The Sonneck Society Bulletin

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FROM THE PRESIDENT

Elsewhere in the Bulletin you can read all about our wonderful meeting at Centre College and Shaker Village. Let it suffice here to thank everyone who came, including especially those who read papers, the exhibitors, and those who chaired the sessions or contributed in many other ways to the splendor of the occasion. We had very pleasant accommodations and extraordinarily good food at beautiful Shaker Village, and the facilities at Norton Center put at our disposal by Centre College were all that anyone could ask. Our new treasurer George Foreman, who is the director of the Norton Center, served as the local chairman and provided a stunning exhibit of Sousa materials that filled the large lobby and included John Phillip Sousa III live. Thomas L. Riis was the indefatigable program chairman.

I cannot forebear taking the opportunity of commending five more of our members who make continuing, indispensable, and extremely time-consuming contributions to our welfare. Kitty Keller, our competent and efficient executive director, also has performed valiantly as treasurer up until practically this minute. Dale Cockrell, our secretary, is responsible for keeping our minutes in addition to all of the other duties that secretaries inherit. Susan Porter edits this Bulletin, including setting it in type. John Graziano edits American Music. Both publications reflect great credit on the Sonneck Society. Each stands as a testament to the elegant competence of two scholarly editors. Raoul Camus, who served two terms as president, and who from the very founding of the Society has served it in ways too numerous to mention here, continues to serve as book review editor of American Music. The Society owes its existence to these devoted people. I salute them now and hope that we can deserve their continuing service.

Stephen Banfield of the University of Keele came over from England to attend the Centre College/Shaker Village meeting as well as to complete plans for the Sonneck Society nineteenth-century conference at Oxford University, July 8-11. As of this date registration is gratifyingly large, and we look forward to a happy and successful exchange of information on our favorite topic.

This brings us to the matter of favorite topics. The Society is sometimes seen as chauvinistic in purpose because it does indeed have a favorite topic. Our efforts to increase the amount of American music performed in America as well as to encourage the teaching of American music in secondary and higher schools may have made us appear as a kind of pressure group. Maybe we are, but, I insist, only in the best sense. Essentially, we are a society formed to "promote the dissemination of accurate information on all aspects of American music and music in America." As I have said before, we are just as interested in what goes on at the Metropolitan Opera and in Carnegie Hall as we are in barbershop quartets and marching bands. So long as it's music and it's in America, it's what we study. We deny chauvinistic intent, and we do very little that can be called chauvinistic. I point out that Oscar Sonneck was educated in Germany and that his great work on early American concert life dealt mainly with the performance of French, European music. I point out that Irving Lowens served for many years as the music critic for the Washington Star, where he hardly heard any American music at all. If our field of study is that of American music, I think that we pursue it in as broad a framework of world music as any people that I know of. Americans in general can hardly be accused of musical chauvinism; quite the contrary. The Sonneck Society may appear to be a little chauvinistic once in a while, but only a little, and that only because we have a favorite topic.

Allen P. Britton

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LORETTA MANGGRUM: 
A WOMAN AND HER MUSIC

Patricia Mroczek

A dark-brown Steinway piano dominates the front room in Loretta Cessor Manggrum's home, a three-story Victorian house tucked among the hills of Cincinnati. The well-kept house is friendly, just like the grand old lady who has lived in it for half a century. Manggrum's house doesn't seem to belong in its neighborhood, a section of Walnut Hills that has many houses with boarded windows. It's an old neighborhood, one that seems sad these days.

If not for her tenacity and faith, that might have been a description of Manggrum herself. But at 91, this Ohio State graduate is being recognized by institutions no less than the Library of Congress for her significant contributions as a composer of classical religious music. Her most important works, seven cantatas of sacred music, will be filed on shelves with the music of American composers like Stephen Foster, Aaron Copland, and Leonard Bernstein. The cantatas, including Watch and Behold, are compositions of church music written for a choir with an accompanying piano, organ, or orchestra. They have been performed for limited audiences, primarily Black congregations in Ohio and Washington, DC. No professional recordings have been done, and few copies of the original scores exist.

A musician and teacher, Manggrum has devoted a lifetime to piano and organ music. Her joy is church music. "I tell you what," Manggrum said, gently nodding with approval, "I feel good about this. I used to ask lots of times, 'what's going to become of my music once I'm gone?' You don't know if anybody else is interested. But the Library of Congress wants everything I do from now until the day I die. That makes me feel so good."

Most of her compositions, written since the mid-1950s, might never have made it to paper had she not met teachers like Eugene J. Weigel, who was the director of Ohio State's School of Music from 1940 to 1959. He gave Manggrum an ultimatum: Get serious about your music career if you want to enter my school. She complied and, at the age of 55, earned a bachelor of music degree from Ohio State in 1951. She then became the first Black student at the Conservatory of Music in Cincinnati, earning a master's degree in 1953. She was also the first Black member of the American Organ Guild.

Manggrum believes that the Lord worked through professional educators to convince her to record on paper the original music she had been performing from memory for decades. But it was Weigel who got her started.

Regardless of who deserves the credit, the historians at the Library of Congress will reap the rewards. "We thought it was important to have the documentation of the remarkable career of a remarkable woman," said Elizabeth Auman, head of the acquisitions and processing section for the library's Music Division. "Personally, I am proud to have her materials here as a documentation of her life and all she has done," Auman said.

Manggrum was introduced to the library by Sandra Key, the administrative officer for the library's Music Division and a member of the Third Street Church of God in Washington, DC. The church brought Manggrum to Washington several years ago to honor her achievement in sacred music. "We thought she wasn't getting the recognition she deserved," Key said. "She is willing to share her knowledge and talent with everybody and doesn't ask for a thing in return. She has never gained the recognition nor the financial rewards she deserves."

Wayne Shirley, a library music specialist, hopes that will change. Shirley said he is excited about the acquisition of the Manggrum collection because it represents the country's first generation of Black composers who wrote for the concert stage. "The music of this generation is very hard to find. Here suddenly is this cache of material. It's wonderful that it's coming our way." But Shirley said Manggrum's work does more than simply represent her era. "People like Loretta Manggrum faced the fact that you couldn't just appreciate a wonderful [Black] folk culture. You had to write for trained choruses and orchestras, too. I want others to know her work."

Many already do.

Born in 1896, Manggrum claims a lineage that is part Indian and part slave. She can remember back to 1902, when she began playing piano at the

OSU photo: Lloyd Lemmermann

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Methodist church her mother attended in Gallipolis, OH. Nibbling on peanut butter crackers and sipping hot tea at her kitchen table, she recently shared her life's story. She is a graceful lady. Her face and bright eyes mask the 92 years she'll celebrate in July. And leaning back in her chair, she began her tale with "let me go back now."

"My mother was a good pianist. She taught school and started me early on the piano. When I was six years old, I was playing for Sunday school."

By 1911, her family was living in Huntington, WV. A friend of the family recognized Mangrum's piano talents and hired her, at age 15, to play in his three-person orchestra. "There was no orchestra in Huntington, white or colored," she remembered. "So Mr. Gillard talked my mother into letting me join his orchestra. It had a C-melody saxophone, a piano, and drums." Gillard's orchestra became a popular feature at Huntington hotels, so popular that Mangrum began making 25 to 35 dollars a week. That success so demoralized her father he quit his ten-dollar-a-week job. Mangrum began supporting the family of seven.

She took the responsibility in stride. What she found difficult to cope with, however, was the racism she faced when the elegant Fifth Avenue Hotel in Huntington had its grand opening celebration about 1912. "They couldn't find anyone to play for the dinner hour, so they came after me. They put a great big screen around me when I played so the people out there couldn't see that I was colored. In my whole lifetime, it was the only time [racists] made me feel bad."

About this time, Mangrum's mother developed a "nervous disease" that made her dependent on Loretta, the oldest of the five children. Loretta quit school to care for her mother. At 16, she became engaged to William Langston Mangrum, a man she waited six years to marry because of her mother's illness. After their marriage in 1918, the couple moved to Milwaukee and then to Pittsburgh.

"When I married, I stopped playing piano because I was so sick of it. I stopped for over a year, but started again just to get my husband through pharmacy school." Her husband completed his studies, and they moved back to Huntington and later to Cincinnati, arriving in the mid-1920s. As they moved from city to city, their family grew to include two sons and a daughter.

With a growing family, Mangrum brought in extra money by playing piano for silent movies. "I played for the silent movies clear on out until the talkies came in," she said. "They had music for everything: a bird, a lion, happiness, walking along the street, murder. But by the time I could find the music, the picture was off the screen. So I made up my own music. I think that's where I began designing my own music."

In the 1930s, her husband's dream of owning a pharmacy materialized. The family opened Mangrum's Drug Store in Cincinnati, a business that thrived until 1954, when her husband's health declined.

In the 1940s, Mangrum grew restless. After a lifetime of serving others, she wanted to seek her own dreams. In 1945, she earned her high school diploma at age 49. Between 1945 and 1951, she attended summer school at different universities.

One summer, she took a beginning piano class at Fisk University in Nashville. She still chuckles when she remembers the two-credit course she took 45 years into her performance career. "Look, I had worked my whole life," she said with a justifying tone in her voice. "I wanted to take something easy. So I did."

Her plan of taking "classes for fun" was quite successful until 1949, when she came to Ohio State for an autumn quarter. That's when the fun and diversion met head-on with Weigel's analysis of her talent. "It was about three weeks before school started. At that time, older people weren't going to school, so Weigel thought it was such a nice thing that a person my age [33] was going back to school."

"We sat and talked and talked. He wrote everything down and said to me, 'Mrs. Mangrum, you're going to finish here, aren't you?' I said, 'No, indeed. Next summer, I'm going to California to school and then next to Michigan. I'm having too much fun. I don't cook or wash or nothing. I don't have to do anything for nobody.'"

As Mangrum remembers, Weigel didn't "take too kindly to my bragging." He listened for a while, put his pen down, and stared at her. "When I got through, he told me I couldn't enter Ohio State that fall." Mangrum was dumbfounded. "He told me I had credits strewn all over the United States. He told me I had to get all my eggs in one basket."

She didn't like what she heard. "I said to myself, 'I'll come up here for one quarter. I surely don't have to stay.'" But she told Weigel what he wanted to hear—that she'd seriously pursue her degree.

"The Lord worked through Dean Weigel. I can see that now. If he hadn't stopped me from playing with my education, I wouldn't have been finished when my husband got sick with cancer." With Weigel's guidance, she completed her degree in time to care for her husband, who died in 1955.

"Dean Weigel was as nice to me as he could be. He gave me his key to the elevator because I couldn't make it up the steps to the practice rooms on the fourth floor of Hughes Hall. The Lord had him stop my playing around because he knew my husband would be gone. I wouldn't have had anything but a high school education if it weren't for him."
Mangrum began teaching in the Cincinnati public school system at age 65. She taught for 10 years, retiring in 1975 to have surgery. At 80, she began working with the Cincinnati Conservatory to proofread and document portions of her compositions. At 88, she received an honorary doctor of music degree from the University of Cincinnati.

Now her days are full of sorting and gathering musical manuscripts. Although her major works are the seven cantatas, she also has numerous shorter pieces to her credit. So she spends her days going through the filing cabinets and cluttered closets of her three-story home, gathering the documentation of a lifetime devoted to music. And that Steinway that sits in the front room of her Cincinnati home isn't neglected. There are still two piano students to teach and periodic church concerts to practice for.

Looking back on her lifetime of work, she is most proud of the personal accomplishments. "I'm glad I finished school. I always tell everybody to go on and fix your life. And I'm proud I stayed home and took care of my mother. I guess my life has been spent helping others," she adds, nodding. "And, you know, I haven't lost a thing by it."

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Reprinted by permission from "A Woman and Her Music: From Nickelodeons to the Library of Congress," Ohio State Quest, Spring, 1988. Patricia Mroczek is an associate editor, Office of University Communications, at The Ohio State University.

COPAM: THE EARLY YEARS

Richard Crawford

Recent issues of The Sonneck Society Bulletin have reported on the American Musicological Society's plans to launch a national series of scholarly editions of American music through its Committee on the Publication of American Music (COPAM). Early in April, the AMS received word that the National Endowment for the Humanities had decided to back the COPAM plan with Endowment funds. The press release announcing the decision reads as follows:

HUMANITIES ENDOWMENT TO FUND AMERICAN MUSIC SERIES
Grant to American Musicological Society Will Support Scholarly Editions

The American Musicological Society has received a $106,690 grant from the National Endowment for the Humanities to plan, organize, and publish a national series of scholarly editions of American music.

To be called Music of the United States, the series will include both formal and informal music—from operas and symphonies to popular songs and ethnic folk music. At present, no comprehensive series of authoritative editions of our nation's music exists. By making American music available in reliable editions, the AMS aims to promote both scholarly inquiry and musical performance.

"America's music has always provided a rich and diverse source for our cultural identity," said Lynne V. Cheney, Chairman of the National Endowment for the Humanities, in announcing the grant. "The Endowment is pleased to offer support for this important new series which will benefit not only the community of scholars but also, through performances, a broad public audience."

The grant will support the project for its first three years, beginning in July, 1988. With the help of NEH funds and generous support from the Music Department of Brown University in Providence, RI, the AMS will be able to set up project headquarters at Brown. The office will be maintained by the project's editorial coordinator, Wayne J. Schneider. The series will be published by the AMS and A-R Editions of Madison, WI.

The AMS Committee on the Publication of American Music (COPAM), chaired by Richard Crawford, planned the project with the advice of musicians, critics, and scholars outside the Society. Last September, with the support of the NEH, COPAM held a conference to gather a wide range of opinion about the contents and structure of the series. A report of that conference is available through the AMS office in Philadelphia. Work has already begun on some editions in the series, and others are in the planning stage. Ideas and proposals for series volumes are welcome and should be sent to Wayne Schneider, in care of the Brown University Music Department.

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These words mark the end of a long process and the beginning of what promises to be a much longer one. Believing that the creation of Music of the United States, under the auspices of the AMS and the NEH, is an event of considerable significance to American musical scholarship, I thought Sonneck Society members might like to know more about the COPAM project's genesis. Rather than an official, detailed history of COPAM's work, these comments are offered as my own informal recollection of the events that have brought us to this point, with particular attention to the people who have been involved in the project's various stages.
I locate COPAM's beginning in an initiative taken by Cynthia Adams Hoover in or around 1980. Readers of these pages might not know that it was Hoover who, in 1974, used her formidable combination of persistence and charm to strike an agreement between the Colonial Society of Massachusetts and the AMS to publish the complete works of William Billings as an AMS Bicentennial project. (The fourth and final volume of Billings, edited by Karl Kroeger—Vol. II is reviewed in the current issue of the Journal of the American Musicological Society—is due out in 1990.) Hoover's role as facilitator of that enterprise earned her a place on the AMS Publications Committee, which, by 1980, was discussing not only the Billings edition and its progress, but the possibility that the AMS might undertake other projects in the field of American music. What other American composers, works, or genres most pressingly needed to be edited and published? On behalf of the Publications Committee, Hoover posed these questions in a letter that went out to a dozen or more American music experts. The enthusiasm and variety of the responses convinced her, and the Publications Committee, that the time had come for the AMS to form a committee to organize projects in American music on the Society's behalf.

It was in 1981, I believe, that AMS President Howard Smither formed COPAM as a committee of five members: Hoover, the present writer, and three men whose contributions deserve to be noted individually.

In view of his leading position in American musical scholarship, H. Wiley Hitchcock was a must for the committee. Already general editor of A-R's Recent Researches in American Music series (and of Da Capo's Earlier American Music Series)—not to mention the ISAM monograph series, and the then-nascent New Grove Dictionary of American Music—Hitchcock recognized the need for a national series that would represent American music much more broadly than anything scholars had undertaken so far. Almost two decades ago, in the Preface to his Music in the United States (1969), Hitchcock wrote that he viewed American music "in the round, believing that pop songs as well as art songs, player-pianos as well as piano players, rock as well as revival hymns, are important parts of the American musical experience." This "rounded" view of American musical history, first advanced by Gilbert Chase, who had to argue somewhat testily for it in America's Music (1955), is now so widely prevalent that it may be hard to imagine an alternative. COPAM's notion of its projected series of editions was from the beginning rooted in Chase and Hitchcock's "rounded" view of the field—one in which American composers of all periods and persuasions have a place, on the strength of their musical achievements in their own time and place.

Without underplaying other elements that Hitchcock brought to the project—wide editorial experience, good judgment, a strongly musical sensibility, a fluent pen, and a willingness to wield it on COPAM's behalf—one must first acknowledge his role in defining the territory of "American music" as it is understood by the scholarly community. Hitchcock's hand has been very much in the COPAM series, as indeed it has been in virtually every major scholarly American music project undertaken in the past two decades.

On the face of it, James Haar may seem an unusual choice for COPAM. Known chiefly as a Renaissance scholar, he has done no research in American music and, as far as I know, has no plans to do any in the future. But when, as AMS president, Haar wrote in the Foreword to The Complete Works of William Billings, Vol. I, that "it is the hope of many of us that this edition will be the first of many devoted to our national musical heritage, not only in its beginnings but through all its history," his words were more than a mere ceremonial gesture. For here he expressed his longstanding belief that, just as other countries of the western world have commemorated their musical achievements in scholarly editions, the United States should do the same, and it should do so through the American Musicological Society, the nation's chief organization of musical scholars. Haar's contribution to COPAM has been as the proverbial Man From Missouri (which, as a St. Louis native, he is), albeit an ultimately supportive one. Why this work? Why that procedure? How do these decisions fit with the ideals and practices of musical scholarship developed in fields other than American music? These are the kinds of questions that Haar has persistently asked as a member of COPAM, and the project has surely benefited from the need to consider his probing outsider's perspective.

President Smither appointed Lawrence Gushee to COPAM's chairmanship, and he served in this capacity through 1985. It was under his guidance that the idea of a national series blossomed and COPAM's first proposal for NEH support was drafted and submitted. A jazz clarinetist and critic, as well as a medievalist, Gushee has spent much of his life playing and, thinking about American, especially Afro-American, vernacular musics of the late 19th and early 20th century. (No one who heard his heartfelt playing during the Saturday night gathering in Cleveland's cavernous arcade during the AMS annual meeting in 1986 could doubt his understanding of the music and his love for it.) As one who combines a working musician's grasp of a musical style, a scholar's encyclopedic knowledge of it, and a critic's aesthetic judgment, Gushee knows well how hard it is for scholarship to get to the heart of an artistic issue. In his view, the COPAM
project seemed to hold out some promise in that direction—especially in the opportunity to explore, through the medium of scholarly editing, some of the leading genres of American music, the cultural circumstances in which they were formed, and the music created within their boundaries.

As COPAM worked out its plans for a national series (1982–83), the AMS Publications Committee wrestled with the question of COPAM's place in the Society's own structure. COPAM differed from anything the AMS had hatched before, not so much because its focus was American but because its goal was to produce a long-ranging (and expensive) series. The Publications Committee, charged by the AMS Board to oversee publications other than the journal and the newsletter, had managed some publishing on the Society's behalf in the past. But more recently, it had concentrated chiefly upon giving subventions to other publishers for bringing out work that the committee deemed musicologically sound. Now here came COPAM, proposing that the Society undertake a giant enterprise. How could that be managed, administratively and financially?

At this point, two more figures come into view: James Webster, chairman of the Publications Committee in the early 1980s, and Alvin Johnson, longtime Treasurer of the Society, and also its first Executive Director. It was Webster who imagined, and who drafted the organizational plan under which COPAM has since operated—as an adjunct of the Publications Committee, working through and drawing upon the expertise of that body, but with a considerable degree of autonomy as well. (As President of the Society between 1982 and 1984, I attended Publications Committee meetings and was impressed with Webster's ability to translate COPAM's hunches and hopes into an organizational structure, anticipating where that structure would most likely undergo stress.) And it was Johnson who cheerfully recommended that a niche be carved out in the AMS budget for meeting COPAM's expenses. (Like the Sonneck Society, the AMS has succeeded in large part through the willingness of certain people to work unselfishly on its behalf, including the running of its regular operations. In more than a dozen years of working with Johnson, I have had a chance to observe a true servant in action. In his work for the AMS, Johnson serves the Society's ideal, which, in his view, is a dedication to musical research and to the dissemination of the best scholarly work done by its members, whatever their field of specialty.)

In November, 1984, with COPAM's place in the AMS worked out and its agenda approved by the Society's Board, Chairman Gushee submitted to the NEH a proposal for funds to help get the project started. The money COPAM requested was not for the editions themselves. Rather, it was to pay the salary of an Editorial Coordinator: a person whose primary work would be the COPAM project. We had already realized that the project as we had imagined it—with volumes being chosen through ongoing consultations among COPAM members and other advisors, official and unofficial; with a dozen or more volume editors needing individual attention; with manuscripts being submitted for editorial ministrations; and with the need to raise funds for subventions of at least some of the volumes—could not be managed by anyone in a full-time academic position. So we envisioned as the "linch-pin" of the project an Editorial Coordinator who would be in on all of these transactions and who would oversee the project on a day-to-day basis, filling a role somewhat like that of Elizabeth Ostrow with New World Records in the 1970s or Susan Feder with the American Grove more recently.

In 1985 COPAM received word that our proposal had not received funding. Refugees and the review panel praised the idea of a national series but found four basic flaws. First, they said, the series described by our proposal placed too much emphasis on 18th- and 19th-century American music and not enough on the 20th century. (Actually, we had never intended to omit 20th-century American music but had soft-pedaled our plans in that direction in the belief that referees might question whether we could get permission to print music still under copyright.) Second, some doubted whether genre anthologies, which made up most of the proposed volumes, were an acceptable format for a scholarly series. (This issue was brought home more forcibly in later discussions with NEH staff members. In their judgment, single works and complete or collected works of individual composers were much preferable to anthologies, whose method of selection might be hard to defend as scholarly.) Third, the committee itself was criticized for being insufficiently representative of the broad range of interests among scholars of American music. (COPAM members were hardly in a position to dispute this point effectively.) Fourth, the "pipeline" through which the manuscripts were to circulate—involving the Editorial Coordinator, COPAM itself, and the Publications Committee—was called unnecessarily cumbersome. Disappointed, of course, in the proposal's fate, we nevertheless saw the wisdom in the recommendations we had received and resolved to address them.

In the fall of 1985, Larry Gushee decided to step aside after four years as COPAM chairman, and the new AMS President, Margaret Bent, appointed me to the post. Over the next several months the committee worked to prepare our NEH proposal for resubmission. First, Meg Bent enlarged the committee. (The five original members remained, and three new ones were added.) Next, we set about
reshaping our list of editions: genre anthologies were not entirely dropped, but they were joined by plans for editions of individual works, collected works, contemporaneous collections, and core-repertoire anthologies. In addition, we installed 20th-century American music in a place of prominence. Much of what we accomplished in those months was due to the contributions of our new members.

Charles Hamm, whose courtly manner belies a fiercely independent mind, was another natural for the committee. Like Hitchcock, Hamm belongs to a generation of musicologists for whom the study of American music was not a respectable option when they attended graduate school. So, also like Hitchcock, he did his Ph.D. and has since continued to work in European music between 1400 and 1700. In the early 1970s, Hamm's American streak came into prominence during his AMS presidency, in which he argued strongly for the significance of American vernacular music, and through the activities of a remarkable core of students who studied with him at the University of Illinois. Hamm was the first academic musicologist to write a whole book on American popular song (Yesterday's, 1979), and his Music in the New World (1983) is the most recent general history of the subject. As it happened, Hamm was doing research in Africa when he was appointed to COPAM, but he proved to be a prompt and faithful correspondent who wrote excellent letters, in longhand. I remember especially, from the winter of 1986, written by candlelight—the electric power had failed—in which he spelled out, with convincing passion, his vision of COPAM and its mission.

Doris Dyen also brought a fresh perspective and new energy to the committee. Dyen had done her graduate work at Illinois at a time when enthusiasm for American music was running high there. An ethnomusicologist who did her field work among black shape-note singers in Alabama, Dyen had also performed in Neely Bruce's American Music Group, which meant that she not only had heard of but had sung a huge variety of American vocal music, including lots of contemporary pieces, plus songs and choral works from the 19th century that few others even knew existed. (It was by attending concerts of Bruce and his group around 1970 and later that I myself first experienced the surprising, even curiously rewarding musical world of 19th-century American songs and parlor music.) Imbued with a deep respect for the music-making of plain people, Dyen encouraged the committee to consider how different American ethnic groups could best be represented in the series, and she suggested possible editors of such volumes. With Gushee, she urged COPAM to consider editions of such groups whose final form would include sound examples on cassette tape to go along with the usual components: notated music, musical analysis, and cultural commentary.

Samuel A. Floyd, Jr., brought to the committee the qualities of tact and entrepreneurship that are essential for research-minded people who spend their working lives outside the protective environment of research universities. Like Dyen, Floyd knows what it is to have one's scholarly projects depend on soft money. In something of the way that, through its newsletter and the symbolism of its very existence, Hitchcock's Institute for Studies in American Music at Brooklyn College acted as a forum for the still-to-be-focused energies of isolated Americanists in the early 1970s, Floyd's Center for Black Music Research at Chicago's Columbia College seems now to be serving a similar function for scholars of Afro-American music. In a profession of busy people, Floyd ranks near the top in busyness. But, recognizing the COPAM project as an essential part of the building of a scholarly infrastructure of American music, he has willingly joined our enterprise and contributed his considerable knowledge and good judgment to it.

The location of COPAM's headquarters was another issue that had to be settled. We had considered several locations, each with its own advantages and drawbacks, when David Josephson, then chairman of the Music Department at Brown University, came forward to propose that COPAM be housed there. Josephson had long wished for Brown, with the University's well-known program in the field of American Studies, the music department's program in ethnomusicology, and the library's incomparable Harris Collection of American Poetry—which includes a major sheet-music collection—to become more active in American music research. Seeing COPAM as a major initiative in the field, Josephson rolled out the red carpet, agreeing to provide the Editorial Coordinator with quarters, equipment, and services, if and when the NEH granted funds for the salary. (Josephson's successor in the Brown chairmanship, Gerald M. Shapiro, has confirmed the COPAM-Brown agreement.)

The first COPAM proposal had gone in to NEH with publication plans left rather vague. For the resubmission, we decided that we should be more definite on that score. Therefore, we made further inquiries into the business of publishing scholarly editions of music, and here Gushee took the lead on the committee's behalf. After considerable investigation, we concluded that for the kind of series we had in mind, A-R Editions of Madison, Wisconsin, would be an ideal publisher. (I recently had a chance to spend half a day in the A-R shop, which I had pictured as a much smaller operation than it actually is. Gary and Lila Aamodt and musicologist Steven Whiting of A-R estimate that the firm's
many Recent Researches series amount to only about 10 percent of its total business. My discussions with A-R people indicate that they strive to keep current in a field where technological change is rapid and that they are eager to tackle the challenges that editing a wide range of different American musics will pose.)

On June 1, 1986, COPAM submitted a revised proposal to NEH. I’m not sure how other members of the committee felt at that point, but I was strongly optimistic, if not euphoric. We had responded, I believed, to the criticisms of NEH referees and the review panel. Our proposal had benefited from advice from Margot Backas and Cathy Fuller of the NEH Research Division, and we had also received friendly counsel from Dorothy Wartenburg, the Assistant Director in charge of the division. What panel of expert reviewers could possibly turn down a proposal so logical, so well-written, and with so irreproachable a goal?

In February, 1987, we discovered that one could—and did.

Actually, the result was not wholly negative but more of a good news/bad news affair. The bad news was that after five years of planning and trying, we still lacked the necessary funds to begin the series. The good news was that the Council saw sufficient merit in the project to fund a conference on the COPAM plan that we had included in our proposal.

It would be stretching the truth to say I immediately recognized this result as fair and reasonable. In fact, I can recall no event in my professional life that left me feeling so angry and frustrated. As I read the readers’ reports, they seemed—to my admittedly none-too-objective eye—mean-spirited and pettifogging in tone and sometimes illogical in substance. I thought I detected in them more than a hint of AMS-bashing. COPAM was being sunk for a second time and chiefly, it appeared, by other scholars of American music, one of whom professed to see no need for such a national series at all. I now admit that it was some time before I could read those reports without a sharp rise in my emotional temperature.

If my anger faded quickly, as it did, it was chiefly thanks to Charles J. Myers of the NEH Research Division, who had presided over the review panel’s deliberations. The Council’s decision to fund the conference, he advised, reflected their interest in the project. Furthermore, he helped me to realize, the complaints were not the blizzard of unrelated, nattering objections I had first read them to be. Rather, they proceeded from a real flaw in COPAM’s modus operandi: for all the improvements we had made in our proposal, we had failed to consult widely enough with other scholars in the field. A perception persisted that COPAM was trying to run a closed shop—hardly the right way to establish a project that would need wide general support and scholarly expertise from all segments of the American musical community. The COPAM conference, Myers advised, should help combat that perception. Moreover, he said, the NEH staff and the review panel considered the project worthy and the proposal basically sound. Why wait another entire year before resubmitting it? Why not fix the things that needed fixing, restructure the proposal to show that its proposed conference had already been funded, promise to share the results with the review panel after the conference was held, and resubmit the proposal on June 1, 1987?

COPAM members found this a good strategy. In the meantime, on COPAM’s behalf, I approached the Sonneck Society’s Board of Directors at the Pittsburgh meeting in April, requesting the Society’s official endorsement of the COPAM proposal. After what I believe diplomats call “a frank and lively discussion,” with the Sonneck Board, and a weekend of one-on-one conversations with individuals who had professed an interest in the project—perhaps even a willingness to work on one of the COPAM editions—I received from President Allen P. Britton a letter from the Sonneck Board endorsing the COPAM project. This letter, which we included in the proposal when it went back to NEH for the third try, was no pro forma document but a thoughtful attempt to state the criteria that establish significance in American music. COPAM, on behalf of the AMS Board, had also requested that the Sonneck Society send an official delegate to the COPAM conference, which was scheduled for late September. Britton appointed Gillian Anderson to that post.

From this point on, thanks chiefly to Anderson, the general membership of the Sonneck Society has been kept well briefed on developments related to COPAM. (See especially recent issues of the Bulletin.) The NEH received our proposal in June. Gill Anderson canvassed the Sonneck Society’s membership during the summer for suggestions about editions and presented them as part of her report to the Conference, which was held at Squam Lake, NH, in September. A preliminary conference report went to the review panel in time for its deliberations. And in the spring the good news arrived that NEH had voted to fund the proposal as submitted. In the wake of those tidings, President Lewis Lockwood of the AMS has moved to draw the Sonneck Society officially into the project through representation on COPAM. He and Allen Britton have agreed that Gillian Anderson will serve in that capacity for the next year.

* * * * *
The foregoing account prompts many reflections that I feel certain are shared by others: gratification at the AMS's material and moral support from the start; gratitude for the time and energy already spent on the project by people named and unnamed above; a sense of having learned, throughout several years of ups and downs, some important lessons about cooperative endeavors; and a recognition that "scholarly interest," broadly defined, in American music is now far too wide and diverse to be encompassed by any single organization like the Sonneck Society, or even by the Sonneck Society and the AMS together. (The COPAM conference at Squam Lake was ample proof of that. And it's clear that, to meet its objectives, Music in the United States will have to draw on expertise that is not represented in our two societies.)

By the time these words appear in the Bulletin, Wayne Schneider will have assumed his duties as COPAM Editorial Coordinator. Because COPAM will be judged by what happens in the future rather than in the past, and because Schneider will play an important role in determining that future, I'd like to conclude these remarks by noting that he received his Ph.D. in musicology from Cornell University; that his dissertation was written on George Gershwin's Pardon My English (1933) and Let 'Em Eat Cake (1933), the two Broadway shows written between Of Thee I Sing (1931) and Porgy and Bess (1935) (see Schneider's meticulous work-list attached to the Gershwin article in The New Grove Dictionary of American Music); that he has taught at Indiana University and, most recently, Colby College; that he has experience as a conductor and pianist, as well as being a musicologist with a strong editorial bent; that he gave a most interesting paper on Gershwin and Schillinger at the most recent Sonneck Society meeting in Danville, Kentucky; and that he energetically follows the fortunes of the Boston Red Sox—a problem for me, a lifetime Detroit Tiger fan, but nothing, I expect, that cannot be worked out.

FURTHER COMMENTS ON COPAM/MUSIC OF THE UNITED STATES

So many highly perceptive and articulate things have been written about the COPAM/Music of the United States project from so many perspectives by such well-qualified scholars and observers that it seems almost a disservice to them all that we have space for only a part of their comments. These excerpts from letters to Gillian Anderson and Richard Crawford represent only a small portion of the material available; for the most part I've included general comments and omitted references to specific volumes. Some consideration should be given to the eventual publication of the full text of each letter in some more appropriate forum.—slp

From Judith McCulloh, Executive Editor, University of Illinois Press, Urbana-Champaign, Illinois:

A major publication series on American music such as COPAM has proposed . . . is likely to remain the only project of its kind for a long time. The COPAM collection will inevitably be regarded as defining the best, the most representative, the most American of American music. It will come to be that single set of volumes, similar to the New World Recorded Anthology of American Music, that many libraries, schools, and individuals will buy, assuming they now have The Word on American music. 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.

A truly successful series has to begin with the music. COPAM has to decide which musical topics need to be developed, then choose the editors to do the work. . . .

1. Who are the most significant American composers? Would Stephen Jenks rank as high in his realm as, say, Ruth Crawford Seeger ranks in hers? Why not Andrew Jenkins or Hank Williams, whose songs spread far and wide on radio and recordings, still circulate, and evoke strong response from their listeners?

2. Which are the most significant American compositions? Some of these volumes would comprise classic single works, some collections by composer or type. Incidentally, it is curious that in the tentative list "single work" is always interpreted as "by a single composer." What of the "same" song or tune in folk tradition, existing in infinite variation? There could be considerable merit in tracing the "same" item—such as one of the most popular (Anglo-)American ballads or a widespread traditional tune—through a range of textual, musical, stylistic, functional, and other contextual adaptations.

3. Who are the most significant compilers of American music? "Contemporary collections" would fit here, though given the tradition of compiler following compiler (as with 1000 Fiddle Tunes), a better emphasis might be on the material itself.

4. Who are the most significant American music performers? Was the Hutchinson Family more important than, say, the Carter Family, the Fisk
Jubilee Singers, Jimmie Rodgers, Vernon Dalhart, Bill Monroe, Bob Wills, or Lydia Mendoza?

5. Which are the most significant regions in the history and development of American music? New England, certainly, and the South, and even the (South)West more than Hawaii.

6. Which are the most significant ethnic groups in the history and development of American music? The great Anglo-American and Afro-American traditions rank highest here, especially in terms of their incredible impact on the whole world through country, jazz, blues, rock, and their other separate and integrated forms. Considered another way, it would be useful to take the dominant forms of current popular music—America's most profound legacy to the world—and trace their lineages back through time, space, and ethnic and regional and stylistic antecedents, making sure these formative musics are all acknowledged adequately in the series.

7. Which venues have played the most significant roles in the history and development of American music? The theater and church are obvious, the college scene much less so.

8. How does American music function most significantly? Marching, dancing, and worshipping all have inspired rich traditions. But where is the music of work, of patriotism, of protest?

9. Which are the most significant genres? Where are parlor songs, children's songs, fiddle tunes, vocal blues, traditional ballads and lyric songs, cowboy and other occupational songs?

10. Which media have played the most significant roles in the history and development of American music? LPs and video are too recent to be considered inaccessible, and copyright clearances would present a real challenge. But a case could be made for classic hillbilly and race records. A sampler of key foreign-language recordings that were immensely popular within their communities and/or that influenced mainstream traditions (such as the polka) would be interesting as well. Possibilities from print would be easier, because more familiar and manageable, but not necessarily more valuable.

11. Which vocal/instrumental traditions have been most significant in American music? If art songs, why not also the grand Anglo-American ballad tradition? If blues for piano, why not vocal blues? If blues for piano, why not ragtime for piano?

The First Five Volumes: (1) First and foremost, there are Spirituals. And I think as complete a collection, however many volumes it takes, as possible. The question of what or whose setting to use is a big question. I would do a number of spirituals, printing several different settings. (2) Blues. . . . This again is a very important repertoire that has had great influence and historical importance. (3) Porgy and Bess. This is a must. And it gives a good line in continuity with the first two volumes I've suggested. The accurate full score is not available; . . . This is, of course, the first great American opera. (4) Charles Griffis. He is probably the most gifted and truly accomplished American composer before ca. 1920. . . . Include the songs with chamber ensemble, the Roman Sketches for piano, a tone poem, and other orchestral songs. (5) Ruth Crawford. Very gifted and very interesting with the right works chosen: Three Sandburg Songs with oboe, percussion, & piano; the Two Ricercari for voice & piano; the Piano Study in Mixed Accents.

From Kim H. Kowalke, President, The Kurt Weill Foundation for Music, NY:

What works of American musical theater should be included in the COPAM series? What criteria should determine the choices? First of all, everyone I contacted agreed that COPAM should not exclude any possibilities on the basis of assumptions that certain works would not be available because copyright permission would not be forthcoming. Rather, they believed that the prestige of the
project (and its non-competition with commercial licensing and publishing) would make it attractive to virtually everyone who is working or has worked in the musical theater (and thus more feasible than we might think). They also felt that once it has been determined how many volumes will be reserved for the American musical, the individual works selected should make sense as a group in that they should demonstrate as much as possible the diversity and breadth of the American musical. Therefore, it might be advisable to think in terms of "slots" rather than specific shows. Each slot could then have a first choice and a list of alternates. There was also general agreement on the following:

1. The musicals to be included should somehow fit the definition of a unified, coheren "work." Shows (such as Girl Crazy, Anything Goes, or Annie Get Your Gun) that contain wonderful, but virtually interchangeable, songs and thus are not "fully integrated musico-dramatic works" would not be well-served in such an edition.

2. Since the intention is to publish full scores, the orchestrations, whether by the composer himself or one of the master-orchestrators in the tradition, should be distinguished and exemplify the best work in the genre.

3. Because it is not possible to be "representative" of American musical theater in five, or even ten, volumes, the selections should be diverse in chronology, but more important, "landmark" works of quality, that may not be typical of more "run-of-the-mill" popular successes of their time. This approach would allow "singular" works such as Show Boat, Porgy and Bess, and one of Weill's works to be included, even though they may be "exceptional" rather than representative of general trends.

4. All of the selections should be of unquestionable musical quality.

From Alan Jabbour, Director, American Folklife Center, The Library of Congress, Washington, DC:

I should begin with the caveat that documentary sound recordings are a major alternative—or, if you please, complement—to the published volumes in the realm of folk music. A series of printed volumes should be cognizant of this natural complementarity, playing to the strengths of print (standard texts, comparative annotations, usability in future performances) rather than weakly echoing the great sound recordings.

The most conspicuous omission in the prospectus is the core Anglo-American tradition of folk music. How that happened I am not sure; perhaps the "very tentative" composers equated "folk" and "ethnic"? Here, then, off the top of my head, are some basic ways of categorizing American folk music. Please bear in mind that the categories crosscut and overlap.

1. Ethnicity—Anglo-American (the largest and most diverse tradition, including regional traditions that sometimes subsume other ethnic groups), Afro-American (not quite so large, but perhaps equally influential on the larger civilization), Spanish-American (including not only the Southwest but the Caribbean Littoral), American Indian, and all the other major ethnic groups. Individual volumes are not likely to be multi-ethnic, but some might be when the same language is used; multilingual volumes are in my experience problematic.

2. Vocal/Instrumental Medium—Though in some folk music traditions these are not really separate categories, they are distinguishable in the central English-language traditions. Example of cross-cutting categories: I can envision a volume of the core repertory of American fiddle tunes, which would be instrumental but also multi-ethnic, since the great Anglo-American and Afro-American traditions (and a whiff of German-American as well) here meet.

3. Region—Probably not so useful a way of categorizing for the purposes of this series, but one could deal with the English-language traditions in a regional manner if more than one volume were contemplated. Shape-note hymnody could be addressed regionally: the early New England repertory vs. the later frontier repertory. Spanish traditions subdivide regionally. And the South as a region has had an inordinate influence on the development of American popular music.

4. Sacred/Secular—An obvious pair of categories in both Anglo-American and Afro-American traditions. Thinking of these categories makes me notice the absence of the classic repertory of lining-out hymns (the grand monophonic/heterophonic style).

5. Style—One does not have to subscribe wholly to Alan Lomax's style theories to see the importance of style in folk music. My lining-out hymn thought might just as well be prompted by thinking about categories of style. Or, certain disparate Afro-American musical contributions might be lumped together under a stylistic category. But style so often resides in performance that it may not be a major means of categorization for our present purposes.

6. Genre—This will doubtless be the best-represented category for folk music in the series, since folk music so often clusters comfortably around genre concepts. Ballads, lyric songs, dance tunes, work songs, blues, and so forth—the possibilities multiply and subdivide.

I hope this recital of categories does not sound too pedantic. Its purpose is to try to introduce some order and logic into thinking and planning for folk
music volumes in the series, so that they provide a thoughtfully balanced representation, not a random or overly opportunistic sampling.

From Wayne Shirley, Music Division, The Library of Congress, Washington, DC:

I've found it hard to call what we're talking about "the COPAM project," since when it appears it will certainly have a name other than Committee on the Publication of American Music. So I've called the volumes "the DTB" after my old nickname for the series—Denkmäler der Tonkunst in Brooklyn.

I'll start with a confession. What I've always loved about other countries' Monuments is that they make me curious to hear the music in them: to get up some kind of performance if possible. I certainly agree that they serve other purposes, scholarly and practical. And I don't suggest that my interest should be the most important. But mentioning it will help explain some of my attitudes.

Because of my interest in monumenta as things which will lead to performances, I tend to be indifferent to the idea of transcriptions—that is, transcriptions of past performances—as a part of a series of monumenta. Ideally such transcriptions would appear in a parallel series, as facsimiles of old manuscripts appear in a parallel series to other countries' monumenta. I'm of course aware that this isn't possible in the DTB—it's going to be hard enough to get a single series running without proposing that it be broken down into two series. I'm also aware that DTB simply can't renounce all the repertoires which can be represented only through transcription. But please understand my indifference to this aspect of DTB. (I've done transcriptions of black gospel performances, and am interested in others' transcriptions. Yet I don't see a collection of such transcriptions as a volume of DTB: it's such a pallid reflection of the Real Thing.)

From Charles Wolfe, Professor of English, Middle Tennessee State University, Murfreesboro, TN:

One of [the selection criteria] mentioned in the NEH proposal was "availability"—especially as it pertains to "other channels." Obviously this means you don't want to duplicate other printed series, but does this mean that works in print on records or videotape will be given short shrift? Some reviewers have assumed this to be so, and I have found some comments implying that some types of American music cannot be well served by printed transcription. While it is true that much traditional or pop music is difficult to reproduce accurately in standard notation, we should see this as a challenge, not a deterrent—or an excuse.

In my own areas—gospel, folk, country—we desperately need the kind of rigorous musicological transcription and analysis suggested by this series. Jazz scholars have faithfully transcribed classic recordings by Jelly Roll Morton and Duke Ellington, but no one has transcribed a classic recording by Bill Monroe and his Bluegrass Boys, or by the remarkable string band led by Charley Poole; nor has anyone given this kind of treatment to the densely-textured music of the Memphis Jug Band, the distinctive guitar-voice interplay of Mississippi John Hurt, or the vocal complexities of the Golden Gate Quartet. While I think that some of your volumes would be very well served by a parallel record (or CD) series, the availability of recorded versions of your selections should not deter you from encouraging printed versions. Such versions are the only ones very serious students are going to have to really study the works, and such versions validate the works in a symbolically important way...

I don't know about you, but I rather like the idea of seeing myself, in the year 2015, being wheeled out to the mailbox by my granddaughter, and with trembling and infirm fingers, tearing open the latest COPAM volume, an annotated transcription of that hoary old heavy metal classic 'Stairway to Heaven.'

And from Wayne Shirley, again:

I end with a prediction: in 2187, when volume 140 of DTB comes out, it will be "Negro Spirituals: 20th-Century Arrangements for Unaccompanied Chorus." People will open the volume and marvel at the contents: H.T. Burleigh's eight-voice "Where You There?"; William Levi Dawson's "Balm in Gilead," Hall Johnson's "I Been 'Buked." Here, they'll say, are pieces to rival "Insnbruck, ich muss dich lassen," "Es ist ein Ros' entsprungen," "In stiller Nacht"—those small perfections that make a Denkmal worthwhile. We can't include them in a collection during this century—sales from them are still putting the arrangers' grandchildren through graduate school—but they will eventually form a volume as well-loved as the Medieval Carols volume of Musica Britannica. May some of our volumes offer equal delights!

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Lots of times you go around singing a song in your head and it don't come out at your mouth. You know how that is. Gets on your brain and just goes 'round and 'round like a squirrel up a walnut tree. About a world full of people is a going around these days with a song traveling around in their head.--Woody Guthrie

Sonneck Society Bulletin Vol. XIV, No. 2
BREAKING GROUND IN THE HILLS OF MEXICO

Daniel Kingman

During the Sonneck Society meeting in Danville, KY, the band Horse Sense from Denver and two members of the Lexington Symphony, Merrilee Elliott, flute, and Roberta Guthrie, cello, gave Dan Kingman's The Crooked Trail to Holbrook its first live performance. This work of chamber music is based on an earlier work called The Hills of Mexico, which in turn uses material from the ballad "The Buffalo Skinners." Both versions of the piece (as well as the ballad) were recorded on Kicking Mule Records in 1986 and were chosen by the National Association of Independent Record Producers as the best new classical recording for that year. In this article from American String Teacher, Kingman explains the origin of the work.

The banjo and the fiddle would have been familiar sights and sounds in the gold-rush settlement of Hangtown, CA, during its heyday in the 19th century. But banjo and fiddle performing with a sixty-piece symphony orchestra? Even in modern-day Placerville (the more "civilized" name that Hangtown long ago acquired) this combination was something out of the ordinary. It was here, by an appropriate coincidence, that The Hills of Mexico, a concerto grosso for fiddle, mandolin, banjo, guitar (four instruments played by two soloists) and orchestra had its first performance in February, 1985.

In composing this piece for my friends Justin Bishop and John Nielson (known collectively as the band Horse Sense) and the Camellia Symphony, Sacramento's community orchestra, I had two strong motives. One was my conviction as to the proper role of a community symphony—namely, to take risks, to be on the cutting edge in trying new things, in expanding the repertoire of the symphony orchestra, and in bringing innovative and interesting programming to the community which it serves.

In translating this conviction into action, it may be of interest to string players to know, for example, that I have presented as soloist with the Camellia Symphony a fellow Sacramento, and nationally noted performer on the electric mandolin, Tiny Moore. We have also done complete concerts on such themes as "Music and the Poetry of Human Freedom" (juxtaposing Shostakovitch's Babi Yar symphony with Beethoven's Egmont music), and "A Celebration of Black American Music" (in which we presented William Dawson's Negro Folk Symphony in combination with a new work of mine for gospel choir and orchestra). As part of this Constitutional Bicentennial season, one of our concerts will be "Article XIX" (the women's suffrage amendment). To bring us back to The Hills of Mexico, the program which included its premier was "American Music and the American West."

The other motivation for The Hills was the desire to integrate into a single valid musical experience traditional folk and classical music and their performers. It was my intent to challenge in this way musical stereotypes and cultural pigeonholing. In my opinion, it is precisely this openness to a broad range of musical influences, and the ability to assimilate them, that is characteristic of American music, and that constitutes its unique strength. This is especially to be noted in the invigorating infusion of vernacular or popular styles and idioms into our classical music.

Are the fiddle and the violin forever incompatible, with the audiences and performers for each destined to perpetual segregation? Has that quintessentially American instrument, the banjo, no business playing with the symphony orchestra, except when called upon rarely to add a brief dash of color? Is there no viable possibility of a common and productive meeting ground for the folk performer and the classical performer? Horse Sense and I thought not, and The Hills of Mexico is submitted in evidence against each of these propositions.

After establishing a basic plan for the work with my colleagues, the actual composition of The Hills of Mexico was done in the New Hampshire woods, at the MacDowell Colony, in the fall of 1984. If the combination of instruments was somewhat out of the ordinary, the formal precedents for handling such a combination were ready to hand in that genre so well known to string players, the eighteenth-century concerto grosso. Here the problem of successfully juxtaposing a large and a small group of instruments were worked out in a number of supple and ingenious ways; the six Brandenburg concertos of Bach alone illustrate a rich variety of possibilities which were highly innovative in their day. The basic concerto grosso plan of presenting the soloists in a series of lightly accompanied episodes, alternating with orchestral tutti sections based on unifying material, served well for the first and last sections of The Hills of Mexico. Here it was my intent to let the soloists (John Nielson alternating on fiddle and mandolin and Justin Bishop alternating on banjo and guitar) make more or less the kind of music they were used to making, and then have the orchestra pick up the same material and treat it in its own way, making full use of the orchestra's considerable possibilities for tonal color.

In the central section of this twenty-five minute piece, I wished to make a more direct reference to that body of music that Horse Sense
knows and plays so well—the traditional music of the American cowboy. The middle of the piece, therefore, consists of variations on one of the oldest known cowboy ballads—"The Hills of Mexico." An account of hardship and death on the plains, it was one of Carl Sandburg's favorites, and appears in his famous collection The American Songbag under the title "The Buffalo Skinners." Eminent folklorist John Lomax recorded it for the Library of Congress, and it appears in his Folk Song U.S.A.

There were important technical aspects to be taken into consideration in writing for these instruments, and in this I was fortunate in having liberal help from my knowledgeable and experienced performers. John Nielson, who twice won first place in Division I in the Colorado state fiddling contest, was a good tutor in educating me on the distinctions that exist between fiddling and violin playing, though the actual instruments used are virtually the same (with the minor exception of the arch of the bridge).

First, there is the question of range. The fiddler manages everything in first position; except for occasional extensions in fairly moderate tempo, the higher positions are just not part of the technique of fiddling, and the composer writes above b flat at peril, both to the music and to friendly relations with the performer. The use of open strings in double-stopping is a prominent feature of fiddling, and John encouraged even more of it than I had originally built into the part. (It goes almost without saying that the choice of keys must allow for the use of open strings, not only for double stops, but for the characteristic resonance of keys such as G, D, and A major.)

Bowling, the means by which a string player articulates and "breathes," so to speak, is done always in a characteristic way; no matter where or how the bow is held (and there are many variations), on-the-string bowing is basic. Bowling patterns vary according to sub-styles which often depend upon geographical origins. With repeated pitches, a kind of "shuffling" style of bowling is characteristic. I noticed a tendency, strange to me at first, to end the last note of the phrase with a little accented "kick" before taking the bow off the string.

In terms of intonation, I noted with some interest that the modal influence of the mixolydian flat seventh of the scale, in contradistinction to the classical musician's sharpened leading tone, was very strong on the fiddle, the only fretless solo instrument involved. In the key of E major, for example, John and the orchestra had interestingly different ideas about D sharps! I shall have more to say later about the whole fascinating juxtaposition of folk and classical ways and means which is implied here. So thorough was John and Justin's commitment to the project that each of them took some lessons from a classical teacher to better prepare their parts—an impressive example of going the extra mile. They each felt that it would improve things; in John's case, as he so aptly put it, passages that seemed "fiddle" to me, seemed "violin" to him.

The banjo presented a different set of problems, mostly attributable to typically American wayward individuality, coupled with the great variety of musical ambiances in which the instrument has been found useful, from minstrelsy, to traditional jazz, to Tin Pan Alley pop, to bluegrass, and to the mountain "claw hammer" style. Not only has the instrument itself developed a variety of forms, but the playing styles and tunings have varied widely. Instead of writing for the generic banjo, it is more productive to write for a particular style of playing, and even for a particular player, once the composer gets to know his or her capabilities and habits. There are techniques such as "frailing," "double thumbing," "brushing" the strings, "hammering on," and "pulling off," the existence of which could not even be guessed at by the uninitiated. Justin kindly made me a whole tape (which I nearly wore out) illustrating some of the possibilities of his playing. By ear I was able to absorb a measure of his style; to this day I couldn't actually describe how he did some of the things I asked him to do, but when he did them they sounded exactly the way I wanted them to. Incidentally, the demonstration tape Justin made for me has become an important historical artifact in connection with the project; the improvisation he did to illustrate some points became the basis for his piece "Bill Pickett's Horse," which Horse Sense later recorded on their album Fences, Barbed Wire, and Walls!

The mandolin presented fewer problems, possibly because it tends to be a more standardized instrument. Its tuning is more rigidly conventional, being identical with that of the violin. Furthermore, the conventional Italianate "picked tremolo" style of rapidly reiterated pitches which is endemic to it readily suggested certain useful expressive possibilities, including an extended crescendo. The mandolin furnished a unique and indispensable color to the piece. When it was given single pitches to play, in combination with the equally incisive tone of the banjo, the result was a passage which many found to be oriental in flavor (reminiscent of the koto?).

The guitar, possibly the most familiar of the four instruments, presented its share of problems. There was the perennial one of balance; being the lowest in pitch, its tone was apt to be more easily absorbed and masked by the orchestra. (The general problems of balance, and how they were dealt with, will be treated later.) But the guitar, like the banjo, also exists in many forms, and has many different styles of playing, owing to the similarly great
variety of uses to which it has been put. There is the classical guitar, and the complete technique which has grown up with it; the steel-stringed guitar, developed for greater volume; the dobro, a uniquely inventive off-shoot evolved for similar purposes; and the double-strung 12-string guitar. (A relative by now so distant as to be hardly the same instrument is the electric guitar.) Of these, the classical and the steel-stringed guitar were the most suited to the music of The Hills.

Fortunately, Justin's versatility allowed for the use of both, so that their clearly distinct qualities could be taken advantage of. There was the pungent tone of the steel-stringed, with its ability to cut through the texture and be heard, like the banjo, the mandolin, and, in the orchestra, the oboe. The mellower classical guitar tended to blend more, and complement other colors; it was also better suited for the rasgueado (a kind of rapid strumming with the backs of the nails characteristic of flamenco) which I wrote for in one section. (Justin himself can speak with emphatic authority on the problems raised by having three fairly bulky instruments to manipulate—and keep in tune—onstage!)

Rehearsing and performing The Hills of Mexico had its own unique set of problems. The question of balance has been alluded to. In the conception of a work, the composer's inner ear naturally hears everything in perfect balance; the acoustic realities are somehow magically adjusted. In the live three-dimensional realization of a score—that is, in an actual rehearsal or performance—these realities implacably assert themselves. My strong preference for resisting the intrusion of a technology which can not only distort, but unpredictably treacherous as well, had to be put aside. There was never any question but that we would need sound reinforcement to achieve the balance I had in mind, so these four stringed instruments could collaborate on an even footing with the sixty-piece orchestra. We ended up using three solo microphones, one for Justin, for the banjo and guitar, and two for John, because of the different playing positions of the fiddle and the mandolin. Two speakers were used, one on each side of the stage, and we were fortunate in having the services of a capable musician-engineer, Tim Cahill, in the hall to control the mix.

The problems created by having to keep four (actually five!) sensitive and quixotic stringed instruments in tune throughout the twenty-five minutes of the piece frankly never occurred to me when I was composing it. I would certainly take it into account again, although I'm still not sure exactly what could have been done about it. Even when orchestral interludes allowed time for tuning, it was not practical; these instruments can hardly be tuned unobtrusively, especially the banjo, which seemed always to need it the most. When we came ultimately to record the work we could more or less obviate the problem by recording in segments, and tuning between takes, but a live performance is something else (in many ways, of course!). What I was not taking into account in the composition was the fact that in a normal performance by folk musicians the individual pieces are short, there is no changing of instruments in the course of a piece, and the obligatory tuning, in the customary informality of the situation, is always covered by simultaneously talking to the audience—another skill that is acquired only with a great deal of experience.

There were other and even more serious alterations to their normal performing environment with which Justin and John had to contend—to their credit, with ultimate success, though not without a great deal of patient and persistent effort on the part of all three of us. (Since I as composer was also conductor, this helped.) It is useful to treat this here, since it can contribute to a better understanding of how folk musicians play together in ensemble on the part of those, like myself, whose background and experience are essentially classical. Horse Sense, like all small groups that play traditional folk music, is accustomed to a performance situation in which they can not only hear each other but watch each other closely, and thus depend, after much experience, on an almost instinctual interaction between them to keep together in a tight ensemble. This depends, of course, neither on their having written music in front of them nor on their following a conductor. Suddenly they are placed in a situation in which they must play with sixty other musicians, most of whom they can't see, and rely on a hitherto superfluous individual in the form of a conductor who has now become necessary to guide and coordinate the whole complex proceedings.

The Hills of Mexico was ultimately recorded by Horse Sense and the Camellia Symphony—another venturesome and pioneering effort for a community orchestra! Sixteen hours of rehearsal, endless experimenting with both orchestra and mike placement in the attempt both to balance the orchestra and achieve satisfactory isolation for the soloists, and finally a five-and-one-half-hour recording session, followed by three days of painstaking editing with engineer Paul Emery—these taught us a lot more about the music, about recording, and about ourselves and each other, and added yet another dimension to The Hills of Mexico. When we found that the record had won the "Indie" Award for the best classical release for 1986 among independent record producers, it was a totally unexpected but gratifying kind of vindication of a lot of faith, persistence, and hard work on everyone's part.

By far the best part of the experience, though, was the artistic growth that we felt in doing it.
John and Justin have told me of this from their experience, and I certainly know it was true from my standpoint. As a composer, one of the most fascinating aspects of the whole project was that it was not simply a matter of composing for what were, to me, new instruments; eventually I realized that what I was confronting was the basic difference in the approach to performance, and indeed to music itself, between the folk and the classical performer.

It will perhaps be useful in conclusion to amplify this somewhat. The classical performer is imbued with a fidelity to the written text. This necessarily implies fidelity to the concept that there is only one definitive version of a work—that of the composer, whose "vision" of a work embraces every detail. The folk performer, on the other hand, deals with a piece of music which is forever malleable. It may already have gone through many transformations before it reaches the performer, who will in turn always transform it somewhat. The composer has become relatively unimportant, and is often unknown. The piece is held in memory; its identity is not necessarily dependent upon the exact replication of details in performance. A particular version of the piece may become more or less stabilized or "fixed," but this evolves out of actual playing sessions (resulting in what in jazz would be called a "head arrangement") rather than a written-out version. The piece may in fact never exist in written form at all.

It will be realized upon reflection that these differences involve more than simply whether one performs by reading the music or not; they imply a different approach to music. What The Hills of Mexico taught us was not to blur that distinction, or pretend that it does not exist, but to recognize that it is possible for musicians in our time to be sympathetic to—and embrace—both approaches. I believe this was, for all of us involved, the thing from which we learned the most. For that broadening of musical horizons so indispensable to growth, I heartily recommend to classical musicians that they gain some experience in how folk musicians play and basically think about music, and vice versa. This was the crux of the whole experience of The Hills of Mexico, and we now look forward to sharing this with other orchestras and other audiences.

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The second speaker was Peter Burkholder of the University of Wisconsin (Madison), who also spoke in German though his title was given in English: "Charles Ives the Avant-Gardist/Charles Ives the Traditionalist." Burkholder compared Ives with Berg and Schönberg and placed him in an international tradition from Beethoven and Schubert, Brahms and Debussy, to Bartók. It was a wide-ranging paper that took a long view and a synoptic one. Comparisons of Ives to Berg, Scriabin, and Henze were specific (saying that The Fourth of July presaged Henze, for example) and yeasty. And Burkholder illustrated in part through his pleasing baritone.

The two papers missed because of illness would have followed, but instead the final paper, by Dr. Wolfgang Rathert, Freie Universität Berlin, completed the morning. His paper, "Zur Entwicklung des symphonischen Werkes von Charles Ives," was difficult to understand, since Rathert spoke in quick, machine-gun-accented German (which, I was grateful to learn, the Germans also had difficulty with), but of course the English-language moderator (Ringer) gave a summary in English, commenting that the accent had seemed fast even to him. The gist of Rathert's remarks was that all of Ives' music should be approached as orchestral, including the piano music and songs, which were orchestrally conceived. In this he compared Ives to Beethoven and other early Romantics. He proposed that a clue to Ives' style lies in Emerson's polarity between imagination and fantasy, that his ultimate creation was phantasmagoria, and that fragmentation was his most modern technique.

Comment and discussion followed each paper, first from the table then from the floor, and the session was as long as scheduled, even lacking the two speakers. All of the official delegates were taken to lunch at a nearby restaurant, and we all then returned for the afternoon session, refreshed by the food and the brisk walk, to which was added four flights of stairs to the Musiksaal (there was no elevator).

The afternoon session was titled Die amerikanische Musik 1920-1950, and the keynote paper was given by Ringer, who spoke on "Die amerikanische Musik der 1920er und 1930er Jahre." Ringer took the path of summary and ticked off information about Copland, Harris, Ruggles, Thomson, Antheil, Rogers, Elwell, Gershwin, Piston, Becker, Riegger, Carpenter, and doubtless others that my pencil was not fleet enough to capture. He compared these Americans with Varèse, Stravinsky, Schönberg, and Bartók, among others. He spoke of the importance of Boublanger and of jazz and American pop music in Germany and France. His conclusion was that Americans didn't have a focused schooling, that they remained...
individualists, and that American music was not or did not have a special style.

Raney followed, beginning the specific papers with one on "The Mother of Us All (1947), opera of sophisticated Americana, by Virgil Thomson and Gertrude Stein." Raney's talk managed to encompass a great deal in little space, including some sense of Thomson's place in American music and letters, the tremendously widespread production of the work (more than a thousand performances), and then a good, strong sampling of the work itself. Raney's deep knowledge of the work and the composer (she was the second female lead in the premiere) came across in her presentation, but the musical examples, with their high texture and rhythmic vitality, along with some Italianate melodic shapes, let the work speak most strongly for itself.

Dr. Wulf Konold, Musikhochschule Hannover, who was to have spoken on "Go West!" Studien zur amerikanischen Orchestermusik der dreissiger Jahre (Copland, Cowell, Roy Harris)," was the third German to cancel because of illness.

Marjory Irvin, Professor Emeritus of Music, Conservatory of Music, Lawrence University (Appleton, Wisconsin), was thus the final speaker on Thursday afternoon. Her topic, "The Influence of George Gershwin on Concert Piano Music in the Years 1925-1950," was a popular one (Gershwin is one of the top composers of the concert offerings of the Festival), and her paper was enhanced by a particularly good tape illustrating some of the composer's piano idiom. A well-known theorist (of the non-Schenkerian persuasion), Irvin delineated specific elements, and let us hear them turn up in music of Ravel, Bartok, and Dello Joio.

The remaining three sessions were devoted to Die amerikanische Moderne und Avantgarde nach 1950; I was the keynote speaker of this area, and I chose the opposite tack to that of Ringer: a more or less neutral survey, not attempting to name important composers (which I considered impossible, with so many fine ones—and too painful to have to leave so many out), and attempting also to suggest the true scope of American styles. I spoke in English (though I brought the speech in both languages and had originally intended to speak in German) on "Music since 1950: Style and Scope." I was convinced by the advance notices that the meetings would favor the radical extremists, of whose importance there can be no doubt, but who should be heard in a context of the broad-based mixture that characterizes American music. That is, after all, one of the glories of American music. And in any case, their role as iconoclasts could have no meaning in a period of unanimous style, in which we could attribute to them no courage and to their music no surprise.

At first I decided to use composers other than those in my recent book (Three American Composers), but the same process that led me to select those three composers in the first place repeated itself, and in the end I used those three: Irwin Fischer and George Crumb to represent opposite approaches (neither at the extreme), and Ross Lee Finney to represent a middle path. I ended with a statement of the possibility that a new style is on the brink of being defined in the United States as a new style had been defined in Italy in the seventeenth century, adducing signs that unilateral radicalism is already yielding to a composite of conservative and radical elements in American music, a point not made in the book (which stops at 1975).

Eric Salzman (listed as Künstlerischer Leiter des American Music Theater, Philadelphia) gave an impromptu presentation in English, listed on the program as "Multi-media Konzeptionen in der amerikanischen Avantgarde." He discussed productions with which he has been connected as director and composer, and his wit and enthusiasm proved delightful. Basically, he provided necessary continuity for the series of recorded excerpts that spoke (as always) more tellingly than words. Elliott Schwartz (of Bowdoin College, Brunswick, ME) was scheduled to speak next, on "Performance Ritual, Space, and Illusion: A Re-Definition for the Loudspeaker Era," he was the only American forced to cancel because of illness and the final speaker to have done so. Discussion of both my position paper and of Salzman's presentation was allowed to expand since there was no third paper.

After the luncheon, at which it was clear that a good esprit de corps was developing among the speakers, three papers were presented in the Friday afternoon session. David Cope, of the University of California at Santa Cruz, presented a paper on "American Pioneers in Music Cybernetics." Speaking to an audience not versed in cybernetics, he had of necessity to present a basic statement about that science, which is defined musically as a variety of activities that include machines and automatic controls: automation, digital synthesis, and computer decision-making. He made many nice distinctions, such as that between computer-realized composition and computer-assisted composition. I confess that I was unable to understand "circuit music," which uses hardware but not software ("The music is the hardware"!), but I found fascinating (as did everyone else) the contemplation of machine capability in the realm of logical processes.

Paul Terse spoke on the work commissioned by the Festival from George Crumb, called in full: Zeitgeist (Tableaux Vivants, Book I) for Two Amplified Pianos. Terse's title was the title of the piece, adding "(Uraufführung in Duisburg am 17.

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frees one from aural necessity into mathematical joys that ears know nought of; the several tapes (Fürst-Heidtmann dealt with Studies 14, 15, 21, 22, 40, and 41) demonstrated that the relationship between ear and eye is a perennial mystery and that scales can be effected upon a player piano faster than the speed of the human hand.

This last meeting was scheduled to run until 1, but the first two papers were long and the discussion animated, so at that hour the last paper was beginning: Dr. Professor Horst Weber, Professor für Musikwissenschaft, Folkwang Hochschule Essen, "Zwischen Avantgarde und Postmoderne: George Rochberg." As an admirer of Mr. Rochberg's work, I had very much wanted to hear this paper, but there is only one train a day from Köln in the direction I was going, and I had called a taxi to arrive at 1:00 to take me to the train station. So, flying down four flights of stairs like Cinderella leaving the ball, I took the taxi to the hotel, where my bags were at the ready, and then to the station, where I got on the train and waved farewell to the cathedral, whose spires reminded me of the greatness and age of that city where American music had received so surprising and delightful an encomium.

THE "BUSINESS" AND "FINISH WITH A DASH": STAGE MANAGER'S GUIDES IN THE TAMS-WITMARK/WISCONSIN COLLECTION

Jean Bonin

This article was presented at the Danville meeting as a slide-lecture. Because of potential for wide interest in this collection among Sonneck members, it is reprinted here, with slight additional description which compensates in part for the missing slides.

Of necessity I am going to start with a dash on this archival exposition and leave it to you Americana performers and scholars to develop the appropriate finish with a dash.

I have chosen to use a perhaps unfamiliar type of archival document, the stage manager's guide, to introduce you to what I am certain is an unknown archival collection, the Tams-Witmark/Wisconsin Collection, a now-accessible major repository of erroneously presumed missing primary sources of the musical stage in America. To set the large context, a few general remarks about this Collection.

The Tams-Witmark/Wisconsin Collection comprises over 37,000 items of musical-stage production materials, representing some 1,600 titles, which include grand and comic opera, operetta, musical comedy, musical revue, burlesque, and minstrel...
shows, spanning in all from approximately 1800 to about 1940. To be found in this collection of English-, German-, French-, and Italian-language materials at the University of Wisconsin-Madison are full scores, piano-vocal scores, orchestral parts, choral parts, libretti, promptbooks, dialogue parts, and some corollary items such as playbills, photographs, and newspaper clippings. Most of the materials bear generous performance annotations and many pieces bear ownership marks as well. Although the collection is particularly strong in American materials dating from 1880 to 1920, it includes both European and American imprints (including many early and rare editions) as well as typescript, mimeographed, engraved, and manuscript materials, the latter including autographs of composers such as Julian Edwards, Reginald De Koven, and Jerome Kern.

The Tams-Witmark/Wisconsin Collection was deeded to the University of Wisconsin nearly twenty years ago by the Tams-Witmark Music Library, Inc., the New York firm which about that same time also made gifts, in significantly smaller parcels, to four other archives: the Library of Congress, Princeton University, the Eastman School of Music, and the Westminster Choir College. The Tams-Witmark firm, arguably the largest rental outlet for musical-stage production materials in the country, has, I would stress, a long tradition of supplying show materials for the professional, the amateur, the collegiate, and the juvenile stages. The history of the firm, and thereby the provenance of the Tams-Witmark/Wisconsin Collection, would merit full development, but for now a chronological outline may suffice.

In 1885 Arthur W. Tams formally founded his Music Library which, by 1923, was hailed as the largest circulating music library in the world—"a treasure house as exciting as Tutankhamen's tomb and not nearly so exclusive," it was said.1 In 1886 the music publishing house of M. Witmark and Sons had been established, also in New York. Some twelve years later, in 1898, the Witmark publishing firm diversified, incorporating as a rental agency as well. Then in 1925 a mind-boggling merger of the two rival firms occurred and brought together the two primary suppliers in the United States of rental scores, parts, scripts, and diverse production materials for the musical theater. It was the back-stock of this firm which was dispersed in the 1960s as described above. Thanks to a $108,000 grant from the U.S. Department of Education, through their Title II-C program, and thanks to the work of the year-long project staff, the Tams-Witmark/Wisconsin Collection is, as of January 1, 1988, bibliographically accessible (and very comprehensively so) through the OCLC national data base.2

And now to the stage manager's guides. While some few published European staging manuals (the Regiebuch, in this case) can be found in the Tams-Witmark/Wisconsin Collection, the stage manager's guide here is really a custom-made, hand-made book. In a statement of "Information regarding the rental of music and dialogue materials," the Tams-Witmark firm had concluded with the following description: "The Stage Manager's Guide is an interleaved vocal score and promptbook containing plots, stage directions, diagrams of sets, groupings, marches, etc., and all details of stage business." In the appraisal of the Tams-Witmark/Wisconsin Collection made with the deed of gift, Alfred J. Mapleson said the Collection contained stage manager's guides for approximately 300 grand and comic operas and musical comedies. "These books," he said, "are made from the musical scores of the works and contain the handwritten notations, blocking, sketches, and diagrams of the stage direction. They are compiled by outstanding professional directors." The Tams-Witmark/Wisconsin stage manager's guide then, by and large, is an annotated and amplified promptbook or a piano-vocal score with interleaved annotated pages.

A common denominator in all staging manuals is information on stage action—the placement, movement, and motions of the stage characters—and this information is conveyed through annotations of verbal instructions, diagrams, symbol cues, and sketches. A very simple example may be seen on an interleaved page in the piano-vocal score of Lecocq's Petite Mademoiselle, as prepared for its English-language adaptation under the title Madelon. We see verbal instructions localized into the facing page of the score through the use of symbols. For example, at the S-like symbol Rabicamp is to "tickle Taboureau under chin. Taboureau is annoyed on the words old and ugly. Taboureau goes R and sits on barrel." At the symbol of five circles slashed by a line, Rabicamp is to "beckon to Taboureau with forefinger of R hand," and at the second occurrence of that symbol the instruction is "same business by chorus."

While serving as a basic example here, this sparse page is entirely atypical within this staging manual for Madelon, as the manual is in fact very heavily annotated, giving as well detailed dance figures, costume descriptions, the gas plot, and an enumeration of the necessary supernumeraries. A review in the New York Dramatic Mirror of the December 10, 1887, performance of Madelon (for which, I am convinced, this staging manual was used), said in part: "To get the young couple fairly united took a great many soldiers, townspeople, courtiers, pages, musicians, and other operatic small deer, and a great deal of cheerful running about, squalling, squabbling, and high kicking," resulting in...
what the Mirror, unfortunately, called a "lively but very confused book, plot, and sceneries."

The term "business" is in fact a staple (usually abbreviated to "bus."). Sometimes in directing the stage action the instruction is very loose as, for example, in the manual for John Hill Hewitt's Musical Enthusiast, which at one point reads "business in accordance with words." More typical is the directive to Curleu in the manual for Offenbach's Barber of Bath (an English-language adaptation of his Apothicaire et perrouquier), advising that he should engage in the "bus. of blessing them." Sometimes, however, the "business" directives are very detailed. For example, in the staging manual for Sousa's El Capitan we read: "Same business, but bring left foot forward and draw back R foot. Stand on R foot. Heel of L foot from floor and point toe slightly outward." Or in A. Baldwin Sloane's Sergeant Kitty on one-twelve-measure page there are directives for measures one, four, six, eight, and ten.

We next note with particular interest an action instruction in Oscar Strauss' Chocolate Soldier, in which the performer is advised: "The bus. is ad lib and conventional." Further on this intriguing matter of stage business as improvised or as having some known conventions is an instruction to be found in Mascagni's Amico Fritz: "From here on it is all conventional grand opera love business."

One page from the just-cited manual for Oscar Strauss' Chocolate Soldier combines symbol-cued verbal instructions with diagrams to direct stage placement and action.

Annotations also can have small-scale musical performance implications. For example, the musical number "The One I Love the Best Give That to Me," from the above-mentioned Sergeant Kitty, is to be sung "using the quasi parlando (half speaking) style in parts of this song to emphasize the words." Or again in Hewitt's Musical Enthusiast, one number is to be sung "affectedly, with a lisp," another to be sung "perfunctorily, without any warmth or feeling." Musical performance instructions of a large-scale nature (e.g., cuts, interpolations, re-ordering of numbers) would be found in the so-called "Piano-conductor Score," also available on rental from Tams-Witmark, and also therefore extant in large quantities in the Tams-Witmark/Wisconsin Collection.

Curtain and lighting instructions as well are to be found in the stage manager's guide. For example, among the 284 items in this Collection for Alphons Czibulka's Pfingsten in Florence (known in America as Amorita) is a manual showing, among other things, the gas plot and a very detailed calcium plot. In the manual for George Frederick Root's Snow White and the Seven Dwarfs, we read the handwritten annotation: "The curtain rises slowly on 2nd half of 6th bar, p. 13. Feet and borders down low. Red calcium from in front." Property plots likewise are comprehensive and specific. For Alfred Cellier's Mountebanks there must be a "sure-fire musket, scraps of wool, pieces of straw," etc. Often, too, in these guides the stage roles are characterized for the stage manager. In Paul Rubens' Balkan Princess, the Duke of Montalba is to be the "Leading Baritone," whereas Tim Broozer, the Commissionaire at the Bohemian Restaurant, is a "small part. Tall man." Walter De Leon's "college musical comedy" entitled The Campus calls for the character Fat Tellman to be a "comedy part, should be young and the fatter the better. NOT a low comedy part," while a second character, Kate Seldon, is to be played by a "soprano, well dressed, and small enough to make a good foil for Fat's comedy."

In the Tams-Witmark/Wisconsin Collection one finds a set of hand-colored costume designs for Hellmesberger's Rikiki, as published by Lewy in Vienna. More commonly found, however, is a costume plot, a verbal description. The "Dress Plot" called for in Lionel Monckton's Cingalee is typical as it starts, calling for a "white tunic and trousers," etc., but then as it goes on, the Plot makes reference to "Sketch B1, Sketch C1, Sketches J, K, L, O, Q, R, S, T, and P," etc. Similarly in the aforementioned Madelon staging manual, the costume descriptions make reference to "plate 88, figure 9, book of costumes," suggesting clearly the existence at one time of yet another type of archival resource.

It appears that information on stage set designs found in the Tams-Witmark/Wisconsin staging manuals is a decidedly distinctive feature. In the just-published catalog of operatic staging manuals from the Parisian theater, H. Robert Cohen, the pre-eminent scholar of nineteenth-century Parisian staging, reports that stage set designs are rarely found in those manuals. But stage set designs abound in the Tams-Witmark/Wisconsin Collection!

A detailed sketching of "Hell" for Act 2 of Gluck's Orfeo is found in a heavily annotated piano-vocal score (under the imprint of Novello, 1891). In other cases a detail from the stage design is selected for elaboration, for example, the diagrams and instructions for construction of the trick chair needed in the third act of El Capitan. But even more precise are the instructions for creating the moveable stage for the "musical duologue" Weather or No, music by Bertram Luard-Selby, first in a "scene plate" ink drawing and then in a separate "working diagram." In the Tams-Witmark/Wisconsin Collection may also be found three hand-colored stage set designs, each approximately 8" by 6", published by Lewy, along with the costume designs for Hellmesberger's Rikiki.

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We now have an idea of the kinds of information to be found in the stage manager's guides of the Tams-Witmark/Wisconsin Collection. The next step becomes the matter of validating this archival document. A key factor is the identification of the author of the staging manual, which information is rarely on the item itself. But if, for example, the librettist or composer of the musical show could be confirmed to have participated in the given production, the value of the manual is significantly enhanced. (This, for example, is the justification for the forthcoming publication by Ricordi of the staging manuals for operas of Verdi linked to productions known to have had the composer's involvement and/or approval.)

The pre-eminent value of the Tams-Witmark/Wisconsin Collection staging manuals, however, lies, I believe, in their being a record of musical stage performing traditions in America. Through this Collection scholars and performers can accumulate evidence toward the staging of a given genre, of particular performers or companies, of Continental-American traditions, in specific theaters, during certain eras, and even of particular historic performances. For example, it appears certain that the annotated promptbook in this Collection for Julian Edwards' *Goddess of Truth* is the one used by Lilian Russell and company for the premiere run at Abbey's Theatre in New York, beginning on February 26, 1896. Also here is the annotated promptbook for *The Widow Jones*, the one definitely used in its Brockton, MA, out-of-town preview, and almost certainly used as well for the show's Broadway run, that show being famous for May Irwin's interpolation of "coon" songs.

Likewise, this Collection holds a very heavily annotated promptbook for *The Bohemian Girl*, bearing the signature of Edward Seguin (a major figure on the early American musical stage) and bearing also this inscription: "as first performed at the Theatre Royal, Drury Lane, on Monday, Nov. 27th, 1843 ... copied from Drury Lane promptbook by Edward Seguin, New York ...", and used in the American premiere of this work, with Seguin in the leading role, at the New York Park Theatre. (Further we know that *The Bohemian Girl* was extremely popular in nineteenth-century America and in the repertory of the Seguin troupe until at least the 1880s.) Similarly this Collection holds Edward Seguin's annotated promptbook for *Sonambula*, and the history books show that Seguin appeared with Malbran in the 1835 performance of *Sonambula* at Drury Lane.

Pursuing yet another angle on the matter of validation of these staging manuals, an interesting case in point is the guide for George Frederick Root's cantata, *The Flower Queen*. The early-edition Ditson piano-vocal score carries extensive published information on "Personations" as well as lengthy "Explanations and Directions." In the staging manual prepared around this publication, there are extremely extensive handwritten instructions on all aspects of scene design, stage movement, property, gas, costumes, etc. It seems safe to speculate that audiences across the country came to know Root's *Flower Queen* mounted according to the directives of the Tams-Witmark staging manual.

Finally, I would like to draw on a staging manual which perhaps epitomizes a soundly validated resource. It is a very heavily annotated promptbook for *Paul and Virginia* by Victor Massé, the manual used for the English-language premiere in America by the Emma Abbott Company on February 6, 1879, in New Orleans. Confirmation of this fact is gotten through newspaper clippings and a handwritten inscription in the promptbook itself signed by the "Stage Manager and Chorus Master, Arthur W. Tams." Particularly noteworthy in this manual, in addition to the voluminous handwritten annotations, is the number of scene design sketches (watercolors, pen and ink and pencil drawings, ink and wash drawings, as well as free-standing comps). Incidentally, press announcements for the American premiere of *Paul and Virginia* said: "In consequence of the elaborate scenic effects, the opera will be played in five acts." An ink and wash drawing (10" by 8") of the set upon which Act 2 of Paul and Virginia opens shows the house of Madame De La Tour, in a picturesque island off the coast of Africa. It forms the backdrop against which Virginia receives the bittersweet news that she is to become the heiress of her grand-aunt in France.

Also found here is the signed, hand-colored rendering of the costumed performer in the role of the plantation owner St. Croix for the premiere of *Paul et Virginie* at the National Lyric Theatre, Paris, November 15, 1876. In the manual prepared by Arthur W. Tams for the American premiere, however, the costume description for St. Croix is as follows: "broad full white ballet shirt; white flannel jacket; neckerchief; white knee breeches; stockings; shoes and buckles; Panama hat; sash at waist; pistol in sash; and bronzed face." (There is a disparity between this verbal description and the picture.)

I do not mean to pretend that costuming—or any other single aspect—is the essence of this issue. Costuming is, however, a topic readily displayed here and while it may be, to quote Sonneck, "a mere trivality, it is characteristic of the manner in which matters of prime importance were treated." Writing with reference to an 1896 revival of *Don Giovanni*, Sonneck entitled his essay "The new mise en scène of Mozart's *Don Giovanni* at Munich." Although working to a different point than mine, Sonneck nonetheless focuses attention in his exquisite piece on the key role of the stage manager. I would
propose that the working documents of this third member of the creative triumvirate for musical stage productions, that is, the stage manager's guides, are eminently significant resources. Elsewhere Sonneck has, by example, urged attention to the theater as what has been called a "fountainhead of musical activities in America." May I commend to your attention the Tams-Witmark/Wisconsin Collection as a major repository for your response to that challenge.

\footnote{1}{Dorle Jarrel, "Music and Costumes by-", *Musical Digest* February 27, 1923.}

\footnote{2}{The Project staff consisted of Sarah Schaffer, principal cataloger; Bryan James, cataloger; and Jean Bonin, Coordinator. Students serving on the Project staff were Patrick Hughes, Lawrence Hawes, Patricia Brown, and William Doering.}


\footnote{4}{As found in Sonneck's *Miscellaneous Studies in the History of Music* (New York: Da Capo Press, 1968), 1-15.}

\footnote{5}{Victor Fell Yellin's phrase in his review of *The Musical Works of William Dunlap* (Delmar, New York: Scholars' Facsimiles and Reprints, 1980), edited by Julian Mates, found in *American Music* 2 (Summer 1984), 105.}

**NEWS OF THE SOCIETY**

**SOUSA EXHIBIT HIGHLIGHTS DANVILLE CONFERENCE**

The exhibit of sheet music, photographs, and memorabilia related to "The March King—John Philip Sousa" which filled the vast lobby spaces of the Norton Center for the Arts at Centre College in Danville, KY during the Sonneck Society annual meeting (April 13-17, 1988) was largely the result of the inspiration and efforts of curator George C. Foreman. George is quick to give the credit to others who participated in locating, assembling, and organizing the materials, especially Paul Bierley of Columbus, OH. The facts, however, are that roughly half of the materials in the exhibition belong to Foreman himself, and that it was he who spent much of the Wednesday night before the conference opened hanging the final arrivals and completing the exhibit. Collecting the material began more than a year before the conference, and the last piece went on the wall at 1 a.m. Thursday.

Sousa wrote one hundred and thirty-six marches, and Foreman managed to obtain a copy of each in one form or another. One hundred and eighteen were published for piano; all but two were exhibited in Danville. The balance of the music was published for band, and Foreman located the solo cornet part for all of those. There were about ten marches never published, and manuscript copies of those were obtained from Washington, DC.

George made two trips to Washington, DC to get materials borrowed from the Marine Band and from the Music Division at the Library of Congress. He borrowed seven or eight pieces from Solomon Goodman, a private collector in New York—and a retired postman—who gave his consent over lunch with George after an earlier refusal. Danny Crew from Boca Raton, FL, loaned the Garfield music. Jackie Stopp bargained for her piece of Sousa music, giving it as a gift to George in exchange for two books for the Sonneck Society Silent Auction. Lester Levy had donated his collection of Sousa materials to Johns Hopkins University, along with the remainder of the Lester S. Levy Collection of Sheet Music, but returned Foreman's call and offered to intercede with the Milton S. Eisenhower Library for the loan of the materials. Paul Bierley supplied "endless stuff" from his basement in half a dozen trips to Columbus. Most of the photographs of the Sousa family came via Bierley, who is Sousa's biographer.

Others who supplied materials for the exhibit were Walter L. Butler of Butler Music in Ottawa, KS, conductor and Sousa scholar Keith Brion, of New Haven, CT, Leonard B. Smith and the Detroit Concert Band, and Frank Byrne and Dianna Eiland of the United States Marine Band.

The final march, "Homage to Pittsburgh," was received on Monday before the conference from the

George Foreman with "raincatcher"
University of Illinois, which also loaned two autograph manuscripts. The printed sheet music from the Library of Congress arrived on Wednesday.

Other mementos included parts of various Sousa uniforms and a recording of the composer's voice. Perhaps the most eye-catching and memorable item in the exhibit was the upright-bell Sousaphone which was suspended near the main entrance to Norton Center. Known as the "raincatcher," it was the only type of Sousaphone used in the Sousa band.

A special guest at the conference was John Philip Sousa III of New York City, grandson of the composer, who gave special permission for the loan of the Sousa material at the Library of Congress. The younger Sousa was made an honorary Kentucky colonel in a special ceremony on Friday.

SOCIETY RECOGNIZES SPECIAL ACHIEVEMENT

Carleton Sprague Smith Honorary Member

During the annual meeting of the Society in Danville, April 16, 1988, Wiley Housewright gave testimony to the extraordinary achievements and contributions to American music of Carleton Sprague Smith, the Society's Honorary Member for 1988, as follows:

"Carleton prepared for his career by earning two degrees from Harvard and the Ph.D. from the University of Vienna. He became proficient in German, French, Spanish, and Portuguese languages and has used them with style and eloquence throughout his career. His broad interest has been in cultural life, particularly that of the Western Hemisphere. He has explored its content, its values, aspirations, and style. He has described the cultural identities of our society, both high and low, and the interplay between them. He understood many years ago that cultural enhancement related to power, politics, projects, and institutional administration. His hydra-headed career has demonstrated that he is a man of action as well as words.

"His predominant career may be said to have been as librarian, based on his long tenure as head of the music division of the New York Public Library. It was he who acquired the Shapiro, the Goodman, and the Schuman collections. He inaugurated both the Americana collection and a Dance Division. He brought to the Library men whose works are known to all of us: Curt Sachs, Hans David, Sidney Beck, John Tasker Howard, and many others. It was his extensive study and report, first conceived in 1932, that eventually led to the realization of the Library-Museum of the Performing Arts at Lincoln Center in 1959.

"Carleton's writing on American music has been buttressed by numerous services that engaged his attention. He made the scores of 20th-century composers available to performers, advised the editors of a series of American music recordings, wrote music criticism for a leading American newspaper, and spoke on American music for a series of radio programs.

"His definition of American music has always included our neighbors to the south. He became known to Latin American people through lecture tours and cultural field surveys sponsored by the U.S. Department of State and from 1944-1946 served as cultural attaché to the U.S. Embassy in São Paulo, Brazil. There was no disengagement of his service to our nation after World War II. In the 1950s and 1960s, he made surveys and studies of European multi-cultural cooperation for the Department of State and reported on music manuscripts lost during World War II.

"As a performer, Carleton has been the personification of the historical figure known as a "gentleman flutist." He has performed with the Juilliard, Lerner, Berkshire, and Musical Arts quartets, for noontime concerts in Bryant Park, at the Harvard Club, the Union Club, in his rural Congregational church, and in living rooms of friends wherever his travels have taken him. At least eleven eminent composers in two continents have dedicated works to him.

"Of all his careers, it is that as musicologist and teacher that has enriched the American music field most profoundly. He has held academic appointments at Columbia University, New York University, Stanford University, University of Southern

[Image: Carleton Sprague Smith with Kate Keller at banquet]
California, Indiana University, Douglass College, and Yale University. As a professor, his fund of information was inexhaustible and his presentation lively. His studies covered a wide diversity of interests, but he did not neglect the details. He exemplified the historian's role by looking into conventional subjects such as Haydn's chamber music, the Ainsworth Psalter, the Bay Psalm Book, and American Hymns. But some of his most engaging writing has been on such topics as broadsides and their music in colonial America, folk songs of early New York, the music of table blessings, fox hunting songs, horn calls, and even unpublished dramatic re-creations of historic events in early America.

"Beyond Carleton's urbane appearance lies the soul of a pioneer. He taught one of the first courses in American music at an American University at Stanford in 1938. A year later he began a long series of American Music courses at New York University. His central tenet was to acquaint students with a wide spectrum of our heritage. He gave guidance in locating landmarks and lucid comments on the connections between our nation's musics: high or popular, aristocratic or bourgeois, elite or mass. His imagination re-created the drama of historical music events and described the patterns of early American musical life. One needs only to read his introduction to Richard J. Wolfe's bibliography of Secular Music in America, 1801-1825 to appreciate the depth of his knowledge of the music of that period.

"Carleton has been characterized as a man of charm and industry, as brilliant and creative. On this occasion we characterize him as an honorable gentleman and colleague. Out of respect, we confer upon the status of honorary member of the Sonneck Society."

Gunther Schuller Receives Lowens Award

During the annual business meeting of the Society on April 16, 1988, committee chairman Don Roberts announced that the Irving Lowens Award for distinguished contributions to scholarship in American music (1986) was be presented to Gunther Schuller for his book, Musings: The Musical Worlds of Gunther Schuller, published by Oxford University Press. Citing the book as a "major contribution to our understanding of American music in the latter part of the 20th century," Roberts commented: "The diversity of Gunther Schuller's musical world is well documented in this book. Schuller's penetrating and stimulating observations cover a variety of subjects including jazz, composition, music performance, contemporary music, music aesthetics, and music education. It is extraordinary that a single person can write so authoritatively on such a wide range of topics. Read as a whole, the book provides a stimulating overview of many of the issues facing music in contemporary American culture, while the individual chapters provide pithy discourses on specific topics." In the absence of Schuller, Anne Dhu Shapiro accepted the award on his behalf.

The Lowens Award committee consisted of Don L. Roberts, chair, Marsha Berman, and John Druesedow, Jr.

Wiley Hitchcock relaxes at banquet

New Grove Dictionary of American Music Receives Special Commendation

The Sonneck Society presented a Special Commendation for a Milestone Achievement in American Music to H. Wiley Hitchcock, Stanley Sadie, Susan Feder, and Macmillan Press in recognition of The New Grove Dictionary of American Music. Don Roberts made the presentation to Hitchcock during the annual meeting of the Society on April 16. The citation read as follows:


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of American Music is simultaneously a map offering
general guidance and a rich concentration of mother
lodes holding countless information gems. As with
all true monuments, The New Grove Dictionary of
American Music is having a significant impact on
the current generations and will remain highly
visible for future generations. Many of us helped
build this monument, even more are utilizing it, and
numerous others are being touched by its dominant
stature. . . . [It] stands as a reassuring beacon for
those traversing the fertile landscape of American
music."

Sister Mary Dominic Ray Cited

The following citation was presented by the
Society to Sister Mary Dominic Ray, O.P., founder
and director of the American Music Research
Center, during the annual meeting of the Society on
April 16, 1988:

"In recognition of a half-century of dedicated
service to American music as a research scholar;
founder and director of The American Music Re-
search Center at Dominican College in San Rafael,
California; teacher; and concert pianist, the Sonneck
Society for American Music takes great pleasure in
presenting to you this citation of commendation.

"For your commitment to careful and accurate
scholarship, generous help with and constant interest
in the scholarly pursuits of others, and contagious
enthusiasm, your friends and colleagues wish to
express to you their personal gratitude and deep
affection."

The citation was read by Anne Krauss, and
accepted by Thurston Dox in the absence of Sister
Dominic.

SONNECK SOCIETY MEETS IN DANVILLE

The Fourteenth Annual Conference of the
Sonneck Society was held at Centre College in
Danville, KY, and at Shaker Village at Pleasant Hill
on April 13-17, 1988, with 180 members and guests
attending. Gracious hospitality, fine food, and
stimulating venues are Southern traditions as well as
Sonneck traditions, and George Foreman and his
local arrangements committee (Alice Davis, Hubert
Henderson, and Ronald Pen) outdid themselves in
providing them. The Norton Center at Centre
College provided ideal facilities for meetings, book
displays, the Sousa exhibit, and other activities.
Shaker Village provided roomy, aesthetically- and
historically-appealing accommodations, and food
which was boundless and beyond description. (One
ponders, however, if there is any significance in the
fact that the Society has chosen to reside and/or
dine at the facilities of two celibate communal
societies in successive years.)

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Carolyn Bryant, dancers, in Shaker meeting house

Special activities included a program of Shaker
Dances and Songs, presented by Donna Bogard and
friends, a craft tour to Berea with dinner at historic
Boone Tavern, and a concert by Leontyne Price
(with best-seats-in-the-house status for Sonneck
members).

At the banquet, held at Spindletop Hall in
Lexington, we were entertained by the Sonneck
Society Brass Band before dinner, the Raggedy
Robin String Band during dinner, and the Berea
College Country Dancers and Edna Ritchie, dulci-
mist, afterward. Some Sonneck members showed
unexpected talent and stamina in dancing Kentucky
running sets on a full stomach!

A recurring theme at the meeting was Band
Music. The first sight which greeted attendees was

Sonneck Society Brass Band—
Dianna Eiland, Linda Pohly, George Foreman
the John Philip Sousa exhibit in the Norton Center lobby. The Sonneck Society Brass Band rehearsed during the meeting and performed quite professionally at the banquet. Two sessions were devoted exclusively to band music, which still managed to creep in elsewhere. The American Band History Research Committee received special praise for the new look of its newsletter, and Dianna Eiland concluded her report at the business meeting with the slogan "Band Music is Serious Music." A committee may have to be formed to deal with those special interest groups clamoring for equal time at next year's meeting!

Seriously, the Program Committee did a fine job of selecting a balanced and varied group of papers for every interest from Heinrich and Work through Hank Williams and "Mean Mama Blues" to Partch, The Juniper Tree, and Minimalism. Thomas L. Riis served as chairman of the committee, ably assisted by Gillian Anderson, Scott DeVeaux, Douglas Lee, and William Tallmadge.

Silent Auction Uproarious Success

Congratulations to all members who participated in the Silent Auction during the Danville meeting. You raised $1306.90 for the Society's Publications Fund! Special credit goes to Auction chairman Jacklin Stopp, who begged, bargained, and badgered for books; provided a never-ending stream of publicity; and personally and with tireless enthusiasm supervised every aspect of the auction itself.

All those who donated books and all those who bought them also deserve special thanks. A sample of bid activity was the opening price of $5 for "Three Songs" by Harrigan et al., which rose successively to $6, 8, 10, 11, 12, 14, 15, 17, and finally $18.

Jacklin wishes to thank the following who participated in this second annual auction: Mary Louise Van Dyke for the logo idea; George Foreman and his most able crew, including his daughter Tanya and fellow-student Mark; Fred Crane and students from the University of Iowa, Elaine Bradshaw, Suzanne Snyder, Laurel Bradshaw, and Robert Butts; Kitty Preston, who "prompted" as timer for the close of the bidding; and Royce Boyer, George Keck, and Paul Hammond who helped in the selling.

The Auction will, of course, be repeated next year, and Jacklin will appreciate receiving your suggestions for improvements.

Highlights from the Annual Business Meeting,
Friday, April 16, 1988, Danville

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

1. The Society has contracted with the University of Illinois Press to service Society membership dues and subscriptions to American Music and the Bulletin.

2. The Early Concert Life committee has applied to the NEH for a grant for indexing references to music in 18th-century newspapers.

3. Carol Oja announced the formation of a standing Committee on Students. She relayed board action to establish a fund to aid student travel to Society conferences by inviting contributions to such on the annual membership form.

Complete minutes of the Business Meeting and the Annual Financial Report of the Society may be obtained on request from the Editor or from Kate Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878.

Highlights of the Board of Trustees Meeting
April 13, 17, 1988

In addition to actions covered elsewhere in this Bulletin, the Board took the following actions at its annual meeting:

1. The term of office for the editor of American Music was set at four years, with book and recording editors to serve concurrently with the journal's general editor.

2. Gillian Anderson was appointed first Sonneck Society representative to the oversight committee for Music in the United States for a one-year term. A committee will be formed to select future "ranking" members of the Society to serve on the oversight committee.

3. The Handbook being prepared by Gillian Anderson and committee will define the duties of
the board and assign specific responsibilities where practical.

4. Raoul Camus urged the adoption of a Society tie; others suggested the possibility of a book bag as a "unisex" emblem. An "angel" would be necessary to make the initial outlay.

4. John Hasse of the Smithsonian Institution reported on plans for a permanent exhibition, "American Music Comes of Age, 1880s-1980s," to open in 1991. The Recording Institute of America has put up $100,000 in seed money. The Sonneck Society has been asked to appoint a small advisory committee to help plan the exhibit; this group will serve as part of a larger committee.

5. A questionnaire on American music in colleges and universities is being prepared by Susan Porter and will be sent to all members of the Society.

6. The Board voted to allow the Secretary and the interim Treasurer to run unopposed in the next election.

THE US-RILM OFFICE AND AMERICAN MUSIC

Many of us know RILM Abstracts as those large, multi-colored, paperbound volumes on the Index Shelves of the Music Library that, for some reason, are woefully behind the current issues of the books and periodicals they purport to index. Have you ever wondered why RILM is so in arrears? One of the reasons for this is due to the Americans. In spite of the fact that American scholars publish more scholarship each year than those in any other country, the United States is the only one of the RILM members whose national office is not funded by the national government of the country.

Until several years ago, abstracts of studies by American scholars were handled by the International RILM Office at the CUNY Graduate Center. Because of the weight of the American burden, a separate US-RILM office was set up in the Music Library of Cornell University, under the direction of Lenore Coral. This office has been partially funded by three organizations: the American Musicological Society, the Music Library Association, and the U.S. branch of IAML. Two years ago, the Sonneck Society was approached by a representative of the US-RILM Office oversight committee for a contribution to support the office. As a result of a small donation to the office, the Society was invited to send a representative to the meetings of the oversight committee. I was selected to be that representative.

The US-RILM Office is really a shoestring operation, with a volunteer director, a part-time, paid editor, and space donated by Cornell University. Yet, it handles some 1,400 abstracts per year, over 18% of the yearly total. It does this on a budget of less than $14,000 annually. About three-fourths of the annual budget comes from the three supporting organizations. The Sonneck board, at its meeting in Danville, KY. in April, voted to make a continuing contribution to the US-RILM Office, but the amount of that contribution would be left to the generosity and concern of the Sonneck membership.

As we all know, the Sonneck Society has as its primary purpose the dissemination of accurate information about American music. RILM Abstracts, with its international coverage and subscription support, is one of the most important ways for information about American music scholarship to reach persons beyond our shores. Few foreign libraries subscribe to Music Index, but many subscribe to RILM Abstracts. Thus, students, scholars, and musicians abroad, wanting information about American topics in books, periodicals, dissertations, Festschriften, and numerous other formats, will more than likely turn to RILM Abstracts as the primary source.

On the membership renewal form to be mailed out by the Sonneck Society in the fall will be a line to be checked if you want to make a contribution to the Society for support of the US-RILM Office. Because the Sonneck Society is a broadly supported organization with a wide assortment of members' interests, the Board felt that it could best use this voluntary method to gauge member interest. I urge each Sonneck member to check the US-RILM Office line and make a contribution to the Society for the Office's support. Even a small contribution, if multiplied by the number of Sonneck members, would amount to a generous sum. The US-RILM Office's need for support is as desperate as its responsibility is heavy. By supporting the US-RILM Office, you will be helping disseminate information about American music to areas where few other resources reach.

Karl Kroeger

NOTICES AND ANNOUNCEMENTS

Lowens Award Nominations Solicited: The Irving Lowens Award is given annually by the Sonneck Society for the best scholarly publication about American music. The 1987 award will be given for a book, recording, score, or article copyrighted or released in 1987. The Lowens Award Committee would be pleased to receive nominations, including self-nominations, of materials from the year 1987. All nominations must be made by November 1, 1988, to William K. Kearns, University of Colorado, College of Music, Campus Box 301, Boulder, CO 80309.

Call for Nominations: The terms of office of all members of the Board of Trustees, except for the
three Members at Large elected in 1988, will expire in 1989. The President automatically assumes the position of Past President, and serves on the Board for an additional year. Other officers, depending upon their position and length of service, may or may not run for reelection.

Nominations are accordingly requested for two candidates for each position, as mandated by the by-laws. Self-nominations are acceptable. Please send your recommendations, along with a supporting paragraph, to Raoul Camus, chair, Nominating Committee, 14–34 155th Street, Whitestone, NY 11357 by September 1, 1989.

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 no longer print additional copies to form back-issue stock.

To order back issues, write to University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106 or call toll-free 800-521-3044. In Michigan, Hawaii, or Alaska call collect 313-761-4700.

SCHEDULED CONFERENCES OF THE SOCIETY

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, TN, April 5–9, 1989. 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. Papers on popular music and aspects of the music business (past and present) are especially welcome.

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

15th National Conference
April 5–9, 1989
Vanderbilt Plaza Hotel, Nashville, TN
Mark Tucker, program chair
Paul G. Wells, local arrangements chair (Box 41, Middle Tennessee State University, Murfreesboro, TN 37132)

16th National Conference
April 18–22, 1990
Toronto, Ontario
Institute of Canadian Music/University of Toronto
Wilma Cipolla, program chair
Ezra Schabas, local arrangements chair

17th National Conference
Spring, 1991
Newport News/Hampton, VA
Christopher Newport Community College

OFFICERS OF THE SOCIETY, 1988–89

President: Allen P. Britton
1st Vice President: Karl Kroeger
2nd Vice President: Anne Dhu Shapiro
Secretary: Dale Cockrell
Treasurer: George Foreman
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American Repertory: Steven Ledbetter
Band History: Dianna Eiland
Book Auction: Jacklin Stopp
Early Concert Life: Mary Jane Corry
Lowens Award: William Kearns
Membership: Jean Geil
National Conferences: Katherine Preston
Nominating: Raoul F. Camus
Publications: Dena Epstein
Publicity: Bunker Clark

COMMUNICATIONS

Letter From England

Being too busy organising a fantastic conference to write much, I thought I'd just give a few Helpful Hints on How to Behave at Oxford. I realise that you will probably read this after you've returned, but you may want to use it as a scorecard against which to check your performance.

Instructions: Score one point, except where otherwise indicated, for every 'yes':

1. Did you come into Heathrow wearing any of the following (score 1 for each item):
   a) a Tam O'Shanter
   b) pink slacks if over 65
   c) snow boots
   d) checked trousers
   e) a camera with a zoom lens more than 6" long
2. Did you ask the bus driver whether the M40 was an Interstate?
3. Did you ask anyone the way to the bathroom when you didn’t actually want to take a bath?
4. Did you stand in Oxford High St. and ask someone the way to the University—or, worse still (2 points), to Oxford College?
5. If so, was he or she a foreign tourist? (95% likelihood in Oxford in July.)
6. Did you at any point during your stay stand on the pavement (note English usage—score another point if you called it ‘sidewalk’) in St. Giles or The High and say ‘It’s so priddy!’?
7. Did you ask the conference organisers more than five awkward questions per day?
8. Were you at any point heard to say to a famous Beethoven or Schumann scholar that Bristow’s Rip van Winkle is the greatest opera between Figaro and Tristan?
9. Did you try to get any of the following to joint WASBE? (Score 1 point for each person, and 1 more if you didn’t explain what WASBE* is):
   a) The Heather Professor of Music
   b) The Chancellor of Oxford University
   c) one of the waitresses at Lady Margaret Hall
   d) the secretary of the Music Faculty
   e) Julian Budden
   f) me

*[Ed. note: Penalize me one point for telling you that WASBE is World Association for Symphonic Bands and Ensembles.]
10. Did you call all English academics ‘Professor’?
11. Did you ask any member of the Music Faculty if they have many students majoring in the Appalachian dulcimer?
12. Did you exchange addresses with either of the student stewards?
13. Did you sing cowboy songs very loudly on the bus on the way back from Blenheim Palace?
14. Did you toast Mrs. Thatcher publicly at dinner?
15. Did you remain sober throughout the entire proceedings?
16. Did you drink more than a gallon of milk with each meal?
17. Did you sit down in a pub and wait to be served?
18. When asked by a British scholar what the Sonneck Society is, did you describe it as the feminist wing of the AMS? (Score 1 point if you are a woman, 5 if you are a man.)
19. Were you seen walking around the gardens of Lady Margaret Hall at 6.30 in the morning? (Score 2 if it was with your camera.)
20. Did you attempt punting? (Score 5 if you fell in.)

21. Special Nemesis Score of 20: Did you attempt to have fruit juice and corn flakes at breakfast? This is the worst blunder of all: you have to remember that the British still think there’s a war on and can’t get used to the end of rationing.

Rating: under 5: destined for the Diplomatic Service
6-14: solid card-carrying member of the Sonneck Society
15-20: obviously a member of the Board
over 20: your country should be proud of you.

Stephen Banfield
University of Keele

Of Songs, Contests, and Publishers

Perhaps the greatest lack in American music is the near total absence of the song recitalist (Liedersänger), and with it a proper support by publishers, audiences, the press, foundations, and awards. There is a vast over-emphasis on big works (orchestra particularly), as if painters were made to do murals or poets to write epics. Well, every educated musicians can orchestrate after a fashion today; if not he can throw in a tape or computer or sundry hardware. But a song exposes the composer’s craft of melody, harmony, and rhythm, above all his gift to limn a poem's quality. For me, even the fugues of Bach are not a more significant study than the songs of Schubert. All our music rests on song, not all on polyphony. And yet, no American can live on song recitals unless he is an opera celebrity; nor will an American publisher risk a book of songs, so poor is the market, with teachers lacking enterprise. And when is a worthwhile prize offered an honest songwriter? Yet the song is the easiest and least costly to produce in public. Not only that, but American songs have been some of our very-best music.

The judging of orchestral scores remains a foggy matter. Few can read a complex modern score with some accuracy; fewer will make the effort, and even then the work's spirit may not be revealed in its letter. Some contests ask for a tape of an unplayed work, like asking for a taste of the dinner not yet cooked. I've known some remarkable score-readers, like Nicolas Slonimsky, Lucas Foss, and Phillip Clapp, but not many juries have the luck to get their likes.

Piano music should be encouraged more, and here there would be no question of hearing the actual pieces in a contest.

Publishing needs a boost. And we sorely need a music journal, not slanted toward advertising, nor limited like the Quarterly to scholarly matters. Perhaps the old Open Court Publishers of Chicago,
once a popular philosophical magazine, might be persuaded.

Ernst Bacon
Orinda, CA

Thanks to Friends and Colleagues

From the depths of my heart I want to thank you for having given me such a complimentary and impressive citation of commendation at the recent Kentucky Conference—how I would love to have been there myself! But how very appropriate that my dear friends Anne Krauss and Thurston Dox were there to do the honors of reading and accepting it in my behalf. Thank you, thank you, thank you!

When the exciting news first reached me over the phone I was really overwhelmed, for never in my wildest imagination could I have dreamed of such a rewarding message coming my way, particularly from all of my fellow members whom I have so revered so highly over the years. You may not have realized it, but through your numerous performances, publications, papers, and stimulating personalities, I have found continuous inspiration and energy to keep forging ahead.

For the rest of my days (and beyond) I shall be eternally grateful for all you have given me. If ever I can be of the slightest assistance to any of you, do please let me know. Our entire Sonneck Society will always be in my prayers, and may God continue to keep us all under His wing and bless our efforts in every possible way for years to come! In warmest gratitude and appreciation,

Sister Mary Dominic Ray, O.P.

An Appeal from the Editor

My friends, I often appeal to you for contributions for this Bulletin, and I appreciate all the things you send. However, I appreciate them far more when you send them on time. The Bulletin deadlines are February 1, June 1, and October 1. That gives me two weeks to meet the printer’s deadline (the 15th) in order to have the Bulletin returned ready for mailing on the first of the next month, so that it may reach you by bulk mail by about the 15th of that month (six weeks after the deadline).

During the two weeks in which I assemble the Bulletin, I produce at least half of the copy at my word processor (some compiled from the two-foot stack of news releases, letters, exchange publications, advertisements, and notes of phone conversations accumulated since the last issue and some written “from scratch”). Some reviews come in on disc, and the remainder of the reviews and the features are mostly typed by a couple of assistants—unless they are too busy—but I spend many hours editing and organizing them. After long hours of proof-reading (one assistant double-checks), I spend at least two days formatting the material and printing it on the laser printer in my office, ready to be sent camera-ready to the printer.

Why do I tell you this? Because it is June 11 and I’m still receiving material with the request that I “squeeze it in somehow.” I’m spending up to twelve hours a day on the Bulletin this week—and contrary to rumor, I do have a life away from my word processor. I don’t mean to grousé, and if this weren’t work I enjoy I wouldn’t do it. I simply want you to understand the situation. This is pretty much a one-woman operation, and I cannot work miracles. Please do your part by meeting—or preceding—the deadlines!

Susan L. Porter

NOTES ABOUT MEMBERS

Two Sonneck Society members were exceptionally involved in the New York City Ballet’s American Music Festival performance this spring. Pianist Virginia Eskin was contacted by choreographer Violette Verdy about her recording of Mary Jeanne van Appledorn’s Set of Seven (1948). Eskin contacted the composer at Texas Tech in Lubbock, where she is Composer in Residence, and she travelled to Boston to work with Eskin and Verdy in making necessary alterations. A piece which originally lasted six minutes was stretched to fifteen (partially through the use of repeats). Eskin played the music live for the initial performances of the work at Lincoln Center’s New York State Theater on May 10 and 13. Other Sonneck composer-members whose works were given dance treatment during the festival were William Bolcom and John Cage.

Jeremy Beck’s Divertimento for violin, recorder, and harpsichord premiered on January 22, 1988, at Weill Recital Hall in a performance by the Alaria Chamber Ensemble, which commissioned the work. On November 7, 1987, Beck presented a recital of his chamber music at Weill Recital Hall which included four premieres: his Brass Quintet, Sonata for oboe and piano, a revised String Quartet, and Four Songs for baritone.


William Bolcom’s Capriccio for cello and piano (1985) received its premiere performance at the Library of Congress on March 11. The work was
performed by Harry Clark, cellist, and Sandra Schuldmann, pianist, who commissioned the work.

Robert W. Butts, performing with the band Phantom Canyon, in April taped a segment of the "Sudzin Country Videos" television show for broadcast over New York-New Jersey cable networks in June. On the show, he sang three of his compositions including "While I'm in Mississippi," "You've Got Me Now," and "The Fiddler from the Mountains."

Joseph C. Hickerson was an invited participant in the sixteenth annual SMU Eisteddfod, a folk music festival held September 18-20, 1987, at Southeastern Massachusetts University in North Dartmouth. In addition to hosting workshops on "Collecting Folklore" and "Humor and Parody," Hickerson participated in sessions dealing with "Traditions of the Folk Revival" and "Chorus Songs." On January 14-16, 1988, Hickerson presented three concerts in Michigan: at the Ten Pound Fiddle Coffeehouse in East Lansing, at Calvin College in Grand Rapids, and for the Grand River Folk Arts Society in Grand Rapids. He was interviewed on the "5:30 Live" program on WOTV of Grand Rapids on January 16.

Wiley Housewright spoke for the Music Forum Series at Florida State University, Tallahassee, in November, 1987, on the topic "Music in Early Florida." The series is designed to bring distinguished speakers to the university's music school.

Two new concertos by Karel Husa, one for trumpet and one for organ, received first performances last season. The Organ Concerto premiered in October, 1987, in Cleveland, with Karel Paukert, curator of musical arts at the Cleveland Museum of Art, as soloist and the composer conducting the chamber orchestra of the Cleveland Institute of Music. Adolph Herseth, principal trumpet with the Chicago Symphony Orchestra, performed the premiere of the Concerto for Trumpet and Orchestra in February, 1988, with Georg Solti conducting the Chicago Symphony. Husa then accompanied the orchestra to Australia for performances of the work.

Peter Kermani, new music advocate and President of the American Symphony Orchestra League, was the focus of an article by Nancy Van de Vate in the winter, 1987, issue of Network News, published by Composers' Forum, Inc.

Daniel Kingman's Dances and Ghost Dances for two pianos was given its premier performance by pianists Betty Woo and Justin Blasdale at the 10th Annual Festival of New American Music at California State University, Sacramento, CA.

Donald W. Krummel was awarded a citation from the Music Library Association "in recognition of his continuing, distinguished service as a scholar, educator, and librarian." Krummel, a Past President of the Music Library Association, "has furthered our understanding of the documents of the music trade, brought us in touch with the resources of our own musical heritage, and has encouraged countless students by his enthusiasm for teaching and his continuing commitment to the professional development of music librarians." Krummel's Bibliographical Handbook of American Music has recently been published by the University of Illinois Press.

Patricia McCarty performed the premiere of Daniel Pinkham's Sonata da Chiesa on April 24, 1988, at the dedication of the organ built by Darron Wissinger for the Plymouth Congregation Church, Belmont, MA. McCarty performed the viola part, which she edited, with James David Christie at the organ. The score, with McCarty's editions, is available from E.C. Schirmer Music Company.

Linda Pohly was co-director of a choral group from Butler County Community College (El Dorado, KS) that took "National Championship" honors at the Collegiate Showcase Invitational. The competition was held in Chicago March 25-26, 1988, under the auspices of Keynote Arts Associates. Choral groups from Iowa Lakes, IA, and Honolulu, HI, were the other finalists.

Elliott Schwartz will be Composer in Residence at the Gamper Festival of Contemporary Music, Bowdoin Summer Music Festival, June 25-August 6, 1988.

Nicolas Slonimsky appeared, performing and reminiscing, at Continuum's "Nicolas at 93—an Evening with Nicolas Slonimsky" at Lincoln Center's Alice Tully Hall on December 12, 1987. His Gravestones at Hancock, New Hampshire (1946) was performed as part of a concert of "American Song Cycles: the 1940s and 1950s" by The Alliance for American Song on May 3, 1988, in New York City.

Susan T. Sommer, Head of the Rare Books and Manuscripts Section and Curator of the Toscanini Memorial Archives at the New York Public Library, has been elected Vice-President/President-Elect of the Music Library Association for 1988-89.

Nicholas Temperley has just completed editing The London Pianoforte School, twenty volumes of
piano music composed for the London public between 1766 and 1860. The work, to be published by Garland Publishing, Inc., is a culmination of thirty years of research, and comprises eight hundred individual pieces by 49 composers. At least one—Philip Antony Corri—has American connections. A representative selection of the works from the collection was presented in a series of three recitals by Ian Hobson of the piano faculty at the University of Illinois, performed at the University of Illinois on March 2, 13, 22, in New York at Merkin Concert Hall on March 6, 16, 27, and in London at Wigmore Hall on June 22, 26, 29, 1988.

Mary Jeanne Van Appledorn's *Sonic Mutations* for solo harp has been recorded by Gail Barber for the Contemporary Record Society.

Nancy Van de Vate's Concerto for Violin and Orchestra (1986) and *Chernobyl* (1987) will appear with two works of Krzysztof Penderecki, all recorded by the Polish Radio and Television Symphony Orchestra of Krakow, on a Conifer Records of London compact disc. Recent premieres include *Journeys* (European premiere) by the Orchester der Stadt Heidelberg at Heidelberg Castle in West Germany. This summer Van de Vate will be Resident Fellow at the Tyrone Guthrie Centre at Annaghmakerrig, Ireland.

Reynold Weidenaar's *The Thundering Scream of the Seraphim's Delight*, for double bass, color video, and electronic sound, commissioned and performed by Robert Black, was a winner at the 19th Annual Sinking Creek Film Celebration Film/Video Competition, received the Silver Award at the Houston 21st Annual Festival of the Americas, and was awarded the Golden Eagle by the Council on International Nontheatrical Events (CINE).

James Willey's *Three True Sentiments* was premiered by Richard Balkin and the composer at State University of New York in Geneseo.

Larry Wolz was formally initiated as a Friend of the Arts by the Gamma Phi Chapter of Sigma Alpha Iota, national professional music fraternity for women, at Hardin-Simmons University, Abilene, TX, on April 2, 1988. The Friend of the Arts is a special honorary membership category open to both men and women upon recommendation by a local chapter and approval of the national organization.

Deaths:

Jeanne Behrend, pianist and composer who specialized in American music, died March 20 in Philadelphia. Born in 1911, she performed publicly at 11, and graduated from Curtis Institute in 1934. Her New York debut at Carnegie Hall was in 1937, and included one of her own compositions. Behrend gave up composing in the 1940s; from the 1940s-60s, Behrend's career as a pianist concentrated on the music of North and South America. In 1959 she founded and directed the Philadelphia Festival of Western Hemisphere Music. Behrend taught courses on American music and piano at The Curtis Institute, the Philadelphia Conservatory, Temple University, and the Philadelphia College of Performing Arts in Philadelphia and at the Juilliard School in New York. She edited Gottschalk's autobiography and some of his piano works, a collection of Stephen Foster songs, and a volume of American fuguing tunes. (Sources: NGDAM; *New York Times*, Apr. 15, 1988)

**NOTES AND QUERIES**

While working on Part II of the National Tune Index, *Early American Wind and Ceremonial Music, 1636-1836*, Raoul Camus unearthed a bit of information which should cause many instructors of American music to scurry to make changes in lecture notes (as well as adding marginal notes in textbooks and on record liner notes and perhaps altering some library cards).

While entering tune incipits for the index, it became apparent that the "General Rejoicing" section of the well known *Battle of Trenton* (ca. 1797), attributed to James Hewitt, had an incipit identical to that of a section entitled "Rejoicing" in *The Siege and Surrender of Valenciennes* (ca. 1792), composed by Natale Corri and published in London and Edinburgh. A comparison of the two scores shows far more similarities—even to identical artwork on the covers of the two. Some of the technical difficulties of the Corri work have been simplified or omitted in the Hewitt work, and popular American tunes have been substituted here and there ("Washington's March" and "Yankee Doodle" in place of the original Austrian marches in Corri's). In spite of the differences, the similarities are overwhelming, and it is clear that the American version is largely based on the European.

It is worth noting that Hewitt did not claim to have written *The Battle of Trenton*. No composer is named on the sheet music, and the name Hewitt appears only in the small print at the bottom of the page: "Printed and sold by James Hewitt at his Musical Repository."

Sources for this column include various news releases, notices sent by members, and notices contained in such exchange publications as *Living Music* and *Pan Pipes of Sigma Alpha Iota*. Contributions are invited.

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Raoul is so busy with finishing ten years of work on the Tune Index at this moment that the editor offered to write this brief notice in the interest of fast dissemination of important information. Raoul does, however, promise that a future article on Battle Music will present even more revelations from NTI, Part II.—slp

I am currently researching a project concerning an American-born entertainer named Ella Shields who had a long career that began in America, but took off in England. After performing in vaudeville in America, she went to England in 1904 and became a star of the British Music Hall Stage from the first World War through the 1950s. She was a well-respected male impersonator and was also known as "Burlington Bertie," a name taken from her signature song, "Burlington Bertie from Bow."

I am looking for any information, photos, or related information about Miss Shields, as well as music that would typify her reign from the turn of the century to her death in 1952. If you have any information, please contact: Harriet Lynn, 116 W. University Parkway, Penthouse Three, Baltimore, MD 21210. Thank you.

Please allow me to introduce myself. My name is Vera Meyer and I am co-founder of an organization called Glass Music International. Its purpose is to promote the renaissance of glass music around the world. My personal goal within GMI is to try to locate any and all still-existing glass instruments that are sitting in museums and public or private musical instrument collections around the world. I thought that your organization might be interested in my work; I have just barely started and already I have turned over forty instruments, either sets of musical glasses or the original Benjamin Franklin-styled glass harmonica.

Glass Music International would like to announce that it is conducting a worldwide search for original glass instruments—either the Benjamin Franklin-style glass harmonica, glassichord, or sets of musical glasses, mostly of the nineteenth century. If you know of the existence of any of these instruments please contact Vera Meyer, 30 Sciarappa St., Cambridge, MA 02141.

If you know of any other vehicle for helping to circulate the word about this project, or if you know of anyone or any society that might like to collaborate with me on it (since it is a bit overwhelming and I could use all the help I can get!), I would greatly appreciate you letting me know.

A piece of music purchased at the recent Sonneck Society Silent Auction, Albumblatt, Opus 28, No. 3 for piano by Edvard Grieg, is bound in an identical fashion to dozens of works in the Willeke Collection, administered by Douglas Moore at Williams College. It is bound in heavy brown paper, a sewn binding covered with red fabric tape, and the title and composer hand-written along the left edge, near the red tape, in black ink with a thick-lined pen, with the handwriting sloping slightly to the left. Willeke, a New York City and Berkshire-county cellist with connections to Elizabeth Sprague Coolidge, was known to give away pieces of music, or not retrieve them when loaned. Professor Moore would like to hear from the person who put this item in the auction, and hopes to acquire any other pieces of music, especially chamber or solo works for cello, that might once have belonged to Willeke. Write Douglas Moore, Dept. of Music, Williams College, Williamstown, MA 01267.

Martin Williams has forwarded a plea from David H. Wallace, Division of Historic Furnishings, National Park Service, for pre-1943 record albums and singles which are known to be owned by Eugene O'Neill. They are interested in securing the albums, with or without records, for display in the restored home of O'Neill in Danville, CA. The following items are listed:

- African music (ca. 1936, 1940)
- American Folk Songs (Decca A-25)
- American Folk Songs—American Ballad Singers (Victor P-41)
- American Song Album
- Balinese music (ca. 1936)
- Barber Shop Harmony (Victor P-26)
- Bessie Smith Album
- Bix Beiderbeck Memorial Album
- "Blue River" (ca. 1932)
- Blues sung by Teddy Grace (Decca A-59)
- Bob Crosby Showcase (Decca A-32)
- "Bunny-Hug" (ca. 1933)
- Carl Sandburg's American Songbag
- Chain Gang, Joshua White
- Chicago Jazz Album (Decca A-121)
- Dixieland Jazz—Bob Crosby (Decca A-132)
- Dwight Fiske records (ca. 1935)
- Early American Folk Ballads
- "Empty Beds" (ca. 1929)
- Fashions in Swing—The Wolverines (Decca A-133)
- Harlem Blues
- Hot Jazz Classics—Bix Beiderbeck (Columbia)
- Hot Jazz Classics—Earl Hines (Columbia)
- John Goss Sea Chanties
- Midnight Special—Southern Prison Songs (Victor P-50)
- "Mona Lisa" (ca. 1932)
- More Songs of the Gay Nineties
- Naughty Nineties (Columbia C-14)
- Neapolitan Nights (Decca A-124)
- Negro Sinful Songs—Leadbelly
- New Orleans Jazz (Decca A-144)
- New Orleans Memories
- O'Keefe songs (ca. 1936)
- Old Songs and Old Singers (ca. 1934)
- Old Time Dance Music (Decca A-19)
- Old Time Fiddlin' Pieces (Decca A-66)
- Quintette of the Hot Club of France (Decca A-207)
- "Reign of the Georges" (West Indian, ca. 1939)
- "St. James Infirmary" (ca. 1929)
- Saloon Music (Decca A-14 or A-58; or Columbia C-80)
- "Selassie is Held by the Police" (West Indian, ca. 1939)
"Sing, Sing" (ca. 1929)
"Soft Pedal" (ca. 1929)
Song Hits – 20th Century (Victor P-21)
Songs of Old California (Decca A-49)
Songs of Old New York (Decca A-47)
Songs of the Gay Nineties (Decca A-48)
Songs of the North, 1861-65 (Decca A-46)
Songs of the South, 1861-65 (Decca A-45)
Southern Songs
Southernaires in a Recital of Spirituals (Decca A-83)
Tahitian Rhythms (Decca A-34)
Ziegfeld Folies Hits (Victor P-45)

Classical albums or single records, pre-1943
Bach, J.S., Sonatas for flute and harpsichord (Victor M-406)
Beethoven, Missa solemnis (ca. 1934)
Chopin, album or single record (ca. 1930)
Debussy, Martyre de St. Sebastien (ca. 1930)
deFalla, El amor brujo (ca. 1930)
Gilbert & Sullivan album (ca. 1936)
Gregorian chants (ca. 1932)
Hahn, R., album or single record (ca. 1942)
Moussorgsky, Boris Godounoff (Challapin, ca. 1941)
Ravel, Bolero (ca. 1930)
"Sevilla Easter music" (ca. 1936)
Strauss, R., Also sprach Zarathustra (Victor M-257)

If you have any of the above items, quote condition and price to David H. Wallace, Harpers Ferry Center, Harpers Ferry, WV 25425.

THE BULLETIN BOARD

Performances of American Music

The City of Geneva, Switzerland, will be celebrating "Made in the U.S.A." from July 4 to August 30, 1988, with American, European, and Swiss artists joining to celebrate American music and enhance the cultural link between the countries. More than forty concerts—symphonic and chamber music, piano and song recitals, opera performances, and jazz sessions—will be presented, with a major tribute paid to the Eastman School of Music of Rochester. The Eastern Philharmonia, Donald Husherger, conductor, and Martina Arroyo, soprano, will present a special program for the opening ceremonies on July 4. Other American performers include Leontyne Price, soprano; Alan Feinberg, Robert Taub, and Gustavo Romero, pianists; the Chamber Opera Theater of New York; and The Little Orchestra Society, conducted by Dino Anagnos. The host of Swiss and European artists and performing organizations include groups as diverse and talented as The Orchestre de la Suisse Romande; The Arditti String Quartet; The Chamber Ensemble Zurich; the Chamber Opera, Geneva; the Russian violinist Victoria Mullova; Heinz Holliger, oboe; and Stefan Grappelli. Although a majority of the music to be presented is American, there is a sprinkling of works by European composers as well. A series of recitals titled "The piano as a sound object," scheduled for July 16, 17, 21, and 24, includes music of Ives, Kurtz, Feldman, Giger, Cowell, Cage, Ligeti, Demierre, Reich, Rudhyar, and Brown. A concert by the Ensemble of the International Society for Contemporary Music on July 13 is titled "Charles Ives: Patchwork on the Clothes-line." For brochure and advance bookings write Service des spectacles et concerts, 19, route de Malagnou, CH–1211 Geneva 17, or call 022-86-36-11.

The Finnish National Opera presented a three-nation cooperative performance of Porgy and Bess in May, just in time for the Reagan and Gorbachov Moscow summit. The leading roles were sung by American soloists, with the chorus of the Finnish National Opera and Estonian conductor Eri Klas. The work was performed first in Helsinki (May 21) with the Finnish National Opera Orchestra, then in Tallinn, Estonia (May 24), and in Moscow (May 26) with the Estonia Theatre Orchestra. Porgy and Bess received its first Soviet performance on December 26, 1955, in Leningrad, the first performance of an American theatrical group in Soviet Russia. The current performance was half-concertant, with some costumes, acting, and lighting, but without bigger sets and properties. Soloists were from the Ebony Opera of Harlem and Columbia Artists and included Bruce Hubbard, Rita McKinley, Damon Evans, Gregg Baker, Myra Merritt, Leaveta Johnson, Camellia Johnson, and William Drake. Wayne Sanders of Opera Ebony was producer.

A program entitled "Three Centuries of American Music" was presented by the Chamber Singers and Players of Saint Ann's School, Brooklyn, New York, in a February, 1988, tour of England. The program included works by William Billings, Steve Reich, George Gershwin, John Antes, Peter Schickele, Stephen Foster, Daniel Pinkham, Audrey Morse, Lukas Foss, and Charles Ives, as well as a group of spirituals. Conductors of the group are James Busby and Gerald Anders. Anders writes that all the living composers were most gracious in suggesting works, both in print and in manuscript, and in working with the student performers.

The Cedar Rapids, IA, Symphony and Coe College jointly mounted a three-event All-American Music Festival April 5–7, 1987. On April 6, a Landmark Series concert by the Cedar Rapids Symphony, conducted by Christian Tiemeyer, featured Barber's Adagio for Strings, Foote's Cello Concerto with Sonneck Society member Douglas Moore as soloist, Libby Larsen's Symphony. "Water Music" with the composer in attendance, and a suite from Bernstein's ballet Fancy Free. The day before, at Coe College, a Landmark/Iowa Composers Chamber Music Concert took place with music by Larsen, Cynthia Egger, Carol Ann Rohr, Michael
Farley, and Jerry Owen. Douglas Moore, Beverly Avery Smoker, The Mirecourt Trio, and other Iowa musicians performed. On April 7th, Minneapolis composer Libby Larsen presented a talk on American music.

The Wayne Chamber Orchestra, in residence at William Paterson College in Wayne, NJ, is the only professional orchestra in New Jersey dedicated to the performance of American music. Formed in 1986, the forty-member ensemble under music director and conductor Murray Colosimo have established a remarkable and enviable record for the consistent performance of varied, worthy, and often non-standard compositions by a variety of American composers. The 1986-87 season included works by Samuel Barber, Leonard Bernstein, Aaron Copland, Henry Cowell, George Gershwin, Scott Joplin, and Virgil Thomson. The 1987-88 season was dedicated to a musical celebration of the constitution. One concert featured music of four composers—Milhaud, Stravinsky, Hindemith, and Menotti—who emigrated to the United States and remained; another recognized the American jazz tradition with a tribute to Duke Ellington and a salute to Benny Goodman. The performance of Ives' Symphony No. 3 ("The Camp Meeting") restored, perhaps for the first time, the "shadow lines" (lines written purposely out of key and out of rhythm, for expressive purposes) which are omitted from the printed score. According to Michael Redmon, (The Star-Ledger, November 2, 1987), the performance of the Ives work "evinced eloquence, even a certain rough-hewn grandeur... The shadow lines, moving from soloist to soloist through the orchestra, impressed this listener as adding something like a spiritual or mystical gloss to the music... And would you believe that the audience broke into spontaneous applause following the central movement, "Children's Day"?... It was clear that Colosimo commands genuine insight and feeling for Ives' music. This was an Ives performance of distinction, something exceedingly rare." Other composers whose works were performed in the 1987-88 season were Leonard Bernstein, Aaron Copland, Louis Moreau Gottschalk, Morton Gould, Scott Joplin, Jerome Kern, and William Grant Still. Tentatively scheduled for 1988-89 are works by John Alden Carpenter, Aaron Copland, Henry Cowell; Irving Fine, Vivian Fine, George Gershwin, Charles Griffes, Morton Gould, Victor Herbert, Mary Howe, Ulysses Kay, and Kurt Weill.

The world premiere series of performances of Philip Glass' The Fall of the House of Usher, based on the novel by Edgar Allan Poe, was given by the Kentucky Opera at Louisville's Macaulay Theatre, on May 29, 31, June 2, and 4, 1988, billed as something for "both the opera and pop fan."

An unusual combination of instruments and repertoire was presented in a "Coffee Concert" sponsored by the Lima [OH] Symphony Orchestra and Lima Public Library on April 24, 1988. The first half of the program featured Bernard Linden, viola, and Jeff Halsey, double bass, both members of the faculty at Bowling Green State University, performing works which included Barney Childs' Interbalances II for viola and any other instrument and Arthur Frackenpohl's Flat Five. For the second half of the concert, Linden and Halsey were joined by the Lila Muni Gamelan Ensemble of the Bowling Green State University, Ja Fran Jones, director. This group performed two traditional Balinese compositions, then played Lou Harrison's "Main Bersama-Sama II" from Threnody for Carlos Chavez for viola and gamelan (edited for Balinese gamelan), with Halsey joining the gamelan, and concluded with an arrangement by Ja Fran Jones of Scott Joplin's Pineapple Rag for viola, bass, and gamelan.

The 17th National Guitar Flat-Picking Championships will be held September 15-18, 1988, at the Walnut Valley Festival and international convention for acoustic string musicians held in Winfield, KS. Performers will include Doc Watson, Hot Rize, John Hartford, Walt Michael & Co., John McCutcheon, No Strings Attached, and others. More information from Bob Redford, P.O. Box 245F, Winfield, KS 67156, 316-221-3250.

The Stanford University Chamber Orchestra, directed by Andor Toth, performed a concert of 20th-century works at Columbia University, New York, on April 30, 1988. The concert included the New York premiere of Ross Bauer's Sospeso, and a preview performance of Mark Volkert's Serenade for Small Orchestra, which was commissioned by Stanford to celebrate the University's centennial. Also included in the program were Bartok's Divertimento and Samuel Barber's Adagio for Strings.

Excerpts from George F. Bristow's oratorio Daniel (1866) were performed at the Danville meeting of the Sonneck Society on April 14 by a volunteer choir made up of attendees at Session III of the conference. The sixty-nine pages of "significant moments in the work" were copied from the manuscript at the New York Public Library, and pre-recorded by The Alliance for American Song, directed by Peter Perrin. Thurston Dox provided background on the work, then led the singalong as Society members joined the recording to give the
work its first public performance in more than 120 years.

Thomas Point Beach, Brunswick, ME, will present its tenth annual Bluegrass Festival, September 2-4, 1988, featuring Bill Monroe and the Bluegrass Boys. For more information, write Pat Crooker, Meadow Road, Brunswick, ME 04011, or call 207-725-6009.

The Friends of Dr. Burney is a group well-known to members of the Sonneck Society through founder and artistic director Charlotte Kaufman's enthusiastic and well-researched performances of historical musical theatre—operetta, comic opera, and ballad opera—"the fun stuff people went to see." The group was named for Charles Burney after Kaufman discovered a copy of his opera, The Cunning Man. A performance of this opera at the Museum of Fine Arts in Boston launched not only the group but Charlotte's continued interest in "people's theatre." Today The Friends of Dr. Burney have performed at the Library of Congress, the Folger Shakespeare Library, Castle Hill, and most recently at the Suffolk University Theater on Beacon Hill in Boston. Kaufman, who has taught at the New England Conservatory of Music for twenty years, refers to herself as "a competent 18th-century hack composer" in reference to the scores she prepares for many of the productions.

The next production of The Friends of Dr. Burney is The Doctor of Alcantara, the first American operetta. It was composed in 1862 by emigre Julius Eichberg, who was founder of the Boston Conservatory of Music, and has a libretto by Benjamin Woolf. The story is set in Spain, and involves young love, mistaken identities, and even accidental murders. The work will be performed on November 6, 1988, at the Museum of Fine Arts in Boston.

Observances throughout the country honored the 100th birthday of Irving Berlin on May 11. The Musical Arts Society at the University of Nevada, Las Vegas, under the direction of Douglas R. Peterson, presented a program devoted entirely to the songs of Irving Berlin on May 21 and 22. The program was sponsored by the Popular Music Research Center, the UNLV Music Department, and the Southern Nevada Musical Arts Society.

In New York City, a tribute concert at Carnegie Hall (including dinner at the New York Hilton) had seats priced as high as $1,000. At Berlin's request, proceeds went to Carnegie Hall and to ASCAP, which was founded in 1914 by Berlin, along with Victor Herbert, John Philip Sousa, Jerome Kern, and others.

Events of Interest

The University of Missouri—Kansas City Libraries has recently established the Marr Sound Archives. The Archives contains one of the largest and most significant collections of American popular music and spoken-word recordings in the United States. Gaylord Marr, curator and Associate Professor of Communication Studies at UMKC, has been collecting sound recordings for the past thirty-five years. The collection now contains approximately 80,000 items that date from the beginnings of recorded sound, including Edison cylinders, music box discs, grand roller organ rolls, 78 rpm recordings, LPs, tapes, and 16-inch radio transcription discs. The archive also has a collection of vintage machines which play these recordings. Donations of sound recordings, historical machines, and related items are invited. For more information, contact Chuck Haddix, Sound Recording Specialist, General Library, University of Missouri—Kansas City, Kansas City, MO 64110-2499.

The International Bluegrass Music Association will hold its 1988 Fan Fest in Owensboro, KY, September 23-25, 1988. The show is a benefit for the International Bluegrass Music Trust Fund, with all performers donating their time. A "Bluegrass with Class" program at 5:30 p.m. on September 25 will feature the McLain Family with the Owensboro Symphony. For more information, contact the IBMA office, 326 St. Elizabeth St., Owensboro, KY, 42301.

The music, broadcast, and memorabilia collection of singer Rudy Vallee has recently been purchased by the Thousand Oaks Library in California. The collection includes approximately 1,500 complete orchestral arrangements and 6,500 pieces of sheet music covering the period 1929-1969. For further information, contact Marvin E. Smith, Thousand Oaks Library, 1401 E. Janss Rd., Thousand Oaks, CA 91362.

Jazz clarinetist and bandleader Artie Shaw presented a lecture titled "Three Chords for Beauty's Sake and One to Pay the Rent" on April 12 at the University of Nevada, Las Vegas. He also conducted a master class with UNLV's jazz ensemble.

Gail Hightower, a classical and jazz musician and bassoonist, has been named Acting Director of the Louis Armstrong House. Queens College operates the former home of the jazz trumpeter (located at 107th street in Corona, New York) as a memorial to his life and work. Events such as exhibits and concerts are held in the house and garden, and a gala musical celebration was held.

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there last October to mark the acquisition by Queens College of the Louis Armstrong Archive, one of the finest private collections of jazz memorabilia in the world. The "Louis Armstrong Project" at Queens College also included a concert by members of Louis Armstrong bands from the late forties to the early seventies, along with Queens College faculty members. Former Armstrong band members were Arvell Shaw, Milt Hinton, and Oliver Jackson.

First prize in the ASCAP Chamber Music Awards, for adventurous programming, was awarded to the Aspen Music Festival. The Music Division in the Library of Congress received second prize. The awards, newly established by Chamber Music America and the American Society of Composers, Authors, and Publishers (ASCAP), recognize performers and concert presenters of chamber music composed since 1945. Prizes were awarded at the tenth anniversary national conference of Chamber Music America on January 18 in Los Angeles.

The Music Library Association announced the recipients of its annual award for publications in the field of music and music bibliography at its 1988 convention in Minneapolis. The Vincent H. Duckles Award, given for the best book-length bibliography or music reference work, was given to editors H. Wiley Hitchcock and Stanley Sadie for The New Grove Dictionary of American Music (London & New York: Macmillan, 1986). Carol June Bradley was the recipient of the award for the best article-length bibliography or article on music librarianship for her article, "Notes of Some Pioneers: America's First Music Librarians" (Notes, vol. 43, no. 2, pp. 272-191).

The Smithsonian Institution has named Anthony Seeger as curator of the Folkways Records Archives and Collection and director of Folkways Records. Folkways Records was given to the Smithsonian by Michael and Frances Asch in February, 1987, after the death of founder Moses Asch in October, 1986. The collection includes books, tapes, records, original disks, correspondence, and other documentation accumulated over almost forty years. Seeger is responsible for directing the research, exhibition, educational outreach, and archival operations of Folkways, and is executive director of the Folkways Advisory Board. He serves as liaison with Birch Tree Group Ltd., which handles marketing and distribution of more than 2,000 Folkways albums.

Seeger, who holds a doctorate in anthropology from the University of Chicago (1974), plans to continue issuing new material as well as reissuing existing recordings. Seeger, from the well-known family which includes his uncle, Pete Seeger, is a specialist in Brazilian Indian societies and their music—but he also plays the banjo and sings with his wife, Judith.

A "Roanoke Country Radio Reunion" was held May 28, 1988, at Roanoke, VA, under the sponsorship of the Blue Ridge Institute of Ferrum College. Live radio re-enactments by original groups and announcers as they broadcast over local radio in the 1930s, '40s, and '50s were presented by the Texas Troubadours, the Dixie Playboys, the Wanderers of the Wasteland, Roy Hall and the Blue Ridge Entertainers—string bands who were carried live over WDBJ and WSLS, became regional "stars," and shaped local musical traditions. An album, "Roanoke Country Radio 1924-1954" (BRI-011), with over fifty minutes of historical recordings by important artists such as the Roanoke Jug Band, Tommy Magness, and the groups above, is being produced by the Blue Ridge Institute. The album contains a booklet that is lavishly illustrated with vintage photographs and contains a lengthy introductory essay as well as group and radio station histories. The celebration also included a half-hour television documentary called "Thirty Years of Roanoke Country Radio: 1924-1954," produced by WDBJ Television and the Blue Ridge Institute for broadcast during the third week of May; several radio documentaries; and an exhibit of historical photographs of the bands. For additional information, contact Ferrum College, Ferrum, VA 24088-9013.

Plans are underway for the fourth annual American Music Week, November 7-13, 1988. American musical styles will be celebrated with jazz, avant-garde, orchestral, chamber, vocal, electronic and computer, vocal, multimedia, and folk events. In 1987 the celebration included more than 1,000 events in every state and nine European countries. The purpose of the week is more programs with American works on them, and more visibility and attention for American composers and performers of American music.

American Music Week is coordinated by the American Music Center, a national non-profit organization whose purpose is to promote the recognition and performance of contemporary American music. The Center houses a library with over 26,000 contemporary American scores and 7,000 recordings available for public perusal. Funds for AMW have been provided each year by the National Endowment for the Arts, with additional support provided in 1987 by the Rockefeller Foundation, ASCAP, and Time Magazine. For further details, contact Deborah Steinglass, Program Manager, at the American Music Center, 250 West 54th Street, Suite 300, New York, NY 10019, 212-247-3121.
"Memoires of 'Jim' Europe," a 236-page manuscript about James Reese Europe written by Noble Sissle in 1942, has been discovered among the National Association for the Advancement of Colored People (NAACP) records in the Manuscript Division of the Library of Congress. Europe was founder and director of the all-black 369th Infantry Band during World War I. Actor/singer Sissle was a close friend, and he collected letters and memorabilia for twenty years after Europe's death in order to prepare the Memoires. As far as librarians in the division are aware, scholars interested in James Europe were unaware of the Sissle manuscript before its discovery by Debra L. Newman, specialist in Afro-American history and culture. Newman was approached by Reid Badger of the University of Alabama, who inquired about the possibility of materials related to Europe in the NAACP collection. A few weeks later, Newman chanced upon an entry for the "Memoires" in an "Addenda" while looking for another topic. She notified Badger, who gladly returned to use the manuscript, and reported, "This is an important source of information, some of which is available nowhere else." (Excerpted from Library of Congress Information Bulletin, Vol. 47, No. 9, February 29, 1988)

News of Other Societies

The Society for Research in American Music (SRAM), located at Tianjin Conservatory in China, has set up an American Music Center and is assembling scores, recordings, and books on American music and attempting to absorb the American musical experience "for the promotion of Chinese musical enterprise." The Society was established May 31, 1986, at the conclusion of a Conference on American Music; Zhao Feng is honorary president.

The first annual meeting of the SRAM will be held October 8-15, 1988, in Jinan, Shandong Province, with almost one hundred members attending. Members have been asked to prepare a paper on an American music topic of their choice. Special guests at the meeting will be H. Wiley Hitchcock and Richard Crawford, both honorary advisors of SRAM. (Other honorary advisors are Allen P. Britton, Charles Hamm, Gilbert Chase, and Martin Williams.)

A special issue of Music Study and Research (the Journal of Tianjin Conservatory of Music) was devoted to American Music, and included about twenty articles from the first conference. The book American Composers on Music is being translated into Chinese and will be ready for publication by the end of the year.

An extended article by Allen P. Britton, describing the scope and purpose of the Sonneck Society, appears in the Spring, 1988, issue of Pan Pipes, the quarterly publication of Sigma Alpha Iota. Sigma Alpha Iota is an international music fraternity with more than 300 college and alumnae chapters throughout the United States, which has initiated over 75,000 members. Founded in 1903, the organization promotes interaction between those who share a commitment to music. SAI was the first organization to build a residence cottage—Pan's Cottage—at the MacDowell Colony, a residence for Creative Artists in Peterborough, NH. The Winter issue of Pan Pipes is devoted each year to a comprehensive listing of premieres and works-in-progress of American composers, and provides a major source of research information. SAI also sponsors the triennial Inter-American Music Awards Competition for young composers of the Americas, which provides recognition and financial reward for the winning composer, and publication by C.F. Peters Corp. in the Inter-American Music Awards Series.

The College Music Society will hold its annual meeting at St. Louis, MO, on October 12-15, 1989. The 1989 Program Committee welcomes proposals for papers, panels, discussions, performances, lecture/recitals, clinics, and other types of presentations that relate to all aspects of college music teaching, learning, research, outreach, communications, and other areas of concern to the college music professional.

The 1989 Program Committee also requests proposals for presentations that will illuminate the musics of St. Louis and the Middle Mississippi Valley region. (As part of a study of indigenous American musics, members of The College Music Society are following in alternate years the course of the Mississippi northward from its New Orleans delta in 1987 to its source in the Minnesota lake country in 1993.) The Committee welcomes especially proposals for presentations that give consideration to musical influences, cultural and sociological context, manifestation, and formation, and cross-cultural teaching and learning, as exemplified through the musics of the city and its region. To these ends, the Committee encourages proposals that will treat the rich musical and cultural heritages of St. Louis, Kansas City, Memphis, and the great Midwestern riverways regions.

Topics of interest may include regional musics of America's multicultural society; the blues, ragtime, and jazz of the region; the Ozark mountain tradition; and twentieth-century music in the St. Louis and Middle Mississippi Valley region.

All proposals must be described in a one-page, double-spaced, typewritten abstract of approxi-
mately 250 words. All proposals must include a list of required equipment needed for the presentation, and may include other supporting material as appropriate. Three copies of all materials must be sent before January 15, 1989, to Patricia K. Shehan, Chair, Jordan College of Fine Arts, Butler University, 4600 Sunset, Indianapolis, IN 46208.

The Colonial Williamsburg Foundation is presenting a special "Learning Weekend" on March 2-5, 1989, with the topic "Performing Arts in the 18th Century (Music)." Events will include a master class on Baroque Performance by Jaap Schroeder and Elaine Thorburngh, a slide-lecture on 18th-century military music, tours of the historic area music facilities and sites, and several concerts, including a performance of the ballad-opera, A Wonder; or, An Honest Yorkshireman. For additional information, contact John C. Moon, Director of Music, The Colonial Williamsburg Foundation, Post Office Box C, Williamsburg, VA 23187, 804-220-7255.

The Program Committee for the Institute for Studies in American Music Conference in Kansas City on April 21, 22, and 23, 1989, issues a preliminary call for papers, performances, lecture/recitals and other types of presentations in the area of American music. Of particular interest are topics dealing with Kansas City Jazz, Amy Beach, and Paul Creston, or those dealing with composers and performers from the Kansas City area. Proposals should be described in a double-spaced, typewritten abstract of approximately 250 words, submitted in triplicate; proposals which included performance should also include a cassette tape. Lengths of presentations must be limited to thirty minutes. Deadline for submission is October 15, 1988. Send to Professor Marian Petersen, Chair, ISAM Conference Program Committee, Conservatory of Music, University of Missouri—Kansas City, 4949 Cherry, Kansas City, MO 64110.

Grant and Prize Opportunities

The Music Library Association is now inviting nominations for awards for 1987 publications in the fields of music and music bibliography. One prize will be awarded in each of three categories: (a) The Vincent H. Duckles Award for the best book-length bibliography or other research tool in music published in 1987; (b) an award for the best article-length bibliography or article on music librarianship appearing in 1987; (c) an award for the best review of a book or music score appearing in the 1987 issues of Notes. Nominations should be addressed to Karl Kroeger, 9260 Newton Street, Westminster, CO 80030.

The Access category of the Division of Research Programs, National Endowment for the Humanities, invites applications for projects to increase the availability of important research collections in all fields of the humanities. Priority is given to projects that provide access to materials that are national in scope or impact. The Endowment particularly encourages proposals for the compilation of comprehensive guides to the bibliographic and archival resources of whole fields or subjects in the humanities. Awards usually range from $10,000 to $150,000 depending on the scope and magnitude of the project. Deadlines are November 1, 1988, and September 1, 1989. For application materials and further information, write or call: Access, Room 318, Division of Research Programs, National Endowment for the Humanities, Washington, DC 20506, 202-786-0358.

The Kurt Weill Foundation for Music is accepting applications for grant awards in the areas of dissertation fellowships, publication assistance, research, and travel. All proposals must be submitted by individuals or non-profit organizations, and the research topic must be directly related to Kurt Weill or Lotte Lenya. The application deadline is November 1, 1988, for projects undertaken in 1989 or during the 1989-90 academic year. Application materials and grant guidelines are available from the Kurt Weill Foundation, 7 East 20th Street, New York, NY 10003-1650, or telephone 292-260-1650.

The Interpretive Research Program of the Division of Research Programs, the National Endowment for the Humanities, announces the availability of funding for up to three years of collaborative research in any field or fields of the humanities, primarily in history, anthropology, literature, philosophy, musicology, art history, archaeology, religious studies, and the social sciences that employ interpretive rather than quantitative methods. Application deadline is October 1, 1988, for projects beginning on or after July 1, 1989, and October 15, 1989, for projects beginning on or after July 1, 1990. Draft applications may be sent to the program for staff comments any time up to August 15. Write Interpretive Research Program, Room 318 IR, National Endowment for the Humanities, Washington, DC 20506, or call 202-786-0210.

Opportunities for American colleges and universities to host a visiting scholar from abroad for all or part of the 1989-90 academic year are available through the Fulbright Scholar-in-Residence Program. A Fulbright Scholar-in-Residence may teach regular courses from a foreign area perspective, serve as a resource person in
interdisciplinary courses, assist in developing new courses, or participate in special seminars. The deadline for receipt of proposals is November 1, 1988. Detailed program guidelines and proposal forms are available in June, 1988, and can be requested from the Council for International Exchange of Scholars, Eleven Dupont Circle NW, Suite 300, Washington, DC 20036-1257; or phone 209-939-5401.

The Michigan Society of Fellows will offer three-year, postdoctoral fellowships at The University of Michigan to begin September, 1989. Four fellowships will be awarded. The purpose of the fellowships is to recognize and reward academic and creative excellence in the arts, sciences, and professions by supporting individuals selected for outstanding achievement, professional promise, and interdisciplinary interests. The fields of study include all departments and schools at the University. Candidates should be near the beginning of their professional careers, not more than three years beyond completion of their degrees. The Ph.D. or comparable professional degree, received prior to appointment, is required. Fellows are appointed for three years beginning September 1, 1989, with the equivalent of one academic year dedicated to teaching or departmental research, and the balance available for independent scholarly research and creative work. Annual stipend is $24,000 plus benefits. Deadline for applications is November 1, 1988. Send inquiries and requests for application materials to Michigan Society of Fellows, 3030 Rackham Building, The University of Michigan, Ann Arbor, MI 48109-1070, or telephone 313-763-1259.

Newberry Library Short-Term Resident Fellowships, designed to help provide access to Newberry resources for people who live beyond commuting distance, can provide $750 per month for up to two months. The Newberry Library American Society for Eighteenth-Century Studies Fellowship is for one to three months in residence at the Newberry for studies in the period 1660-1815, and provides $750 a month. Deadline for both grants is October 15, 1988. Write to the Committee on Awards, The Newberry Library, 60 West Walton St., Chicago, IL 60610.

The American Antiquarian Society offers fellowships to work in the field of early American history and culture at the library of the AAS, Worcester, MA. The library holds over two-thirds of all material known to have been printed in this country before the year 1821, and is preeminent through 1876. Various fellowships support scholars for periods of one to twelve months of research.

The deadline for applications for the next round of fellowships is January 31, 1989. In addition, applications may be received at any time for appointments as Research Associates, scholars holding sabbatical leaves or research fellowships from sources other than AAS who wish to spend at least one month in residence. Inquiries and applications should be addressed to John B. Hench, Associate Director for Research and Publication, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634.

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.


AMERICAN COUNTRY DANCES, 1775-1795. Social dances from American manuscripts. Music and clear instructions to teach the dances; by Kate Keller and Ralph Sweet. $8. COUNTRY DANCE AND SONG SOCIETY, 17 New South St., Northampton, MA 01060.

RECENT PUBLICATIONS AND RELEASES

A major new publication, Three Centuries of American Music, has been announced by G.K. Hall in Boston. Twelve volumes of music exempla will include solo songs, keyboard works, orchestral works, opera, sacred music, chamber music, and band music. Contributing editors include Raoul Camus, J. Bunker Clark, Sam Dennison, Sylvia Glickman, John Graziano, Martha Schleifer, Nicholas Tawa, and Philip Vandermeer. Four volumes will be available in 1989, with others to follow in 1990 and 1991.
Richard Jackson's new book, *Democratic Souvenirs: An Historical Anthology of 19th-Century American Music*, will be published in June, 1988, by The New York Public Library and C.F. Peters Music Corporation. The 350-page anthology contains thirty-seven pieces (songs, piano pieces, choral music, theatrical music, chamber music, and orchestral music) by thirty-six composers, along with Jackson's explanatory text. There are "popular" things (such as Joplin's *Maple Leaf Rag*) and "classical" things (like the last movement of Beach's piano concerto). Jackson also provides biographical sketches of each composer, with special attention given to those who have been "s slighted by musicologists." The book may be obtained from The Library Shop for $25.

Bunker Clark is completing camera-ready copy for a book, *The Dawning of American Keyboard Music*, to be published this fall by Greenwood Press. The book is a critical description of keyboard music composed in the United States, from the first publications in 1787 (works by Alexander Reinagle and William Brown) to the cutoff date of 1830. Although the composers include a few native-born Americans such as Oliver Shaw, most are immigrants who had already received their professional training abroad: Rayner Taylor, James Hewitt, and Benjamin Carr, England; Christopher Meineke and Charles Zeuner, Germany; Peter K. Moran, Ireland; and Charles Thibault, France. Nearly all of the more artistic compositions are described, focusing on those available in modern editions and reprints; for the rest, there are over 200 examples from music extant only in original sheet-music copies.

The works are initially organized by musical genres: sonata, rondo, variations, medley, and battle music. (Dances and marches are excluded.) In addition, one chapter is devoted to organ music. Another details instructional books published in England and republished in the U.S., as well as tutors written by American authors. The last chapter is entirely devoted to the first American nationalist, Anthony Philip Heinrich (1781-1861). The volume concludes with a bibliography of music editions and of literature on the subject, and with indexes of names, titles, and subjects.

This volume may appeal to historians of American music and keyboard music, and to keyboard performers.

Two new books by Sonneck Society members are due in the summer of 1988 from Pendragon Press. Dale Cockrell's *Excelsior: Journals of the Hutchinson Family Singers, 1842-1846* and Katherine K. Preston's *Music for Hire: A Study of Professional Musicians in Washington, 1877-1900* are being released as No. 5 and 6 of the Sociology of Music Series. Also from Pendragon is *Gustav Mahler's American Years, 1907-1911*, by Zoltan Roman, due out in Fall, 1988.

Folklife Productions announces the availability of a new video series which incorporates rare fieldwork footage with new introductions and perspectives featuring Jean Ritchie, as well as other noted folklorists and ethnomusicologists of our time. Jean's husband, George Pickow, a photographer and film maker, has assembled this series of videotapes featuring folk songs and customs of the Southern Appalachians, England, Ireland, and Scotland. *Old Gate Bangum*, a videotape of young Peter Pickow conquering a dragon, based on the folk song "Bangum and the Bear," kept the editor's grandchildren (aged 2½ and 5) entranced through a score of watchings in two days. Other videotapes related to American music are *Stir-off with Jean Ritchie*, about a gathering of neighbors in Viper, KY, and *Jean Ritchie: Backgrounds Concert*, a concert performance of new and traditional songs of the Kentucky mountains reinforced with old photographs and many years of George Pickow's documentary pictures. Order from Folklife Productions, 7A Locust Avenue, Port Washington, NY 11050.

Beginning in the fall of 1989, a new magazine, *Autoharp Quarterly*, devoted to the needs of the autoharp community, will be published by Limberjack Productions, P.O. Box A, Newport, PA 17074. Editors are Ivan Stiles and Mary Lou Orthey. Charter subscription rate (before August 1) is $13.50.

**NOTES IN PASSING**

This is a new department which will deal briefly but, we trust, in a timely fashion with books which (a) deal only peripherally with the subject of American music; (b) are reprints or minor revisions of earlier materials; (c) seem to be best considered in a brief review; and/or (d) fall outside the normal range of material reviewed in American Music or in the Bulletin.


This volume contains the proceedings of a conference held in Toronto on October 31, November 1-2, 1986, co-sponsored by the Institute for Canadian Music, Faculty of Music, University of Toronto, and the Canadian Music Centre, Ontario Region. After an introduction by Louis Applebaum, it contains a series of articles surveying the status of new music in Canada in relation to cultural
agencies, the media, visitors, criticism and education, performers, and composers. One article of interest to Sonneck members concerns the teaching of Canadian music at the University of Tennessee. Dr. Stephen E. Young teaches the course biannually, and will soon offer a new course called "Music of North America," which will combine the music of Canada with that of the United States. Even more interesting was John Beckwith's article titled "A 'Failure' re-visited: new Canadian music in recent studies and reference works." Beckwith points out the insensitivities of most residents of the United States concerning the use of term "American" to describe the music of the U.S. This article ought to be "must reading" for every member of a Society which claims to be "for American music and music in America."—slp


For a review of this book, now available in paperback as well as cloth, see American Music 3 (Winter 1985), 486-87.—rc


Another of the Norton series of spinoffs from The New Grove Dictionary of Music and Musicians, this volume combines the entries on spirituals, blues, gospel, ragtime, and jazz in a roughly chronological sequence. Each has been revised and in some cases extended, and the bibliographies have all been updated. A welcome addition at a modest price for those who do not have ready access to the originals.—rc


This volume begins with the classic period and continues through the twentieth century, and includes examples 86-136. Four works by American composers are included: Aaron Copland's "The Gift," from The Red Pony; Charles Ives, The Cage and Charlie Rutlage; Terry Riley, In C; and George Crumb, Black Angels: Thirteen Images from the Dark Land, opening three sections. The second movement of Stravinsky's Symphony of Psalms is also included; it may in a sense be considered American since it was commissioned for the fiftieth anniversary of the Boston Symphony Orchestra in 1930. It is good to have this music available; I wish there were more.—slp


This is a strangely nondiscriminating little collection of rounds and of works which might be construed as rounds. Some are handwritten, many seem to be photocopied from other sources. Some are not really rounds at all ("Mary Had a Little Lamb"; "The Animal Fair"; "It's Raining, It's Pouring") but have had parallel phrases lined up for simultaneous singing. Some American folk rounds are included, and two Billings "rounds": "When Jesus Wept" (erroneously identified as a fuguing tune) and "Let My Name Engraven Stand." The book almost succeeds in spite of itself because it is fun to have so many rounds in one place; the user is advised, however, to take nothing for granted.—slp


This is a new edition of a standard source. It lists piano repertoire alphabetically by composer, listing dates and nationality, and often including a brief biographical paragraph. Publisher and source is given for each piece. Of particular interest to Sonneck Society members are the listings of anthologies and collections by nationality and the alphabetical list of composers under nationality designations. This listing of more than 400 Americans (George Adams to Ramon Zupko) who have written piano music can serve as a starting point for those who wish to program more American music in performances of all kinds.—slp


This is such a beautiful book that I wish its content justified a full review in American Music or the Bulletin. There is a section on "The New World," with a good brief survey of 18th-century performances of Handel in America, and there is a thorough discussion of Samuel Felsted's Jonah. In a recent discussion with Howard about his oratorio project, I asked him how much American music there was in Volume 3. He said that there was only Jonah, not because he didn't want to add more, but because he had not found anything else! This raised two points in my mind: (1) Could there be other
oratories out there that we are not aware of? Where was Jonah before Thurston Dox resurrected it? Might the Sonneck update project not find references to other works? It has so frequently happened in American music now that people are studying it, "firsts" tend to not be "firsts" after all with the discovery of even earlier details. People who don’t realize that there is this lack might go right over a reference, not thinking it important. (2) If Jonah really is unique in this period, then it certainly raises its stature considerably! We should all know it for a pioneering effort.—rc


For those whose old paper-back edition is falling apart and no longer usable, or for those of the younger generation who did not have the opportunity of purchasing their own copy, McGraw-Hill has reissued this old Copland classic. The introduction by William Schuman, a major composer in his own right, interestingly places the book in its proper perspective: "before Copland no master composer had ever attempted to explain the craft of music composition to the layperson. This book is one of a kind, in fact, unique. The uninitiated can gauge its significance by imagining a book by Rembrandt called What to Look for in Painting." Even if you don’t think of yourself as a "layperson," there is certainly plenty here to consider. It is a pleasure to have the work available again in a clean, easily readable, quality edition.—rc


In his published lectures before the Institute for Studies in American Music (Brooklyn: ISAM Monographs 8, 1978), Irving Lowens commented that many cultured Americans were ashamed of the fact that we could boast no Beethovens, that all we could manage to produce was a vulgarian such as Stephen Collins Foster, whose foolish ditties were sung around the world." Later, in that same talk, while speaking of the survival of "American" music, he refers to Charles Ives, Louis Moreau Gottschalk, and "Stephen Foster whose amazing simplicity bespeaks genius." William Austin published his first treatise on Foster three years before Lowens’ Brooklyn talks. Have things changed? How many Americanists are still "ashamed" of Foster? To cover all aspects and opinions, Austin has added a bibliography of some studies that exemplify "different views of Foster and his development." Now that a critical edition is in progress, it is most important that this major study, updated and made more relevant to contemporary mores, be available once again to all.—rc


This book should be the beginning of more interviews with pianists. In future the pianists involved could be more specific about how they have arrived at their present positions and go into more detail about that journey for students and general readers. Of dismal note is the almost total disregard and lack of enthusiasm, not to mention responsibility, for new and different music. The only one who responded to music that is unknown was Bolet, ironically. The others have tried it, decided audiences don’t like it, and decided they don’t need to learn or perform it. Perhaps that is why recitals are dying? Certainly not in the grand spirit of the Sonneck Society!!!—Virginia Eskin

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

Richard Jackson
New York Public Library


SOME RECENT ARTICLES

Part I: 1987-88 (A–I)

William Kearns

University of Colorado, Boulder


AMERICAN MUSIC. Because Bulletin readers also receive American Music, listings will not be made in order to save space.


COUNCIL FOR RESEARCH IN MUSIC EDUCATION BULLETIN 95 (Winter 1988): Articles of various aspects of jazz by Lewis Porter, David J. Elliott, Philip Alperson, and Eddie Meadows, 3-70. 96 (Sp 88): jazz education studies can't—articles by


SOME RECENT DISSERTATIONS ON AMERICAN TOPICS

Excerpted from Cecil Adkins and Alis Dickinson, Doctoral Dissertations in Musicology, December 1986—November 1987 (* indicates dissertations in progress)

I. Works of Individual Composers (alphabetical by composer)


Tucker, Mark Thomas. The Early Years of Edward Kennedy 'Duke' Ellington, 1899-1927 (Ph.D., Musicology, Univ. of Michigan, 1986).

*Maisel, Arthur. Talent and Technique: Gershwin's Rhapsody in Blue (Ph.D., Music, City Univ. of New York).


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*Hendrickson, David Alan. The Performance of Twentieth-Century Choral Music in America: Contributions of St. Olaf, Concordia, and Luther Colleges* (D.A., Music, Ball State Univ.).


*Pohly, Linda L. Welsh Choral Music in America in the Nineteenth Century* (Ph.D., Musicology, Ohio State Univ.).

*Silverberg, Ann L. Sacred Music in Baltimore from 1850-1900* (Ph.D., Musicology, Univ. of Illinois).

*Taranto, Cheryl T. Political Songs from 1856 to the Presidential Campaign of 1860* (Ph.D., Musicology, Louisiana State Univ.).

*Weiss, Joanne Carroll. The Relationship between the Great Awakening and the Transition from Psalmody to Hymnody in the New England Colonies* (D.A., Musicology, Ball State Univ.).

*Widger, Claudia J. The Structural and Affective Synthesis of Music and Film: Three Documentaries of Late 1930s America* (Ph.D., Musicology, Univ. of Maryland).

**REVIEWS OF BOOKS**


"The heart of this guide," says the compiler Calvin Elikier in his Introduction, is the bibliography of 120 items. Students of Foster will find in it some news; they may miss some references they would expect to find. News to your reviewer, for instance, is a thesis of 1980 by Herbert Holl. Missing are four of the fifteen items in Wiley
Hitchcock's bibliography of Foster in the New Grove Dictionary of American Music: two each by Gilbert Chase and Hitchcock himself. Elliker includes older writings like the histories of Frederic Ritter and Louis Elson and comments on them usefully. He has tried to list "all the major writings . . . along with many minor ones that offer unique information or an unusual viewpoint," and to indicate the scope and accuracy of each. Probably most people who consult his list will also check with Hitchcock's; for many items, Elliker's notes will indeed guide them to what they want.

The bibliographical "heart" is surrounded by other interesting lists and indices. First is a concise list of Foster's works with copyright deposit dates (month and day as well as year). This can be used along with Hitchcock's worklist, which provides things Elliker omits: names of authors of lyrics, places of publication, and a segregation of solo songs, duets, the one quartet, and hymns, all of which Elliker brings together in a single alphabet. Separately Elliker provides an "index of citations to Foster's compositions," in which the instrumental pieces also come into the one alphabet, if they happen to be included in one of the nineteen "selected editions" analyzed in Elliker's list that appears between the worklist and the main bibliography. Just before the "index of citations" is a miscellaneous list of about fifty "musical tributes," or uses of Foster songs by composers from Gottschalk to Musgrave. This list lacks many items that might claim more interest than some that are included, for example the arrangements by H.T. Burleigh and J.P. Sousa. But like all the lists and indices, the array of "tributes" can be useful.

Especially convenient is the section of "Correspondence." More than a list, this is an edition of all twenty-seven known letters from Foster and the scrap of a twenty-eighth that was published in 1859 by the anonymous recipient.

Four more lists, "to serve the research needs of both the general public and the scholarly community," contain nuggets of information about manuscripts amid fifty pages about memorabilia, monuments, movies, pantomimes, publicity, and Pullman cars. Two indices, one of "authors, arrangers, artists, composers, editors, and others" and one of "subjects" might well have been presented as a single index.

Elliker testifies that 61% of all items in the Guide are available at the Foster Hall Collection at the University of Pittsburgh, where he spent a year studying every tangible thing. He acknowledges advice and help from the director Deane Root, his chief joint editor of the eagerly anticipated critical edition Steven Saunders, and others on the staff. Elliker's Guide will probably bring hundreds of new pilgrims to Pittsburgh and thousands of inquiries by mail, helping to make Foster Hall the pulsing center of a global network of studies. Elliker indicates each of his items available there with an asterisk or "bullet," so that readers can readily apply for copies of obscure magazine and newspaper articles, compositions, photographs, and what-not.

William W. Austin
Cornell University


"This volume represents an introduction to the field of women, music, and culture and in no way attempts to be comprehensive in its coverage nor conclusive in its implications." The fifteen essays "focus on women's cultural identity and musical activity," and span the globe. There are discussions of musical traditions in Greece, the Balkans, Moroccan Jews in Canada, Tunis, Afghanistan, India, Java, Malaysia, Japan, and Brazil. Four all-too-brief entries deal with music in America. Esther Rothenbusch's "The Joyful Sound: Women in the Nineteenth-Century United States Hymnody Tradition" examines the effect of women composers on the hymnody tradition in the United States. Phoebe Palmer Knapp, Fanny Crosby, Eliza Edmunds Hewitt, and Clara H. Scott are only a few of the prominent women discussed. Jane Hassinger's "Close Harmony: Early Jazz Styles in the Music of the New Orleans Boswell Sisters" traces the lives and careers of these important early jazz performers. Karen E. Petersen contributed "An Investigation into Women-Identified Music in the United States." The editor, on the faculty of the Eastman School, has contributed "Gender and Music in a New York Hasidic Community," a fascinating study of the role of women in the singing of "nigun"—para-litururgical or non-litururgical melodies. It is unfortunate that this important book which should be made readily accessible to all has a price tag that will make it prohibitive for most.

Amy Camus


This handsomely-produced, quality paperback edition of Louis Armstrong's 1954 account of his upbringing and early life in music arrives not a moment too soon. Its reappearance would be welcome as a complement to the journalistic accounts that have appeared since his death. As an antidote
to the most recent Armstrong biography, the book is invaluable. But it is much more than that.

_Satchmo_ is a self-narrative by an American of artistic genius who carried that genius with dignity, good will, good manners, and generosity for most of his life. Of how many of our artists can that be said? He faltered in that only when he felt threatened musically, a rare experience for him before the late 1940s. It is also the early story of a man whose work has affected all of the world's music (yes, all). And of how many of our musicians can that be said? The trumpet and all of its brass cousins are different instruments because of him, and perhaps no one, anywhere in the world, composer or player, remains unaffected by his work.

In his childhood, Armstrong's family was poor in the extreme but they would never have called themselves deprived. And that family maintained a solidarity and pride despite an absent father, a frequently-absent mother, and a handicapped cousin to care for. You will find here a boy and young man privileged and proud to contribute to that solidarity in work, income, and concern, and a young man lucky enough to discover and pursue his destiny as a great musician from his early teens.

You will also find here a naturally gifted writer of directness and eloquence. When the book first appeared, one reviewer, familiar with Armstrong's natural talents as a prolific letter-writer, was sure the text had been heavily reworked. Not so, says Dan Morgenstern in his provocative new introduction, and Morgenstern had compared the book to Louis' manuscript now on deposit at the Rutgers Institute of Jazz Studies.

If you want good comment on this man's music, begin with André Hodeir's _Jazz: Its Evolution and Essence_ and Gunther Schuller's chapter in _Early Jazz_. May I add my own chapter in _The Jazz Tradition_ since I am one of the few who doesn't dismiss his work after the early 1930s?

If you want to begin to know this remarkable man, read his remarkable book. If it has a supplement, it is assuredly Richard Meryman's extended interview (originally condensed in _Life_), _Louis Armstrong: A Self-Portrait_, published by the small Eakins Press in 1971. If you need a career-survey biography, consult Max Jones and John Chilton's book.

_Martin Williams_  
_Smithsonian Institution_


We should never forget the two emphases of the Sonneck Society: American music, and music in America. No better example could be given than Kurt Weill, whose European music is typically European, and yet after coming to America influenced the development of the Broadway musical theater of the 1940s. The extent of this influence is just beginning to become known, thanks to the efforts of Kim Kowalke and the Kurt Weill Foundation for Music. This collection of essays, evolved from the first international Weill conference in New Haven in 1983, mainly deals with Weill's European phase, but four of the seventeen essays deal with his American period and should be appreciated by Americanists.

Guy Stern discusses "The Road to The Eternal Road," in which the exiled Weill transforms Der Weg der Verheissung into a modern American musical. Matthew Scott, in "Weill in America: The Problem of Revival," suggests that Weill's American works, because of their ephemeral topicality, idiom, and stardom, cannot be revived without being subjected to a re-creative process. John Graziano, in "Musical Dialects in Down in the Valley," asserts that although the work is "based on five American folk songs, its compositional techniques synthesize musical dialects from Weill's European and American domains into a convincing amalgam appropriate for the amateur and educational productions the opera was intended to encourage." Larry Stempel, in "Street Scene and the Enigma of Broadway Opera," argues that Street Scene falls short of being a genuine American opera because of commercial considerations and collaborative compromises.

It is to be hoped that the Kurt Weill Foundation will continue to encourage and support research into this engrossing influence on America's musical theater.

_Raoul Camus_


To the casual observer, James P. Johnson might indeed be a "case of mistaken identity"—what with three different published birth dates, at least five different versions of his first name (or initials), and most surprisingly of all, the appearance of a premature (by 18 months!) obituary in Downbeat. Too often journalists would simply make reference of James P. as "mentor of Fats Waller," as though that were his principal (if not his only) claim to fame. But to Waller and other contemporaries of Johnson in the jazz world, there was no mistaking James P.'s important musical identity. Only recently have subsequent generations begun to recognize and
appreciate the significant place in jazz history occupied by James P. Johnson.

That significant place is admirably established by Scott Brown's biography (along with Robert Hilbert's discography in the same volume). Although, as Ross Russell reported 47 years ago, "James P. Johnson . . . is a discouraging subject for a biographer . . .," Brown undertook his research as a Senior Honors project at Yale and has turned out a thorough, scholarly, interesting account of Johnson's contributions.

Johnson's name is linked with "stride" piano and, although it is in relation to the early development of jazz piano that his position in jazz history has been most firmly established, he was also an important (if unrecognized) American composer of notable diversity. Biographer Brown supplies little-known detail on Johnson's Broadway activity and on his accomplishments in the field of "serious" composition. Hilbert's 173-page discography is apparently the first exhaustive one on Johnson. It is impressively documented and it confirms Brown's assessment of James P. Johnson's career as that of a highly versatile, productive, and significant jazz musician.

Wayne Scott
University of Colorado


In a seven-page introductory essay to this volume, Phil Hood, the editor of Frets magazine, provides an overview which begins with the work of collectors Cecil Sharp and John Lomax during the World War I period but shifts, from the 1920s on, to the professional performers and concludes with today's New Acoustic Music, "a catchall term that describes a group of young, mainly ex-bluegrass players, who are exploring an instrumental fusion of jazz and traditional styles." Thereafter are two- to seven-page essays, drawn from articles and interviews previously published in Guitar Player and Frets during the seventies and eighties. The "legends of traditional folk" include Bill Monroe, Woody Guthrie, and The Carter Family; "urban pioneers" features Pete Seeger, The Weavers, and The Kingston Trio; and "the new generation" has such performers as Arlo Guthrie and David Grisman. Twenty-two other performers (making a total of thirty) are included, ranging from superstars Baez and Lightfoot to the earnest and dedicated Peggy Seeger as well as a few performers, such as Elizabeth Cotten, with more traditional, amateur backgrounds. Most of the book is devoted to the stars, however.

With twenty-one different writers responsible for these essays, style and substance vary considerably, but the writing is basically popular. At least one photograph is used on nearly every page, making the visual aspect perhaps the most distinctive feature of this publication. The scholar will find this anthology useful as a sampling of material appearing in these two popular and important periodicals. The teacher might use the book as supplementary material for an undergraduate course in American or popular music. The enthusiast, for whom the book is really targeted, will enjoy reliving the important folk-pop experiences of our generation.

William Kearns
University of Colorado, Boulder


Dance Across Texas is three booklets in one, and a treasure trove of loosely-related information. The first section is an informal history of social dancing and country music in Texas from the first settlers through Minnie Pearl to the urban cowboy. There are no footnotes for the many details and quotes, but there is a bibliography which draws on such diverse authorities as recent articles in Redbook and Cattleman magazines and a Baptist sermon published in 1877. The one-page index at the end of the book does not attempt to retrieve the information in this 59-page section.

The second section is a brief guide to specific dance clubs and halls from debutante "Germans" to Gilley's, where Urban Cowboy was filmed. Finally, the remainder of the book comprises detailed instructions for twenty-one modern round or spoke-line dance routines which have evolved from but in no way represent all the forms of Texas dancing that the author has described.

While the historical data is interesting, often gently amusing, and rings true even without specific proof of source, the dance choreographies are very clear. Used with her Complete Book of Square Dancing (and Round Dancing) (New York: Doubleday and Co., 1976) a dancer interested in country and western social dancing of the 1970s and 1980s would have most of the information necessary to learn the movements and styling.

Betty Casey is an enthusiastic teacher with a love for her topic and the ability to verbalize complex movements. Although this book will not give the whole picture, it is the book for the dancer who wants to dance like John Travolta, or the
historian needing information and anecdotes about early western social and musical life.

An unexpected bonus from Casey's historical section is her refreshing treatment of all classes and levels of society. Although the settlement of Texas came over a century after that of the eastern seaboard, many of the same social forces were at work. Casey gives a clearer and more balanced picture than that drawn by historians of earlier eras. It is a useful model.

Kate Van Winkle Keller
Darnestown, Maryland


The comparative value of these two Italian essays is suggested more by their prices than by their lengths. Roncaglia's "history of jazz" costs the equivalent of about $5.50, De Stefano's "history of ragtime" $17.50. Even at those prices, which will strike the American reader as low for books of around 200 pages each, Roncaglia's is anything but a good buy—his "history" ends more or less with the dawn of the swing era in the mid-1930s—while De Stefano, much better equipped to deal with his subject, gives better weight and, as his title says, brings the story of ragtime up to about 1980.

American readers and librarians can safely disregard Roncaglia, who sketches a line-drawing of early jazz on a basis of minimal familiarity with the discography and hardly any with the literature. (His latest authority seems to be Marshall Stearns' respectable but far out-of-date Story of Jazz of 1956; not even mentioned is Gunther Schuller's Early Jazz, though published in 1968, in plenty of time for Roncaglia to have absorbed it.)


Each of these books is less discursive than is usual in Italian surveys of music "exotic" from the Italian viewpoint. Each is weakest on what De Stefano calls tecnica—musical style—and neither includes music examples. Both authors come to their subjects, however, from an angle that might interest American readers: a leftist social/economic view, perceived through a transatlantic telescope, that is provocative, at least, if not very well backed up or ultimately persuasive.

H. Wiley Hitchcock
I.S.A.M., Brooklyn College. C.U.N.Y.


To paraphrase Rodney Dangerfield, America's self-appointed expert on paranoia and anxiety, musical arrangers "don't get no respect." Jazz historians, for example, seldom credit arrangers for their crucial contributions to the medium. While raving about the "Ellington Sound," too few critics mention that most of the Ellington Orchestra's greatest hits were composed and arranged by Billy Strayhorn. Few of the highly imaginative and exciting compositions and arrangements of the Stan Kenton Orchestra came from the pen of Kenton; over the years he was fortunate to have had a prodigious stable of arrangers, such as Pete Rugolo, Johnny Richards, and Bill Holman writing for his band.

The same might be said for the world of musical comedy, where songwriters such as Richard Rodgers, Frederick Loewe, Cole Porter, and even George Gershwin would never have experienced their great success without the knowledgeable assistance of brilliant orchestrators such as Ferde Grofé, Phillip J. Lang, and Robert Russell Bennett.

One might think that an autobiography by a professional orchestrator and arranger who died thirty-three years ago would make for dull reading, but Great Guys is anything but dull. Mayhew Lake was an extremely prolific arranger of show and concert band music in the early part of this century. Over 2,000 of his arrangements and compositions were published during his lifetime. He served as orchestrator and arranger for some of the greatest musical personalities of early Broadway, and he knew almost every important musician and show-person of that bygone era. His sarcastic, show-biz humor, opinionated generalizations about every subject that one might imagine, and frank characterizations of many people, some still famous and many now obscure, make for enjoyable, quick reading.

Although it is by no means a literary masterpiece, the importance of this book lies in Lake's personal reflections and impressions of well-known American musicians and composers of his time. The chapters on Henry Hadley, John Philip Sousa, Victor Herbert, George M. Cohan and others are invaluable. Also of note are his recollections of "barn-
storming" with minstrel shows during his youth, and his insightful remarks about the New York musical theatre during the 'teens and twenties. His chapter on "Vaudeville Before D.D.T." is hilarious, and the portions of the book dedicated to "Radio, the Early Days" and "The First Movie Theatres" are most informative and enlightening. Great Guys is far from what one might consider to be a scholarly work, but, in its own way, it is definitely an historical document.

Beneath the trivia and grammatical verbosity lies a hotbed of important information, and the book definitely gives a different perspective of the musical times in which the author lived and worked. Great Guys is most entertaining to read. If one has any sense of humor at all, it should have the reader laughing out loud more than once. It is highly recommended by this reviewer for long airplane flights.

We have Leonard B. Smith, conductor of the famous Detroit Concert Band and a former student of Mayhew Lake, to thank for making this book available to the public, and for realizing the historical significance of this little set of memoirs.

James Barnes
University of Kansas


Ugh! This infuriating book begins with an agonizingly long procession of dull, repetitive, self-indulgent prefaces and introductions, enlivened only by a reported phone conversation between the author and Peter Link on the history of King of Hearts. These intros are followed by several pages of poorly reproduced photographs of sheet music covers. Then comes the meat of the book, play-by-play statistics and data on most musicals mounted in or for New York since 1943. The big hits are omitted, but, despite the book's title, a number of musicals that enjoyed modest runs and were seen by tens of thousands are included. The lists itemize the musical's source, librettist(s), lyricist(s), composer(s), producer(s), theatre, opening date, total performances, references to several reviews, whether the libretto, score, and original cast album have been published, and whom to contact for a possible revival. Except for the last few items, most of the information is readily available in more easily accessible books. Apart from deviating from the promise of the title, the book has several disturbing flaws. First of all, Simas gives no "sense of the show," no idea what the libretto deals with or how (romantically/humorously), no idea of the nature of the music, nor of the size of the cast and production needed. Then the book totally ignores the many earlier, often far better musicals which are rarely, if ever, revived. Each musical is given virtually a page to itself, a page with more white space than print. This hikes the cost, as does the hardback cover. Although such insistent preoccupation with mostly mediocre or downright dreadful shows (how many of them, I wonder, has Simas actually sat through?) might be perceived as silly, the book could serve a very useful purpose in smoothing the way for revivals of some of the less awful shows it mentions. That purpose, however, could have been served more economically with a reasonably priced, tightly printed paperback, or even a mimeographed pamphlet. At $50.00 this is Broadway robbery!

Gerald Bordman
Nottingham, Pennsylvania


This selected transcript of seminar papers on itinerant arts and professions in the American northeast before 1850 "looks at early American history through a mode of cultural transmission that had a long tradition in Europe and that provided the only source of education and art for important segments of the American population." At least two of the thirteen papers should be of interest to Sonneck members.

The lead article, by Nym Cooke, deals with "Itinerant Yankee Singing Masters in the Eighteenth Century." Cooke suggests a biographical profile of the typical itinerant singing master—a Congregationalist, a native of Connecticut or Massachusetts, a small-town dweller all or most of his life, a family man—based on a list of forty-one known tunebook compilers who taught singing as itinerants. Cooke draws some interesting conclusions, and his reconstructions of the teaching circuits made by individual singing masters provides "a first step toward a typology of travel patterns among itinerant professions generally."

Kate Keller's "John Griffiths, Eighteenth-Century Itinerant Dancing Master" leads off a section entitled "Social Arts and Entertainments." Keller uses printed teaching manuals, period advertisements, and manuscripts to trace the travels of a dancing master who was active in New York, New Haven, Norwich, Providence, and Boston in

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Jane Bowers, one of the co-authors of Women Making Music (Urbana: University of Illinois Press, 1986), wrote the Foreword for this interesting collection of scores by female composers. Like the book, most of the women are European, ranging from Kassia (810–?) to Scottish-born and trained Thea Musgrave, no doubt the result of the editor's intention of providing "a single, accessible source of compositions by women suitable for mainstream music history teaching." There is a great variety of genres, from chants to polyphonic masses and madrigals, from piano compositions to orchestral symphonic movements, from solo songs to operatic excerpts. Each of the 37 composers is introduced in a short essay written by a specialist in that period or by the composer herself. The essay also includes references to further reading and recordings where available, making the work a boon to hard-pressed teachers wishing to refute the stereotyped male domination of the standard history and appreciation texts. Contemporary Americans are well represented: Ruth Crawford Seeger, Miriam Gideon, Louise Talma, Julia Perry, Vivian Fine, Violette Archer, Pauline Oliveros, and Ellen Taaffe Zwilich. Of earlier Americans, only Amy Marcy Beach is included, but we are rewarded with a song, a piano composition, and a movement from her Gaelic Symphony. It is to be hoped that this anthology will spur further studies, and encourage the publication and recording of more complete works of these composers, not just brief excerpts.

Raoul Camus

REVIEWS OF RECORDINGS


A charming idea: some unfamiliar Grainger along with familiar works in unfamiliar chamber music versions, shorn of the orchestral and band colors we have come to associate them with. It is refreshing to hear Grainger play his magical counterpoints and timbres on the disciplined field of the classic piano trio and its offshoots. The performances are uneven; while intelligent and scrupulous, they often tend to tempi far slower than those Grainger requested, and miss the elan and direct expression of the English popular theater that permeated these works. For that one must go to the magnificent piano recital of Nigel Coxe on Titanic Records.

Two works classified by Grainger as Room-music Tit-bits, miniature masterpieces both, owe their style to Edwardian musical comedy: Handel in the Strand (originally called Clog Dance), is based on sketches originally intended as variations on Handel's Harmonious Blacksmith; and Mock Morris, a birthday present for his mother written with unusual speed was immensely popular from the beginning. Both are played to a tee. A third in the series, the odd, fascinating Arrival Platform Humlet, is here played with neither the impatience nor the excitement called for by Grainger in its original version for unaccompanied viola.

Of the folk music settings, three are marvelous: Molly on the Shore, played nicely in a masterly arrangement for violin and piano; The Sussex Mummers' Christmas Carol, an exquisite setting, ruined by a dirge-like tempo and overwrought vibrato that have no place anywhere near this gentle music; and Lord Peter's Stable-boy, a variation set on a sturdy, quirky 15-measure Danish folksong. The Maiden and the Frog, also on a Danish tune, is a recent editorial completion of an unfinished sketch. Two weak, prolix early works for cello and piano occupy a third of the disc's running time: a Scandinavian Suite (1901), songs and dances arranged jointly by Grainger and his cellist friend Herman Sandby, dismissed by critics and written off by Grainger in 1907 as "compromised" and "ungenuines," and Youthful Rapture.

Other works are Harvest Hymn, a moving tune whose extension into large song-form does it no good; Colonial Song, a piece of salon music criticized as "unimportant and too sentimental" after an early performance (as Grainger noted), a judgment that requires no adjustment seventy-five
years later; and *My Robin is to the Greenwood Gone*, a poignant evocation, sensitively performed, of an English landscape straight out of Constable.

David Josephson
Brown University


SING WE ALL MERRILY, A COLONIAL CHRISTMAS. Linda Russell and company. Flying Fish Records FF 402. 1986. (Flying Fish Records, 1304 W. Schubert, Chicago, IL 60614)

Between 1945 and 1980, several large bibliographies for secular music in America before 1800 were published. Sonneck and Upton's *Bibliography of Early Secular American Music*, Washington, 1945, listed about 1900 vocal pieces in addition to instrumental music. Later publications expanded those listings. So thousands of pieces of early secular music in America have been located and documented, and are available for re-creation.

These recordings show no familiarity with those bibliographies, although Linda Russell has "worked for the National Park Service as a balladeer at Federal National Memorial in New York City." "At the site of George Washington's inauguration," she interprets "the history of colonial America through the music of the times." How does Russell "know" the music of the times? Judging from these records, she frequently guesses.

Even with primary sources, some guesswork is usually necessary in re-creating colonial popular music. Russell seems seldom to have gotten beyond guessing based on secondary works and folksong anthologies which are treasures of misinformation. True, her four march tunes are well known and appropriate. Billings' "A Virgin Unspotted" is welcome. It is nice to hear "Drive Cold Winter Away" from D'Urfey's *Pills to Purge Melancholy*. "What a Court Hath Old England" is authentic and better known today than it was during the Revolution. But twenty-six more selections are unknown to any proper checklist of documented early American music. This is more guesswork than necessary.

Russell's history is out of date. She perpetuates the false claim [Samuel Peters, *General History of Connecticut*, 1781], that Puritans forbade the playing of any instruments but drum, trumpet and Jew's harp—a tale debunked by Percy Sholes in 1934. She reports the guitar playing of Benjamin Franklin without noting that he played "English guitar," a simplified cittern, rather than the more demanding "Spanish guitar," used on the recordings and by most folksingers these days.

The performance style may accurately, if unkindly, be termed "folk-pop c. 1980s" with hammered dulcimer, Appalachian dulcimer, bodhran, and guitar playing strong leads in a most uncolonial style. Admittedly, one jacket states the performers play "in our own style," but the "Colonial" labels are in much larger-type.

New York City libraries have resources for a more historically appropriate repertory. Art musicians have shown the way to stylistically correct performances. It is now possible to re-create music the colonists would certainly have recognized. These recordings do not do that.

Arthur Schrader
Sturbridge, MA


Music from Eastman presents compositions of highly contrasting styles by two American composers. Alec Wilder (1907-1980), who was trained at Eastman, is best remembered as a writer of popular songs and especially for his prolific additions to the wind repertory. The *Oboe Sonata* (1969) and *Bassoon Sonata No. 3* (1973) are typical of Wilder's bouncy, lyric style. His clear tonal organization is coupled with a harmonic and rhythmic vocabulary demonstrating the influence of jazz in his compositions. The *Phyllis McGinley Song Cycle* is an example of the fusion of Wilder's popular and formal styles. This one-movement work is accompanied and unified by interludes for bassoon and harp. The thin texture of these two instruments is a perfect complement to the light, intimate style of the poetry.

Alan Blank (b.1925) received the first George Eastman Composition Prize in 1982. His *Duo for Bassoon and Piano* (1979) exploits the extremes of the bassoon range and taxes the technical prowess of both performers. The spirit of this work can best be described as darkly intense and dramatic.

The recording is well engineered, and the performers are stellar, giving enthusiastic and accurate renderings of all works.

Julia C. Combs
University of Wyoming

Flutist Sue Ann Kahn's repertoire on this album is a study of the evolution of twentieth-century flute playing and flute writing. The earliest work she performs is Suite for Flute Alone (1930) by Wallingford Riegger (1885-1961). Written for flutist Georges Barrere, for whom Varése composed Density 21.5 in 1936, Riegger's work may well be the genesis of ultra-contemporary flute literature with its angular lines, wide leaps, extremes in dynamics and range, and dramatic mood. Composer and flutist Otto Luening (b.1900) wrote his Third Short Sonata for Flute and Piano in 1976. It consists of two brief movements linked together by an interlude satirizing the flutist's tuning routine with the piano. One of George Rochberg's more recent creative endeavors is a series called Ukiyo-e after a Japanese painting style which rejects stark reality and prefers murky recalled images. Between Two Worlds (Ukiyo-e III): Five Images for Flute and Piano (1982) achieves an other-worldly state by contrasting the flute and piano at different levels and combining them in a hazy, meditative fashion. Peter Schickele's Spring Serenade (1983) is by far the most lighthearted work contained here. Lyric modal pastoral movements contrast with rollicking, jazzy dances. Designed as a "program-ender," the exciting, energetic Serenade is bound to become a standard of lighter contemporary literature. Kahn's performance, with that of pianist Andrew Willis, is impeccable. The album will provide many hours of listening pleasure for all.

William B. Stacy
University of Wyoming

ROBERT DAVIDOVICI, VIOLIN. Walter Piston. SONATINA. Gunther Schuller. RECITATIVE. Aaron Copland. NOCTURNE. Hugh Aitken. PARTITA FOR SOLO VIOLIN. Paul Schoenfield. THREE COUNTRY FIDDLE PIECES. Robert Davidovici, violin; Steven de Groote, piano; Paul Schoenfield, piano (last work). New World Records NW 334. 1987.

This recording continues the New World Records series of recitals of first prize winners in the Carnegie Hall International American Music Competition. On this seventh album in the series, Rumanian-born violinist Robert Davidovici, the 1983 co-winner, makes his recording debut. His is a varied program of rarely heard compositions by American composers.

The opening Sonatina (1945) by Walter Piston consists of three movements that are quite typical of the composer's mature style: rhythmic allegro movements and long contrapuntal lines in the slow movement. Gunther Schuller's Recitative and Rondo (1954) utilizes a more abstract language than might be expected. Rather than a jazz-influenced approach, a wide variety of virtuosic violin techniques are present in an atonal fabric. Aaron Copland is represented by the Nocturne of 1926 written for one of Nadia Boulanger's afternoon teas. Interesting harmonies accompany the sustained violin lines. In Hugh Aitken's Partita for Solo

Julia C. Combs
University of Wyoming


French violinist Maryvonne Le Dizes-Richard presents a program of works by four contemporary American composers. A common thread running through the compositions is a basic conception of the violin as an essentially lyric instrument within the context of varying musical idioms.

Elliott Carter (b.1908) is the senior composer represented, and his Riconoscenza is a brief lament punctuated by jabbing, ritornello-like interjections. In his Fantasy for Violin and Piano, Ralph Shapey (b.1921) uses an expressionistic style reminiscent of a blend of Berg and Webern. The Concerto for Violin and Computer-Synthesized Tape by John Melby (b.1941) contrasts lyric violin writing with the shimmering, often floating pulse waveforms generated by the computer. One wishes, however, that the two forces were more integrated in timbre and motivic content. The tour de force on this recording is Hidden Sparks by Tod Machover (b.1953), the youngest composer represented. Machover exploits an amazingly wide range of the violin's timbral, technical, and expressive resources.

This recording ably demonstrates why Le Dizes-Richard has received wide acclaim. Her dazzling technique and tonal control bring out each composer's intentions to the utmost, and any composer should be pleased to have her perform his or her works. The disc itself is labeled "audiophile pressing," an appellation which reflects its quality. The recorded sound has digital clarity from subsonic to supersonic frequencies, and the record is free from the surface noise which plagues so many recent analog discs.


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Violin (1968), the pairing of the musical materials of the quick first and last (sixth) movements and the slow second and fifth movements show arch-form symmetry. Paul Schoenfield's sprightly *Three Country Fiddle Dances* (1980) serve as a fitting close to the recital.

Davidovich's playing is of consistently high quality throughout. His full tone on the 1710 "Davis" Stradivarius, facile technique, accurate intonation (including "out-of-tune" and 1/6 tones in the Schoenfield), and musicality are testimony to his winning performance. Joining Davidovich on this recording is pianist Steven de Groote, a competition winner himself (Grand Prize in the Fifth Van Cliburn International Quadrennial Competition in 1977). An extremely able accompanist, he provides equal virtuosity and balance as required. Composer Paul Schoenfield plays piano on his *Fiddle Pieces*.

The recorded sound is quite good. The program notes by Kyle Gann are detailed, well written, and informative. As usual, New World Records supplies recording data and selected bibliography and discography. The recordings in this series should be in libraries' collections as documentation of the winners in past competitions and as standards for future competitions.

John M. Burk
University of Missouri-Columbia


These works are an exemplar of the fine art-song genre present in twentieth-century America. The George Rochberg settings of his son Paul's startling, youthful poetry could well become classics of 20th-century American song. There is great variety in the poetry and in the musical settings. The brief, economic poems remind one of Haiku or Tanka (e.g. "We are like the mayflies/ That live only hours/Dying with the taste of morning on our lips."). The composer has provided very detailed score directions, which demand extended but always healthy use of the voice and a keen sense of pitch and intonation. Always very sensitive to the text and complementary to the singer, "prepared" piano and aleatory techniques are sometimes called upon in the accompaniment.

The music of Kenton Coe provides reminders of Hindemith, but more chromatic, and with a generous sense of lyricism. One is taken with his clever collection of six poems from England, spanning the 15th century through our own time. Blake, Wordsworth, Malcolm Lloyd, and lesser-known writers provide capsules of insight into the London of their lifetime.

Prolific song composer Thomas Pasatieri's settings are very lyrical, yet painfully acute. The piano is orchestral in accompaniment, intensifying the emotion of the words and the imagery measurably.

Sharon Mabry's voice, always freely used, is rich and highly expressive due to a great dynamic range and her musicianship. Perhaps, however, she could have provided more variation of color for this recital. Both singer and pianist were engaged in the poetry, and one hears excellent phrasing from both artists. Diction is such that the complete song texts printed on the record jacket are not necessary.

D. Royce Boyer
The University of Alabama in Huntsville


Cambria Records has produced another of its high quality recordings of heretofore neglected music by American composers with solo piano works by a famous Black American of this century, Florence Price (1888-1953). The first side presents Price's unpublished three-movement *Sonata in E-minor* (1952), and the second side contains five shorter published pieces. *The Old Boatman* is one of her better known teaching pieces included in collections. *Cotton Dance* is highly rhythmic and virtuosic. *Three Dances in the Canebrakes* the composer described as "based on authentic Negro rhythms" and she called them "Nimble Feet," "Tropical Moon," and "Sisit Hah and Walking Cane."

Informative liner notes by the recording's distinguished performer Althea Waite trace Price's career from Little Rock, AR, to study at the New England Conservatory and later recognition and acclaim in Chicago. The notes also describe each of the works and conclude with a selected bibliography of eight reliable titles. A reference to source materials by and about Florence Price in the University of Arkansas Library at Fayetteville mentions 81 published and unpublished scores—symphonic works, chamber music, vocal music, and solo works for organ and piano. (Sonneck members have not neglected Price; her *Suite No. 1 for organ* was programmed at the national meeting in Boulder, CO, in April, 1986.)

Waite notes that Price's music helped establish an American style. She also regards Price as "a true pioneer," a woman who "transcended the limitations imposed by race, class, and social convention."
may be more accurate, however, in the light of further research, to recognize instead a strong tradition of accomplishment in which Price played a leading part. This recording should inspire performers and historians as well as making easily available at least a few works of this important American.

Deborah Hayes
University of Colorado, Boulder


Over the years there has been no lack of Gottschalk’s music on disc. Beginning in the mid-1950s with the pioneering efforts of Eugene List and Jeanne Behrend, nearly a dozen pianists have tested their digital dexterity on Gottschalk’s glistening arpeggios and strummed his exotic rhythms. Yet, in spite of this, Gottschalk’s music has never caught on. Pianists rarely perform it on live recitals, even though his pieces are often more interesting rhythmically and sonically than many of Franz Liszt's that are played. The Texas-born Ivan Davis’ performances were first recorded on London Records in the mid-1970s (issued on London CS 6943, and still in the Schwann Catalog as London 414438-1). Among the 12 pieces on the disc, six have become Gottschalk standards (Le Banjo, Le Bananier, Suis-moi, Souvenir de Porto Rico, Pasquinade, and Tournament Galop), appearing on nearly every recording of his music. Among the other six works (Souvenirs d’Andalousie, Le Mancenillier, Manchega, O Ma Charmante, Grand Scherzo, and The Dying Poet), only Le Mancenillier has not, I believe, been recorded before. Davis’ performances are clean and vital. He negotiates Gottschalk’s finger-twisting fioriture with an easy grace that is often breathtaking. His shaping and phrasing of Gottschalk’s sentimental melodies (such as in Le Mancenillier and The Dying Poet) are natural and without exaggeration. In all, these are honest performances that show Gottschalk’s music in its best light. Except for an occasional pop, the surfaces of the audition disc are clean and noise-free and the piano sound has good presence.

Karl Kroeger
University of Colorado, Boulder