications, in leader's notes and memories, and on records and tapes. The material in question consists of the singing and patter calls (a wordy, chanting style) that began to appear around 1950 as the square dance activity began to grow rapidly.

My calling career began in 1951 and the dance history that follows is based on my personal experiences and observations over the past thirty-seven years.

After World War II, there were many dances held in small communities, usually on Saturday nights. These dances featured live music, a limited repertoire, and were held in unused barns, lodge halls, commercial establishments, and sometimes schools. Alcohol was a part of many of the events, and all reports indicate these dances tended to be rather rough and rowdy affairs.

Gentler folk who enjoyed the dancing but not the presence of alcohol at square dances formed social clubs, usually called "The Such-and-Such Country Dancers." Dress codes were minimal, if they existed at all. No alcohol, before or during the dance, was an absolute and strictly enforced rule. On the darker side, there were a few instances of ethnic and religious prejudice but this faded as the activity grew.

Some of these dance groups started using name tags at dances, but this was not an important factor in the early 50s. Live music was used at most events, but the smaller groups allowed the callers to use recorded (78 rpm) music due to budget considerations. There were a number of recording companies in the east, but leaders generally agreed that some of the best traditional music put on disks came from California. Two notable companies were Windsor and MacGregor Records, with others establishing prominence as the 60s approached.

The dance clubs grew in size and number through the 50s, and the dancers became very proficient in learning and following the calls. The
number of basic figures was still limited, and callers were ingenious in finding new ways to maneuver eight people through a square dance.

Contra dances were interspersed throughout the evening as were polkas, waltzes, schottisches, hambos, and international folk dances. These dances were simple and could be learned by following others on the floor although there were lessons being held for such purposes.

Square dance lessons, when held, consisted of ten-week courses which usually included learning ten or so of the most popular singing calls. These dances were sure to be done at almost any event one attended. A person could frequent most of the open dances and pick up the calls just by dancing. Experienced dancers for the most part were eager to assist the newcomers and show them the figures, steps, and fine points of styling.

As square dancing spread across the country, a different style of dancing began to emerge towards the end of the decade as these organized and experienced dancers presented an inviting opportunity for a leader to introduce new material.

In 1958 a square dance figure called Square Through (later written as Square Thru) was introduced. This figure is the 18th-century English country dance Right and Left, or Right and Left Quite Round, with two differences. First, instead of the dancers ending facing, as at the start, they ended facing in a new direction. The second difference was that the strict four- and eight-bar phrasing which had been a hallmark of the dance movement, especially in the east, had to be ignored to use this new basic.

Square Thru took eleven steps, which doesn't phrase at all, but it offered the caller so much in the way of new figure combinations its use became universal very quickly as the big-name travelling callers spread the figure from coast to coast. Three-Quarter Square Thru took eight steps and could be phrased.

Soon after that, the "invention" of new figures became the rage among callers. A caller who came up with a universally accepted new basic gained almost immediate fame and increased bookings. America's highway systems were improving, the population was on the move, and the epitome of success was to be a travelling caller and recording artist.

As access to the established record companies was limited, vanity labels began to appear. These featured the owner(s) of the company, or a caller could buy his or her way onto a recording. At first, both sides of a recording were instrumentals with a corresponding record having the same dances called. This practice was dropped in favor of having the instrumental and called versions back-to-back on the same disk.

Many of the better callers, who had called in the traditional style, began to drop strict phrasing and limited basics as they switched styles and entered the "western" square dance world. This practice began to appear on the called sides of new recordings.

Attendance at this new form of square dancing was phenomenal. New clubs, classes, and callers seem to appear overnight all over the country. Many of these caller/teachers learned by reading books, by doing, and by imitating what they saw. Many skilled callers developed, but the majority were not well versed in true dance and music skills of any kind. The loss of phrasing was accelerated as the number of new callers soon far outnumbered the holders of the phrasing tradition.

The length of lessons increased as did the need for regular attendance at club dances in order to keep up with the latest dance figures. Tempos increased in the east, to match the western style, and complexity became the norm.

This was exciting and fun for many leaders and dancers. Others, however, were not pleased. The relaxed atmosphere, they felt, was gone and it wasn't fun anymore. Dancers and leaders drifted away from traditional activity, which seemed to be eclipsed by western-style club dancing. In terms of numbers, club dancing was "in" in a big way.

Traditional New England dancers probably didn't notice the change very much as they always had a place to dance and the tradition went on, without much hoopla. Club dancing (the "western" term was not universal and is not accurate) became more and more organized as dancer and caller associations were formed, rules written on just about every aspect of the activity: dress codes, leader's ethics, travelling club rules, etc., with standardization of figures and establishment of dancer ability-levels being the most important subjects. This highly organized, technological approach to square dancing is a characteristic of club dancing.

The modern activity was unknowingly limiting its share of the public market as it became more and more complicated. At this writing as many as forty plus lessons are recommended to become an acceptable (not accomplished) dancer. There are thousands of basic figures, and a complicated dancer ability-level system is in place.

At meetings and conferences, modern callers continually lament the decline in attendance at dances. Classes are small in many areas, and the activity is no longer growing with the population. In southwestern Connecticut, for example, there has been a nearly twenty-five percent population increase over the past twelve years, yet there are fewer modern square dance clubs in existence. Attendance figures do not match the percentage of the population increase. By any logic this is not
growth, nor even a maintaining of dancer activity over the past two decades. The club dance movement had changed from an all-embracing relaxed social activity to that of a dedicated hobbyist endeavor.

Club dancing has many recognizable traits of traditional dance and for years has touted itself as "real square dancing" which implies that anything else is inferior. There was a tendency upon the part of some traditional leaders to continually defend their beliefs, dances, and music. Ralph Page was not one of those leaders, and he continually commented on what he saw as the great fallacies in club dancing. He did this by way of editorials and articles in his Northern Junket magazine.

In the 1970s the traditional revival began to gain momentum. Connecticut had perhaps two or three surviving regularly scheduled traditional dances. By the mid 1980s a dancer could dance to live music somewhere in the state every Saturday night.

The characteristics of the traditional dance continue: live music, street clothes, no lessons, no alcohol, and the emphasis on sociability. The public, at all ages, is responding to this renewed opportunity to come together and dance.

The quality of live music improves as each year goes by and more and more music from the Anglo/American tradition moves from the dusty pages of old publications and manuscripts and comes to life as a major factor in the traditional revival.

New dances and tunes are continually being composed within the framework of the traditional style. Good music and dance material become part of the overall repertory and will someday be studied by folklorists of the future. The present dance leadership is quite aware of the danger of introducing new basic figures to the activity, and calling, programming, use of music, good teaching, and smooth choreography are the subjects of workshops being held throughout America.

The traditional and club square dance disciplines have similarities, but they actually represent different lifestyles. For that reason, both styles of dance will continue to go their separate ways, and will remain independent and loosely connected activities.

***

A student assistant--not a music major--recently assisted in cataloguing my personal record collection. She found subtitles and tune names a little confusing, so her sincere efforts resulted in the following composer cards: Lauder, Maggie; Elinor, Fair; Thomas, Lord; Todd, Sweeney; and Ballad, Child.

Shaker Village--Pleasant Hill

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Craftsmen such as broommakers, joiners, coopers, spinners, weavers, and quilters work throughout the village; many of the products of these craftsmen are offered in two craft sales shops. Lodging is in the rooms where the Shakers slept, with seventy guest rooms furnished with reproduction Shaker pieces and hand-woven rugs and curtains; meals will be in the Trestees’ Office Inn, one of Kentucky’s fine restaurants. Shaker music and dance is regularly presented at the village; Donna Bogard of The University of Colorado at Denver will direct a performance of Shaker music at the banquet.

Papers and performances will be at Centre College’s Norton Center for the Arts. The Norton Center was designed by William Wesley Peters of the Frank Lloyd Wright Foundation and was completed in 1973. Its 85,000 square feet include performance and exhibition spaces and academic facilities for art, music, and drama. Newlin Hall, a 1,500-seat concert hall, is known for its fine acoustics.

For those driving to the meeting, Shaker Village is located on U.S. Route 68, 25 miles southwest of Lexington and seven miles northeast of Harrodsburg, Kentucky. This is twenty-four miles from north-south I-74, twenty-two miles from east-west I-64, and 84 miles from north-south I-65.

Important announcement: Donna Bogard is looking for singers to perform Shaker tunes at the Shaker Village conference. A small group of singers will come from the University of Colorado at Denver and will be supplemented by volunteers from the Society. Music, a rehearsal tape, and costume will be provided. Please call Donna at UCD, 303-556-2727, or home, 303-424-0867, if you are willing to assist.

Music in the Nineteenth Century: Oxford Conference


The conference planning is now well advanced. There is a wide variety of papers in the Sonneck half of the conference, with sessions on "Anglo-American Cross-Currents," "Chamber Music in the U.S.," "British Traditions in America," "Church Music in the U.S.," "Transplanted Choral Traditions," "Afro-American Music," and "American Individualists." Sonneck members will, of course, be free to cross over to sessions offered by the British Conference, which are likely to include sessions on Mendelssohn, Schumann, Dvorák, opera, and music journalism. There will be two plenary sessions, one consisting of my own introductory lecture, and the other a forum on "The Polarization of Musical Taste" organized by Stephen Banfield, with an international cast.

Although we do not intend to organize every hour of the available time, we are also providing some entertainment and other events. There will be two evening concerts, one held in the Holywell Music Room (1748), probably the oldest custom-built concert room in the world (see illustration in The New Grove, Volume 14, p. 37). On the Sunday morning there will be a historical Victorian Mattins in one of the college chapels. Other probable events will be a tour of the colleges, an organ recital, and a library tour.

The conference will be housed in one of the women's colleges, Lady Margaret Hall, founded in 1848, which has attractive conference rooms and comfortable modern bedrooms. Meals will be provided in the college dining hall.

This is the first time the Sonneck Society has ever collaborated with a foreign organization for a conference, and it promises to be an exciting occasion. The conference is open to non-members of the Society, and we are hoping that members will urge their friends to come, to help defray the considerable financial investment that the Society has made.

Nicholas Temperley
Program Chair

Correction to flyer: Transportation back to Heathrow on July 11 will leave after lunch [i.e. after all program is over].

Kate Van Winkle Keller, Local Arrangements Chairman, advises members to take the complete package, including all meals, since Lady Margaret Hall is out of the center of Oxford and not in quick walking distance of restaurants.

The Oxford group will meet during the Kentucky meeting to discuss travel and other arrangements.

Further details and application forms may be had on request from Kate Keller.

Conferences on Gilbert and Sullivan, Early Keyboard Instruments Follow Oxford Conference

Those attending the Sonneck Nineteenth-Century Music Conference at Oxford may be interested in two additional conferences to be held soon afterward.

Gilbert and Sullivan and their Circles is the name of a conference to be held July 15-17, 1988, at the University of Leicester. The scheduled papers begin after dinner on Friday evening, and continue until teatime on Sunday. A performance of Macfarren's Jessy Lea and Clay's Ages Ago by the Morley Opera is included.

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Cost for the conference is £74, including meals and lodging in single study bedrooms at Stamford Hall, a modern hall of residence. Additional information may be obtained from Mrs. W. Brown, Department of Adult Education, University of Leicester, University Road, Leicester, LE1 7RH, England, telephone Leicester (0533) 522471. Closing date for applications is June 15, 1988.

The London Conference on Early Keyboard Music and Instruments, sponsored by the National Early Music Association, will be held at the Guildhall School of Music, London, from Thursday, July 21, to Saturday, July 23. The aim is to gather together scholars, players, and instrument makers to discuss matters of common interest. Morning and afternoon sessions will present papers on keyboard music up to 1800, on instruments (their design and construction, historical development, makers, restoration, etc.), and on performance practices. Subjects will include keyboard music and instruments of the fourteenth and fifteenth centuries, the archicembalo, the organ in seventeenth-century England, keyboard instruments in ensemble, continuo, and the piano in 18th-century England.

The conference will take place in the Concert Hall of the Guildhall School, which will also house an exhibition of reconstructed keyboard instruments from the 15th to 18th centuries, with "roving recitators." Fringe activities will include concerts and visits to other instrument collections.

For additional information, contact Lewis Jones, 109 Grove Hill, London E18 2HY, England.

A Conference on Baroque Music will be held at Durham University between these two conferences, but no further information is available at this time.

Nashville Meeting--Call for Papers

The Sonneck Society will meet jointly with the International Association for the Study of Popular Music/American Chapter in Nashville, Tennessee from March 29-April 2, 1989. Local arrangements chair Paul F. Wells (The Center for Popular Music, Middle Tennessee State University) has arranged for the meeting to be held at the Vanderbilt Plaza hotel, across from Vanderbilt University.

Abstracts of papers and proposals for panels, sessions, and performances (five copies each) should be sent to Program Chair Mark Tucker, Department of Music, 703 Dodge Hall, Columbia University, New York, NY 10027. The deadline for receiving abstracts and proposals is October 1, 1988. Cassette tapes should accompany performance proposals.

Given the site of the 1989 meeting and the possibility of joint sessions with IASPM, papers on popular music and aspects of the music business (past and present) are especially welcome.

Possible activities include visiting Opryland and the Country Music Hall of Fame (home of the Country Music Foundation), also attending a performance at the Grand Ole Opry. Nashville's clubs and concert halls offer opportunities for hearing many kinds of music. Attempts are being made to have local and regional musicians participate in the meeting, as well as experts on the Nashville musical scene.

Notices and Announcements

Silent Auction News: George Foreman reports that books for this year's Silent Auction are already making their way to him in Danville. The first books came from Raoul Camus, one of the prime donors of books last year.

Bring your contributions to Shaker Village in April, or send them to:

George Foreman  
Sonneck Book Auction  
Norton Center of the Performing Arts  
Centre College  
Danville, KY 40422.

Remember, if any book should be given a starting amount of over $25.00, you should attach a note to that effect.

Jacklin Stopp still needs a volunteer (or volunteers) to help with the auction. Please let her know if you can help. In the meantime, keep singing:

Tune: America

Let's better last year's score,  
We can succeed.  
You'll clear out all your "trash"  
A treasure you may stash!  
Publications gets the cash,*  
It's time to read.

*Proceeds to the Sonneck Society Publications Fund.

Last Chance to Order Back Issues of the Sonneck Society Bulletin/Newsletter: The Sonneck Society Bulletin has been accepted by University Microfilms International for their Serials in Microform catalog. Beginning with volume 14, we will no longer print additional copies to form back-issue stock.

ACT IMMEDIATELY if you wish to obtain a full set of back issues. Volumes 1-13 bargain priced at $25.00 (postage included). Offer good until April 1 only! Order from: The Sonneck Society, 13125 Scarlet Oak Drive, Darnestown, MD 20878.
Membership--Change of Command: After three years as chairman of the Membership Committee, Elise K. Kirk has resigned to allow more time for writing, research, and teaching. Jean Geil took over the position on January 1. All membership correspondence should be addressed to Jean at the Music Library, University of Illinois, Urbana, IL 61801.

Changes in Society By-Laws: The following changes to the Society's By-Laws were submitted to the Board of Trustees on November 8, 1986, and approved by them at that meeting. They must be approved by the membership at the spring meeting. *NOTE:* changes to the present By-laws are italicized.

Article II. MEMBERS.

The six categories of membership which shall make up the Society are regular members, spouse members, student members, sustaining members, honorary members, and institutional members.

Regular: ... The option of a single-sum in payment of dues shall confer lifetime membership.

Spouse: shall be available to husbands or wives of regular members (see above).

Article III. BOARD OF TRUSTEES.

Section 2. Nominations. ... [final sentence, second paragraph] The terms of the vice presidents and the members-at-large, respectively, shall overlap so that the terms of half will expire each year.

Article VII. MISCELLANEOUS. [New]

Section 2. Editors.

The Board of Trustees shall from time to time appoint editors from the membership for the various publications of the Society. These editors shall serve at the pleasure of the Board of Trustees of the Society until such time as said editor or the Board shall determine that another member should fill the position.

*NOTE:* existing sections 2 through 9 must be renumbered.

Ad-hoc Committee on By-Laws Revision; Alan Buechner, chair, Raoul Camus, John Graziano, members

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
March 29-April 2, 1989
Nashville, 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

OFFICERS OF THE SOCIETY, 1987-88

President
Allen F. Britton
1st Vice President
Karl Kroeger
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American Music in American Schools: Alan Buechner
American Repertory: Steven Ledbetter
Band History: Dianna Eiland
Book Auction: Jacklin Stopp
Early Concert Life: Mary Jane Corry
Lowens Award: Don L. Roberts
Membership: Elise Kirk
National Conferences: Katherine Preston
Nominating: Raoul F. Camus
Publications: Barbara Lambert
Publicity: Bunker Clark

Gordon Myers supplies this list of FIPs--things found in pianos--by college piano tuner, Jack Yount. For some years, Yount has been removing objects and articles from pianos that he's been called to tune or work on. The collection continues to increase, and soon may become worthy of a room in the Smithsonian. Can you top these?

Pencils, ball point pens, paper clips, thumb tacks, pencil sharpeners, erasers;
Plastic harmonica, kids' toys, racing car (miniature), LP record, Bugs Bunny Doll (missing one ear);
Screwdriver (left by former technician), nylon panties (faded blue), old French fries in paper copy (moldy), half-smoked cigarettes (misc.);
Rings, bracelets, gloves, hair curler, sheet music, mice (dead), roaches (also dead);
"Serutan" bottle (empty), sweat sox, small lady's purse containing $600 (not an ideal hiding place).
COMMUNICATIONS

Letter from England

The annual Huddersfield Contemporary Music Festival has always been a good platform for American music, and last November's event was no exception. With a west-coast and minimalist flavour as one of its themes, it included the UK premieres of "accessible" (horrid word) works by John Adams, Stephen Albert, and John Corigliano, the first performance since 1930 of Cowell's Piano Concerto, and pieces by Henry Brant, Cage, Lou Harrison, and others. But that's not all. Brian Ferneyhough was also specially featured, and if this was intended as a deliberate confrontation between (in this instance) European complexity and American simplicity, it certainly had explosive effect, with London critics noisily walking out of performances and apologising in print afterwards, loud booing as well as cheering greeting minimalist offerings, and Ferneyhough and Adams shouting at other excerpt in colloquium--so my spies tell me. Should we aim for a similar spirit of exchange at Oxford, I wonder? Perhaps not. Doubtless the sherry will keep things cool in any case.

Oxford is shaping up nicely. By now you will have seen the splendid Sonneck programme and flyer, and I can add that the Biennial 19th-Century Music Conference promises a very different range of papers--that being the whole idea really--but one that will be no less stimulating, with contributions already accepted from Rudolf Elvers, Peter Ward-Jones, and Christa Jost on Mendelssohn; Hans John on Schumann; Jan Smaczny on Dvorak; Catherine Ellis on French musical journalism; Julian Rushton on Berlioz; and Robert Orledge on Satie. As for the plenary "state" forum, contributions have been arranged from Edith Boroff, Bill Weber, Cyril Ehrlich, Albrecht Riemtmüller, and possibly still Brooks. A further draw should be that we have booked the Holywell Music Room for our Saturday night concert; this is the oldest concert hall in Europe (and I've often wondered whether that phrase means that there's an older one in America, Africa, or Asia).

I cannot resist joining in the discussion about Schubert's Yankee Doodle (or rather Yankéedude), and would like to add three observations. One is a further concordance for the melody: Barclay Squire's article on the tune in Grove 2 includes a version quite similar to the Schubert one, supplied by A. W. Thayer "as it was sung sixty years since, and as it has been handed down by tradition in his family from revolutionary times," i.e., the version was still current around 1830, the period of Thayer's childhood and Franz Schubert's death. Another is that the arrangement is cast very much as an écossaise (this too would date it most probably from the first third of the nineteenth century), and that it shares a number of features with several of Schubert's écossaises--cf. the bass line of Op. 18, No. 1 (Kalmus, Vol. I, p. 25), chromatic voice-leading (Vol. II, p. 117), constant quavers (Vol. II, pp. 134, 135), and the move to the subdominant in the second half (Vol. II, p. 133). The third observation is that we really must perform it at the Oxford conference--the German transmigration of a Yankee accent alone would make it worthwhile.

Various items of news from the British Sonneck members include the intelligence that Janet Howd is making a record of French mélodies; that Bob Gilmore is happily settled at UCSD as a Fulbright Scholar--so happily, it seems, that he has got(ten) into a west-coast time warp: "Let's bring Harry Partch to Oxford!" he writes; "Let Lady Margaret Hall resound with gabagus, bamboo marimbas, retuned reed organs and harmonic canons that go: twang ka-wang, plin-KA plin-KA, plin-KA ... " (Sorry, Bob!--wrong century); that Philip Martin is playing more American piano music in more places than ever (he wrote to tell me about it whilst waiting for the boat to Ireland at Holyhead, it appears); and that--big news--Peter Dickinson is to be featured in the prestigious TV nationwide series The South Bank Show with a fifty-minute documentary about his work in March.

Stephen Banfield
University of Keele

Yankee Doodle Gallumphs Again!

A footnote on the Schuber--and "Yankee Doodle" article in the Fall, 1987, Bulletin. The James Fenimore Cooper novel whose title Newman Flower translates as The Settler is, of course, The Pioneers.

This gives me an excuse to quote Cooper's somewhat gallumphing appreciation of "Yankee Doodle" from Chapter XX of The Pioneers:

... The tune was, of course, that familiar air, which, although it is said to have been first applied to his nation in derision, circumstances have since rendered so glorious, that no American ever hears its jingling cadence, without feeling a thrill at his heart.

So, whether or not Schubert himself ever arranged "Yankee Doodle," he had at least read something (admittedly incomprehensible to a non-American) about it.

Wayne D. Shirley

In search of Piano Music at AAS

A letter from Georgia Barnhill in the Fall, 1987 issue of the Sonneck Society Bulletin (pp. 100-101)
comments on the omission of the American Antiquarian Society from our bibliography of 19th-century American piano music. The omission was not an oversight. In the interests of fairness, would you be willing to publish excerpts from our letter so that your readers will know why the AAS was omitted?

During 1981-82, we visited about fifty libraries in the United States to do research for the Bibliography. We spent January, 1981, at the Library of Congress (where we were given a desk in the stacks and permission to explore the boxes of music at leisure) and three weeks in February at the Research Library at Lincoln Center (where, though we were not allowed in the stacks, we received efficient page service and helpful assistance from knowledgeable librarians).

Our appointment with the AAS was confirmed for February 23, 1981. By then our research had produced a file of about 2000 piano works, each recorded on a 3" x 5" card. Today our lap-top computer could easily store this information, but in 1981 it required two sturdy file boxes to hold the cards.

We arrived at the AAS on the appointed day, registered with a receptionist, and about thirty minutes later were called for an interview, during which we were told that while we could see the AAS collection we could not take the file boxes upstairs. The cards had to be taken out, the boxes left behind with our coats and briefcases.

Since we felt that the AAS collection would be an important source of information, we decided to try to use the cards without the boxes. Please try to visualise dealing with 2000 3" x 5" cards in your hands! After that bad beginning, the situation grew worse. The young man assigned to take us to the collection knew nothing about the materials and refused to let us handle them ourselves, insisting that a certain librarian must be present. We were not permitted to look around and were told that xerox copying was restricted to two compositions per day. We could not work under such conditions.

From our personal experience with the AAS we could only conclude that the library was not user-friendly, the materials not easily accessible, and copy restrictions too difficult for most researchers.

John Gillespie. Anna Gillespie
Santa Barbara. CA 93103

The staff members of the American Antiquarian Society regret that the Gillespies' experience at our library was so unproductive. In correspondence with the Gillespies well in advance of their visit, our curator of graphic arts (in whose department our collection of 70,000 pieces of sheet music is housed) informed them of the dates she would be away from the Society and urged that they schedule their research trip at a time when she would be able to work with them. Since the curator did not have an assistant at that time and the Gillespies arrived when she was away, they encountered problems that were understandably frustrating. None of us currently working here can remember back to that visit seven years ago, but we are sorry we didn't find a way to provide better alternative arrangements in the absence of the curator.

I know that the Gillespies' experience at the Society is not typical, and I hope they will return and give us an opportunity to demonstrate the excellent level of service that we strive to provide for all researchers who visit AAS.

Nancy Burkett
Assistant Librarian

Tribute to "Women Making Music"

On this, the eve of the ASCAP Awards ceremony, I am writing to comment on Women Making Music: The Western Art Tradition, 1150-1950 (Urbana and Chicago, 1986), edited by Jane Bowers and Judith Tick. The reason I mention the ceremony is that Women Making Music will be given an ASCAP award tomorrow [December 2, 1987]. And quite appropriately, in my opinion.

As a collection of essays, the book has many merits. First of all, it is sui generis, having no precedent in the field of women's studies. Most of the essays are ground-breaking studies. Secondly, the level is remarkably consistent despite its fourteen authors. The book is well-written, carefully edited, authoritative, carefully documented, and includes an enormous amount of original research. Finally, it is invaluable as a reference tool.

Only the last three essays are on American music. I would like to comment on just one of the American essays, Judith Tick's "Passed Away is the Piano Girl: Changes in American Musical Life, 1870-1900," because of its importance in the book. The theme is the emergence of women as professional performers and composers. The point of the essay is not the progress of the stars, of women who were able to succeed as concert artists; rather its focus is on the musical lives and the ability of lesser lights to make a living in music after finally having access to training as orchestral and band musicians. For these women to succeed, the system had to change.

Regarding composers, the focus is on the traditional ideology about women's place and the countervailing ideology that grew out of the feminist movement. Tick's concern is the social ground out of which a whole generation of women composers grew, rather than the extraordinary talent.
of a star such as Amy Beach. Yet being a star did not protect Beach from criticism based on her sex rather than on her work. And considering this, Tick again delves into the ideology that assumed opposing qualities for male and female, leaving the female with little support for her aspirations as a composer. Then she considers the new ideology that offers support for such aspirations.

Tick summarizes these arguments:

The significance of feminist arguments is the mode in which they rebutted nineteenth-century attitudes toward women. In effect, they used arguments about socialization and environment to counter psychological and biological determinism. In so doing, they indirectly focused on the sociological aspects of musical creativity. In opposition to the romantic notions of the creative artist in artistic isolation and the romantic belief in the "rational male" as opposed to the "intuitive female," feminist musicians argued about the effect of class and status on creativity. Society could not determine which individuals would be gifted with genius, but it could determine which groups had access to the institutions that support art... (p. 335)

Tick notes, quite properly, that accidents of time and place on occasion create a supportive climate for women. The success of Beach and the other women in the Second New England School--the first generation of women to write for orchestra--could be laid at Boston's door: its activist, feminist women, its respect for artists and their work, its pride in its own (whether men or women), and the availability of a publisher who believed in American composers, especially those of the Boston School.

In other words, this is an exercise in social history, a look at the ideologies of those who supported the status quo and those who would change the system. In my opinion, it is exactly the fact that this essay deals with the ideological and economic underpinnings of discrimination and women's struggle to counter these forces that makes this a landmark essay--in a landmark book.

Adrienne Fried Block
New York, New York

NOTES ABOUT MEMBERS

Several Sonneck Society members were among those honored by the American Society of Composers, Authors, and Publishers at the twentieth annual ASCAP-Deems Taylor Awards for outstanding print and media coverage of music for 1986. ASCAP President Morton Gould presented a total of $7,000 in cash awards at a reception in New York on December 2, 1987.


In addition, ASCAP announced a new ASCAP-Vincent Persichetti Award honoring a music/educational book publisher. This award went to Claire Brook of W.W. Norton & Co. for her distinguished career.

Two members of the 1989 Nashville Program Committee received Grammy Award nominations in the category of "Best Album Notes." Charles K. Wolfe was nominated for his notes accompanying The Bristol Sessions, and Mark Tucker for his notes accompanying Singers and Soloists of the Swing Bands, a Smithsonian set compiled by Martin Williams.

Christine Ammer's second edition of the Harper Dictionary of Music is now available, and is greatly enlarged and completely revised.


Gerald Bordman discussed "Black Musical Theater in Recent Times" at the Institute for Studies in American Music in New York City during the fall.

Edith Borroff's new work for harpsichord, commissioned by the State University of New York at Buffalo, was premiered in Lancaster, New York, in October by organist/harpischordist Barbara Harbach. The work is called Metaphors: A Suite in One Movement. From November 1-November 5, Borroff was in Tallahassee at the invitation of the Center for Music in the Americas, to participate in their Festival of American Music. During that time, Borroff gave eight lectures; performances were given of four of her compositions: Game Pieces: A Suite for Woodwind Quintet, Variations for Concert Band (1966), three songs (from the 1940s), and Choral Trilogy (1984).

On February 13, Janet Brady, violin, and Stephen Stalker, cello, (who commissioned the work) will premiere The Elements: A Sonata for Violin and Cello, whose four movements are Earth, Air, Water, and Fire. On April 9, the Brady-Fink Duo (J. Brady with Seymour Fink, piano) will give the

Larry Brasher completed his doctoral work in Religious Studies at Duke (with a folklore minor at University of North Carolina) and is now the Coordinator of the Program in Humanities and Human Values at UNC.

Neely Bruce was inducted a National Arts Associate of Sigma Alpha Iota in ceremonies on November 8, 1986, by the Greater Hartford Alumnae Chapter.

John Cage has been appointed Charles Eliot Norton Professor of Poetry at Harvard for 1988-89. A conference on "Music in Post-Modern America: Celebrating Contradiction and Diversity" held February 12-14, 1988, in honor of the centennial of Pomona College, CA, included works commissioned by seven composers, including Cage.

Barney Childs' *Instant Winners*, written for E-flat clarinet, was premiered on Nov. 1, 1986, by James Chaves at the Region 8 conference of the American Society of University Composers at New Mexico State University. Childs was in England in June and July, 1987, for concerts and lectures, including a concert of eight of his works played by the Nartzell Hilton Band and the Goldsmiths' Quartet at Goldsmiths' College of the University of London on June 24. His *Sonata for Solo Viola* (1954-56), movements three and four, were premiered by Michael Newman in London the same day.

In March, 1987, the Drama Department of the University of Arizona, Tucson, announced a new scholarship and a new major in musical theater. The Irene Forsyth Comer Scholarship in Musical Theater is named for retired professor of drama and Sonneck member, Irene Forsyth Comer.


Ralph T. Dudgeon performed the twentieth-century (and possibly the world) premier of Anton P. Heinrich's *Concerto for the Kent Bugle or Klappenflügel* with the Sudetendeutsche Musiktag Orchestra, under the direction of Widmar Hader, in Regensburg, West Germany, on April 25, 1987. Dudgeon edited the piece from an 1834 manuscript in the Library of Congress. Dudgeon is publishing a *Keyed Brass Newsletter* (volume 1, no. 1 was in August, 1987).

Sylvia Glickman recently edited the keyboard section of *Books for College Libraries*. 1987, a publication of the American Library Association.

John Graziano has been a Fellow at the Schomburg Center for Research in Black Culture at the New York Public Library during this academic year. During the fall, he lectured on "Black Musical Theater during the Harlem Renaissance" at the Institute for Studies in American Music.

William K. Kearns returned to The Ohio State University at Columbus on February 1 for a reunion of Woodwind Quintets and a concert. He was hornist in the first quintet at the university.

Daniel Kingman was among the composers whose works were featured at a symposium on "Music in Post-Modern America: Celebrating Contradiction and Diversity" held at Pomona College, California, on February 12-14.

*Simpatica String Quartet* by Normand Lockwood received its first performance at St. Marks Church in Denver on May 3, 1987, where it was performed by Becky Burchfield, Natalie Schmitz Hill, Loryn Gorsett, and Cedra Keuhn. Lockwood also wrote the music for the film, *Return of the Spirits*, released Fall, 1987, by KRMA-TV, Denver (PBS).

Kip Lornell was a visiting Professor of Music at the University of Virginia during the spring of 1987; he is now back at Ferrum College and the Blue Ridge Institute.

Otto Luening's *Symphonic Fantasias No. 7 and 8*, was premiered February 20, 1987, for the Horace Mann School Centennial Celebration, Madison Avenue Presbyterian Church, NY. *Short Piece No. 8, Song Without Words* received its first performance on April 24, 1987, at the North American New Music Festival, Buffalo University, Ivar Mikhashoff, pianist. *Morning Song and Evening Song* for solo horn was premiered by Tracey Turner at the Bird Coler Memorial Hospital, NY, on May 31, 1987. *Three Fantasias for Unaccompanied Baroque Flute*, commissioned by John Solum, was premiered at Vassar College, Poughkeepsie, NY, on November 13, 1987. *Song Without Words* for piano, received its first performance at the ACA 50th Anniversary at the Cathedral of St. John the Divine, New York, on November 19, 1987, with Robert Helps as pianist.

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The Fifth Trumpeter, by W. Francis McBeth, was commissioned by the Montana All-State Band, and received its first performance in October, 1987. His Kaddish has been recorded by the Tokyo Kosei Wind Orchestra, Frederick Fennell, conductor.

Geoffrey Miller, Ph.D. candidate in American music at New York University, is the winner of a Research Residency Award for 1987 from the New York State Library, for research on antebellum musical life in Albany and the Hudson Valley.

Lee Mitchell’s Christmas Oratorio, "The Holy Child is Born," with texts from St. Matthew and St. Luke and original poems by the composer, was performed on Sunday, December 13, 1987, in Baltimore with Baltimore Symphony players and combined choirs of St. David's Church (Baltimore), four soloists, and organ.

Daniel Patterson has completed (with Tom Davenport, Allen Tullos, et al.) the documentary film A Singing Stream, featuring the Landis family of Creedmoor, North Carolina and two gospel groups in which its members are active. The premiere of the film was on February 15, 1987, under the sponsorship of the North Carolina Arts Council and the Granville Arts Council. A Washington, DC premiere took place on February 6, 1988, at the American Film Institute in the Kennedy Center. Patterson has a related essay, "Going Up to Meet Him," in the book Diversities of Gifts: Field Studies in Southern Religion, which will be published by the University of Illinois Press in spring, 1988.

Larry Polansky of the Mills College Center for Contemporary Music, who is among the developers of the computer music language HMSL (Hierarchical Music Specification Language), will teach a class in the use of the language on May 4. This is the final course of a series on computer music programming to be offered on March 2, 9, 23, April 13, and May 4.

Thomas L. Riis served as Senior Research Fellow at the Institute for Studies in American Music, New York City, during the fall, where he directed a seminar on black musical theater. In December he presented two public lectures: "Race Building and Song Writing: Black Show Composers before the Harlem Renaissance," and "Will Vodery, George Gershwin and Musical Roles in the 1920s."

Gunther Schuller was among the guest composers whose works were performed at the twenty-first annual Contemporary Music Festival held September 28–October 1, 1987, at Indiana State University at Terre Haute.

Elliott Schwartz appeared as guest lecturer/composer at the University of California, Santa Barbara, University of Köln, Germany, New Hampshire Music Festival, Ohio Northern University, and Capital University (OH). His A Butterfly, for solo flute, premiered at Köln Hochschule für Musik, Germany, in November, 1987. His Transformation for wind ensemble premiered at the Capital University NOW Festival in Columbus, OH, in February, 1988. Schwartz has been chosen President-Elect of the College Music Society (1988). His Memorial in Two Parts for violin and piano will premiere at the Library of Congress, Washington, DC, in April.

Robert Sheldon has been appointed curator of the Dayton Miller Collection of Flutes at the Library of Congress.

Elle Siegmeister has been appointed chairman of the Symphony and Concert Committee of ASCAP. His Songs of Experience (Blake) for soprano, clarinet, and piano was premiered at Weill Recital Hall, New York City, on April 20, 1987, by Elizabeth Kirkpatrick, David Shifrin, and William Huckaby. Songs of the Big Town for a cappella chorus premiered on July 19, 1987, at the Brevard Music Festival (NC). Alan Mandel premiered Piano Sonata No. 5 at Weill Recital Hall on January 15, 1988.

Jeanne Singer is producing two concerts of music composed by the New York Pen Women of the National League of American Pen Women. The first was held on December 11, 1987, at Lincoln Center, New York City, and the second will be held on May 2, 1988, at Donnell Library Auditorium in that city. Her Wry Rimes for tenor and bassoon was premiered by Austin Miskell and Bernard Wassler on February 20, 1987, at Monclair State College (NJ). Query to the Creator was premiered by tenor Austin Miskell at the 1987 Celebration of the Arts, Nassau County Fine Arts Center, Roslyn, New York.

Nicolas Slonimsky was awarded a 1987 Guggenheim Fellowship for Research and Writing in Music.

William Thornhill received a Kurt Weill Foundation Dissertation Fellowship and Travel Grant for 1987 in support of research into Weill's Street Scene for his Ph.D. dissertation, in progress at the University of North Carolina at Chapel Hill.
Nancy Van de Vate's Concerto for Violin and Orchestra received its world premiere on November 15, 1987, by the Southeast Kansas Orchestra, at Pittsburg. This climaxed a week's residency at Pittsburg State University, during which the composer presented lectures and participated in panel discussions, and a chamber music concert was devoted to her compositions. The previous week Van de Vate was in residence at Sacramento State University in California as one of four featured composers at the Tenth Annual Festival of New American Music (three works performed). Pura Besakih for large orchestra was premiered February 6, 1988, by the Bay Area Women's Philharmonic, JoAnn Falletta, conductor, in San Francisco. Cocaine Lil, a theatre piece for soprano and four actors, is to be premiered on April 20, 1988, by the Bel Canto Ensemble, Frankfurt, W. Germany. She is presently working on a concerto for percussion and orchestra under a Composer's Fellowship from the National Endowment for the Arts.

Joelle Wallach received first prize at the Church and the Artist Competition, archdiocese of Seattle, WA, on August 23, 1987, for Orison of Ste. Theresa.

Reynold Weidennaar's The Thundering Screm of the Seraphim's Delight, for double bass, color video, and electronic sound, performed by double bassist Robert Black, was awarded the Certificate of Merit at the twenty-third Chicago International Film Festival, and received the Work of Special Distinction Award at the tenth Tokyo Video Festival.

Marilyn J. Ziffrin was a resident of the Virginia Center for the Creative Arts, Sweet Briar, VA, in May of 1987. She has received an ASCAP Award for 1987-1988.

NOTES AND QUERIES

Professor Kenneth Whitton writes from England, at the suggestion of Nicholas Temperley, with a query about the German Lied and its influence in America. Professor Whitton is the author of a biography of his life-long friend Dietrich Fischer-Dieskau (which Holmes and Meier distributed in the USA) and has written extensively on the German Lied (Lieder, Macrae, London and Franklin Watts, USA, 1984). He writes: 'I have now begun an examination of the reception of the Lied in Great Britain since the visits of Haydn to London in the 1790s and of its influence on British culture, and on the teaching of German. (I am in effect a Professor of Germanistick.) If you or any of your readers could help me with some additional information about the reception of the Lied in the USA—either through the efforts of the immigrants or its effect on composers like Copland and Ives, I should be most grateful.' Responses should be addressed to Professor Kenneth S. Whitton, Undergraduate School of Studies in European Studies, University of Bradford, Bradford, West Yorkshire BD7 1DP, England.

George Brandon (P.O. Box 116, Davis, CA 95617) has the following "hopeful" comment and query:

"Has Lowell Mason succeeded in overthrowing the shape-note tradition? I am puzzled by what I read in the "Rudiments of Music" section of my copy of the the 1971 Original Sacred Harp, Denison Revision.

It sounds to me like pure Lowell Mason doctrine--in fact, Mason at his most severely puritanical schoolmaster best. Discords 'are not allowed,' keep the common-tone in the same voice, progress as smoothly as possible, consecutive fifths should be avoided, consecutive seconds, sevenths, and ninths 'also are forbidden,' passing tones and accessory tones should be used only on 'the unaccented part of a measure.' 'The harmony, of course should be correct ...' 'Do not use too many inverted chords ...' What has happened?"

Raoul Camus asks: "Does anyone have any knowledge about the present status of the Josephine L. Hughes collection of sheet music that is included in Wolfe? Some years back it was 174 Tradd Street, Charleston, SC 29401, but the letter came back marked unknown." If you can help, contact Raoul at Department of Music, Queensborough Community College of the University of New York, Bayside, New York 11364-1497.

THE BULLETIN BOARD

Performances of American Music

The Camellia Symphony Orchestra, directed by Daniel Kingman, presented "Music from the Era of the Constitution" on October 24, 1987. Works performed included Mozart's Symphony No. 39 (1788), Carr's Federal Overture, half a dozen period songs, A Revolutionary Garland (four American Country Dances located by Kate Keller and set by Kingman), and The Battle of Trenton, in an arrangement for brass band and orchestra, with a narration of Hewitt's original "program notes." On Sunday, December 6, the constitutional celebration continued with a program entitled "Article XIX--Women's Suffrage." The concert included excerpts from Virgil Thomson's opera, The Mother of Us All.
and concluded with the *Gaelic Symphony* by Amy Beach.

A concert of American Choral music from the eighteenth to the twentieth centuries was performed by the Queens College Concert Choir at Federal Hall National Memorial on Wall Street in Manhattan on December 9, 1987. The concert was sponsored by the National Parks Service as a Constitutional celebration. The concerts included three nineteenth-century Hymn Tunes (arr. Alice Parker), and two spirituals (arr. Burleigh and Dawson), as well as works by William Billings, Stephen Foster, Charles Ives, George Gershwin, Randall Thompson, Aaron Copland, Leonard Bernstein, Hugo Weisgall, and Leo Kraft (*Thanksgiving*, a setting of George Washington's Thanksgiving Proclamation of 1789).

The Pennsylvania Chamber Players presented a three-concert series at the Historical Society of Pennsylvania in September, October, and November, 1987. The repertoire included music of eighteenth-century American and European composers, including Reinagle, Antes, Peter, Haydn, Mozart, Stamitz, and Hopkinson. Many of the works were taken from programs of the Philadelphia City Concert Series of 1787. As part of Philadelphia's Constitution Bicentennial celebrations, each concert included an "Intermission Informance": one on Alexander Reinagle, one on Benjamin Franklin and Music, and one on Francis Hopkinson and Music. Sylvia Glickman was pianist for the group, the "informant" on Reinagle, and artistic director of the series. These events were supported in part by the Pennsylvania Humanities Council, the Pennsylvania Council on the Arts, and the Historical Society of Pennsylvania.

**Dear Friends**, the resident ensemble of the Stephen Foster Memorial, University of Pittsburgh, is presenting its fifth concert season in 1987–88. Dear Friends presents nineteenth-century home and concert music from the Foster Hall Collection. Already completed were programs entitled "Old Memories" (October 11), "Victorian Christmas," (December 20), and "Grand Benefit Concert" (February 14). Still to come is "Where the Allegheny Flows," celebrating Allegheny County's Bicentennial, on April 24. The group performed at last year's Sonneck Society meeting in Pittsburgh, and director Jean Thomas is a member of the Society.

The Founders Day Concert in the Coolidge Auditorium at the Library of Congress on October 30, 1987, presented music by Samuel Barber, performed by mezzo-soprano Phyllis Bryn-Julson and pianist James Tocco. Included in the program were the *Hermit Songs*, which were commissioned by the Elizabeth Sprague Coolidge Foundation. The first performance of the songs took place in the Coolidge Auditorium on October 30, 1953, with Leontyne Price and the composer as performers.

Performances of many works by American composers are included in the "Chamber Music at the Library of Congress" season. All listed concerts are at 8 p.m. Among the works to be performed on March 11 is the premiere of *Capriccio* by William Bolcom. A March 25 concert by Continuum will include works by Henry Cowell, Robert Erickson, Conlon Nancarrow, John Anthony Lennon, Terry Riley, and Leonid Harbovsky. Ulysses Kay's *Five Portraits*, for violin and piano will be performed on April 21 and 22 by the Juilliard String Quartet with Stephen Hough, piano, and the quartet will perform Babbitt's *Quartet No. 4* on April 28–29. A new work for violin and piano by Elliott Schwartz will be performed on May 6. The final concert of the season, on June 10, will feature American music for wind ensemble, including an arrangement of Edward MacDowell's *Woodland Sketches*, Op. 51, presented by Musiccrafters with Frederick Fennell, conductor. Concerts in this series are also made available nationwide by satellite through American Public Radio. For additional information, contact the Library of Congress, Music Division, Washington, DC 20540.

In addition to more than one thousand events in all fifty States, American Music Week (November 2–8, 1987), was celebrated in countries across Europe for the first time this year. In Vienna, the American Music Ensemble–Wien, which consists partly of U.S. citizens who are members of the Vienna Symphony Orchestra, Austrian Radio Orchestra, Vienna Chamber Orchestra, and substitutes in the Vienna State Opera and Vienna Philharmonic Orchestras, performed a concert of American music on November 8. Hobart Earle gained high praise for his conducting, while the critics waxed tepid about the music. *Wiener Zeitung* reviewed the concert on the 11th: American Music, the unknown entity. We "Europeans" gaze at it in disbelief, even more so if it's not "jazzy" ... First, Gershwin's boring-smaltzy "Lullaby"; after this sleep song came a deep-sleep song by Norman Dello Joio ... "Meditations on Ecclesiastes," which wandered between Hindemith and billowing corn fields and made too extensive use of non-contrasting slow tempi. "Poem" ... by Griffes ... proved to be a work of taste and distinction in its noble impressionistic–romantic tone. ... "La Flora" by Alvin Singleton ... a mosaic-like assemblage in the realm of George Crumb's pieces. And,
finally, the inevitable "Appalachian Spring" by Copland: Stravinsky in the Wild West.

The AZ/Tagblatt (Vienna) reported on the 10th:
Occasionally market gaps are only recognized as such when someone steps in to fill them. For example: In Vienna people are stupid enough to ignore American music and indolent enough to explain this derisively. For the first time, an "American Music Week" has dared to appear in jinudical Vienna; . . . Earle's clever choice of program was revealing. There is an autonomous path of romanticism in American music---we may safely regard it as being somewhat "exotic"---along which both Gershwin's sweet "Lullaby" and Charles Tomlinson Griffes' "Poem" for flute and orchestra (with Wolfgang Schulz, the splendid soloist from the Vienna Philharmonic) and its varied inventiveness wander. Or somewhat preachily naïve meditations by Norman Dello Joio and even the joyful deedle-doodle of Old Master Aaron Copland's "Appalachian Spring," with its fragrant air of hay and hay. And, as the final consequence, a bizarrely imaginative world of planes and forms as in a glass mountain: "La Flora," by Alvin Singleton. It's actually logical that at some point we had to get to know this very specific expression of romanticism that can definitely fit in with the spirit of the age; or isn't it? Of course it is: but in the native continent of western culture we are too "fine and refined for that kinda thing" and rack our brains trying to figure out who the Yanks could have lifted it from . . .

(Reviews translated from the German by Paul Severin, Vienna.)

The Northland Philharmonia, Theodore Albrecht, Music Director, (affiliated with Park College, Kansas City, MO) opened its season on October 11 with Dudley Buck's Festive Overture, in honor of the 200th anniversary of the United States Constitution (performing materials available from the Fleisher Collection). The work was written for the Presidential Inaugural Concert for Benjamin Harrison in 1890; the 1987 performance concluded with the audience joining on the "Star-Spangled Banner" as an impromptu chorus, conducted by the major of Parkville! On March 6, the symphony will present Janice Elliott's Viola Concerto, and on May 8, the premiere of Summer Evening by Richard Freyermuth. This work was written for English hornist Carol Padgham Albrecht. The orchestra is also completing the first-ever cycle of all nine Dvorak symphonies to be performed in the United States (under one conductor, as well).

One Touch of Venus, Kurt Weill's most successful American musical, will be revived this spring at the Goodspeed Opera House in East Haddam, CT. The show will open on April 22 and run into July. For ticket information, call 203-873-8668.

The Shrine to Music Museum on the campus of The University of South Dakota, Vermillion, will present its 14th-annual American Music Festival concert, featuring The Golden Age of Bands 1860-1915, on April 29 at 2:30 p.m.

Events of Interest

A footnote was created on February 4, 1988, when a new work was performed at the White House in honor of President Reagan's seventy-seventh birthday on February 5. The birthday song, "He's Our Man, the Ronald Reagan March" was commissioned by Nancy Reagan and composed by Marvin Hamlisch. It was sung by Donna Marie Elio, accompanied by an eight-member ensemble from the Marine Band. The words, which can best be described as "occasional," include such gems as "He's our man, he's the gipper to me; he's our man, he's the best you can be; he has led the land for seven years plus, that why I say lucky us." Hamlisch presented a framed copy of the score to the President. The mind boggles at the footnote possibilities for this item.

Two constitutions written only a few weeks apart were celebrated in Stoughton, Massachusetts, on October 8, 1987, in a program entitled "Old Stoughton and the Grand Constitution--A Celebration in Words and Music." The Old Stoughton Musical Society celebrated its two hundredth year and that of the U.S. Constitution with a program featuring readings from the U.S. constitution, a play about the two constitutions (written by Roger Hall, former music society historian, and acted by three local actors), and appropriate music performed by nine area musicians. Hall says, "I believe that this must be the oldest such document of any musical organization in the United States. An edited version of the program was presented on local cable television on November 5, to help celebrate "American Music Week."

During the week of January 11, 1988, Radio France devoted its internationally-acclaimed series, "Matin des musiciens," to a study of composers who settled in America after being forced to leave their homeland during the Nazi persecutions. The program, produced by Heike Schicketanz, was called "Voices from Exiles." A sizeable segment was
devoted to the music of Karol Rathaus (1895-1954), who became Professor of Composition at Queens College in 1940.

The American Antiquarian Society, Worcester, MA, now offers customized database searches. Through the 1980s, the society has been creating machine-readable cataloguing records for tens of thousands of the early American imprints in its library collections. These highly detailed records feature numerous access points of use to all manner of scholars. Most of the records have been created under NEH grants, including the North American Imprints Program (U.S., Canadian, and British West Indian imprints through 1800), American Broadside through 1830, and American Children's Literature, 1821-60. The majority of these records have been loaded in the Research Libraries Information Network (RLIN) Books file and are available for searching through that source. Now customized searches of the entire AAS database (which grows daily) are available. For information on the database, on searching strategies, and on the costs of a search, contact Alan Degutis, Head of Cataloguing Services, American Antiquarian Society, 185 Salisbury Street, Worcester, Massachusetts 01609.

The Library of Congress has acquired a significant collection of music and literary manuscripts of Karl Weigl, an Austrian composer who immigrated to the United States in 1938. More than 7,000 pages of sketches and complete manuscripts of Weigl's works, most of which are unpublished, are now included in the Moldenhauer Archives in the Music Division. Weigl was a prolific member of Viennese artistic circles of the early twentieth century, demonstrating particular skill with the art song. In this country, he was associated with the New York Philharmonic Society and held teaching posts at the Hartt School of Music, Brooklyn College, and the New England Conservatory of Music. His music was the subject of special interest this past September in New York and Detroit where festivals in his honor were held at Markin Hall and Wayne State University.

Information Coordinators, Inc. publisher of the *Music Index*, has become Harmonix Park Press, and has a new address: 23630 Pinewood, Warren MI 48091, 303-755-3080.

Nashville's twenty-year-old Country Music Hall of Fame and Museum has been accredited by the American Association of Museums, Washington, D.C. The museum was cited for "filling an important void in the documentation and interpretation of American history in the twentieth century."

An exhibition entitled Incredible Music Machines: The History of the Phonograph 1877 to 1927 opened on October 1 at the Schubert Club Musical Instrument Museum in St. Paul, MN. The exhibition includes forty-five phonographs from the Kugler Collection, and will run through May, 1988.

The seventh College Music Society Institute for Music in General Studies will be held in Boulder, Colorado, June 19-24, 1988. The institute will focus on the integration of American music into the general studies curriculum. The faculty will include Richard Crawford of the University of Michigan (Jazz), Dale A. Olsen of Florida State University (South American Music), Horace Clarence Boyer (Gospel Music) and William Kearns of the University of Colorado (Anglo-American Folk music). More information may be obtained from the College Music Society, 1444 Fifteenth Street, Boulder, CO 80302, 303-449-1611.

May, 1988 has been designated the first annual Worldwide Bluegrass Music Month. The celebration is a collection of local events rather than a highly structured national event. Coordinating activities is New York performing arts consultant Robert W. Wolff (Apt. 708, 310 Riverside Drive, New York, NY 10025, 212-866-3579). Planned activities include "pick-ins" at shopping malls and similar venues, bluegrass ambassador concerts, feature articles and electronic media presentations, buttons, and bumper stickers.

The fifteenth anniversary of the Telluride Bluegrass Festival will be celebrated June 15-19, 1988, with performances by the David Grisman Quartet, David Bromberg, Riders in the Sky, Norman and Nancy Blake, the John Hartford String Band, and many others. The Telluride Bluegrass Academy will present "Bluegrass and Acoustic Music Taught by the Masters" from June 13-17, with classes taught by Mark O'Connor, Hot Rize, New Grass Revival, Peter Rowan, Jerry Douglas, Edgar Meyer, and others. For additional information, write Telluride Bluegrass Festival, Box 7212, Boulder CO 80306.

The tenth Great Black Swamp Dulcimer Festival will be held April 29-30, and May 1 at the Lima Campus of The Ohio State University. More than one hundred workshops will be presented on performance techniques on mountain and hammered dulcimer and other folk instruments, and varied topics including singing, dance, and folk music history. Featured performers include Jean Ritchie, Madeline MacNeil, Albert D'Ossché, Robert Force, Ruffwater String Band, Sweetwater, Just Friends, Neal Rollman, Esther Kreek, R.P. Hale, and Sally
University of Maryland, College Park. Papers that illuminate the history of music education in the United States during the last one hundred fifty years are welcome. The deadline for submission of papers is April 1. For information, write to Michael L. Mark, Graduate School, Towson State University, Towson, MD 21204.

The Yale University School of Music will host the first joint meeting of the Canadian and U.S. branches of the International Association for the Study of Popular Music in New Haven, CN, on September 30–October 2, 1988. Presentations that examine regional, ethnic, and racial musics inside North America, the relationships among these musics, the interaction between local or international musics and North American popular music, and the relationships between these musics and the North American commercial music industry are invited. Proposals for audio-visual presentations, performances, and workshops, as well as scholarly papers, are encouraged, and French and Spanish translation services will be available. Send proposals to Peter Winkler, Department of Music, SUNY Stony Brook, Stony Brook, NY 17794.

The thirty-third annual meeting of the Society for Ethnomusicology will be held October 20–23, 1988 at the School of Music, Arizona State University, Tempe and the Heard Museum, Phoenix. A preconference Symposium on Native American Dance of the Southwestern United States will be held on October 19. For more information, contact R. Anderson Sutton, School of Music, University of Wisconsin–Madison, 455 North Park Street, Madison, WI 53706.

A call for papers has been issued for "Women, the Arts and Society," a symposium to be held at Susquehanna University, November 3–5, 1988. Selected papers will be published in a special issue of Susquehanna University Studies. The deadline for submission of papers is April 15. Papers should be submitted to Barbara Bramer, English Department, Susquehanna University, Selinsgrove, PA 17870.

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English shop names: a second-hand emporium in Ipswich called "Junk and Disorderly" and a fish and chip shop in Sheffield named "A Salt 'n' Battered." There is a hairdresser in a narrow street in Rye with the name "Alley Barber" and, nearby, a restaurant called "The Quayhole." At Kings Cross there is a snack bar named "Sam Widges." In Hinkley, Leics., there's a frozen food store called "Andy Freeze" (I hope he hasn't got a wine license), and in Hove there is a catering company named "Love and Quiches."

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HUE AND CRY

Advertisements for this column must be of special interest to members of the Sonneck Society. Your ad may contain no more than 25 words (plus address and telephone). Payment of $10 for members and $20 for non-members must be included with order. Send copy and check to: Susan L. Porter, editor; Sonneck Society Bulletin; The Ohio State University, 4240 Campus Drive, Lima, OH 45804.

BIBLIOGRAPHY OF AMERICAN HYMNALS. 7,500 entries. Includes title, imprint, year, compiler, etc. Equivalent of 1,500-page book. Microfiche edition with binder and contents guides. $80.00. UNIVERSITY MUSIC EDITIONS, P.O. Box 192-Fort George Station, New York, NY 10034 (212) 569-5393/5340.

COMING IN 1988: Bristow, Rip Van Winkle; Johnson, Music in America Before 1825; Thomson, American Music Since 1910; Condon, We Called It Music. DA CAPO PRESS, 233 Spring Street, New York, NY 10013.


A CLASSIC RETURNS. Thoroughly revised third edition of Gilbert Chase's America's Music includes forward by Richard Crawford and discographical essay by William Brooks. 768 pp., ill., $29.95. UNIVERSITY OF ILLINOIS PRESS, c/o CUP Services, P.O. Box 6525, Ithaca NY 14851. 604-277-2211.

AMERICAN COUNTRY DANCES, 1775-1795. Social dances from American manuscripts. Music and clear instructions to teach the dances; by Kate Keller and Ralph Sweet. $5. COUNTRY DANCE AND SONG SOCIETY, 17 New South St., Northampton MA 01060.

Note to Publishers: We are happy to announce the advent of significant new publications in American Music in the section on Recent Publications which follows. Please send a news release to Susan L. Porter, Editor, Sonneck Society Bulletin, The Ohio State University, 4240 Campus Drive, Lima, OH 45804. Books for review should be sent to Raoul Camus, Music Department, Queensborough Community College, Bayside, New York 11364; records for review should be sent to Ruth Henderson, Music Library, City College, CUNY, New York, New York 10031. In addition, publisher members of the Sonneck Society will be allowed one free advertisement per year in Hue and Cry.

RECENT PUBLICATIONS AND RELEASES

What an embarrassment of riches greeted Americanists browsing in the book displays at the AMS/CMS meeting in New Orleans! Just off the presses were landmark revisions of two standard reference and textbooks on American Music, both long-awaited and greeted with enthusiasm. H. Wiley Hitchcock's "extensively revised and significantly expanded" third edition of Music in the United States was on display at the Prentice-Hall table, while the University of Illinois Press was proudly unpacking and distributing the brand-new third edition of Gilbert Chase's America's Music. Soon to be available: a second edition of Dan Kingman's American Music: A Panorama, from Schirmer Books.

The Library of Congress has released recordings of the complete symphonic poems of Edward MacDowell. These recordings, originally made in 1965-1966 by Karl Krueger and the Royal Philharmonic Orchestra, have been digitally remastered by the Library of Congress Recording Studio, and are available on compact disk and cassette. The symphonic poems included are Hamlet, Ophelia, The Saracens, The Lovely Alda, Lancelot and Elaine, and Lamia. Notes by Dolores Pesce, with musical examples, are included. The price for the compact disk is $14.95; the cassette is $8.95. Fourth class mail is postpaid. Contact the Public Services Office, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, Washington, DC 20540.

Two new publications have been announced by the Institute for Studies in America Music. A Searcher's Path: A Composer's Ways, by Roger Reynolds, a pair of essays, and Philip Carlsen's The
Player-Piano Music of Conlon Nancarrow: An Analysis of Selected Studies are available for $12.00 each from ISAM, Conservatory of Music, Brooklyn College, Brooklyn, NY, 11210.

Hard-Circus Road: The Odyssey of the North Carolina Symphony is a book with purposes. It is the personal history of Benjamin Swalin's thirty-two year tenure (1939-1971) as conductor and director of The North Carolina Symphony, which emerged from a WPA project into the country's first state-supported symphony orchestra with the grass-roots support of thousands of volunteers. Proceeds from the sale of the book will go toward an education fund in honor of Benjamin and Maxine Swalin. The book may be purchased by mail from The North Carolina Symphony, P.O. Box 28026, Raleigh, North Carolina 27611 for $24.95 plus $2.50 postage and handling.

The Center for Black Music Research announces several changes in its publications schedule. Beginning in 1988, BMR Journal will appear twice yearly, in spring and fall; the spring issue will contain papers presented at the 1987 National Conference on Black Music Research. The Black Music Research Bulletin (which replaced the Black Music Research Newsletter) will also appear in spring and fall, and will contain more substantive, preliminary research articles and columns. Several forthcoming issues will focus on specific geographical areas of the United States. A new monograph series, CBMR Monographs, will also be initiated in 1988, with studies of 50-125 pages appearing in the fall of each year. The first publications will be "Black Music and Musicians in the New Grove Dictionary of American Music and the New Harvard Dictionary of Music," by Dominique-Rene de Lerma, and "Black Music in Ebony: An Annotated Guide to the Articles on Music in Ebony Magazine, 1945-1985" by Kimberly Vann. CBMR Digest, a newsletter-type publication, will be issued free to all the Center's subscribers and patrons. More information on any of these publications may be obtained from the Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996.

To encourage further performances of contemporary choral music of American composers, the American Choral Foundation has released a survey of major choral works commissioned of American composers and premiered between the years 1980 and 1985. For further information concerning the survey, please call or write to: Janice Kestler, Executive Director, ACF, 251 South 18th Street, Philadelphia, PA 19103, 215-545-4444.

The Schomburg Center for Research in Black Culture, a division of the New York Public Library, has microfilmed the Schomburg Library Clipping File, 1925-1974, and has made it available for purchase to researchers. For information about acquiring these materials, write to Chadwyck-Healey, Inc., 1021 Prince Street, Alexandria, VA 22314, 703-683-4890.

Some Recent Books Dealing with Music and Musicians of the United States

Richard Jackson
New York Public Library


Sanford, William R., and Carl Green. *Stevie Wonder*. Ed. by Howard Schroeder. (Grades 4-5)

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ITALIAN AMERICANA 8/1 (Fall/Winter 86): Julia V. Nakamura, "The Italian American Contributions to Jazz," 22-35.


MISSISSIPPI FOLKLORE REGISTER 20/2 (Fall 86): Larry Gunn, "Three Folk Songs from the Northern Mississippi Delta," 35-40.


Some Recent Dissertations on American Topics

Excerpted from Cecil Adkins and Alis Dickinson, Doctoral Dissertations in Musicology, 1987 (* indicates dissertation in progress)

I. Works of Individual Composers
   (alphabetical by composer)

*Coutts, Greg A. An Analysis of the Published Solo Song Literature of Samuel Barber (Ph.D., Theory, Northwestern Univ.)


*Schmiedecke, Edward Paul. The Published Songs in English of Paul Frederic Bowles (D.M.A., Performance, Univ. of Miami)


Hilliard, Quincy Charles. *A Theoretical Analysis of the Symphonies of Aaron Copland* (Ph.D., Theory, Univ. of Florida, 1984)

*Sloskenski, Monica Justine. *Paul Creston: The Man and His Music with an Annotated Bibliography of His Works* (D.M.A., Theory, Univ. of Missouri)

*Krasner, Orly. *The Life and Works of Reginald De Koven, 1859-1920* (Ph.D., Music, City Univ. of New York)


*Outland, Joyanne Jones. *The Piano and Piano Chamber Music of Emma Lou Diemer* (D.A., Music, Ball State Univ.)


*Hinson, Eugenia K. *The Piano Chamber Music of Arthur William Foote* (D.A., Music, Ball State Univ.)


*Werners, Sister Roberta, O.S.B. *The Songs of Josephine Caroline Lang: The Expression of a Life* (Ph.D., Music, Univ. of Minnesota)

*Dack, Leslie Cheryl. *The Prose Works of Daniel Gregory Mason* (Ph.D., Music History and Literature, Univ. of Florida)


*Kassel, Richard. *Harry Partch's Compositional Style* (Ph.D., Music, City Univ. of New York)

*Carrabré, T. Patrick. *Twelve Tone Tonality and the Music of George Perle* (Ph.D., Music, City Univ. of New York)

*Copenhagen, Lee. *Symphonies No. 1-5 of George Rochberg: A Study of Large-scale Rhythm and Its Relationship to Melodic Content* (Ph.D., Musicology, Univ. of Iowa)


*Dibble, Cameron Shaw. *John Sylvanus Thompson--Pianist, Pedagogue and Composer* (D.M.A., Performance, Univ. of Missouri)

*Voigt, Reinhard. *Musik im Exil: Stefan Wolpe* (Ph.D., Musicology, Hamburg)


II. Miscellaneous


*Brewer, Jeffery Burt. *A Comparative Analysis of the Choral Compositions of F. Melius Christiansen, Olaf C. Christiansen and Kenneth Jennings: Past and Present Conductor-Composers of the St. Olaf College Choir* (D.M.A., Choral Conducting, Univ. of Missouri)


*Loftis, Deborah Carlton. *Big Singing Day in Benton, Kentucky: A Study of the History, Ethnic Identity, and Musical Style of 'Southern Harmony Singers' (Ph.D., Musicology, Univ. of Kentucky)


*McCann, John L. *A History of Trumpet Pedagogy in the United States for Band and Orchestra Players* (Ph.D., Performance, Northwestern Univ.)

The book does have some little quirks, inconveniences that could be cleaned up for the next edition (one can hardly believe that this is the final statement on the subject; such bibliographies seem to have a way of generating new findings). For example, the main catalog is arranged by composer, but uses only the last name; one must refer to the table of contents for the full name and dates. Split listings, with items for the same piece found on two different pages, should also be eliminated.

Further helpful information might include, for published works, the publisher’s catalog number; whether the piece is still in print; and who the current agent is—for those small publishers who have a sole agent for marketing, or for those who have gone out of business and whose holdings have been taken over. Where the author has seen the work—and he seems to have seen most of them—an indication of difficulty would be helpful. And the history of choral performance in the United States might be illuminated if the entries of commissioned works could show the group that did the commissioning.

All of this is prefaced by an overview of the relevant composers and their works. Specialists in the field will probably find it routine stuff, but this reviewer found it informative and lively. Altogether a useful and substantial beginning to what we hope will be an ongoing project.

R. John Specht
Queensborough Community College/CUNY


The invention and development of valves in the early nineteenth century completely changed the sound of the outdoor wind ensembles. Within a very brief period, woodwinds were forgotten, and brass bands were springing up all over the western world. The transformation was so swift and complete that by 1856 the editor of Dwight’s Journal of Music complained that "all is brass now—a-days—nothing but brass." America’s fascination with the homogeneous brass sound soon waned, and the woodwinds were reintroduced, leading to the development of the modern symphonic band. The British, however, have continued the tradition to this day, so much so that the word "band" usually refers to a brass band (see, for example, the brief article on bands in Grove VII). There is now an organization, the North American Brass Band Association, dedicated to bringing the British tradition back to America and Canada.

One of the major figures in the brass band world is Geoffrey Brand. With his wife Violet, he
has visited and conducted brass bands throughout the world. This delightful volume gives their impressions, as the title states, of the world of brass bands. And it is a wide world: from Japan, Australia, and New Zealand in the east, through most of the European and Scandinavian countries, to the United States and Canada. The tradition is truly ubiquitous, and Americans interested in the subject can find no better overview than this captivating book.

Raoul Camus


Journalist Helen Epstein, trained in both performance and musicology, writes with authority and considerable insight into the issues that affect the professional lives of contemporary musicians. The articles, varying from brief vignettes to rather extensive investigative reporting, are on superstars Vladimir Horowitz, James Galway, Leonard Bernstein, and Yo-Yo Ma, violin teacher Dorothy DeLay, bassoonist Hugo Burghauser, audio consultant Andrew Kazdin, orchestral violinist Cecylia Arzewski, french hornist and music administrator Edward Birdwell, the Juilliard Quartet, and on institutions: the Tanglewood conducting seminars, the Marlboro festival, and the Leventritt Competition.

The focus varies widely: the Horowitz article comes closest to the "Lives of the Rich and Famous" approach (and that part of it is interesting), but also has valuable discussion of Horowitz’ programming and interpretive ideas. The article on Arzewski provides a fascinating look at how a talented individual functions in a collective organization, at the relationship of orchestral violinist to concertmaster and to conductor, and at the struggle of women to break into major orchestral positions.

In adjacent pieces, Hugo Burghauser, friend of Richard Strauss for whom "music was a hobby for which I had the good fortune to be paid," is pointedly juxtaposed with Ed Birdwell, "prototype of the young, unionized activist, American-born and-trained musician who in the latter half of the twentieth century supplanted the European-born majority in American orchestras, wreaking considerable havoc upon musical life in the process."

Epstein focuses on interesting and relevant issues, evokes telling responses from those she interviews, and presents the material in an effective style.

Mary H. DuPree
University of Idaho


Overshadowed by the overwhelmingly European orientation of Music in Western Civilization, one may assume that Paul Henry Lang, like so many of his colleagues, ignored American subjects. That this is not true may be seen by his many essays, articles, and reviews, and thoughtful editing of One Hundred Years of Music in America [New York, 1961]. It is fitting, therefore, that this festschrift includes articles by Sonneck members. "Dwight and Perkins on Wagner: A Controversy within the American Cultivated Tradition, 1852-1854," by Ora Frishberg Saloman, is an interesting discussion of the differences between the editor of Dwight's Journal of Music and his "Leipsic Correspondent," the young American composer Charles Callahan Perkins, on the theories and music of Richard Wagner. Saloman feels that this diversity of approach "may be an important tool today in the evaluation of all the traditions that contribute to the history of music in America." Reading Susan Sommer's contribution, "Joseph W. Drexel and His Musical Library," is a must for anyone who has ever used that fabulous collection in the New York Public Library. Though not born in America, both Grainger and Wolpe have been included in Amerigrove, and are apparently considered American or American-influenced composers. David Josephson's "The Case for Percy Grainger, Edwardian Musician, on His Centenary" and Austin Clarkson's "Stefan Wolpe's Berlin Years" should be mentioned as important contributions to American studies. There are, of course, many important articles on European subjects, and the volume ends with a selective bibliography of the works of Paul Henry Lang. A fitting tribute to this major influence on music in America.

Raoul Camus


Although Stravinsky lived in the United States for over thirty years and claimed American citizenship for most of that time, only the most chauvinistic of reviewers would call him an American composer. Why, then, should a biography of Stravinsky be reviewed in the pages of The Sonneck Society Bulletin? Two reasons occur to me: first, this is an important book; and second, there has hardly been an American composer in the last
sixty years who hasn’t been touched by Stravinsky’s art.

Fleeing the impending war, Stravinsky arrived in the United States on September 30, 1939, to take up the Charles Eliot Norton lectureship at Harvard University. After spending the academic year in Cambridge, he and his newly espoused wife Vera moved to Los Angeles the following May. Having decided to make his living by composing, he actively sought and accepted nearly every commission that came his way, producing along the way such works as "Circus Polka" for the Ringling Brothers and "Ebony Concerto" for Woody Herman. His proximity to Hollywood naturally led to several encounters with the film world, none apparently either pleasant or productive. Most of his compositions from these years seemed to be parodies of his earlier works, craftmanly, polished to a high sheen, but essentially vacuous. Clearly, Stravinsky’s art was at a crisis stage.

A turning point in Stravinsky’s life came in 1947 with his meeting with Robert Craft, the young musician who subsequently became his amanuensis, assistant, and possibly even guru. Just how far Craft was responsible for leading Stravinsky into the exploration of late Renaissance polyphony, the music of Anton Webern, and serialism, the bases of his late style, may be debated, but there is no doubt that Craft was essential to Stravinsky’s art at this juncture. Stravinsky approached serialism carefully, only after Schoenberg’s death in 1951, and the method seemed to open new sonic vistas for Stravinsky, reclaiming some of the old vitality and imagination that had gone stale in the works of the 1930s and 1940s.

The 1950s and 1960s were occupied with extended concert tours, so that the house in Beverly Hills often stood vacant for long periods. Igor Stravinsky, American citizen, became a world citizen, visiting Europe often, as well as the Far East, South Africa, and South America. By far Stravinsky’s most significant visit was the triumphant return to Russia in 1962, at the age of eighty, after an absence of nearly sixty years. He had conquered the last fortress, his own homeland, and made peace with the ghosts of his past.

Stravinsky was at once one of the most public and the most private of men. Even now, nearly two decades after his death, he remains in many ways an enigma, artistically, personally, and philosophically. Over the years, in collaboration with several writers, most notably Robert Craft, he has left a substantial paper trail. But, how much of it can we believe; how much of it represents posturing for history; how much valid artistic, historical, psychological, and philosophical insights? The tangled web of Stravinsky’s personal and creative life is slowly being unravelled as various biographical and analytical studies appear. Someday we may know as much about Stravinsky as we do about Beethoven, and surely one of the foundation stones of that edifice of knowledge will be André Boucourechliev’s biography.

Boucourechliev’s work is both a biographical and an analytical study, with more emphasis placed, perhaps, on the latter than on the former. It is divided into twelve chapters, eleven of which progress chronologically from Stravinsky’s birth in 1882 at Oranienbaum on the Gulf of Finland to his burial nearly nine decades later in Venice, Italy. This is preceded by an important opening chapter, "Keys to Stravinsky," in which the author attempts to lay a rational philosophical basis for his ideas and interpretations. A major part of each chapter is devoted to perceptive discussions of works composed during the time period framed by the chapter. Boucourechliev, himself a composer and writer of distinction, has not written a hagiography. Although he recognizes Stravinsky’s genius, he also realizes that not every work from Stravinsky’s pen was a masterpiece. Many are flawed, some are redundant, a few are sterile posturings; but for the really great works—Sacre, Les Noces, Symphony of Psalms, Canticum Sacrum, Agon, Threni, to name a few—they stand at the pinnacle of twentieth-century musical thought, approached by few contemporary works and surpassed by none. Nor is the author taken in by the glamour of Stravinsky’s cosmopolitan facade. The picture he paints is one of a hard-boiled professional, pursuing simultaneously immortality and the "all-mighty dollar", impatient, caustic, and domineering on occasion, but always totally devoted to his art and craft.

The book was originally published in French in 1982, and there has been no attempt to update it by taking advantage of more recent studies. Martin Cooper’s translation is faithful to the original and, although not always the most felicitous prose to read, flows with an efficiency and a sense of purpose that well convey the author’s thoughts. References, a works list, a bibliography, and two indexes complete the volume. While Boucourechliev does not entirely explain the Stravinsky enigma, he provides important clues and a method of approaching the composer that seems to point in the right direction. Starting with a thorough understanding of the music, Boucourechliev provides both musical and biographical insights into Stravinsky’s creative personality that are at once revealing and provide a basis for future thought, analysis, and interpretation.

Karl Kroeger
University of Colorado, Boulder

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This book will be of limited value to specialists in American music. It breaks no new ground in the study of our vernacular traditions; much of its analysis tends to be simplistic; and it contains far too many errors (Vernon Dalhart is listed as a fiddler on one page, and described as a singer elsewhere; Georgia-born Fiddlin’ John Carson is described as a Kentuckian; and famous banjo player Charlie Poole is pictured as a fiddler in a miscaptioned photograph). The book appears to be designed as a kind of primer on country music for either high-school students or those who are being introduced to the subject. High-school music teachers, though, should be warned to compare the discussion in this book with the material found in the standard works on country music.

After presenting brief discussions of the origins of country music and the rudiments of music theory, Brown organizes the book into sections on instruments, biographies of selected performers, and such subgenres or styles as western, honky tonk, rockabilly, Nashville pop, country rock, and mainstream country. He concludes the book with an appendix entitled "For Musicians Only" which describes the melodic and chordal structure of several representative country songs.

The book is not totally without merit. It contains a good sampling of photographs and a basic discography which should be useful for the beginner. But the reader who wants serious history and analysis should look elsewhere.

Bill C. Malone
Tulane University


The flaws are quickly apparent. Documentation is slight and inconsistent; declared intentions are contradicted; a British perspective results in entries that are at times humorous, at times confusing. Yet, despite these liabilities, this dictionary (or brief encyclopedia) succeeds in providing a wealth of valid information.

The authors describe their work as "a What's What rather than a Who's Who", a book of terms, places, things, names, and anything else--other than persons--related to jazz. Given the modest dimensions of the volume, the coverage is surprisingly vast. In entries ranging in size from a few lines to several columns, one can read of both the familiar and (at least to some of us) the arcane: of "Ghost notes," "Jug band," "Leroy's," "Goofus," "Lindy Hop," "The Needle," "Chicago," "Bracknell Festival," "Bourbon Street," "Jazz Book Club," "Skiffle," "Blue Devils," etc.

Occasionally, the reach may be a bit too wide, pulling in items well outside the realm of jazz. There are entries for New York's "Bellevue Hospital" (several jazz musicians were treated there), "Downtown" (sections of American cities), the restaurant chain "Beefsteak Charlie's," "Greasy spoon," "Speakeasy," "Tuxedo," and other such questionable items.

The reason for these entries becomes clear with the recognition that the authors are addressing a British audience, although one may still disagree with the decision. Certainly for the American reader, the effect of having "Americanisms" explained can range from the curious and ludicrous to the inscrutable. New York's subway system of the Strayhorn-Ellington "'A' Train," for example, is explained in terms of the London "underground"; New York's "Carnegie Hall" is described as an equivalent to London's "Albert Hall"; "Austin High School," the training ground of some 1920s jazz notables, appears in British translation as a "Chicago primary college."

As disconcerting as this British perspective can be, it also has benefits for the American reader. We are provided with considerable detail of Britain's vital jazz life (including a jazz map of London), its institutions, and its publications.

A major criticism must be made of the biographical entries. In view of the authors' declared intention to exclude biography, their justification for discussing the legends surrounding selected figures is less than convincing. "Bix [Beiderbecke] legends" are allocated two and a half columns and a bibliography (not examined, judging by at least one major error); "[Buddy] Bolden legends" get three and a half columns; "$[Ben] Harney is discussed without the heading of "legends", and with no recognition of the Harney debate that took place in these pages in 1979–80. The basic problem with all of the "legend" entries (and those cited are but a few), is that the selection is totally arbitrary and without any discernible rationale. Is not virtually every prominent jazz musician the subject of myths? Are we to believe there are no legends about such figures as Charlie Parker? Fats Waller? Django Reinhardt?

Yes: there are flaws, inconsistencies, scarcity of documentation, and errors that must inevitably accompany a book of this type (the authors invite readers to submit their lists of errata). Jazz A-Z clearly lacks features desirable in a work of scholarship. Yet, even with all these failings, it is
an informative work that covers a lot of ground, much of it quite well. It is a book I plan to keep within reach.

Edward A. Berlin
Queensborough Community College


These are the Memoirs, completed in 1981 at age ninety, of a modest, honorable life as violinist, composer, conductor, and teacher. Cohen did not achieve the fame to which he aspired in his youth--few do--but his book is of some interest for what it tells us of an American musician's experiences in places where he lived and worked in the early years of the century--Budapest, Chicago, Cincinnati, Los Angeles, Paris, Peoria, Prague, Urbana--and of the memorable people he worked with here and abroad --Cadman, Capet, Carreno, Hubay, Jacobs-Bond, Ollone, Saint Denis (and Shawn), Sauret, Sevcik, and many more. There are also noteworthy bits about Chapin, Hughes, and Lemare.

Leonard Burkat
Danbury, Connecticut


With this work, James Haskins adds to his sizeable list of works on black musical and theatrical history and the individuals who made that history. Each of the nine chapters focuses on a single period in the black American narrative, beginning with the era of slavery and the spirituals which grew from it. The story then proceeds through the decades which we have learned to characterize by the black music and art to which they gave birth: minstrels, ragtime and blues, jazz in its several stages, rhythm and blues, soul and the "new directions" since 1970. The Black Renaissance movement of 1902 to 1940 is fittingly accorded a special chapter, while gospel music, rock 'n' roll, and accomplishments in the "classical" world are assimilated in the chapters devoted to corresponding chronological periods.

As the subtitle suggests, the work takes as its premise that a people's music does not develop abstractly in cultural isolation from the world. Rather, the roots of the music--indeed, of all art--are in the world itself and in the joys and trials the people experience. In this approach, Haskins' book concurs with the premise of such earlier works as LeRoi Jones' Blues People (New York: William Morrow & Co., 1963). Haskins further personalizes this history by interpolating, in each chapter, brief biographical sketches of individual black musicians who contributed to its development. They are well chosen for their colorful careers and for their significant impact on the music of black Americans and on American music as a whole.

Black Music in America is a survey designed for reading by young people. It is lucidly written and readable. The language is direct, clear, and concise, and Haskins does not "talk down" to his audience. Given the constraints of the book's purpose, the narrative is generally accurate, though one or two minor editorial lapses did slip by. For example, in a comparison with Elizabeth Taylor Greenfield, the Swedish singer, Jenny Lind, is referred to as "America's Sweetheart". This designation is more properly reserved for the star of silent films, Mary Pickford. Jenny Lind was known as "The Swedish Nightingale". But such caveats do not alter the essential usefulness of the book for its teen-age readers. They should gain much from an introduction to such remarkable figures as Blind Tom, Black Patti, Frank Johnson, William Grant Still, and others, while renewing an acquaintance-ship with the more familiar heroines and heroes of the world of jazz, blues, and soul.

Paul O. Sieg
Northern Illinois University


Nobody can seriously challenge the author's opening assertion that "Juilliard is the most famous music school in the world." Whether it is the best road to a musical career is open to argument. But the roster of distinguished alumni since its founding in 1905 indicates that it has been doing some things right.

Today, Juilliard is one of the nine components of Lincoln Center, and it occupies a building of nine floors, four below ground. Although a dance division was added in 1951 and a drama division in 1968, about 750 of the 900 or so students are in music--and it is these who are the subject of this study.

It is surprising that no-one has essayed such an examination of Juilliard before, and it is hard to imagine a more engaging, if often depressing, job than Judith Kogan has turned out here. She herself studied at Juilliard for ten years, left to take a degree at Harvard, and then returned. She clearly had more than ample opportunity to observe school life at first hand, and also managed to coax many others into opening their souls and experiences to

Sonneck Society Bulletin -42- Vol. XIV. No. 1
"Anxiety grabs hold and doesn't let go," Kogan says. She describes the fierce demand for the eighty-four practice rooms by players who practice up to ten hours a day; the intimidating ten-minute auditions before faculty juries; the host of rivalries among teachers; the fourteen concerto competitions each year (including a student's campaign to change the process); and other pressures that lead students to refer to the place as "the Jailyard School."

"The teachers seem godlike," says Kogan, who proceeds to profile five of them. There is the dogmatist who teaches piano and insults his pupils ("I'm not here to teach you your way. I'm here to teach you my way." A female piano teacher "scared all her students" and "thinks women waste her time." We learn about a horn teacher and his relations with a student recovering from an auto crash. And then there is a composition teacher with a poor ear and an inability to read a full score--a paranoid phony whose deficiencies were well known to the president, who nonetheless took no action.

On the other hand, we eavesdrop on a group class conducted by a female violin teacher, who is on the job "seven days a week, noon to midnight." Though not named, she is obviously Dorothy DeLay, who has graced the Juilliard faculty for forty years and enjoys a worldwide reputation as one of the great violin teachers of the century. Her students have included Itzhak Perlman, Shlomo Mintz, Cho-Liang Lin, Nadja Salerno-Sonnenberg, and the teenage prodigy Midori.

Kogan turns to the Juilliard Orchestra and its rotating conductors. She examines one whose nastiness and lack of preparation incited mutiny among the players, and another (Stanislaw Skrowaczewski) who achieved wonders and inspired idolatry. Nor does she neglect extracurricular life: she eyes the cafeteria, which is "the lounge and game room and therapist's office rolled into one," and recounts the rocky romance between two pianists, a Korean girl and an American boy.

"Hardly anyone ends up with a solo career," Kogan asserts, though the School claims that more than a fifth of the players in the six major U.S. orchestras studied there (in the New York Philharmonic it's more than half).

She puts her finger on one problem in describing the students' characteristic "tunnel vision": "Music history is considered worthwhile only when it deals with the pieces the students play." One suspects that the wisest solution may be to combine Juilliard studies with a liberal-arts college degree--a path followed by cellist Yo-Yo Ma, violinist James Buswell, soprano Leontyne Price, and Kogan herself (this lawyer-harpist would doubtless have turned out well in any case, for she comes from a remarkable musical family: her physician-brother Richard is a pianist of professional quality, and her brother Roy is a fine violinist--all three majored in music at Harvard and graduated with honors).

Judith Kogan's book is, fortunately, far better written than most legal briefs. And it seems thoroughly accurate (the only factual slip I noticed was the attribution to Heifetz of Paderewski's famous statement about the need for practicing). It provides plenty of entertainment and provokes plenty of thought--one couldn't ask for more.

Caldwell Ticomb
Brandeis University


Although the subtitle of this volume is "An International Annotated Bibliography," the focus is really the Broadway musical, which is "generally considered the most original cultural achievement of the United States ..." Siedhoff in his foreword goes on to note that the "total number of titles in this bibliography will reveal that attention to this subject is limited almost exclusively to the English-speaking countries."

The introduction by the editors states that the purpose of their volume is "to present as complete an overview as possible of the entire theatrical literature on the stage and film musical from its beginnings to 1986." Some measure of their success may be realized from the fact that the computer-generated list of books on musical comedy at the New York Public Library gives 110 titles; this volume contains a classified arrangement of over 3,600 titles.

The entries break down into five major areas and a good many smaller categories. The section on general reference works includes encyclopedias, song indexes, and discographies. The stage musical is a huge section and includes the popular musical theater, minstrel shows, ballad opera, American operetta, music hall, vaudeville, and the revue; history and development (much of this part is listed by decade); the elements of musicals (including dance and music); actual production, broken down into staging, financing, scenery, costumes, lights, sound (and, for some reason, off-Broadway); musicals and the public. One small section accounts for the book's title: the stage musical outside North America (individual countries are covered here). The rationale for covering the film musical in a separate section is made quite explicit: "The musical owes its international popularity to the film." A final section deals with the musical's people--
composers, lyricists, directors, choreographers, and performers.

While librettos, scores, and reviews of individual productions are not included, monographs, doctoral dissertations, master's theses (!), journal and newspaper articles are all here. I count nearly 400 periodicals the editors consulted (these are listed alphabetically at the back of the book), and while all relevant scholarly journals are here, the editors, in addition, obviously used everything they could get their hands on; I'm not sure of the weight of articles in *Cosmopolitan* or *Glamour*, or that they will help the scholar very much. Still, many of the entries are annotated, and the readers can decide for themselves the value of a given listing.

A separate section gives sources (as opposed to periodicals), and here are those works in each country where leads to research may be found (for example, *Canadian Books in Print*, the *Canadian Periodical Index*). Finally, an author index is followed by a subject index.

Some reservations about the book are called for. Aside from a few typos (*The Black Crook* for *The Black Crook*), there are some more serious omissions. For example, no one knows more about burlesque in the United States than Ralph G. Allen, yet he is nowhere to be found. And the book is much thinner on music than it should be. (While *American Music* was consulted, many of its relevant articles are not here.)

Still, for researchers on the musical, for those active in the production of musicals, for collectors, for librarians, and especially for students and teachers, this book is a must. It can lead the way to research in an exciting area, and not many works can say as much.

*Julian Mates*

*C. W. Post College*


Should I write that an eighty-year-old bluesman of New Orleans, possessing the unlikely name of Pleasant Joseph, may one day be included on an equal footing with such blues greats as T-Bone Walker, B. B. King, Joe Turner, and Muddy Waters, most jazz and blues aficionados will think it is some kind of joke. But I am not joking, and that ranking of "Cousin Joe," as he is known by his friends, was made by none other than Dizzy Gillespie, who should know. However, Cousin Joe is so little known in America (his 1972 album *Bad Luck Blues* was named "Blues Album of the Year" in France) that his name was the only citation in the index of Dizzy's book *To Be or Not to Bop: Memoirs* to require after it in parentheses the explanatory term "musician."

Harriet J. Ottenheimer, professor in the Department of Sociology, Anthropology, and Social Work at Kansas State University, has organized a life-story narrative of cousin Joe based upon taped interviews spanning a fifteen-year period. The result is a well-written, compact book of 227 pages including twenty-three photos, a bibliography, a discography, and an appendix adapted from a paper read by Ottenheimer at a Baton Rouge meeting in 1983. If the reader expects a biography to be about a famous person, she/he ought to skip this one, but one does not have to be famous for one's life to be history. The belief that the past can be best understood by reading about "great" men and women and momentous events was discarded some years ago by the writers of the "new" history. History "from the bottom," based upon the lives of common, ordinary people, now finds favor with scholars who matured during the 1960s and 1970s. Harriet Ottenheimer has written such a book, and this reader finds it enjoyable and informative.

Cousin Joe is a "late bloomer," in that his most successful singing, writing, and playing (piano and guitar) has been accomplished after the age of sixty-five, when most ordinary mortals are thinking of cashing in their chips. For example, in 1985, at the age of seventy-eight, "Cuz" made an excellent blues album: *Cousin Joe: Relaxin' in New Orleans* (Great Southern Records, GS 11011; P.O. Box 13977, New Orleans, La. 70185). His blues combine a sly sense of humor with an earthy, deep growing voice and a rolling, early style of piano playing. At seventy-nine Cuz did a concert in Switzerland, a blues festival in Pennsylvania, and another in Tucson. Indeed! Cousin Joe threatens to become the Eubie Blake of the blues. Good luck to him I say.

*William H. Tallmadge*

*Berea, Kentucky*


An encyclopædia of twentieth-century music in 207 pages may not seem very inviting to many readers, and especially to those specialists who might have the most need for a special dictionary of this kind in the first place. The usefulness of the present volume is considerably greater than one might imagine without having had an opportunity to peruse it.

It must be noted at the outset that the author, Paul Griffiths, is one of the most knowledgeable
Sixteen of them wrote the essays in this volume, one essayist also doing the massive job of editing and proofing the work with excellent results. One finds illustrated many of today's concerns and approaches in ethnomusicology: Joseph Casagrande and David Stigberg analyze the leaf music of the Salasaca of highland Ecuador; Steven Feld finds the cry of a bird and the voices of dead children symbolized in the drumming of the Kaluli people of Papua, New Guinea; William Powers shows that the text of a single Sioux song can change its meaning depending upon the context of its performance; Barbara Tedlock contributes to the field of ethnoaesthetics, discovering among the Zuni of our southwest the contrasting labels "tso'ya" (multicolored, bright, new, dynamic) and "attanni" (powerful, muffled, old, fearful); Martin Hatch and Charles Capwell find social change in the treatment of, respectively, gamelan players in Java and Bauls in Bengal.

And so it goes, every paper serious, highly informative, and based on original field research (except for Bruno Nettl's refreshing, reflective piece on the sociology of ethnomusicology itself). The gem of the collection, in my opinion, is David McAllester's autobiography, which documents the long and busy life of a major figure in ethnomusicology, and thus to some extent the life of the Society for Ethnomusicology.

Hewitt Pantaleoni
State University College--Oneonta, New York

REVIEW OF RECORDINGS

Marie Kroeger, editor
University of Denver

GEORGE GERSHWIN MEMORIAL CONCERT,

On September 8, 1937, two months after the death of George Gershwin, a massive tribute to the composer was organized and took place in the Hollywood Bowl. This "colossal success" was custom-transcribed for Ira Gershwin and it is from these sixteen-inch discs that this album was put together. Because the performances heard on this disc have never been released, Citadel Records' Gershwin Memorial Concert is really a collector's item. When one peruses the contents and performers, the value of such a recording becomes immediately apparent.

Presented in concert order, the twelve selections represent Gershwin in all his facets. Side One opens...
with the only recording of Otto Klemperer conducting Gershwin. The composer's Second Prelude is arranged by the conductor in a funeral style specifically for this occasion. This is a most interesting piece. There follows the opening "Allegro" of the Concerto in F performed by Oscar Levant and conducted by Charles Previn (Andre's uncle), who was the conductor for Gershwin's first Broadway show in 1919. A song group closes Side One. Al Jolson sings "Swannee" in his inimitable manner. Gladys Swarthout, a friend of the composer, crosses over to render "The Man I Love" in a warm, popular style. Lastly, Fred Astaire movingly renders "They Can't Take That Away From Me," including the verse which is rarely heard.

Side Two is a set from Porgy and Bess. Three of the four soloists are original cast members: Todd Duncan, Anne Brown and Ruby Elgy. The fourth soloist is Lily Pons, and her presentation of "Summertime" is fascinating. (This is made even more so now by the appearance of "For Lily Pons" on a recent CBS recording of several Gershwin rarities.) Ruby Elgy, who was the original Serena and who never recorded any Gershwin at all, does "My Man's Gone Now" in a manner that must be just like her original performance. "The Buzzard Song" is given a very emotional rendering by Duncan. Anne Brown, along with the Hall Johnson Choir, presents "The Train Song" from the close of Act One. Todd Duncan's (and Porgy's) trademark, "I Got Plenty O' Nuttin," is just great, as is the love duet, "Bess, You Is My Woman Now." The album closes with the Finale, "I'm on My Way." The Porgy and Bess excerpts are conducted by Alexander Steinert, the original vocal coach.

Peter Gano
Ohio State University


This Mirecourt Trio disc contains one often-recorded masterpiece and six first recordings. In residence at Grinnell College in Iowa, the Mirecourt has earned a special place in chamber music by commissioning, premiering, and recording many new works—seventy-seven by thirty-three different composers, at last count. The Barber Cello Sonata here receives an impassioned reading equal to any on record. The only trio on this disc is by Paul Reale, who has written nine works for the Mirecourt or its members. Its movements are "Mindscape," "Nickel Beer," and "Mozart," and incorporate a variety of influences, including jazz and ragtime. The first movement moves from sombre to joyous, often through violent emotional wrenches. Honky-tonk piano and square-dance fiddling are effectively recalled in "Nickel Beer," while "Mozart" starts innocently as variations on a theme from the Magic Flute, but touches on a number of styles (and centuries) on its way to a jazzy, delightful ending. It is a wonderful work, the "find" of this disc. The Harris Duo was recorded in 1976 with the composer's wife at the piano and under supervision of the composer. It
contains some beautiful melodic writing, harmonic turns and virtuoso passages, all solidly played. Riegger's *Whimsy, Op. 2* dates from 1919 and draws from the amazing number of musical styles then current. The *Homage* of Paul Creston, in its original version for viola, harp, and piano, was dedicated to, and heard by, Toscanini in 1947. Nowhere is Creston's gift for melodic beauty better displayed. Thomson's *Etude* is curt and blunt, even a bit irascible, but a welcome addition to the repertoire. *Romanian Dance* by Stevens is just that, and for only one minute. The jacket notes are excellent, and there are sixty-two minutes of music. As with most recordings by the Mirecourt Trio, this one presents an eclectic selection of music, excellently played, indispensable for those desiring both depth and breadth in their record collection.

*Douglas B. Moore  
Williams College*

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**AMERICAN HYMN PRELUDES.** Samuel Adler.  
**PRELUDES ON OLD SOUTHERN HYMNS.** Barbara Harbach, organist; Rochester Singers; Samuel Adler, conductor. *Gasparo* GS 258. 1985.

Samuel Adler began *Hymnset* as a Christmas present to the recording artist, Barbara Harbach, in 1982; he expanded that single piece to a set of four in the summer of 1983. Subtitled "Four Chorale Preludes on Old American Hymns," *Hymnset* is very effective as a whole. Crisply modern and thoroughly idiomatic, these four chorale preludes stand as a major addition to contemporary organ literature.

Continuing *American Hymn Preludes* is Adler's sensitive transcription of the second movement of William Schuman's *New England Triptych.* William Billings' "When Jesus Wept." The effect is excellent, particularly on the instrument used in this recording. Completing the program are eleven of the *Preludes on Old Southern Hymns* by Gardner Read. These works, selected from op. 90 (1950) and op. 112 (1960), are based on hymns in *The Sacred Harp* (1902 ed.) and have maintained the less-than-cosmopolitan modal flavor of these white spirituals and hymns. These preludes stylistically balance the program on this disc as they draw upon a more Romantic mood. Of particular merit are "Once More, My Soul, the Rising Day" (Tune: "Consolation") and "Hark! the Jubilee is Sounding," for perhaps more than the others, these demonstrate the brilliance of the Romantic organ style of Vierne or Widor.

In addition to being a recording of important contemporary American organ music by excellent composers, several other facets of this disc are important. The instrument is Opus 83 by Charles Fisk. This 56-rank tracker-action organ is located at the Downtown Presbyterian Church in Rochester, NY, and is the last to be completed and heard by this American master builder. Also, the performance of organist Barbara Harbach is excellent.

Lastly, all sixteen hymn tunes are presented by the Rochester Singers, conducted by Samuel Adler. How many times has one desired to make a direct comparison of a hymn tune (a chorale) with an organ prelude! With this recording, this is now possible—at least for these American hymns. These are just several of the reasons why this technically excellent recording should be a part of one's library.

*Peter Gano  
Ohio State University*

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Although the duo of flute and guitar is not a standard combination for chamber music, when artists of the caliber of Paula Robison and Eliot Fisk perform, it causes one to wonder why more composers have not written for this combination. They commissioned Robert Beaser to write *Mountain Songs, a Cycle of American Folk Music* (1984). Each of the seven Appalachian folksongs that Beaser has chosen, and one of his own songs, is treated with variation techniques which utilize the colorful and expressive capabilities and characteristics of the instruments. Especially effective are: the contrapuntal texture of "Hush-You-Bye"; the interesting demands on the guitarist in "The Cookoo," as the piccolo continues the melodic line; the colorful ornamentation for flute in "Barbara Allen"; the increased intensity in "He's Gone Away" as the slow tempo accelerates to a spirited one before returning to the slow, gentle pace; and the whimsically appealing "Cindy."

Also included are a Beaser setting of the traditional French carol "Il est né, le divin enfant," with imaginative accompaniment patterns for the guitar, and arrangements (by Robison and Fisk) of songs and piano pieces by Ives, Schuman, Richards, Foster, Corea, and MacDowell. The performances are first-rate. Fisk has excellent technique and uses a variety of colors. Robison utilizes a wide range of colorful effects with her facile technique and beautiful tone. This is a fine recording; an excellent collection of delightful music.

*James M. Burk  
University of Missouri--Columbia*

Adam Herbert (b.1923) wrote, sang, and played fiddle on all of the songs on the album, The Best of Adam Herbert; most were originally recorded in the 1960s. In addition to fiddle, the band includes accordion, guitar, electric mandolin, steel guitar, and drums. The songs are all either in the rhythm of a two-step or in that of a waltz, and are sung in the generally high, slightly nasal, and melancholy voice of Cajun music. Herbert's songs and haunting his manner of singing them are reveal many subtleties of inflection and ornamentation. The song that demonstrates the greatest vocal flexibility is "My Turn Will Come." Ann Allen Savoy's record notes quote Herbert on his method of composition: "You know how they make a car—they take a part here, a part there . . . You get those parts together like a puzzle and you get a car. That's how you make a tune." (A centonization process!) Most of the songs were "hits" in southwestern Louisiana when first released. Particularly memorable are, "Le Moulin," "La Valse de ma chérie" (which reminds one of "San Antonio Rose"), "J'Aimerais connaître" and "Cette la j'aime." Some songs are pitched high, while others lie in the lower-middle part of the voice. The most unusual song--because of strange conflicting harmonies that sound like a mistake at the beginning, but recur frequently enough to suggest intent--is "Cette la j'aime."

Wallace McKenzie
Louisiana State University


Only recently has it become more generally known that John Philip Sousa composed music other than marches--and some very fine music at that. Now this music is slowly beginning to appear on records (and compact discs). Peaches and Cream, an album of Sousa's music performed by the Cincinnati Pops Orchestra with Erich Kunzel conducting, is one of the newer offerings to present several pieces of dance and operetta music, along with a number of the master's best known marches.

The title of the album is taken from a foxtrot of the same name introduced on Sousa's 1924 tour. Other "peaches," if the marches can be called the "cream," are "Le Reine de la Mer" (1886), a waltz frequently programmed by him and dedicated to Mrs. W. C. Whitney, wife of the Secretary of the Navy. "The Gliding Girl Tango" (1912) and "Myrrha Gavotte" (1876) are two independent dance pieces included here. Two "show tunes," "Waltz from Desiree" (1883) and the "Prelude" to El Capitan (1895), offer the general flavor of Sousa's operetta style. The last "peach" is the "Presidential Polonaise" (1886), written by Sousa at President Chester A. Arthur's request when the latter became displeased with the constant use of "Hail to the Chief" at official functions. In Sousa's band score, this work has the title "In Echelon Polonaise."

The marches included are "High School Cadets" (1890), "The Thunderer" (1889), "Washington Post" (1889), "Semper Fidelis" (1888), and of course, "Stars and Stripes Forever" (1896). These are programmed throughout the album, rather than in block presentation, giving Peaches and Cream a concert-in-the-park aspect.

Maestro Kunzel's flair for the "Pops" is highly respected, and this album supports his reputation quite well. The Cincinnati Pops Orchestra, too, shows off its great ability and versatility. In sum, this is a well-done album in every respect, and it is one that will help further the reputation of John Philip Sousa.

Peter Gano
Ohio State University


The Spirit of Memphis Quartet makes its second appearance on High Water records as Memphis State University continues its documentation of the black gospel-quartet tradition. The Quartet actually contains eight members and includes the normal back-up instruments of guitar, bass, and drums. That there are more than four in this "quartet" is no problem as this is often the case. The group was organized in 1930 and, according to the liner notes by producer David Evans, gained considerable regional fame through radio, recordings, and concerts. The basis for the reputation was (and is) excellent front-line singing. As can be heard, the group nicely creates that bridge between popular and spiritual music which is the general purpose of the genre.

In Traveling On, the background and experience of the membership is apparent in the variety of styles here recorded. Most of the members were involved with other gospel groups prior to coming into this quartet, and one gentleman has been a member for almost fifty years. Rhythm and blues is the inspiration for three new songs written for this
group: "We are the Spirit of Memphis Quartet" (their themesong), "I Believe in God," and "Only Jesus." The latter two owe a lot to Johnnie Taylor and The Platters. A good example of improvising is heard in "Talkin' 'bout a Child That Do Love Jesus." The old jubilee style, "Jesus Traveled," "I Saw John," and "Walking with Jesus," is powerful and refreshing. Blues structures are the basis for "Go, Get the Water," "The Lord Love Me," and "Two Little Fishes and Five Loaves of Bread." The a cappella style of gospel is also presented with only a reasonably accurate rendering of "If It Ain't One Thing, It's Another." This same style is followed, but with light accompaniment, on the last track of the album: "Singin' Won't Be in Vain."

According to the notes, six of these tunes were recorded in the 50s and 60s for Peacock Records with different personnel. It is not altogether clear as to which six tunes these might be. Nonetheless, this recording and others in the same genre, which usually circulate only to neighborhood and regional record shops, ought to be more available. This one has those personal touches and performance qualities that ring with realism.


The reputation of Ernst Krenek, at least to the general audience, rests only on a few works, which yields a very narrow view of this composer. A survey of his output demonstrates that Krenek has covered the gamut of 20th-century styles. The Fifth String Quartet, for instance, was written in 1930 at the end of his so-called "romantic" phase (1926–31). By this time, he had already essayed atonality and neo-classicism, and he was still to arrive at his dodecaphonic era. This latter phase, reached in the early 1930s, appears to be the one on which Krenek's reputation lies, although some of his more recent works are more neo-romantic in style.

String Quartet no. 5, op. 65 is a work in a tonal idiom, spiced with harmonic combinations that occasionally go just over the edge. One feels very close to the Vienna where the work was written, for as the composer wrote about this work, "... the character of the thematic materials reveals the presence in the composer's mind of Schubertian models." A readily apparent sonata form provides the structure for the first movement using "Schubertian" recollections. The second movement, in D major, is a set of ten variations, and the last movement is an extensive "Phantasie" in D minor, which becomes more intense as it proceeds. There is a tonal rounding-off as this movement closes very gracefully in Eb major, the key area of the opening Allegro.

The prize-winning Thouvenel Quartet gives a most accurate, sensitive, and musical performance. Founded in 1975 at Indiana University, it has quickly established itself as an honored ensemble throughout the world. In fact, the critical acclaim has been generated by their performance of this particular composition.

Peter Gano
Ohio State University

ROCKIN' DOPSIE: CROWN PRINCE OF ZYDECO.
Rockin' Dopsie, accordion with band. Maison de Soul LP 1020. 1986. (P.O. Drawer 10, Ville Platte, LA 70586)

Now with the recent death of Clifton Chenier (December 1987), Rockin' Dopsie may be the leading practitioner of zydeco music. Zydeco (earlier spelled "zarico," "zodico," "Zolo Go") is variously described. John Broven says it is a fusion of rural black cajun with urban rhythm and blues. Clifton Chenier is quoted as saying his music is "simply the traditional French two-step with new hinges, so she can swing!" And Barry Ancelet calls it a "gumbo of Cajun, rhythm-and-blues, rock, and cayenne."

Instead of the piano accordion normally considered the dominant instrument of zydeco, Rockin' Dopsie (pronounced "dupsie") is pictured on the record cover with a button accordion--along with the mantle-and-crown of his self-acclaimed station: "Crowned Prince of Zydeco" (Chenier was "King"). The other distinctive instrument of zydeco sound is the washboard (frottoir, rub board, scrub board), played on this recording by Rockin' Dopsie's son, David Rubin (Dopsie was born Alton Jay Rubin [1932]; another son, Alton Jr. plays drum in the band). Other instruments include tenor sax and three guitars. It is a fine ensemble, at least two players of which--John Hart, tenor sax; and Paul Senegal, guitar--recorded also with Clifton Chenier.

Most zydeco is sung in English, but only a few words and phrases of French are heard on this recording. Many of the tunes on this album come from musicians outside the Louisiana French tradition, such as Ray Charles ('I Got a Woman'), Joe Turner ('Flip, Flop and Fly'), and Joe Lee Hooker ('I'm in the Mood'). But because of the inflections of Dopsie's voice and the distinctive instrumentation, they have a zydeco accent. One of the best cuts is Dopsie's zydeco adaptation of the old Cajun song of D.L. Menard, "The Back Door." Other notable pieces on this recording are the particularly raunchy version of Chuck Martin's "Make it Hot," and Dopsie's fetching "Zyde-cool," in which he tells how to pronounce his name.

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Rockin' Dopsie is known worldwide now. He has made six European tours and is recorded on the Swedish label, Sonet. Other Cajun and zydeco artists also have had wide exposure, but their "place," the source and sustenance of their sound and sentiment, is southwest Louisiana and southeast Texas, from Baton Rouge to Houston, where they may be heard in small taverns and bars on any weekend. These three recordings amply illustrate both their far-ranging popularity and their localized roots.

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The revised edition of The Smithsonian Collection of Classic Jazz refines and expands upon the format and materials of the original edition. Its ninety-seven recordings contain eleven additional selections, and several pieces have been changed for pieces by the same artist. Five additional groups are included--Jimmie Noone's Apex Club Orchestra, Red Nichols and His Five Pennies, The Quintette of the Hot Club of France, The Bill Evans Trio, and the World Saxophone Quartet. Only Robert Johnson is omitted from the original edition. The historical notes and recording notes have been edited and slightly expanded, the former primarily by the addition of a section on the 70s and early 80s, the latter by the addition of a few different musical examples. In addition to the bibliography (nearly doubled in size to over seventy references) is a fine biographical index devoting two to three paragraphs to sixty-five of the major jazz figures heard in the recordings. The recordings themselves are presented as before in rough chronological order grouped by the artists' eras of influence. On the whole the materials form a more complete presentation of the initial edition's conception.

It is presumptuous, if not impossible, to review the work of sixty-five major jazz figures here--that is the purpose of the collection itself. A more useful evaluation of this work would be to consider its aims and uses. In his introduction, Martin Williams offers the collection as "... an introduction and an interpretation of seven decades of recorded jazz, as a statement about its major figures... It is also a beginning library of jazz". These, then are the compiler's objectives; by reviewing each decade briefly we can get a general grasp of how well the selections succeed.

The first record provides a nice introduction to early jazz development with two versions of the "Maple Leaf Rag" and some early Bessie Smith blues, moving to larger, more complex arrangements by Jelly Roll Morton, Sidney Bechet, and King Oliver. Louis Armstrong is given the fullest treatment of any artist in the collection--nine selections--including the instrumental sections of "Big Butter and Egg Man" (replacing "S.O.L. Blues" from the first edition). Succeeding selections show developments and contrasts from the New Orleans style, such as Bix Beiderbecke with Frankie Trumbauer, Jimmie Noone, and Fletcher Henderson.

The recordings from the early Swing period are also well balanced between small and large groups, with many classic pieces by a wide variety of artists from Fats Waller and Bennie Moten to Art Tatum and Ella Fitzgerald. The artists are the same as in the original edition with a few selection changes; one item unchanged is the striking juxtaposition of Coleman Hawkins' "Man I Love" flowing into Lester Young's obbligato on Billie Holiday's "He's Funny That Way," a beautifully musical way of contrasting their two saxophone styles.

Count Basie and Duke Ellington serve as a primary transition into the music of the 1940s. "Diminuendo in Blue and Crescendo in Blue" and "Cotton Tail" have been substituted for "Creole Rhapsody" and "Harlem Air Shaft," but Ellington continues to be very well represented with eight recordings. Seven of these are from his band of 1937-40, which while arguably his best band leaves no room for other Ellington groups or other important bands of the era (such as Woody Herman, Benny Goodman or even Earl Hines). Fine small group pieces by Benny Goodman (with Charlie Christian), Don Byas and Dizzy Gillespie serve as a transition to be-bop and Charlie Parker.

Charlie "Bird" Parker is very well treated, roaring out at us on "KoKo" to sound the clarion call of modern jazz, and given two sets of alternate takes to underscore the inventiveness and compositional cohesion of his improvisation. Erroll Garner seems a bit misplaced after Parker, especially on such a (for him) rhythmically simple, stride-like rendition of "Frankie and Johnny." Conversely, Bud Powell's "Night in Tunisia" embodies all the fire and drive of his best work, and is a fine replacement for "Somebody Loves Me" from the first edition. Several other bop groups from the late 40s and early 50s appear, including the seminal "cool" recordings of Miles Davis and Lennie Tristano.

The collection takes a strange turn with almost one whole side of Thelonious Monk. Does Monk deserve the same space as Armstrong, Ellington, and Parker? Perhaps so, but five consecutive pieces placed in the middle of the recordings of the 50s.
weakens one's ability to sense overall relationships and continuities in this complex decade, such as the general bilateral trend of hot and cool bop (spread over four record sides). Also, no room is left for other 50's artists who had impact, such as Stan Kenton, Miles Davis' 1953-56 groups or Gerry Mulligan and the West Coast school. There follow several fine examples of extended jazz composition from Gil Evans, Charles Mingus, and the Modern Jazz Quartet, as well as some good hard bop from the mid-50's (several from Sonny Rollins, Clifford Brown, and Horace Silver).

The most striking clash of the collection is from Miles Davis' 'So What' and Bill Evans' 'Kind of Blue' (performances which epitomize the understated elegance of cool modal playing) to Cecil Taylor's open-ended, pointillistic "Enter Evening." Although Taylor's style is admittedly anachronistic, the gradual transition to atonality in jazz through the modal-free style recordings of Coltrane and Coleman (which in fact follow here) is not clearly mentioned, even though Williams points out this development in his historical notes. The ensuing Coleman and Coltrane pieces are good examples of the diverse yet related free jazz styles developed by their two groups in the early 60's (although "Free Jazz" needs to be pointed out as an atypical example of free jazz recordings). The more refined openness of the World Saxophone Quartet rounds out the collection with "Steppin'" from 1981, the only post-1964 recording given as an example of recent jazz developments.

Although the Monk recordings may interrupt historical continuity by focusing heavily on one artist, this collection as a whole conversely has no continuity beyond the early 1960s because it has no recordings of influential groups from 1964 to date (other than the World Saxophone Quartet piece mentioned above). Williams describes post-1960 jazz history, in the historical and recording notes as a gradual flow towards atonality-microtonality, referring to the pianist-led groups of the 60s as "retrenchment[s]." Whether or not this is the case (and this writer disagrees), many important and interesting groups are not heard from. Whereas the first fifty years from 1915 are well represented and balanced, the lack of recent works gives the impression to the listener (including one who would consider this a "beginning library of jazz") that nothing much has happened since Ornette Coleman. The absence of even one recording from the Miles Davis and Herbie Hancock groups of the mid-60s is particularly disturbing, for these groups did as much as any others to set a style of performance still influential and drawn upon by today's new musicians. (This style is also, I would think, still well within the parameters of the jazz tradition established by Williams.)

In dealing with the jazz-rock music of the 70s and 80s, the revised edition adds a description of several important groups in the historical notes, and also brings up the issue of this music's viability as art or even jazz. However, no recordings are presented to give the listener an idea of this music, even though the notes claim to make an effort to "put the era in perspective." This is a bit like omitting Armstrong's vocal from "Butter and Egg Man"--assuming items of more popular than artistic appeal somehow diminish the music's validity. More importantly, it leaves the disturbing impression that if no recent figures deserve attention, then jazz has no place left to go, when perhaps the opposite is true. The diversity and creativity of jazz groups in the last decade has been astounding, but because of such a broadening of styles and scope, the word 'jazz' may have lost an agreeably definable meaning. In this way the era of "classic jazz" is past, but by being given no recent possibilities to follow up on, listeners lose the opportunity offered in the introduction to "arrive at their own knowledge and taste and to pursue it wherever it leads them."

Perhaps if Williams had defined "classic" for us we could accept his delineation of the recent course of jazz history. But his claim to represent seven decades of jazz falls short just at the point where we might require some guidance. Rather than expanding its scope, the revised edition of Classic Jazz refining and adds to its original framework, and what it does, it does very well. It would be hard to find as many excellent jazz performances in one boxed collection--it's just plain fun listening!

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FROM THE BONER FILE:

Mishears resulted in the following gems in student concert reviews:

Fiddle tunes: Little Eyes of Jane and Boner Park Crossing the Rhine

Ballad: Lady Isabel and the Elphanite and The Lady in the Alps Tonight (Lady Isabelle and the Elf Knight)

Form a bibliography: Little Brown Jug and Co. publishers (no kidding!)

Can you top these? Please send your contributions to the filler file.
A Brief(case) Story:

The above Brief(case) Story was the idea of Sonneck member, Mary Louise van Dyke, with artwork donated by Manning McCandish, a professional artist, with the encouragement of Jacklin Stopp, Silent Auction Chair. The best thank-you to all would be for Sonneck members to bring and buy books for the Silent Auction in great quantities! Remember, the money goes to the Society's Book Publications fund.