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FROM THE PRESIDENT

Join the Sonneck Society and see the world! Our most recent overseas adventure took place at Oxford University on July 8-11, 1988. A full report of the joint meeting with the British Biennial Conference on Nineteenth-Century Music and of the accompanying social activities appears elsewhere in this issue. Let it suffice here to mention that Lady Margaret Hall, the venue of the sessions, is actually one of the thirty-six colleges that comprise Oxford as a whole. It is one of the new colleges (founded in 1878), and provides excellent facilities for meeting, boarding, and rooming.

An entirely informal meeting of Sonneckers living in the Washington area took place on August 27 in the home of Gill and Woody Anderson. Kitty Keller cooked the ham (delicious!) and others brought similarly delectable dishes to a dinner given in honor of the fiftieth wedding anniversary of your president and his wife Veronica, who just happened to be nearby in College Park attending another meeting. You see how all sorts of wonderful things happen to members of the Sonneck Society. Veronica and I are deeply grateful to all concerned.

The general state of the society is good. Membership has now passed 956, having steadily increased from 432 a few years ago. The increase comes, I believe, from the growing interest in the history of American music among scholars. As fascinating as the Italian Renaissance may be, the history of our own music exerts its own considerable charms. I reiterate my general forecast, made many years ago, that sooner or later, somehow or other, Americans are sure to come to the study of their own past. We possess an entirely remarkable musical history, unsurpassed anywhere else for its diversity of styles, a situation resulting from our ethnic diversity, itself unique in the world. I think that I cannot be considered chauvinistic when I remind you that we have still in the United States more students of the music of the Italian Renaissance than there are in Italy, and the number is far greater than that of students of American music. All of us can understand why this is so (there is certainly nothing wrong with Italian music of any epoch), but we must also understand that such imbalance of interest cannot continue very much longer.

Many universities are already establishing centers for the study of American music. I mention a few recent additions. Florida State University opened its Center for Music of the Americas in 1985. The University of Michigan, under the direction of James Daugherty, is now in process of doing something similar. At the Conservatory of Music of the University of Missouri-Kansas City there is an Institute for Studies in American Music that already holds a large collection of sheet music, disc recordings, and musical films. Marian Peterson is the director. Of special interest to me is the fact just learned this afternoon (September 26) that the Kansas City Public Library holds the diary and scrapbook of Joe Sanders, the "old left-hander," singer and pianist of the famous Coon-Sanders Nighthawks, the best of the early white bands. Additional fascinating holdings of these institutions include the record collections of Dave Dexter and Frankie Trumbauer, plus other goodies almost beyond imagining. There are, of course, more rich stores of such materials held in various libraries and by private collectors throughout the country, hardly any of them as yet explored by scholars. Almost the entire history of the music of the white middle class remains unexplored. Come on in, young scholars, the water's fine.

The society's committee on American Music in American Schools, under the energetic leadership of Alan Buechner, is now working with a special study group of the College Music Society that has been charged with recommending changes in the undergraduate music curriculum. Naturally, we hope to see more American music taught in American schools. No country studies as little of its own music as does the United States. In this respect we remain the least chauvinistic of nations. Perhaps future improvement will depend upon our efforts with the younger generation. If we can succeed in getting just a little intelligent attention paid American music in our schools and colleges, the results could be astonishing. The Society's efforts to increase student activity in the Society itself are reported elsewhere in this issue.

Our coming meeting in Nashville promises to be one of our best, and that means it will be very good indeed. Start planning now to be there. You hear?

Allen P. Britton

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

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* Send all contributions for the Bulletin to editor Susan L. Porter at the address above. Articles may be submitted on floppy disk if your machine is IBM-PC compatible and uses Microsoft Word, WordPerfect, or Wordstar. Your disk will be returned after the issue is complete. Articles which are typed, double-spaced are also welcome.

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

* A subscription is included with membership in the Society. For further information about the Society and its membership, write to Kare Kellner, 13125 Scarlet Oak Drive, Darnestown, MD 20878.

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

Sonneck Society Bulletin -114- Vol. XIV, No. 3
HENRY BLAKE,  
A NEW HAMPSHIRE FIFER  
IN THE REVOLUTIONARY WAR  

Susan Cifaldi

Henry Blake was born in Kensington, NH, on November 22, 1755. He was not quite twenty when the Lexington Alarm sounded in the Hampshire Grants, but he promptly enlisted in the service of his country. A diary he kept while in that service is part of the manuscript collection of the American Antiquarian Society in Worcester, MA, and its terse entries preserve the memory of his sacrifices as well as nineteen fife tunes he played during the early years of the Revolutionary War.

Henry Blake's military career began nearly a year before he first wrote in his journal. He enlisted in the New Hampshire regiment of Colonel John Stark on April 23, 1775, as a fifer for Captain Isaac Baldwin. In The Compact History of the Revolutionary War, Colonels R. Ernest and Trevor N. Dupuy, U.S.A., Ret. describe the valiant service rendered by Blake's regiment at Bunker Hill. They cast bullets and prepared cartridges before reinforcing Thomas Knowlton's Connecticut troops at the rail fence. An attempt to repulse the enemy with a barricade of stones hastily constructed on the beach below failed; the defenders were forced to retreat and did so in good order in the face of an overpowering British advance. Despite the losses suffered in that battle, the provincial army maintained the siege of Boston. The siege had begun two months earlier following the events at Lexington and Concord; it ended on March 17, 1776, with boatloads of British troops and Tory sympathizers heading towards Nova Scotia. Blake's diary begins on this date with the simple statement, "this Day the enemy Left Boston."

Subsequent entries are just as succinct and document the march through Connecticut to New London, where Blake and his companions embarked on vessels bound for New York. Blake's New York sojourn was brief, but he was not idle. His diary tells of a skirmish on Bedloe's Island that netted seven British prisoners with their entrenching tools and another that inflicted significant damage to H.M.S. Asia. On April 29 Blake's regiment left New York and "Sailed up hutsons river in order for Quebec under the Command of genral Solofan [Sullivan]" to assist in the ill-fated Canadian expedition. On May 26 Blake arrived at St. Johns; several days later he was at Chambly. On June 8 "the Cannon kept aroring all day," a firing undoubtedly directed toward the British, Canadians, and Indians at Trois Rivieres. The provincials were defeated and forced to retreat down the Richelieu River, a retreat that did not end until July 17 at Fort Ticonderoga; 'their,' Blake wrote, "we pitched our tents Between the fort and Lake george about dark." Part of his regiment wasn't as fortunate and never reached the relative safety of Fort Ti; they succumbed to the ravages of smallpox and were buried en route. Blake recorded the date of his own inoculation as well as the date his symptoms first appeared. During this interval two members of his company died from the disease, and thirty others were so ill they "set out for the ospittal at fort george."

On July 22 another party of men set out on a different task at "Stark's Point to Clear up a place to in Camp." The work progressed quickly, allowing Blake to pitch his tent two days later, and by early August he was recording weather conditions and other minutiae that occurred in the regimental camp there, by then renamed Mount Independence. He suffered from ill health during this time and tried to remedy his condition by taking medicines and inducing vomiting. On October 6 Henry Blake began his trip home to New Hampshire, walking twelve miles the first day. On the following day he had progressed as far as "Casselton" [VT], and there his diary ends.

Preceding the journal entries, Blake wrote "The Gamut," illustrating the fife's fingering patterns from E to B. He recognized the high pitch of the instrument and placed the corresponding notes appropriately on the staff rather than lowering them the customary one octave. Ten pages of diary notes and accounting separate "The Gamut" from subsequent musical entries. Blake placed his tunes on the verso of each page and continued to represent the music in its actual register, utilizing three, four, and sometimes five leger lines virtually without error. Despite this evidence of musical sophistication, other factors reveal Blake's haphazard manner of writing out tunes—clefs are shapeless and sloppy, time signatures are mostly lacking, beaming connects quarter notes together or quarter notes to eighth notes, and stems are of different lengths and protrude beyond the beams. He was equally careless when he wrote the titles, but despite the frequent misspellings they are easily recognized and appropriately applied. Blake's errors in writing imply haste; however, he was clearly familiar with his tunes and did not depend on accurately-written versions in order to play them. Overall, the musical entries in Blake's journal indicate he had a good ear for the music he played.

Nineteen tunes appear in Henry Blake's military journal:
1. The Ladies Breast Knot [Lady's Breastknot]: This tune is part of Thompson's Collection of 200 Country Dances printed in London in 1765. The
title refers to an adornment worn by fashionable eighteenth-century women on their gowns.

2. **Lovly Nancy** [Lovely Nancy]: Found in other fife tune collections, this 3/4 melody was commonly used in the retreat, a ceremony closing the soldier's workday.

3. **Bellis March** [Bellisle March]: American fifers borrowed this slow march from British fife instruction books.

4. **Roogs March** [Rogue's March]: A derisive tune used by the military in conjunction with punishment, "The Rogue's March" was printed in most of the fife instruction books published in the eighteenth and nineteenth centuries.

5. **Too Arms** [To Arms]: This tune warned of imminent danger and was the signal for all the soldiers to assemble, armed and ready to face the enemy. The tune Blake used for "To Arms" is not the standard tune found in the fife books published during this time.

6. **The Black Slawing** [The Black Sloven]: Blake garbled the title, but he wrote out the tune as it was known by at least two other fifers, one from Massachusetts and one from New Jersey.

7. **Nancy Dawson**: Blake borrowed this tune from the country dance repertoire.

8. **Scotch Trevelly** [Scotch Reveille]: Although the title is misspelled, the tune is unmistakably that of "Scotch Reveille," printed in seven of the nine fife instruction books extant from the eighteenth century. The tune survived into the nineteenth century as part of the American military reveille ceremony, "The Slow Scotch."

9. **Patrick's Day in the Morning** [St. Patrick's Day in the Morning]: This is another dance-turned-march popular with eighteenth-century fifers.

10. **Marques of Granby** [Marquis of Granby]: This title was applied to several eighteenth-century tunes. The one that Blake knew is similar to "Granilee's Delight," a tune included by Connecticut fifer Giles Gibbs, Jr., in the notebook he kept while a member of the Ellington Parish Train Band in 1777.

11. **Farewell Sweet Hearts & Wives** [Farewell Sweethearts and Wives]: This tune has survived in the Blake and Gibbs notebooks.

12. **The Red Joke** [The Red Joke]: Another tune that Blake and Gibbs preserved, "The Red Joke" is a dance tune also known as "Lads of Dunse."

13. **The Wild Irish Man** [Wild Irishman]: Blake is the only fifer who wrote out this tune, but it was printed in Scotland by James Aird in 1782.

14. **Wilks Rigle** [Wilkes' Wriggle]: John Wilkes was an Englishman who sided with the American colonies in their disputes with the king. His political sympathies aroused the wrath of King George who at one point had him jailed. The tune was known by an alternate title, "Merrily Danced the Quaker."

15. **The Britches Grenader** [British Grenadiers]: An English text associated with this tune praised the tall, valiant British soldier of foot known as the grenadier, whose ability to accurately toss live grenades was well respected in the seventeenth century. An American text, however, appeared prior to the outbreak of the Revolution, urging the patriots to "... guard your Rights, Americans! nor stoop to lawless sway / oppose, oppose, oppose,—my brave America."

16. **Jacks Favourite** [Jack's Quickstep]: Blake and Gibbs were the only fifers to include this tune in their notebooks, but it is found in several postwar collections. A drumbeating entitled "Jack's Quickstep" was published in *The Drummer's Instructor; or Martial Musician* by J.L. Rumrille and H. Holton in 1817.

17. **The Rakes of Mellow** [Rakes of Mallow]: "Rake" was an eighteenth-century term used to describe a man of loose morals. The tune "Rakes of Mallow" was used as a country dance as early as 1747.

18. **Wellcom Here again** [Welcome Here Again]: This tune is also found in a notebook kept by a Rhode Island fifer in 1775.

19. **The Queen of Hearts**: Connecticut troops as well as those from Rhode Island marched to this tune, judging from its survival in manuscripts kept by fifers from those states.

Henry Blake was in poor health when he left his company in Vermont, but after a month-long period of recovery he travelled back to Mount Independence to obtain his discharge papers. Unfortunately, he discovered that the New Hampshire men had "moved to the southward," so he journeyed home with no papers. In December of 1777 he married Molly Colby in Hopkinton, NH. Blake worked as a tanner and entered his accounts into the same notebook he had used to record his fife tunes during the war. The 1790s found Blake moving his family to a farm in Peacham, VT. He also owned some cooper's tools, so it is likely he supplemented his income by making and selling barrels and casks. In March of 1819 he sought a pension from the United States government, claiming he was "a cripple by reason of a fall" and was "unable to Labour for my support." Henry Blake died on July 12, 1833, at age seventy-seven. His tattered diary was preserved by several family members for many years and was given to the American Antiquarian Society in 1938.

*Susan Cifaldi lives in Ellington, CT.*

Please note: If you need to contact the editor of this Bulletin during working hours, the new telephone number for The Ohio State University Lima Campus is 419-221-1641. Susan L. Porter may still be reached at extension 254.
PUTTING MUSIC FIRST: TWENTY YEARS OF THE BOSTON MUSICA VIVA.

David N. Patterson and TenBroeck S. Davison

This fall The Boston Musica Viva will begin celebrating its twentieth anniversary, an achievement made even more remarkable when one takes into consideration the fact that it has never been The Viva's intention to perform the works of familiar, accepted composers, but twentieth-century music, most of it new. Added to this fact is the emergence of numerous other "new music" performance groups on the Boston scene in the past ten years: most concert-goers in the Boston area are aware of just how much is going on in the arts on any one evening. The dilemma here is not unlike that faced by the diner asked to select a single entre from an oversized menu. So how is it that The Viva has survived twenty years when other groups have come and gone in far less time? The question can neither be taken lightly nor be given a single answer. Rather, the question of The Viva's long-time existence must be answered by looking into a number of factors, from Music Director to audience.

Just who is The Viva's audience? How many people do you know who would attend a concert—or, for that matter, four concerts within a year—to hear music that moves between the extremes of symmetry and asymmetry, consonance and dissonance, tradition and innovation? Some might have it that its concerts are attended largely by academicians, students, budding musicians and composers, and the curious few. However, upon closer examination, it is revealed that The Viva has attracted audiences as diverse as the music presented—an end toward which Music Director Richard Pittman has always consciously moved. As pointed out by Professor Nicholas E. Tawa (Music Department, University of Massachusetts, Boston, and author of A Most Wondrous Babble: American Art Composers, Their Music, and the American Scene, 1950-1985), the audiences share in the successes of Pittman's "efforts to bring to the classical milieu a breath of fresh air both in his approach to music and in the intimacy and informal atmosphere of his concerts."

Over the years it has become clear that the appeal of this ensemble has lain in its varied repertoire. Audiences have been moved as much by the four Cs—Cage, Carter, Copland, and Crumb—in The Viva concerts as by the three Bs—Bach, Beethoven, and Brahms—in more traditional programs. And were it not for the tremendous demands placed upon so small an organization, The Viva would, perhaps, venture more often into the realm of multi-media programming as it did in the 1984 production, with MIT's Center for Advanced Visual Studies, of Icarus—A Sky Opera, presented at Kresge Auditorium. Amidst a display of laser effects and huge inflatable sculptures, the Viva musicians joined other instrumentalists, solo voices, and chorus in a performance of this staged work composed by Paul Earls. On another occasion, dressed in evening attire and seated before music stands, ensemble members and Music Director Pittman balanced radios on their laps and proceeded to turn the tuning knobs and potentiometers in a realization of John Cage's Radio Music. Much care is given the selection of what is to be performed.

One must look beyond audience and programming, however: funding is an absolute necessity for the survival of any professional arts organization, and The Viva is no exception. Over its twenty years the ensemble has seen its ups and downs, its surpluses and deficits—often the latter, during its formative years. Fortunately, support during those early years was generously provided by David Farmer, Curator, Busch Reisinger Museum, and Phyllis Cox, long-term patron of contemporary art. In time individual donors and federal and state agencies, especially The Massachusetts Council for the Arts and Humanities, became reliable sources of support. The creation of a subscription series further broadened the funding base. It appeared that The Viva had a good chance of surviving.

Strengthened by the success of two seasons, The Boston Musica Viva would find it possible to take its first steps toward a formal, administrative structuring of its organization, assembling, in 1970, a Board of Directors, chaired by the late Professor Jack Stein (German Department, Harvard University). Professor Stein would serve in that capacity for the next seven years. Remembering him warmly, Pittman says, "Mr. Stein was very knowledgeable about music, an effective chair, and a wonderful human being." Another member recognized for his boundless energy and special contributions is Hale Andrews (attorney, Hill & Barlow). Already mentioned, Phyllis Cox remains an integral part of The Viva's life and continues to serve as a board member. Inevitably, through the years the Board's overall character has changed, along with its changing membership of enthusiastic supporters who donate their time, money, and expertise to maintaining the organization's existence. It has only been recently that an Honorary Board of Advisors was formed. Its members come from the Boston area and well beyond, reflecting an international recognition of The Viva's important place in the world of contemporary music. Among its members are Pierre Boulez, Robert Brustein, and Ellen Taaffe Zwilich.
Members of the Boston Music Viva in 1984: William Wrzesian, clarinet; Katherine Murdock, viola; Dean Anderson, percussion; Elsa Charlston, soprano; Richard Pittman, music director and conductor; Fenwick Smith, flute; Nancy Cirillo, violin; Ronald Thomas, cello; Randall Hodgkinson, piano. (Photograph by Jaye R. Phillips.)

In 1978 the Viva’s first manager, Deborah Borda, was appointed on a part-time basis. Since that year the organization has been served by Managers Virginia Newes, Tony Beadle, and Peggy Weigle. The position has been described as one involving a great deal of work, occupying many hours during each day and sometimes on weekends: scheduling rehearsals and concerts; phoning artists, agents, and managers; editing program notes; writing grant proposals; keeping track of budgets; and much more. At present, Joel Evans serves as manager on a full-time basis, coming to the position after having been a Boston Musica Viva subscriber for two years, during which time he came to appreciate the work of the organization and its music.

Music, yes—and where would the Viva be without its musicians? Silent, one would suspect. The standard instrumentation for The Boston Musica Viva’s ensemble, under the influence of Schoenberg’s twentieth-century masterpiece, “Pierrot Lunaire,” is violin, viola, cello, flute, clarinet, piano, and percussion. Not infrequently, this instrumentation has been expanded and reduced in order to accommodate a broader repertoire. It is significant that within the standard Boston Musica Viva ensemble is found a core of musicians who have been with the group for many years: Nancy Cirillo (violin, since 1969), J. Fenwick Smith (flute, 1976), William Wrzesian (clarinet, 1969), and Dean Anderson (percussion, 1972). These, and the other ensemble members, have been commended by critics for their high level of performance, especially given the often complex and difficult works programmed. And yet, if it were left up to these performers to identify the principal reason for the Viva’s success, and for the high level of performance, they would defer to Richard Pittman. No small praise.

But in Richard Pittman, founder and musical director of The Boston Musica Viva, ego has been replaced by a special kind of commitment that has not dimmed over time (commitment which, in fact, has been shared by his wife, Lore). Asked why he began the Viva, Pittman replied with a smile, “I have a habit of starting things wherever I am.” He explained that in 1969 no such professional ensemble existed in Boston; there was a gap in the city’s musical life that sorely needed to be filled. It was this conviction that led Pittman to form The Boston Musica Viva and, with the help of others, to continue to bring music of the twentieth century to Boston audiences. His genuine commitment to—his passion for—the music of our time cannot be ignored. As has been so aptly put by a former Boston Musica Viva board member, “Richard Pittman always puts music before himself.”

And where does the Viva go from here? Will it survive? How? On the advent of this, the twentieth anniversary of The Boston Musica Viva, it is essential to look ahead, bearing in mind that the Silver is but just around the corner. Will the Viva be able to send its roots deeper still into the fertile ground of Boston’s musical landscape? Will these roots take hold, allowing a vision of the Gold?

FIFTH COUNTRY MUSIC CONFERENCE IN MERIDIAN

Robert W. Butts

The fifth annual Country Music Conference was held on May 28-29 in Meridian, MS, in conjunction with the Jimmie Rodgers Memorial Festival, held since 1953 in honor of Jimmie Rodgers. Rodgers, the "Father of Country Music," has been considered the first country music star since his first recordings in 1929. Though the conference lacked the number of attendees common to Sonneck Society Conferences, those present in Meridian were united by their scholarship and their love for country music—its history, its influence, its people, its sounds, and its importance to the study of American culture.

The conference was started in 1984 by Dr. James Akenson of Tennessee Technological University in Cookeville, TN, with the help of James A. Skelton (then president of the Festival), and has been co-hosted since the initial meeting by Dr. Frank Childrey of the University of Mississippi. It has become famous for its interdisciplinary approach to the subject, drawing scholars from History, English, Education, and Geography.
MUSIC AND THE HARMONISTS

Ruth S. Hahn

In Ambridge, situated thirty miles below Pittsburgh along the Ohio River, is a six-and-one-half acre historic site called Old Economy Village. From early to mid-nineteenth century this was a thriving town situated on 3,000 acres, home to the Harmony Society's 800 members. The Society's members came from Germany seeking freedom for their own form of worship and education and, being pacifists, freedom from military conscription. Their idea of "Harmony" meant God, man, and nature working together to form a perfect whole. The Harmonists were millennialists and, as Christ's chosen, needed their own community to await His coming. They settled first at Harmony, Butler County, PA, in 1804; ten years later they moved to Harmony, IN, on the Wabash River. Seeking better markets and a healthier climate, the Society returned to Pennsylvania in 1825. At Economy, the members devoted their time primarily to manufacturing. Cloth mills—wool, cotton, and silk—and the wine and whiskey industry produced a good income for the Society. Shared labor made the Harmonists self-sufficient and supported their holy experiment.

The Harmonists worshiped God through celebrating His gifts. From its beginnings in Germany, the Society sang hymns and played musical instruments. Many poems were written by members and music arranged to fit them, much of it from secular sources. Although much singing was unaccompanied, musical instrumentation included flute, bassoon, and violin. In 1816 the Society purchased its first piano. During its first seven years, Economy saw the flowering of its orchestra, reflecting musical trends in Europe at that period. This situation caused dissension between Dr. Christoph Mueller, the Society's physician and music director, and George Rapp, the Society's leader. Father Rapp felt that music should be closely related to worship, whereas Dr. Mueller was trying to develop a secular orchestra. As a result Dr. Mueller left in 1832, and the playing of major instrumental music came to a halt. Vocal music, however, continued; so did piano performances by Gertrude Rapp, George Rapp's granddaughter. The Harmonist church contained two pianos, one for Gertrude, and one for Jacob Henrici (who joined the Society in 1826).

The Society revived the performance of instrumental music in the 1870s when the members hired Jacob Rohr as music instructor and band leader. He lived at Economy until after the turn of the century but never became a member of the Society. Under his tutelage John Duss, the last
trustee and last musician of the Society, received his training. Duss, after nine years away, returned to Economy in 1888 as a school teacher. Four years later he became head trustee. The band, under Duss’ leadership, hired professional musicians and increased its tour schedule. In 1903 and 1904 Duss conducted summer concerts and tours with the Metropolitan Opera orchestra. He returned to conducting the band and made his last tour in 1907, two years after the Harmony Society was dissolved.


Further research into Harmonist music is possible through several finding aids. The present

Music Archives contains manuscript material produced prior to 1832. This was catalogued in detail by Dr. Lee Spear. The museum has a computer printout of this catalog with a shelf list of 15,200 entries. The printout is also by title and composer. At the present time, the only index for the Society’s printed music is in Dr. Richard Wetzel’s book. In the Music Archives, printed hymnals are catalogued with the Dewey Decimal System. There are 121 titles for hymnals and an additional 104 titles for psalm books (those without music). The Duss band material has a separate catalog. These band parts are stored in 1,100 numbered folders and are listed by title, composer, arranger, publisher, and instrumental parts (separate in loose-leaf binders). A card catalog by title, composer, and subject was also developed. In addition to this material, there are band programs, advertisements, pay sheets, and stereotype and electrotype print blocks used in the band’s promotion, as well as many copies of Duss’ own compositions, printed by William Ott in Beaver Falls.

Researchers working on turn-of-the-century band music will find a wealth of information at Old Economy Village. German scholars also will find the Archives’ early psalm books and manuscript hymnals, as well as the contents of the Society’s library (which has its own catalog), to be of interest. Old Economy’s staff would be delighted to assist scholars in their research. Only as we explore history together can we understand a unique part of our past.

Ruth Hahn is acting music archivist at Old Economy Village, Ambridge, Pennsylvania. She writes: "The banquet here a year ago April was one of the most exciting musical experiences I’ve had here in the fourteen years I’ve been on the site. When you all sang sitting around the tables, it re-created for the first time what it must have been like when the Harmonists sang at the Love Feasts.

This publication is available in microform from University Microfilms International.

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SOME COMMENTS FOR THE FIFTIETH ANNIVERSARY OF THE AMERICAN COMPOSERS ALLIANCE

Severine Neff

When 24-year-old Charles Wuorinen saw the minutes of the first meetings of the American Composers Alliance, he wrote to his teacher Otto Luening:

I was immediately struck by the tone of high idealism and faith they contain: No one could foretell, in the great heyday toward the end of the depression, that ACA would grow into the powerful and representative organization that it now is, but that glorious burst of joyful idealism has been lost in the process, too... Those look like great days indeed... I am really proud to be a member of this organization that somehow has survived almost everything.

Wuorinen was particularly struck by the announced intention of the ACA: "the American composer of serious music has the right to earn his livelihood by composing." Though this goal remains unrealized, ACA, almost more than any other organization, has helped the American composer toward the goal of financial independence. This paper questions how ACA has economically and artistically helped the American concert composer in the past and how it is prepared to help today.

The American composer's attempt to secure a collective identity entered a new phase with the founding of ACA. At the turn of the century, both the National Federation of Music Clubs (founded 1898) and Arthur Farwell's Wa-Wan Press (founded 1901) had strongly supported the performance and publication of works by American composers. In 1915 the Chicago critic-conductor Glenn Dillard Gunn founded the first orchestra completely devoted to the performance of American music. After World War I the Society for the Publication of American Music and the League of Composers (1923) and Howard Hanson's "American Composers Concerts" at Eastman School of Music (founded 1922) continued the movement. By the early 1930s Varèse, Riegger, Ruggles, and Sessions led the International Society for Contemporary Music (ISCM), Cowell and Luening led the New Music Quarterly and New Music Recordings, and Copland the League of Composers. However, no association devoted itself exclusively to the questions of royalties or broadcast rights or to the dissemination of scores.

The first organization to address this matter was the American Grand Rights Association (1936), which "planned to serve the field of concert music in a way similar to the service performed for popular music by ASCAP." While composers suspected that certain contemporary conductors were behind the inception of AGRA, the press credited Milton Diamond, an attorney who had negotiated the clarification of patent rights when sound films replaced silent motion pictures. In his speech at AGRA's inaugural banquet, Diamond proclaimed: "We believe composers in this country should have not only glory but bread." Since Mr. Diamond did not comprehend that composers lacked not only bread but glory, it is not surprising that the group folded within the year. Instead, the forty-four composer members of AGRA founded the ACA.

The inaugural meeting of the American Composers Alliance took place at the Beethoven Society in New York on December 19, 1937. Within a year of the December meeting, an executive board including Aaron Copland (Chair), Roger Sessions, Virgil Thomson, and Edgard Varèse issued a statement called "The Composers Organize," which was mailed to composers, the general press, and music publications such as Modern Music. This is the proclamation that so moved Charles Wuorinen:

The American composer of serious music is about to proclaim a new principle for his work as a creative artist. He intends to campaign for the right to make a living by composing.

Up to now it has been taken for granted that he shall write sonatas and symphonies on the side, while the real business of supporting himself and his family occupies most of his time. But America cannot fairly ask the composer to make a valuable contribution to the world's music and at the same time withhold a just return for his output. Some native composers have at times been paid for writing music. But as a fundamental right, the elementary principle that every composer is worth his wage has never been established.

Accompanying this official statement was one in the first issue of the ACA Bulletin, 1938, the publication of the society. It reflects the socialist leanings of members Copland, Siegmeister, and Riegger. How much the labor movement of the thirties, though, influenced the inception of the ACA is questionable. The manifesto reads:

The composer plays a very minor role in the musical councils of the nation. We wish to change that! The composer comes last instead of first in the musical scheme of things. We wish to change that! The cultural future of music in America depends on the development and encouragement of a sound native music. We wish to further that!

To do these things we must build a strong alliance. The first and most important step is to enroll every composer of serious music in America. If you have not already signed an
Draft. Arnold Schoenberg's first letter to ACA

application blank, you should do so at once. If you are already a member, we are depending on you to secure fellow composers as members. Or if you prefer, send us names and addresses of composers, not yet enrolled, and we will be pleased to write them.

These statements moved one composer in Los Angeles to join the organization: Arnold Schoenberg. Schoenberg's direct correspondence with American Composers Alliance is confined to two letters, an initial one dated December 22, 1938, citing his copyright problems with Universal (see draft of letter in facsimile), and a second acknowledging his acceptance of a position on the board of governors in February of 1939. Schoenberg continued receiving correspondence concerning performance rights, radio rights, and publication possibilities until 1949. In the early 1940s ACA gave small monetary support to the Los Angeles series called the Monday Evening Concerts, whose director Lawrence Morton programmed American premieres of music by Schoenberg and his students Gerald Strang and Paul Pisk.

The idealistic "honeymoon" of ACA lasted until 1940, when the necessity of a contract with a collecting society became clear. The organization thus accepted the voluntary services of Morris L. Ernst, the lawyer for the defense in the censorship case of Joyce's Ulysses. In 1941 ASCAP had a membership of 206 concert composers, of whom 157 also belonged to ACA. In the meantime Broadcast Music, Inc. had been founded as a rival to ASCAP. BMI offered ACA a $10,000 yearly subsidy. ASCAP was more reluctant to help. When Otto Luening wrote to Deems Taylor, then president of ASCAP, about funding for ACA composers, Taylor offered to collect royalties only for prominent composers such as Copland, Thomson, and Luening. Other than this, ASCAP offered the American Music Center seventy-five hundred dollars for the cataloguing of ACA-ASCAP members' works. The American Music Center, founded with the help of Otto Luening and Quincy Porter in 1939, acted as a rental library for composers of ACA.

By 1942 the early idealism of ACA composers had become a memory. Disgruntled by an "inch ing along" of contract negotiations with both BMI and ASCAP, members failed to attend meetings; Morris Ernst resigned as counsel and was replaced by Lewis Isaacs, a pupil of Edward MacDowell. Because of unpaid dues, the treasury in 1939 had only $101.10. By 1942 it had further decreased. Luening writes: "... the state of the treasury forced us to decide whether we would be a $5.00 annual dinner Association or whether we would accept a BMI contract." President Aaron Copland, a member of ASCAP, was skeptical of a six-year affiliation with BMI:

The whole thing is a much sounder proposition if we set up for six years, but I do not feel that I would want to sign up for that length of time... It has been my experience that one starts with an idea and then keeps moving away from it. You end up by being far away from the original idea. For instance, I do not know who will be on the ACA board in another three years.

In conversation, he told Otto Luening that BMI was a company union, and ASCAP better represented the serious composer. Despite Copland's hesitation, the Board of Directors, including Elliott Carter, Goddard Lieberson, and Otto Luening, voted to instruct the President or Vice-President to sign the BMI contract. Copland resigned. On May 12, 1944, President-elect Otto Luening signed the ACA contract with BMI. Thus, ACA became a third holder of performing rights along with ASCAP and BMI, but one devoted exclusively to the needs of the concert composer, and funded by BMI, its licensing and collecting agent.

One board member succinctly described the content of ACA meetings during the first six-year affiliation with BMI: "broadcast rights, problems with ASCAP publishers, distribution of American scores to Europe and Latin America—in sum, nothing but money."

By 1950 the allowance from
BMI was half what it had been in 1944. President Otto Luening, Elliott Carter, Avery Claflin, and Roger Goeb then convinced Carl Haverlin of BMI, a man "sympathetic to the prestige value of concert music," to expand BMI-ACA activities. The allotment rose from $18,000 to $40,000—the largest increment in the history of ACA. Funding included housing of ACA's score library at the offices of BMI, support of the ACA Bulletin, certain recording projects, and a paid manager.

ACA's new budget was impressively administered by Oliver Daniel, Executive Manager of ACA and editor of the ACA Bulletin. The organization had a weekly radio program on WNYC, and in 1955-56 alone sponsored festivals of new American music in Chicago, Los Angeles, Houston, and Berlin, as well as about forty-five other concerts. Accompanying this flurry of festivals was the founding of Composer Facsimile Editions by Roger Goeb (1952). Offering over 2,000 works as diverse as Elliott Carter's First String Quartet and John Cage's Amores for Prepared Piano, CFE cleared $2300 in its first year.

Daniel took particular pride in the arrangement of Stokowski's concerts at the Museum of Modern Art (1952), for which BMI donated $5,000. The programs included Carter's Eight Etudes and a Fantasy, Weber's Symphony on Poems of William Blake, Riegger's Study in Sonority, and the early electronic works, Low Speed, Invention, and Fantasy in Space by Luening and Sonic Contours by Ussachevsky. With the help of ACA member Goddard Lieberson, the concerts were broadcast in the "Twentieth Century Concert Hall" series on CBS radio. ACA gave Stokowski one of its first Laurel Leaf Awards in recognition of outstanding contributions to American music. The award has become an annual event and has been given to persons as diverse as Jack Benny (1959) and soprano Bethany Beardslee (1962).

During Daniel's tenure, ACA took an active interest in recording. From 1950 to 1955, ACA helped to sponsor forty-four recordings on Mercury, Victor, New Editions, Remington, and SPA labels. In 1955, however, Otto Luening and Oliver Daniel signed the contract by which ACA became the major stockholder in a new record company, Composer Recordings, Inc. The birth of CRI not only encouraged more royalties from recorded broadcasts on radio and television but also engendered an idealism unseen at ACA since 1937. Avery Claflin writes:

In 1700, the generation of Bach and Handel, . . . there were possibly 5,000 listeners in the entire world. Forty years later, contemporary with Haydn, the number had increased to 15,000. Jumping now to 1820, when Beethoven was still alive and the early romantics in flower, we find an audience of 50,000. By 1900 the phonograph had come into existence, contributing much to the increase in the number of listeners to 500,000. Now, in our time, the truly fantastic development of mechanical and electrical devices brings us to an estimate of 100,000,000 persons who hear music in one form or another. This listening public will respond to contemporary music, we confidently expect, as (more or less in the words of the Pope) mankind does to vice—at first abhor, and then endure, and finally embrace.

For the next twenty years, ACA continued to collect royalties through BMI, subsidize concerts, and support recording projects by CRI (which were also funded by the National Institute of Arts and Letters, other foundations, universities, and private individuals). Among the organizations that received support were Max Pollikoff's Music in Our Time, The Group for Contemporary Music, Da Capo Chamber Players, Buffalo Philharmonic, and the San Francisco Chamber Orchestra.

A highpoint for ACA-supported performance came in 1976 when composer Francis Thorne, then the Executive Director of ACA, arranged a series called American Composers Concerts. The performances, funded by BMI and NEA, were part of the celebration of ACA's fortieth birthday. The premiere of the series was an orchestra concert on December 5, 1976. Thorne used this concert as a vehicle to launch a new organization, the American Composers Orchestra, the only orchestral ensemble to devote itself to the performance of American music since Glenn Dillard Gunn's American Symphony of 1915. ACA showed support to the ACO by offering a small subsidy as well as shared office space. Over fifty ACA members have since had performances by the ACO.

Despite its continuing activities fostering financial gain and artistic opportunities for composers, signs of serious economic troubles for ACA had appeared as early as 1956 when BMI decreased its support from $70,000 to $64,999. The immediate reason for this decrease was a lawsuit about broadcast rights, initiated by ASCAP, which caused deficits at BMI. In 1944-60 a composer could not join both ACA and BMI. Because it was more lucrative, BMI changed this policy in 1960 and began directly signing on composers, giving them immediate legal access to publishing houses such as Associated Music Publishers, which was unavailable to ACA members. A few years later ASCAP offered its prominent members a "special award," a guaranteed income per annum, a policy later adopted by BMI. Such lucrative opportunities led many ACA composers to resign.

By the late sixties several attempts were made to renegotiate the BMI contract, to give ACA
"special awards" from the money previously used to publish the ACA Bulletin, and to find a publishing company for ACA members. For many composers the lack of a publishing company seemed the main reason for the exodus of many ACA members. When in 1969 Elie Siegmeister's Pioneer Editions proved to be a dead-end for publishing ACA scores, the board of directors made the decision to change the organization's status from a performing rights organization to a publisher affiliate for members of BMI called American Composers Edition (ACE). The result was continued collection of royalties by BMI, continued support of recording projects, less sponsoring of performance, but more printing and dissemination of scores.

During the past fifteen years the ACE catalogue has grown to include around 10,000 compositions. Some of ACE's steady customers have been the public schools and universities, who are still attempting to "abhor, endure, and then embrace" new music. ACE is also active through the continuing Composer Facsimile Editions, its annual recording awards, and through regional chapters of the organization in Los Angeles, Michigan, Ohio, and Texas. Many composers have also joined or rejoined ACE to show their support for the organization's activities, including Milton Babbitt, Elliott Carter, and Mario Davidovsky. The membership is now 323.

ACA's original goal of producing financially independent American composers is unrealized; however, the organization still has a central role in the contemporary music scene. As Louis Karchin, Associate Professor of Music Composition and Director of the Washington Square Contemporary Music Series at New York University, explains: "ACA helps establish a sense of community among composers." For instance, though ACA has not sponsored extensive performance for more than ten years, the board and President Eleanor Cory agreed to encourage and help sponsor over a score of concerts for its fiftieth anniversary celebration.

On the other hand, Executive Director Rosalie Calabrese sees ACA's role as a less public and more personal one. She explains,

Every era needs a musical environment to produce the one or two geniuses and their masterpieces. Beethoven needed his copyists, publishers, and his counterpoint pedagogue. Without them, he could not have been the composer he was. ACA contributes to a musical environment. We say to composers: we're here to help, to care—I personally feel I have a mission to further the tradition of American music.

Such missions are needed to preserve the lineage of contemporary music in America. Consider how the idealism and dedication in Charles Wuorinen's letter to his teacher Otto Luening, quoted above, permeates the birthday statement of his student, ACA President Eleanor Cory:

ACA's profile is as simple as its title: ACA is about America; it is about composers, and it is about an alliance. First and foremost, we are composers. We do something which is not always readily understood, but is indispensable to the quality of our own lives. Secondly, we are American composers, and as such we are historically unique. We are as stylistically varied as the vast society from which we spring. Finally, we are an alliance, which stems from the need to connect ourselves as both composers and Americans to our audience. For fifty years we have endeavored to define our place in the larger musical community and in American society. Our alliance has gotten us paid royalties for our performances, published and promoted our music, increased our broadcast exposure, started a record company and an orchestra for us, published a bulletin by and about us, all things which none of us could have done on our own. It has also given us a chance to know each other, talk about music together, and feel a little less isolated. We are proud of ourselves and are honored to share our fiftieth year with our colleagues and audience.
THE LIGHTHOUSE-KEEPER'S FAMILY: THE MUSICAL DUNHAMS OF BROCKTON

Barbara Owen

Every so often one makes a chance find that illuminates some small but interesting corner of American musical history. Louis Elson, writing of Henry Morton Dunham, observed that "He comes of a musical family, many of his relatives being professional musicians of rank."\(^{11}\) H.M. Dunham—organist, composer, and for many years chair of the organ department at New England Conservatory—is fairly well known and documented. He appears in Baker, Grove, and Pratt as well as many standard works such as Elson's. Not so the "many relatives." In his autobiography, Henry does mention his brother William H. briefly as a "widely known tenor,"\(^{2}\) but says very little else about his family, save that they sang in church choirs, and that his father played the bass viol.

Newspaper clippings from the Brockton Daily Enterprise, stuffed between the pages of an autographed copy of Henry's *The Life of a Musician*, fill in many missing branches in what is indeed a musical family tree. The book itself was found in a Cape Cod bookshop, not far from the Dunhams' home town of Brockton, and probably belonged to a relative or friend of the family.

Here, then, for the record, are some details concerning several generations of a musical Yankee family:

**Isaac Dunham (I).** The progenitor of the clan. He and his wife kept the lighthouse on Minot's Ledge, off Scituate, at the entrance to Boston Harbor. If they hadn't resigned the job in 1850, there would have been fewer musicians in eastern Massachusetts, for the rickety wooden lighthouse was swept away in a storm a year later, and its new keepers lost their lives.\(^{3}\) Isaac later tended three lighthouses at Eastham, on Cape Cod, but also "had charge of the village choir," which seems to have been made up largely of his wife and six children, one of whom played the melodeon.\(^{4}\)

**Isaac Dunham (II).** Isaac, one of the six children of the lighthouse-keeper, "was proud of his double-bass playing," and in later years played tenor horn in the village band in North Bridgewater (now Brockton). He married Augusta Packard, who apparently also came from a musical family, as Henry records that his uncle Fred Packard "became a prominent tenor with the Carl Rosa Opera Company in England."\(^{5}\) Their children included (1) Henry Morton, (2) William H., (3) Helen, (4) Frank A., and (5) Walter, not necessarily in that order. All but Walter are recorded as having been either professional or amateur musicians, and all are said to have sung in the choir of the Porter Congregational Church of Brockton in their youth.

(1) Henry Morton Dunham (1853-1929). By far the best known of the Dunham clan, Henry's own autobiography gives many details of his career and his compositions. In brief, he was a student of George E. Whiting, J.C.D. Parker, and John Knowles Paine, pursuing his academic studies at New England Conservatory and Boston University. Well known as a church organist, he served the Porter Congregational Church, Brockton, 1875-83; Ruggles St. Baptist Church, Boston, 1883-96; Shawmut Congregational Church, Boston, 1896-1906; and Harvard Congregational Church, Brookline, 1906-12. He was for fifty years Professor of Organ at New England Conservatory (1880-1930), in which capacity he wrote several instruction books; he also taught at Lasell Junior College, and was well known as a recitalist. He married Nellie Hammond of New London, but no children are recorded.

(2) William H. Dunham. A tenor singer, he sang during his youth in the choir of the Porter Church in Brockton. Like Henry, he continued his musical studies at New England Conservatory of Music, becoming a member of the vocal faculty there some time during the 1880s.\(^{6}\)

(3) Helen Dunham Elliot (d. 1947). Helen, a pianist and organist, seems to have broken with the family tradition and studied at Boston Conservatory.
In her later years she played in a funeral home, "where she was invaluable not only as organist but for her fund of genealogical information." She married Dr. Richard A. Elliot; of her six children only one, Brooks, lived to adulthood. When only a young man, he was killed in a train accident, and Henry played one of his own compositions, In Memoriam, at the funeral.

(4) Frank A. Dunham (d. 1941). Along with the rest of his family, Frank sang in the choir of the Porter Congregational Church in Brockton, becoming tenor soloist there in 1870, and holding the position for over thirty years. He married Hattle Sawyer, and among their children were (4a) George Sawyer, a daughter, (4b) Mrs. Alden, and (4c) Atwood T.

(4a) George Sawyer Dunham (1877–1957). A professional musician of the same mold as his uncle Henry, George, like him, attended New England Conservatory, majoring in organ. Following his graduation, he studied for two years in Paris, and on his return was organist of a series of churches in Hingham (First Parish), Winthrop, Charlestown, and Brockton (South Congregational), serving the latter church for eleven years. In 1913 he became organist of the Porter Church in Brockton—the same position previously held by his uncle Henry—and remained there for over forty years, with the exception of two years spent as organist of Tremont Temple in Boston. In 1915 he began a 39-year career as music supervisor of Brockton High School, where he organized the first school orchestra. Noted also as a conductor, he was a founder of the Brockton Choral Society, of which he later became director, as well as the Brockton Philharmonic Orchestra. Following again in his uncle Henry's footsteps, he also taught for several years at Lasell Junior College. He married Claire Maentz MacQuinn, a soprano whom he met while directing a performance of Verdi's Aida in Keene, NH, but his only children were two stepsons.

(4b) Mrs. Stephen P. Alden. Mrs. Alden, whose first name is not recorded, was said to have been "a fine pianist," but nothing is known of her training or other aspects of her musical career.

(4c) Atwood T. Dunham. Artistic talent often runs in musical families, as the grandsons of J.S. Bach have proven. George S. Dunham claimed that the family had decided it had "enough musicians" and Atwood received no musical training, although he later joined George's Porter Chorus, and subsequently sang in the choir of the Wellesley Hills Congregational Church, where he also chaired the music committee. A 1917 graduate of M.I.T., he followed a career in industry, and on his retirement in 1960 turned his efforts to oil painting and pencil sketching.

Thus ends this fragment of musical history, found, with the exception of encyclopedic information on Henry M. Dunham, entirely among the clippings interleaved in a book (and considerably left there by the proprietor of Titcomb's Bookshop). In addition to the clippings were two concert programs: A November 14, 1948, organ recital played by George S. Dunham (and including two works by Henry M. Dunham) and an April 10, 1951, concert of the Brockton Orchestra Society, conducted by George S. Dunham. Quite possibly the saga of the musical Dunhams continues into the present generation, and one would like to think that somewhere, on some conservatory campus, some latter-day descendants of the musical lighthouse-keeper of Minot's Ledge may be vocalizing or practicing their organ pedal scales.

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4. Dunham, op. cit.
5. Ibid.
6. Ibid.
8. Dunham, op. cit.
12. Ibid.

ERRORS IN THE FACSIMILE EDITION OF WILLIAM BILLINGS' THE CONTINENTAL HARMONY

Karl Kroeger

Hans Nathan's facsimile edition of William Billings' The Continental Harmony (Cambridge: Harvard University Press, 1961) has been around for over a quarter century. Undoubtedly, many people have a copy on their bookshelves, for when it came out, it sold for a modest $4.75. A few years later one could pick up a remaindered copy for only a couple of dollars. In addition to reprinting the
entire volume, Nathan provided a valuable interpretive introduction to it and the tradition of psalmody it represented. Although he seems to have tried to correct some of the problems caused by the photographic process—to burn out the considerable foxing that is—found in these tunebooks, some fine detail was inevitably lost—Nathan did not attempt to provide an errata list for the tunebook. Because of this, some unfortunate interpretations have resulted—for example, the Gregg Smith Singers’ minor-mode rendition of the whole of *Anthem for Fast Day* (Mourn, Mourn) on their old Columbia recording, *The Continental Harmony* (MS7277, ca. 1968).

In preparing the music of *The Continental Harmony* (Billings’ tunebook) for a critical edition in Vol. 4 of *The Complete Works of William Billings* (to be published, I hope, in 1989), it was, of course, necessary to look carefully at every note of Billings’ work. Thomas and Andrews, the original 1794 publisher of *The Continental Harmony*, pioneered the use of music types in American sacred music publications, but they apparently hired typesetters for this work who had little or no musical background. Misprints are common in all of their tunebooks, but *The Continental Harmony* appears to be among their more error-filled products. Billings himself, for whatever reasons, seems to have had very little to do with the tunebook’s publication, which was sponsored as an act of charity by a committee of Boston choristers. He seemingly did not even proof-read the music, for no errata sheet was printed with the tunebook.

In the hope of making the facsimile edition of the tunebook more useful, I have prepared an errata list for *The Continental Harmony*. Errors listed include original omissions and misprints, photographic burn-outs that Nathan did not catch, and some ambiguous passages that could cause interpretive problems when using the facsimile. While I hope to have caught all of the serious problems, some errors may remain hidden. I would appreciate anyone calling to my attention any questionable passage that does not appear in the following list.

The arrangement of the list is by the order in which the pieces appear in *The Continental Harmony*. Under each tuneame, the number in parentheses is the page number. This is followed by a Roman numeral I or II, indicating the system on that page. The next symbol—S, A, T, or B—refers to the voice part. The final Arabic numbers represent the measure or measures in that part. Measures are counted from the first complete measure; first and second endings are counted as one measure. Incomplete preparatory measures for pick-up notes are labeled as being measure 0. To save space, rhythmic note names have been abbreviated.

**Errata List**

**Musical Characters:** p[3], beginning with the caption “Syncopation, Exam. 3d.,” all musical examples except “Syncope, Example 4th.,” should be in G major as they appear in *The Singing Master’s Assistant*, pp. 103-104. (See *The Complete Works of William Billings*, v.2, pp. 13-14.)

**O Praise the Lord:** (36)I:IA8: dotted 4ter-note or 4ter-rest missing on beat 1 [WB4 uses dotted 4ter-note].

**Hear, Hear:** (44)IB2: word “doers” omitted; IT9: note should be G; IA11: slur extends only through the 2d 8th-note; IIS13: flat omitted on 3d 8th-note. (45)IB5: beam omitted between 2d & 3d notes, dot omitted on 5th note; IA7: dot omitted on 5th note; IS9: flag omitted on last note; II79: natural sign omitted on 2d note. (46)IA5: last note should be A-flat.

**Great Plain:** (48)IS3: flag omitted on 3d note; 14: repeat sign omitted after whole note; IB4: first note should be B.

**Norfolk:** (51)II5: slur should be between 1st & 2d notes.

**Creation:** (53)IT9: 1st note should be C.

**St. John’s:** (55)IA3: slur should be between 1st and 2d notes; IA6: 2d note is F4ter-note only (not F-B-flat choosing note); IB6: natural sign omitted before last note; IA16: slur should be between 1st & 2d notes.

**Cross Sets:** (56)IS&A: rests should be 4ter-rests; IT9: flag omitted from 2d note (16th-note); IT8: last note should be E.

**Invocation:** (57)IT1: rest should be half-rest. (58)IS&A: dot omitted on last note.

**Revelation:** (62)IA12: sharp omitted before 2d note.

**Washington Street:** (65)IA2: beam omitted between 2d & 3d notes.

**Thomas-Town:** (66)IA6: sharp omitted on half-note; IS9: 2d note should be C; IA4: 1st note should be G; IT9: sharp omitted on last note.

**Morning Hymn:** (68)IT3: slur should be between 2d & 3d notes.

**West-Sudbury:** (69): title should be Sudbury; IB1: slur omitted between 3d & 4th notes; IB8: last word should be “Stars."

**Six Praises:** (70)IT7: 3d & 4th notes both should be 4ter-notes; (71)IA4: 4d & 3d notes both should be dotted; IT10: repeat sign omitted at beginning of measure. (72)IS2: dot omitted on half-rest; IB7: 1st half-note should not be dotted. (74)IS3: 1st two notes should be beamed 8th-notes; IB3: dot omitted on half-note; IT4: dot omitted on half-note; IT2d-end: the two half-notes probably both should be C.

**I Am Come:** (77)IA3: sharp omitted on half-note; IB8: slur omitted on last two 4ter-notes. (78)IT9: rhythm on 2d & 3d notes should be 16th & dotted 8th-note. (79)IS2: rhythm on 1st two notes should be 16th & dotted 8th-note. (80)IS10: dot omitted on 1st note; II12: last word “and” omitted. (81)II12: repeat sign omitted.

**Gilead:** (82)IT1: half-rest omitted on beat 1; IA6: dot omitted on 1st note; IA7: 1st note should be A.

**South-Boston:** (83)IS1: 1st note (4ter-note?) omitted; IS6: 1st note (C4ter-note?) omitted.

**We Have Heard:** (86)IA3: whole rests should be half rests. (87)IT2: 8th-note should be 4ter-note; IT3: dot omitted on last 4ter-note. (88)IA3: dot omitted on 4ter-note. (89)IS1: 2d note is F 4ter-note (not C-F choosing notes); IB2: E half-note omitted on beat 2. (90)IS6: 1st 4ter-note should be dotted. (91)IT8: last two notes should be beamed 8th-notes; IT3&S: word “then” should be “that” (92)IS10: 1st note should be dotted; IB3d-end: rhythm should be half-note-whole note as in the other parts. (93)IB3: dot omitted on 1st 4ter-note; IS6: 2d note should be 8th-note; 3d note should be 4ter-note (as in Tenor). (94)IS3: “en” of “Amen” should be under the half-note.

**Dedham:** (95)IS5: last note should be a half-note.

**Universal Praise:** (97)IS2: whole-rest omitted; IA15: whole-rest should be half-rest; IB1: the three 4ter-notes should each have C choosing note an 8ve lower. (98)IT6: 3d note should be 4ter-note; IB11: middle C should have a C choosing note an 8ve lower. (99)IT5: 5th note should be D; IS6: 1st three notes probably should be E-D-C. (100)IT6: 2d note should be D; IB1: lower note of 1st choosing note should be C; IB3&4: dots omitted on lower choosing notes; IB10: upper note of last choosing note should be G. (101)IB: 4ter-note on last choice should be G; IB9: dot omitted on lower choosing note; IB3: note should have G choosing note an 8ve lower. (103)II11: lower choosing note should be C. (104)IB1: note
should have F choosing note octave lower; IB: dot omitted on lower choosing note; IB: natural sign omitted on last half-note; IB: 1st two note should be dotted 8th and 16th; ITT: "A" of word "Amen" omitted.

O Thou To Whom: (107)IB: last note should be half-note. (109) IB: 5th note should be G. (111)ISI: 2d 4ter-rest should be 8th-rest; ISI: last 8th-note should be dotted and missing 16th-note B supplied. (115)IB: 2d words "not unto us" omitted.

Hark, Hark, Hear-You Not: (118)ITT: 2d 8th-note should be D; ITT: 1st 4ter-note should not be dotted. (119) IB: time sig. should be 2/4, ledger line omitted on 4ter-note (C). (120)IT: time sig. of reversed C [2/2] omitted; ISI: whole-rest should be half-rest. (122)IA: 4ter-rest omitted. (123)IB: 6/4 time sig. omitted. (124)IB: dotted on half-note; IA: 1d dotted half-note should be G. (126)ISI: last note should be D. (127)IB: last note is G 4ter-note.

St. Thomas: (127)IB: half-rest omitted. (128)IT: dot omitted on 1st note.

Broad Cove: (129)IB: 1st note should be half-note. (130)IT: whole-note should be D; IS: 8th-note (B-flat) at the end of the group of beamed notes should be deleted.

Delivery: (152): 2/4 time sig. omitted; IB: 13: words "the foundations" omitted. (134)IB: words "thunder, hailstones, and coals of fire" omitted; ISI: slur omitted between 1st two 8th-notes. (135)IA: last note should be F. (136)ISI: 4ter-note C omitted on beat 1; IS: 8th-notes should be F-D respectively.

Variety, Without Method: (139)IT: 16th-note flag omitted on 2d note in 2d beamed group. (141)IB: half-rest should be whole-rest; IB: 1st note is F 4ter-note.

Hopkinson: (144)IB: time sig. should be 2/4.

Mourn, Mourn: (146)IT: time sig. should be 3/2; IB: whole-note should not be dotted; ISI: flat omitted before whole-note. (147)IT: repeat sign omitted; IT: three natural signs omitted in key signature (key should be C major to the end of the piece); IB: 4ter-note should be C. (148)IB: 2d words "ye shall be satisfied" omitted; IB: 1st note is dotted 4ter, 4th note should be D. (149)IT: 4th note should be D; IB: 11: words should be "shout, shout, shout and rejoice." (150)IT: repeat sign omitted; IA: dot omitted on 2d dotted 4ter-note.

Claremont: (154) Title misspelled, should not be "Clairmont"; IT: time sig. should be 6/8; IA: 1st note is E.

I Charge You: (155)ISI: flag omitted on 16th-note after beat 1; IT: rhythm on beat 1 of both measures should be 16th and dotted 8th-note. (157)ISI: rhythm on beat 1 should be 16th and dotted 8th-note. (158)IA: 2d note should be a 16th note; ISI: rhythm on beat 1 should be 16th and dotted 8th-note.

When the Lord Turn'd: (162)IS: 2d & 3d notes should both be 4ter-notes; ISI: the numbers for 1st & 2d endings are reversed. (164)IT: 2d note should be dotted 8th and 16th; IT: repeat sign omitted. (168)IB: 6 time sig. should be C as in other parts.

New-Plymouth: (169)IT: the word "The" should be "Thy." Victory: (170)ISI: slur should be between 1st & 2d notes.

Sublimity: (171)ISI: the notes probably should continue a 10th above the Tenor notes (passages in 8ves like this are without precedent in Billings' music). (173)ISI: last note should be G; IA: 7 note should be 4ter-note; ISI: 4ter-note omitted on the 2d 4ter-notes; IS: repeat sign omitted; IA: 7 dotted 4ter-note should be dotted 8th-note.

O God, My Heart: (177)ISI: 2d & 3d notes should be dotted 8th and 16th, 4th & 5th notes should be slurred; IA: notes 3 through 5 should be A, G, F-sharp respectively. (179)IT: last note should be 4ter-note. (183)ISI: 1st note should be dotted 8th-note; IA: 2d note should be 16th & 16th-note; IA: 8d note should be 16th-note; IB: 2d note should be only G 4ter-note (not a G-D choosing note).

St. Andrews: (185)IB: last note should be a 16th-note.

Sanctify a Fast: (180)IA: 2d note should be E-flat. (188)IB: 3d note should be F 4ter-note only (not F-D choosing note); IB: whole-rest omitted. (189)IA: dotted 8th and 8th-note should be dotted 8th-note; IA: 2d note should be dotted 16th-note; IA: 16th-note should be dotted 8th-note; IB: 2d note should be G; IA: 2d note should be 16th-note; IB: 2d note should be only G 4ter-note (not a G-D choosing note).

Lewis-Town: (198)IT: 4th note should be F. (199)IB: 8th-note should be C; IS: dotted-end: should probably be E-C choosing note like the 1st ending.
and in Talbot Hall; participants quickly identified the most comfortable seats in each.

Friday, January 8, was "orientation" day. During the morning, tours of the Bate Musical Instruments Collection were given by curator Jeremy Montagu, who delighted visitors with his demonstrations of the principals of musical instruments, especially his use of a soda straw to play a scale. Others visited the Bodleian Library and various colleges at Oxford. A noon organ recital by James Dalton at Queens College chapel gave the first sampling of the varied musical delights to come. Saturday afternoon offered another opportunity to "tour," with a visit to Woodstock, Bladon, and Rousham. The English weather cooperated throughout the conference by being completely typical, and attendees were quickly educated concerning the wisdom of always carrying an umbrella and a sweater.

Nicholas Temperley delivered Friday's introductory lecture, "The Great Divide—Channel or Ocean," concluding that the greatest divide was not between England and America, but rather between England and the European continent. He also spoke of the division of music into "cultivated" and "vernacular" music (terms used by Wiley Hitchcock), and coined the further distinction of "above or below the line." During the remainder of the weekend, session chairmen, performers, those delivering and attending papers, and even discussions at tea-time, sherry, or dinner continued to further define the concept of the line. It was generally agreed, for example; that although Wagner's music might generally be above the line, his "1876" march was below it, and that Faure and Messager's two-piano fantasy on themes from "The Ring of the Nibelung," as played by Philip Martin and Andrew Ball, bounced merrily along the line as if it were a trampoline.

Fine papers on many subjects were given in both sections of the conference. Many members lamented the fact that most sessions were held simultaneously, since papers from the Nineteenth-century Conference were of interest to Sonneck members and vice versa, and session-jumping was virtually impossible because of the 30-minute papers in one session and 45-minute in the other. Some sought to solve the problem by alternating sessions of the conferences. Attendees at both conferences discovered interests in common during plenary sessions and social occasions.

Many papers in the Sonneck part of the conference dealt in some way with the inter-relationship of American and European music. Some demonstrated the influence of European styles, esthetics, and performers on American music, while others showed American effects in Europe.

A superb concert was given on Saturday, July 9, by four British members of the Sonneck Society,
Rosalind Comerford, Stephen Banfield, and Janet Howd, at the Holywell Music Room, Europe's oldest "purpose-built" concert room. While the concert included mostly European "cultivated" music, it was also a wonderful demonstration of the fact that both European and American composers are capable of writing music which is "below the line" - and that scholars who consider themselves "above the line" enjoy it just as much as those who are unabashedly below.

Conference attendees joined as a choir to provide the music for a nineteenth-century Mattins celebrated at Exeter College chapel on Sunday, July 10. Gillian Anderson directed a performance of Bostonian Margaret Ruthven Lang's "Te Deum," and Nicholas Temperley and Ruth Wilson provided advice on pointing Victorian chant for the psalm and the Gloria. Stephen Banfield, who provided splendidly appropriate organ music before, during, and after the service, also furnished a chant for the Jubilate with music based on the second movement of Beethoven's "Pathétique" Sonata. Members attempting to follow the liturgy were startled when Rev. Graham Shaw, during a prayer for the queen, used the name Victoria instead of that of Elizabeth II. Some also discovered that English hymnbooks are not always good tune sources!

Stephen Banfield chaired a plenary session on the "Polarization of Musical Taste," with a panel which included Peter Dickinson, Edith Borroff, Cecil Ehrlich, and Bill Brooks. An especially perceptive paper by Edith Borroff showed the relationship of man to music as tutor, critic, and patron, and demonstrated how the disappearance of the patron during the nineteenth-century - and the change from enjoyment of music to duty - contributed to the polarization of taste. Cecil Ehrlich dealt with the "most popular" music of
SMITHSONIAN AMERICAN MUSIC EXHIBITION

The National Museum of American History of the Smithsonian Institution is preparing a permanent exhibition on American Music which will open in the spring of 1991. Funding will come in part from the Recording Institute of America, which has given $100,000 in seed money. Leadership for the project within the Smithsonian is provided by Jim Weaver, supervisor of the Division of Music History; Spencer Crew, project manager; John Hasse, senior curator; and J.R. Taylor, curator. "We intend an experience," says Roger G. Kennedy, director of the National Museum of American History, "filled with sounds of the music for which we are known throughout civilization: jazz, blues, and gospel music; the songs of our popular theater, from Tin Pan Alley to MTV; country music and bluegrass; folk music and classical music; ragtime and brass bands; and dance music of all types, from the big bands of yesteryear to the electronic synthesizes of today." The Sonneck Society was asked to appoint a committee, which is chaired by Edith Boroff, to help plan the exhibition, serving as part of a larger committee. "For a project of this magnitude, the Smithsonian seeks counsel from a variety of outside resources. During the coming months, the Smithsonian will assemble a comprehensive advisory committee for the music exhibit. This group will represent all parts of the musical spectrum, including members of the existing RIAA and Sonneck Society committees."


An Appeal for Your Help From the Advisory Committee to the Smithsonian Institution

I am honored to chair the National Advisory Committee to the Smithsonian Institution in the preparation of the American Music Exhibition. I am enthusiastic about the Exhibition and about the role that the Sonneck Society can play in its preparation. Above all I hope that the Exhibition will prove as penetrating, as fascinating, as exhilarating, and as salubrious for our art as our combined insight and expertise can help it to be.

I believe that the Committee should, as specified in the charge, be small. I have asked Dianna Eiland, Chair of the American Band History Research Committee of the Sonneck Society, and Samuel A. Floyd, Director of the Center for Black Music Research, Columbia College, Chicago, to serve on the Committee with me and am happy to report that both have accepted.

But I envision a wider circle of advisors to the Committee—as wide a circle, in fact, as the interests of the Sonneck Society. I would be happiest to think of a Committee of the Whole, the committee serving as an executive funnel for the focusing of ideas from the entire membership.

Three vital points I think should be brought to your attention at once.

The first is that as Advisors we should see our function in large part as making certain that no important constituency is omitted from consideration by the planners of the Exhibition. This is of peak importance. It is, of course, impossible for anyone committed, to think of everything. We would omit nothing by advertisement, but "inadvertence" is a formidable abyss.

We are thus hoping that any or all of you who feel deeply about a particular venue, repertoire, or tradition, will write. We are interested in both general and specific communications. If you feel strongly about the value of a certain music for this Exhibition, please let us know, even if you feel your suggestion is vague or vapid.

At the opposite pole, if you feel that a particular work or instrument or artifact would comprise a fine item, even though you don't have a strong sense of exactly where it belongs in an exhibition (so many items could belong in more than one place), please send that in. It is the central job of the Committee to pull all of this together and to represent the breadth and depth of the Society as creatively and as persuasively as possible.

The second is that we should attempt a fecundity of suggestion about how to display musical items. This must be a matter of imagination and more imagination. Most exhibitions in the past have been visual, and thereby hangs the difficulty. We are fortunate that audio and audio/visual techniques appropriate to the immediate (and not so immediate) future are being developed even as we plan; computer hard- and software as well. Those of you who can suggest exciting means of display are urged to help us by teaching us about them. It is our goal that everyone who visits the Exhibition shall leave it with greater excitement, firmer respect, and deeper admiration and love for American music; we have such richness at our disposal that we need not inflate it, but only reveal it. We must think of every possible way to reveal it.

The third is that the time is now. Advice must be given at the outset; the implementation will be less and less our concern as time goes on. Please, in that first flush of inspiration, grab your pens, run to your typewriters, turn on your word processors, and send me your ideas. NOW. We will be grateful for everything you send; send your thoughts to any one of us. Duplication of suggestion will not be a waste of your time, for it will have the value of force.
italicizing the suggestions and giving us the confidence that we truly represent the wisdom of the Society.

We have at last a chance to let the world join us in a salute to American music and to have a real effect upon the world's perception of it. Let's go for it!

Edith Borroff
Music Department
State University of New York
Binghamton, NY 13901

Pictured above is Gunther Schuller, recipient of the Lovens award for 1986. (See the summer Bulletin, p. 78, for details.). Since Schuller was unable to attend the spring meeting, Anne Dhu Shapiro, second vice-president of the Sonneck Society, presented the award at his Newton, MA, home, which is the site of a composer cooperative dedicated to publishing and performing works of contemporary composers.

NOTICES AND ANNOUNCEMENTS

A Visit to the Grand Old Opry;
Nashville 1989 Meeting

In order to reserve tickets, the Local Arrangements Committee needs to know how many people would be interested in attending a performance at the Grand Old Opry next April in Nashville. The performance would be Friday evening, April 7. The ticket price (transportation included) is $20 per person. You need not pay for the ticket now—that will be handled through registration—but please fill out the following form and return to Paul Wells. (Photocopies of the coupon are acceptable.)

Yes, I would like to attend the Grand Old Opry performance. Please reserve _____ tickets for me.

Name _________________________________________________________

Address ____________________________

________________________________________________________________

Return to: Paul Wells
The Center for Popular Music
Box 41
Middle Tennessee State University
Murfreesboro TN 37132

Meeting Space at Nashville, 1989: All heads of groups or committees meeting at the Nashville conference should let Local Arrangements Chair Paul Wells know of your room requirements as soon as possible. His address appears above.

Committee on Students Appointed

The Sonneck Society is exploring the possibility of increasing student activity in the society. Under the leadership of a newly appointed committee on students chaired by Carol Oja, assisted by Thurston Dox and Anne Shapiro, a committee of students is being formed, which consists of Jeffrey Taylor (University of Michigan), chair, Kris Bjerke (Bowling Green University), and Leslie Lasser (City College of CUNY). The committee of students will be charged with organizing paper-reading and other sessions at Nashville and with making recommendations to the board of directors for more extensive student involvement. Contact either Oja or Taylor for more information.

New Book Review Editor Appointed for Bulletin

We announce with regret the resignation of Raoul Camus as book review editor for the Bulletin. When book and record reviews were added to the Newsletter a few years ago, the editors assumed that those reviews would simply help to catch up on the backlog of reviews for American Music. It seemed expedient to have one person serve as book review editor for both publications. Raoul Camus has been prompt, persistent, and painstaking in his performance of these dual responsibilities, and has earned the gratitude of the various editors with whom he has worked so successfully. At this time, however, since the number of reviews in the Bulletin has increased, it seems far more reasonable to divide the
the two positions, following the pattern created by the record review editors of the two publications.

This is Raoul’s last issue as Book Review Editor for the Bulletin. He will continue as Book Review Editor for American Music. Beginning with Volume XV, Douglas Lee will assume the duties of Book Review Editor for the Bulletin. We welcome him and look forward to an excellent working relationship between all the editors involved. All reviews which are intended for Bulletin use should now be sent to Douglas Lee, Blair School of Music, Vanderbilt University, Nashville, TN 37212. Books may continue to be sent to Raoul, who will forward those intended for the Bulletin to Douglas Lee.

Silent Auction Reminder

* * *
A bit soon?
Perhaps, but seasons
Greetings from
the silent auction
committee!

It’s not too soon to clean out your bookcases and get ready for the biggest and best Silent Auction yet. Bring your books to Nashville or send them early. If bidding for any item should commence at $15 or more, so indicate by placing a paper with minimum bid inside of front cover. Before March 1, send your books to Kate Van Winkle Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878. After March 1, send books to the Vanderbilt Plaza Hotel in Nashville (address in the spring issue and in registration materials). All money from the auction goes to the Publications Fund. P.S.—It would have been more seasonal, but your editor couldn’t draw a turkey with her computer. If you forget to send your books, just look in the mirror!


Here’s some News of the Society which is news to the Society. Marie Kroeger spotted the entry for the Sonneck Society in the current Encyclopedia of Associations, and sent it along for your education. Among other (generally accurate) information about founding, membership, budget, publications, purpose, committees, and the like, is the following:

"Convention/Meeting: annual conference (with exhibits)—1988 April, Centreville, KY, and Oxford, England (held simultaneously in two cities) . . .

Have you had the feeling lately that you might have gotten caught in a time warp?

Scheduled Conferences of the Society

15th National Conference
April 5-9, 1989
Vanderbilt Plaza Hotel, Nashville, TN
Mark Tucker, program chair
Paul G. Wells, local arrangements chair (see address above)

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 College
James Hines, local arrangements chair
Anne Dhu Shapiro, program committee

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
Members at Large: Edith Borloff
Carol Oja
Gillian Anderson
David Crawford
Cynthia Hoover
Dena Epstein

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

Committee Chairs:

Archives: Margery Lowens
American Music in American Schools: Alan Buchner
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
Smithsonian Advisory: Edith Borloff
Students: Carol Oja, Jeffrey Taylor (student chairman)

***
COMMUNICATIONS

LETTER FROM ENGLAND

"When April with its sweet showers has pierced the drought of March to the root . . . then . . . folk long to go on pilgrimages." Only, these days, as David Lodge adds in Small World, "professional people call them conferences." "With this excuse," he continues, "you journey to new and interesting places, meet new and interesting people, and form new and interesting relationships with them . . ." Well, there was undoubtedly a certain amount of that going on in Oxford, as my spies reported (and I'll leave you to guess who they were). And, despite April's sweet showers having somehow (I won't say uncharacteristically) strayed into July, I'm quite sure that everybody had a great time once they'd got over their shock at the thought of walking more than twenty yards. Even I did. But what about the intellectual purpose of the conference? Did it accomplish what it set out to do? How can we tell?

Both my father and one of my brothers—and I hope I'm not going to regret this confession—are Baptist ministers, and among the countless sermons by one or the other of them that I heard during my younger, more pliant days was one anecdote, with which they would easily identify, about a fellow-parson who would go into his empty church at the dead of night and vigorously shake the respective pews of his charges whilst praying for them to change their stubborn hearts. Evangelism clearly runs in the family, for I will admit that ever since I first mooted the idea of the joint conference I had been fantasizing similarly. Ah, yes, how good it will be for old Professor Smith from Rumbridge, who never looks further than Beethoven's quartets, to have to hear a paper on minstrel songs! How Dr. Muller, that stuffy Wagner expert, will admit to enjoying the concertina music! What a useful challenge it will be for Kitty Johnson, who teaches piano majors at the University of Tombstone, to have to follow some post-Schenkerian analysis for once! How refreshing it will be for Agnes Schroeder, who has spent the past twenty years compiling a thematic index of Edward Riley's quickstep tunes, to sit next to someone at dinner who has never heard of Edward Riley and thought that the quickstep was invented by Victor Sylvester! And just think of Miss Blenkinsop from the British Library and Clint Shapiro from the Greenwich Village Barbershop Academy singing side by side in the choir, letting their hair down!

Of course, it didn't all happen in quite that way. People tended to stick to their own company and their own side's papers. Not only was the choir dominated by Sonneckers, but so were the plenary discussions (except for good old Bill Ashbrook, Rufus Hallmark, Mike Beckerman, and one or two others), to the extent that I wondered what, if anything, the nineteenth-century people were thinking as they sat there utterly mute while debate raged furiously, if somewhat over-enthusiastically, around them about MacDowell's nationalism or Mason's pedagogy. (Incidentally, the "taste forum" really began to get somewhere during a conversation between four or five of us after the Sunday evening concert, though the Keele claret may have had something to do with that.)

But rumour has it that all kinds of informal contacts were being pursued—that X had long wanted to meet Y and share a mutual admiration for Z; that A and B were working on similar projects from different sides of the Atlantic; that M had always admired N's work and wanted to say so. Maybe that's what it was all about. And the nineteenth-century people (they really ought to get themselves a proper name, even if it's one that's incomprehensible to everyone else) have apparently warmed to the idea of joint conferences and are thinking of taking themselves off to the USA at some unspecified time in the future.

Incidentally, Cath wrote to me shortly afterwards to say that she and Bill, the two stewards, were now an "official couple." Now look what you've done.

Stephen Banfield
University of Keele

In the Matter of a Title

As Series Adviser to Greenwood's "Biobibliographies in music" series, I want to take this opportunity to better acquaint your readers with the series. As can be inferred from the title of the series ("Biobibliographies in music") and the subtitles of individual books in the series, volumes in this series are bibliographical in nature, not biographical, historical, analytical, or pictorial. The intent of these volumes is to provide a guide to research material on late nineteenth- and twentieth-century composers. Many other sources exist for fulfilling biographical purposes. Indeed, the guidelines for this series emphatically state that the biography should be kept succinct, particularly in the case of prominent composers where biographical material abounds elsewhere, so as to allow space for the discographical and bibliographical portions of the work. There are "no photos, no reproductions of manuscripts, no views of the studio, etc." I feel that these would be more decorative than substantive in a bibliography. They would also lead to such considerable expense in the production of the volumes that Greenwood Press generally allows only a frontispiece portrait.
Thirteen volumes have already appeared in this series, with Americans represented by Thea Musgrave (a Scottish-American), Samuel Barber, Aaron Copland, Gunther Schuller, Esther Williamson Ballou, Virgil Thomson, Daniel Pinkham, and Lowell Mason; more than eighty additional volumes are in various stages of preparation and/or production. Therefore, at this early point in the life of the series, I feel that it's important for readers (and reviewers) to distinguish a bibliography from a biography and not to confuse the roles of one with the other. 

Don Hixon
University of California, Irvine
The Music Reference Collection; Greenwood Press

CMS and American Music

As you know, I am interested in increasing coverage in the Sonneck Bulletin for College Music Society chapter news. Much important discussion about music, American and otherwise, and the teaching of that music goes on at all CMS meetings, and I think Sonneck members throughout the country should be notified of the opportunity to attend those chapter meetings.

Along the CMS lines, I would like to make an addition to Edith Boroff's articles about the International Symposium on American Music in the Spring and Summer, 1988, issues of the Bulletin. The European Chapter of the College Music Society was a co-organizer of that Symposium, along with the City of Duisburg, the West German Radio Corporation, and the Musicological Institute of the University of Cologne.

Indeed, the activities of the European Chapter of the CMS on behalf of American music are extensive and should be of interest to members of the Sonneck Society. Through several series of concerts, music by a wide range of past and present American composers is presented to European audiences. A book in German on American music was published by Laaber Verlag at the instigation of the CMS chapter. An exhibition on Charles Ives and other American composers was co-sponsored in Duisburg by the CMS European Chapter, BMI, ASCAP, Yale University, the Ives Center in Danbury, and the Scott-Fanton Museum in Danbury. More information is available from me or the Chapter president, Paul Terse.

Douglas B. Moore
Vice-President, CMS

Sonneck Society members, particularly those on the Committee on American Music in American Schools, that her letter is reprinted here in full:

In Praise of Song

From Miss B.M. Lyon: "Sir, When I was at school, in addition to singing and sight-singing lessons, plus choir practice, we were taught a different national song every day in the 10 minutes after assembly (or "prayers" in those days). This not only provided a great service of good tunes from all over the British Isles, but has enabled me, at least, to recognize how much this heritage has influenced British composers of all kinds of music.

None of my piano pupils seem to know any of their own national songs, let alone any from other regions; some don't even know the National Anthem.

Singing is a splendid way of expressing any kind of emotion and of exorcizing anger and frustration. Perhaps if all football fans learnt to sing like the Welsh Rugby crowds they would not become hooligans.

Choral singing is the most satisfying occupation of all, and should surely be a "core" subject in schools. Yours sincerely,

Barbara Lyon
Pant Isaf
Dyffryn Ardudwy, Gwynedd
July 2

NOTES ABOUT MEMBERS

Gillian Anderson is in Europe as this Bulletin goes to press, conducting performances of the orchestral score during showings of D.W. Griffith's silent film Way Down East (1920) in Italy and Yugoslavia.

Stephen Banfield presented a paper on "Sondheim and the Waltz" at the American Music at Brooklyn College lecture series on March 23. Banfield was in New York doing research for a book on Stephen Sondheim, working at the composer's home with Sondheim's own collections of scores and materials.

Cyrilla Barr has received a Grant-in-Aid from the American Council for Learned Studies for A Biography of Elizabeth Sprague Coolidge, 1864-1953.

Jane Bowers has been elected to the Board of Governors of the American Musical Instrument Society.

Allen and Veronica Britton celebrated their fiftieth wedding anniversary on September 30, 1988. On September 27 a group of thirty to forty people gathered for a surprise party at the home of Gillian Anderson in Washington, DC. Society President Britton was reportedly having a wonderful time when he suddenly realized, halfway though the evening, that everyone present was a member of the Sonneck Society (either an area resident or attending a music education convention in Baltimore) and that all had gathered in his honor. Kate Keller also assisted with planning and preparations.

Tina Davidson has won a commission from the Kronos String Quartet for a work to be premiered next spring. She is associate director of Relache, the contemporary production and performance ensemble, which premiered her *Transparent Victims* for multiple saxophones at the New Music America Festival hosted by the group in October, 1987. Davidson is currently collaborating with dancer Paula Sepinuck on a work to be premiered at the Swarthmore Music and Dance Festival in November, 1988, and working on a large-scale work to be performed during the 1989-90 season of the Harrisburg Symphony.

Samuel A. Floyd, Jr., Director of the Center for Black Music Research, was a featured speaker at the June 15, 1988, meeting of the American Symphony Orchestra League, with an address titled "The American Symphony Orchestra: Broadening Service and Opportunity." On November 3, 1988, he will present a paper titled "Afro-American Musical Nationalism" at Purdue University.

Mark Gridley’s article, "Is Jazz Popular Music?" (*The Instrumentalist*, XLI/8 [March, 1987], pp. 18-26, 85) was given the 1987 "Distinguished Achievement Award for Learned Article" by The Educational Press Association of America. Other Sonneck members involved as consultants in the preparation of the article were H. Wiley Hitchcock, Peter Winkler, and Martin Williams. The third edition of Gridley’s *Jazz Styles: History and Analysis* was released last winter by Prentice-Hall, along with a ninety-minute audio cassette. Sonneck members who served as consultants for the book include Karl Koenig, Lawrence Gushee, Peter Winkler, Scott Deveaux, Wiley Hitchcock, and Mark Tucker. A Polish translation will be released this fall by Jazz Forum.

On June 22, 1988, Joseph C. Hickerson received a pin for twenty-five years of federal service. Joe has spent all of those years at the national folk archive in the Library of Congress, first as Reference Librarian in the Archive of Folk Song, and more recently as its Head, under its new name, the Archive of Folk Culture.

Dorothy Maddison is a new English member of the Society who joined after attending the Oxford Conference. She attended college in the United States, then continued her studies at the Guildhall School of Music and Drama in London, where she now resides. She is a soprano with extensive experience in musical theater and opera, and frequently gives recitals (with accompanist Helen Crayford) of American songs—including "Songs from the American Midwest" and "Rags to Riches." They
also present school performances based on the travels of the Englishwoman Frances Trollope up the Mississippi in 1827.

Gordon Myers was elected a Vice President of the National Association of Teachers of Singing, and is in charge of the NATS Discretionary Fund (which helps pay for Master Classes and Vocal Workshops nationwide). On May 13, he was given a Bicentennial Leadership Project Award by the Council for the Advancement of Citizenship and the Center for Civic Education in Washington, D.C., for his historic-musical drama They Made a Constitution!

Caroline Moseley recently gave a paper on Civil War songs before the Organization of American Historians in Reno, and a lecture/performance for the Gettysburg (PA) Civil War Institute in June, marking the 125th anniversary of the Battle of Gettysburg.

Carol Oja has received a Grant-in-Aid from the American Council of Learned Societies for a project entitled New Music in New York, 1920-1930.

Elizabeth Faw Hayden Pizer has been re-elected as Chairperson of the International League of Women Composers for the 1988-89 term. Three recent premieres: her suite for solo piano, Strains and Restraints, performed by Margaret Schoenberg at the Adirondack Lakes Center for the Arts; her cycle Nightsongs, for mezzo-soprano and piano, performed at the Charles Ives Center for American Music by members of the Gregg Smith Singers; and her Shakespeare Set for unaccompanied voice, performed by mezzo-soprano Christina Ascher at the University of Mannheim in Germany.

Ronald Radano has received a $500 grant from the Association for Recorded Sound Collections for oral-historical and discographic research on jazz saxophonist/arranger Budd Johnson.

Craig H. Russell has received a National Endowment Humanities Fellowship for College Teachers and Independent Scholars for a project entitled Codice Saldivar Number 4: A Study of a Baroque Guitar Masterpiece from the New World. Russell is on the faculty at California Polytechnic State University.

Ramon Salvatore, who performed at last spring's Sonneck meeting, continues to perform programs of American piano works at various colleges, including the University of Montana and Kalamazoo College in Michigan. He performs recitals, workshops, and residencies in the Chicago area with Urban Gateways, an arts education agency, presenting a program of "Music Americana," which includes works of Paine, Foote, Farwell, Riegger, Florence Price, Paul Bowles, and Copland. On April 9, 1989, he will appear at the annual American Music Festival in the National Gallery, with a live broadcast over WGMS-FM (recorded by National Public Radio for later national broadcast). The program will include two commissioned works, Phillip Ramey's Toccata and Robert Palmer's Epigram XII, as well as works by Riegger, Farwell, Finney, Foote, Beach, Corigliano, and LaMontaine.

Gunther Schuller has been named the first recipient of the Elise L. Stoeger Composer's Chair. Milan Stoeger, a little-known Yugoslavian immigrant who regularly attended concerts, bequeathed almost half a million dollars to the Chamber Music Society of Lincoln Center, New York City. He requested that the money be used to set up a biennial prize—estimated at $40,000-$50,000—to a composer of chamber music, in the name of his wife, Elise. For the next two years Schuller will participate in lectures and present his music, including a new work for chamber ensemble to be performed at Lincoln Center sometime in the 1989-90 season.

Clyde Shive presented a paper, The Wind Band in the United States, 1800-1825, at the Eighth Conference of the Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik, meeting in Oberschützen, Austria.

Mary Jean Van Appleford's Caprice had its premiere in a performance by James R. Lawson, Carillonneur, at Riverside Church, New York City, on May 8, 1988. "Patterns," a quintet for low brass, was premiered in April by the Municipal Band of Buxy, France.

James Willey's Duo for Violin and Piano received its first performance at Webster College in St. Louis, MO, on April 17, 1988, in a performance by violinst Eva Szekely and pianist Daniel Schene. Five Pieces for Dark Times (1988) for Pierrot ensemble plus percussion will be premiered by Collage in Washington, DC, on November 5, with a second performance in Boston on November 7, both performances conducted by Christopher Kendall. The String Quartets No. 4 and 5 and Some Connections for violin and piano have recently been released by Composer Recordings, Inc. in performances by the Esterhazy Quartet and the Szekely/Schene Duo.

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Education is a process of bringing out the best in people.

Sonneck Society Bulletin -137- Vol. XIV, No. 3
NOTES AND QUERIES

This is a request for assistance from scholars and authors who write formally about sheet music.

I have found conflicting uses of the terms "music cover" and "title page." For my own purposes, I have always designated the first inner page of music as title page to differentiate this from the music cover.

I have, however, found reference works which maintain, either verbally or by usage, that the title page of sheet music is the music cover. Is so, how then does one refer formally to information found on the first page of music? This information is generally of bibliographic importance, usually consisting of title (which may differ from that on the cover), along with credits for words and music of the piece, and also copyright information.

I have considered designating the first page of printed music as the copyright page or the copyright notice page, which seems needlessly cumbersome. In addition, copyright page lends confusion rather than clarification, inasmuch as all pages of the composition are under the copyright. (In the few cases that the music cover is under specific copyright, there is customarily a separate notice of this information on the cover. To repeat, if this cover is the title page, what then is the first page of the music with its copyright information?)

Suggestions for resolving this problem will be appreciated. What usage do you follow in formal writing?

Joseph K. Albertson
1624 Sirugo Avenue
Key West, FL 33040

Lymon Brodie is seeking works for solo trumpet by black composers. Brodie is a member of the Dallas Ballet Orchestra, professor of trumpet at the University of Texas at Arlington, and a free-lance musician who regularly gives recitals and concerts. Write to Brodie at this address:

Lymon Brodie
Department of Music
University of Texas
Arlington, TX 76019.

Rosita Sands is in the process of compiling a Bibliography of Dissertations and Theses on the Subject of Black American Music. The bibliography will become a part of the research offerings of the Center for Black Music Research and will be available online. Sands requests that authors of theses or dissertations on the topic of black American music in general or on a topic relating to the music of black Americans send her the following information: author's name, title of the work; degree granted, institution, and year; and total pages, including preliminaries and bibliography. She further requests information from those who are aware of relevant sources for such works, particularly those not indexed by University Microfilms, Inc. Sands can be reached at the following address:

Dr. Rosita M. Sands
CPO 1887
Berea College
Berea, KY 40404.

I am preparing a musicology research work on the Rivinac family, who were organ-builders and composers in Germany and later in France. Peter Rivinac emigrated to the States ca. 1850.

Peter Rivinac lived in a yet unidentified place in Tennessee until 1860, was a musician in the Confederate Army, and then lived in Hinds County, MS, from 1861 to ca. 1875. He finally moved to a place called Benton, but I haven't succeeded yet, after a long search, in finding in what state (there are many Bentons in the United States, and it does not seem to be the one in Mississippi). There Peter, with his son Pierce F., is supposed to have run an organ-building company until the 1920s, and there he is supposed to have died in 1915.

Peter Rivinac composed at least six works for piano: "The Atlantic Cable Waltz" (published in 1858 by Halmer & Weber, St. Louis), "Rivinac's Medley Quickstep," "Pearl River Polka," "General Bragg's Grand March," "Our First President's Quickstep," (all published by A.E. Blackmar & Bro., New Orleans, LA, & Augusta, GA), and the "Jackson Tanzverein Waltz" (publisher unknown).

I am looking for any other works and for the place to which the Rivinacs moved after ca. 1875. Thanking you very much in advance,

Jean Paul Rigault
344 rue Saint-Jacques
75005—Paris, France

My name is Gary Wilson and at present I am in the final year of my BA (Hons) music degree course at Colchester Institute. As part of my studies this year, I have to write an extended essay and I have chosen the virtuoso xylophonist/composer George Hamilton Green as my subject. Unfortunately, there is very little information available to me in this country and it is for this reason that my senior lecturer Norman Josephs suggested that I place a request for such information in your Bulletin. Please would you forward to me any information (articles, interviews, etc.) regarding G.H. Green, or suggestions as to where it can be found.

Gary Wilson
Basement Flats, 21A Wellesley Road
Colchester, Essex CO3 3HE
England
THE BULLETIN BOARD

Performances of American Music

Elise Kirk's ASCAP Award-winning book, *Music at the White House*, is the basis for a new program by the Pittsburgh-based vocal group Dear Friends. "The White House Chair," the opening program for the Dear Friends' Foster Hall 1988-89 concert series, will be repeated on November 13 at the Smithsonian Institution as part of an American Music Week program series sponsored by the Smithsonian Associates. Elise Kirk will be on hand there to introduce the program, which takes place in Baird Auditorium at 3:30 p.m. Both Kirk and director Jean Thomas are members of the Sonneck Society.

Mary Sindoni, soprano, and Susan Bishov, piano, performed "Parlor, Music Hall, and Church: A Quilt of Songs by Women Composers (1790-1890) from the American Antiquarian Society's Collections" on September 27, 1988, at the society in Worcester, MA. In the course of her preparation, Sindoni examined dozens of compositions by American women and selected songs from many of the genres popular in the period: sentimental songs, military and Civil War songs, songs carrying the message of temperance or abolitionism, hymns, and bel canto arias. The program included works by Mary Ann Pownall, Harriet Abrams, Harriet M. Browne, Mrs. Townsendshend Stith, Jane Sloman, Augusta Browne, M.D. Sullivan, Julia Daly, Mrs. E.A. Parkhurst, Faustina Hasse Hodges, Abby Hutchinson, Martha Hill, Miss M. Lindsay, Clara Scott, Phoebe Palmer Knapp, May Ten Broeck, Effie I. Canning, and several anonymous ladies. Sindoni found Judith Tick's *American Women Composers before 1870* particularly useful in preparing her program.

The Library of Congress began its season of chamber music concerts from the Coolidge Auditorium on October 1. Two concerts of special interest to Sonneck Society members are the November 25 concert, devoted to the music of Charles Wuorinen (Benjamin Hudson, violin; Fred Sherry, cello; Garrick Ohlsson, piano; Charles Wuorinen, piano) and the December 9 concert, presenting music by Elliott Carter (Composers String Quartet, with Noel Lee, piano). Admission to concerts is free; all are broadcast live on Friday evenings in the Washington, DC, area, and many are later broadcast on American Public Radio.

The inaugural concert for The Roger Sessions Society will be held at Merkin Concert Hall, 129 West 67th Street in New York City, on Sunday, November 13, 1988, at 8 p.m. as a part of American Music Week. The concert will be dedicated entirely to the music of Sessions, with distinguished musicians offering works not often heard in public performance. The program will include a piano sonata, the violin-piano duo, the six unaccompanied pieces for cello, and the second string quartet. For additional information, call 914-354-0354.

On March 25, 1988, the World Debut Performance of the Black Music Repertory Ensemble was presented at the Getz Theater at Columbia College, Chicago. The performance was repeated two days later at the Eastman School of Music's Kilbourn Hall in Rochester, NY. The debut concert was well received by a nearly full house, and both concerts received fine reviews in the *Chicago Tribune* and in the *Rochester Democrat and Chronicle*.

The concert included music by the following composers: Frank Johnson, A.J.R. Connor, Will Marion Cook, James Scott, James Reese Europe, T.J. Anderson, David Baker, and Scott Joplin. The early works were orchestrated by Hale Smith, and the arrangements of the Joplin works were provided by the conductor of the group, Sonneck Society member T.J. Anderson.

The Black Music Repertory Ensemble is a project of the Center for Black Music Research. It was formed to present the black musical heritage and to promote its appreciation through the performance and recording of small-ensemble literature written by black composers between about 1800 and the present day. The ensemble consists of fourteen musicians from across the country who will assemble for a residency at Columbia College once or twice each year.

A group called "The 'New American Company" is performing "Music from the Colonial Theatre" in various venues in the Washington, DC, area. On October 8 the group presented scenes from The Beggar's Opera and The Cooper and "various AIRS and DIVERSIONS with harpsichord, violin, mandolin, English guitar, flute and lute to please the citizens of Annapolis" at St. John's College in Annapolis, MD. The Mayor of Annapolis declared October 8 "Early American Music Day" in Annapolis. Sonneck Society member David Hildebrand is a member of the group, along with his wife Ginger, Michael O'Brien, and director Nancy Almquist.

Bluegrass music has become part of a cultural exchange with the Soviet Union. Hazel Dickens represented the United States at the International Folklore Festival in Moscow in early August, performing two of her own compositions, "Black
Lung" and "They'll Never Keep Us Down." These two songs will be the first bluegrass songs released on record in the USSR when they appear on a compilation of American traditional music on the Russian label, Melodiya Records. During November, Vermont's Banjo Dan and the Mid-nite Plowboys will perform a program entitled "Folksong Across America" during a two-week tour of the Soviet Union arranged by Project Harmony, a nonprofit cultural exchange organization.

A fourteen-piece 1920s-era dance band re-created the sound of the "flapper years" at a concert in Coolidge Auditorium at the Library of Congress on September 20. Several important but rarely performed compositions of such jazz greats as W.C. Handy, Fletcher Henderson, and Jelly Roll Morton were unearthed through extensive research in the Music Division of the Library of Congress, and brought to the public's attention at the concert. The band, composed of saxophones, brass, violins, and rhythm, was assembled by MusicCrafters, under the direction of Vincent Patterson.

The Delaware Valley Composers concert of June 4, 1988, at Old Pine Street Church in Philadelphia, included a special tribute to Jeanne Behrend MacManus (1911-88). Sylvia Glickman, pianist, performed three of Behrend's works rarely heard during the past forty years: "Quiet Piece," "Dance Into Space," and "The Old Scissors Grinder" (1938-42). Harry Hewitt writes: "These works were remarkably assured for a composer still in her teens. The performances were both deeply moving and technically immaculate." Glickman, one of Behrend's earliest students at Juilliard, spoke of her contributions to American music as pianist, educator, musicologist, and composer. She also spoke briefly of the death of Joseph Barone, Director of the Bryn Mawr Conservatory and founding conductor of the New York Little Symphony. Barone championed the works of many young American composers during the thirties and forties.

The program also included premieres of new works by Philadelphia composers, performed by members of All-A Camera (tenor, violin, and piano). These included Harry Hewitt's Softly Spring Surely, Kile Smith's Scottish Songs, Claire Polin's major cycle Mystic Rondo on Russian texts, and Danny Dorff's Romanza on a theme of Rochberg for solo piano.

Hewitt reports that the Delaware Valley Composers received no funding for the proposed 1988-89 season, so plans for future concerts must be held in abeyance.


On March 16, 1988, Clyde Shive played a recital of American music at the University of Pennsylvania on the organ in Irvine Auditorium. This four-manual Austin pipe organ, built for the Sesquicentennial Exposition in Philadelphia in 1926, was given to the university by Cyrus H.K. Curtis. The recital included William Selby's Voluntary in A, Frederick Schreiber's Variations on Bach's "Come Sweet Death," and Felix Borowski's Sonata for Organ, No. 1.


The fourth CMS European Chapter "Kammermusik aus den U.S.A." series, held at the Hochschule in Cologne on April 27, May 5, and May 11, 1987, continued to show the depth and high standards of the American and European musicians involved.
CMS performers traveled from as far away at Stuttgart, Zürich, and Houston; for the first time, dance was incorporated into the series. Also a first: electronic music of CMS composers was presented, featuring tape pieces played at the CMS twenty-ninth annual meeting in Miami. Financial support from the Deutsch-Amerikanische Gesellschaft e.V., Köln, and two private firms, although by no means covering all expenses and payment of the performers, was doubled from the previous year.

A series of four concerts, "Music Making in a Railroading Town," performed in Lima, OH, during October presented traditional music from ethnic groups attracted to the Lima area by the railroading industry. Local performers joined with nationally-known artists for the concerts, presented by the Train Town program of American House with support from the National Endowment for the Arts and the Ohio Humanities Council. An Afro-American Concert (October 9) included music by the Gospel Songbirds, from Grand Junction, TN, The Friendly Four, and The Eden Singers. An Italian Concert (October 16) featured performances by Chorale Italiano from Cleveland, with Lima's Louis Daley. The Irish Concert (October 23) included vocal performances by Dermot Sommerville, Al O'Leary, and Tom McCaffrey and Irish step-dancing by Celine, Siobhan, Erin and Deirdre O'Leary, and the Irish Colleens. A Greek and Macedonian Concert and Dance (October 29) was presented by the William Skimos Band (Fort Wayne, IN) and the Christoff family of Lima. The programs are a result of three months' research by American House folklorist Bob Carlin.

Festival Chamber Players, a group of musicians primarily from the Baltimore Symphony Orchestra, have completed their eleventh season of summer chamber music concerts as part of the Maryland Arts Festival at Towson State University. Their performances included four concerts at the University and two at the Baltimore Museum of Art based on the theme "Romantic Music from the Old World and the New." Each program contained Romantic works and a composition by an American composer. Notable were the Violin and Piano Sonata in A Minor by Amy Cheney Beach, the Clarinet Sonata by Leonard Bernstein, and George Rochberg's Ricordanza for cello and piano. Started in 1978 by Sonneck Society member Arno Drucker, the group has presented Baltimore premieres, Guest Young Artists Concerts, and concert series built around various themes. Drucker is Baltimore Symphony Orchestra staff pianist and Artistic Director of the Festival Chamber Players.

The Hutchinson Family Singers, a Minneapolis/St. Paul-based professional vocal quintet that portrays the celebrated nineteenth-century singing Hutchinson Family, was sponsored by the Cincinnati Bicentennial Commission in a special appearance on October 15 as part of the city's Tall Stacks Weekend. Beginning October 14, the riverfront of the Ohio River was transformed into an 1880s fair with roving musicians, comedians, mimes, and other entertainers. Fourteen steamboats, the largest such gathering in decades, docked along the waterfront to take visitors for cruises.

The 1988-89 season of the Hutchinson Family Singers is dedicated to Elizabeth Hutchinson Fournie, who sang with the last Hutchinson Family troupe in the 1890s and celebrated her 103rd birthday on September 6. "Little Bess," as she was billed in her performing days, lives at Ebenezer Hall in Minneapolis. Executive Director of the Singers is Sonneck Society member George Berglund, who will be delighted to provide more information about the group, its touring schedule, and its booking procedures.

Gordon Myers will perform Francis Hopkinson's Seven Songs for the Harpsichord or Forte Piano, which the composer dedicated to his friend George Washington, at Trenton State College on November 20, 1988—exactly 200 years to the day from Hopkinson's letter of dedication to Washington. Myers will sing his own edition of Hopkinson's songs, perhaps the first to be done since Harold V. Milligan's edition was published by A.P. Schmidt in 1918. Myers says, "With all due respect to Milligan's seventy-year-old edition—he made changes in melody and harmony and admitted to 'augmenting' some of the songs—I'm trying to stick more closely to the original intent of the composer." No notes or implied harmonies are changed. Myers sang these songs in Francis Hopkinson's own house, which is still standing in Bordentown, NJ, on June 11, 1976, as part of New Jersey's Bicentennial celebration (for, as all must know, Francis Hopkinson, composer of America's oldest surviving secular song, signed the Declaration of Independence for New Jersey).

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On a recent early morning, listeners being gently wakened by classical music on Toledo-Lima Public Radio discovered they were already more awake than the announcer who reported (and quickly corrected) the news that music in the next hour would include Handel's "Royal Firewater Music."
EVENTS OF INTEREST

The University of Colorado at Boulder is in the process of acquiring the American Music Research Center of San Rafael, CA. The university presently has holdings in popular music, folk music, and contemporary composers' archives. The Center is strong in eighteenth- and nineteenth-century materials. The combined collections will make the American music collection at the University of Colorado at Boulder one of the largest in the western United States. The University of Colorado expects to reopen the American Music Research Center at Boulder by September, 1989, and invites specialists in American music to use its collections.

A series of lecture-recitals celebrating Women in Music has been inaugurated by the Project for the Study of Women in Music at the Graduate Center, City University of New York, in cooperation with the Ph.D. program in Music and The Center for the Study of Women in Society. Directors of the Project are Adrienne Fried Block and Henrietta Yurchenco; Barry S. Brook is Executive Officer of the Program, and Sue Rosenberg Zalk is director of the Center. The series offers an historical and feminist perspective on women's participation in musical life—as composers, performers, patrons, and teachers in art, ethnic, jazz, and popular music. Most topics are specifically American in focus; not surprisingly, all of the lecturers are also members of the Sonneck Society. All events (after the first) will take place in the Third Floor Studio on Fridays at 8 p.m. The following events comprise the series:

I. "Eleanor Freer (1864-1942), Chicago Composer"; a lecture-recital by Sylvia Eversole (Bronx Community College) assisted by Donna Jeanne Schutz, soprano, and Gordon Myers, baritone; October 21.

II. "Feminist Issues in the Life of Amy Beach (1867-1944), American Composer"; a lecture by Adrienne Fried Block (CUNY), November 11.

III. "Mean Mama Blues: The Life and Times of Bessie Smith (1894-1937)"; a lecture by Henrietta Yurchenco (Professor Emerita, CUNY), December 2.


V. "American Women of the Nineteenth and Twentieth Centuries in Song and Poetry"; Common Ground, a Folk-song Ensemble, Henrietta Yurchenco, Artistic Director, March 17.

VI. "Gender and Performance at the Turn of the Century: The Career of the Pianist, Fannie Bloomfield-Zeisler (1863-1927)"; a lecture by Diana Hallman (Graduate School, CUNY), April 7.

VII. "Women as Patrons of American Composers in the 1920s"; a lecture by Carol Oja (Brooklyn College), May 5.

The National Endowment for the Humanities has announced details of the Summer Seminars for College Teachers that will be offered during 1989. A seminar called "Jazz: A Comparative View" will be held June 12-July 21 at Yale University. Participants will receive stipends of $2,750 to cover travel, books, and research and living expenses. Application deadline is March 1, 1989. For additional information, write seminar director John F. Szwed, Department of Anthropology, Yale University, Box 2145, New Haven, CT 06520.

The Beverly Hills-Hollywood Chapter of the National Association for the Advancement of Colored People has announced that Bette Y. Cox is the recipient of a Twentieth Annual NAACP Image Award, in the category of Best Children's Special, for her production of Blind Tom: The Story of Thomas Bethune. The film also received an Emmy for its creative and technical aspects. Thomas Green Wiggins Bethune (1849-1908) was a slave prodigy concert pianist and composer.

Sonneck Society member Willis Patterson (University of Michigan, Ann Arbor) is the host of a 52-part radio series entitled "The Art Music of Black Americans." The programs may be heard locally over stations in Ann Arbor, Flint, and Grand Rapids, MI. They will feature classical music composed by black musicians and will include such representative composers as William Grant Still, Florence Price, Undine Smith More, David Baker, George Walker, Howard Swanson, Billy Taylor, Adolphus Hailstork, Kermit Moore, Coleridge Taylor Perkinson, Noel DaCosta, Ulysses Kay, and Dorothy Rudd Moore.

The following events took place in honor of the fiftieth birthday of the American Composers' Alliance:

Concerts: the Group for Contemporary Music (NY) performed works of Elliott Carter, Michelle Ekizian, and Louis Karchin, on September 22, 1987; the American Composers' Orchestra (NY) performed works of Aaron Copland, Stephen Dombiski, Roger Goebl, Lewis Nielson, Max Schubeil, and Noel Zahler, October 19, 1987; performances of ACA composers Eleanor Cory, Gerald Chenoweth, and Sydney Hodkinson at the national meeting of the Society for Music Theory in Rochester, NY, November 5, 1987; a "Fiftieth Anniversary Concert" by the Syracuse [NY] Society for New Music, including works by Benjamin Boretz, Paul Chihara, Ann Silsbree, Samuel Pellman, and Paul Waggeron,
March 5, 1988; the Stony Brook [NY] Contemporary Chamber Players, coordinated by John Lessard, featuring premieres of Miriam Gideon, Steven Mackey, Rolv Yttrehus, James Yannatos, David Olson, and Steven Gerber, March 22, 1988; concerts by the Contemporary Directions Ensemble at the University of Michigan (Ann Arbor), under composer Leslie Bassett, February 16, 1987; Oregon State University, as part of the Winter Music Festival, entitled "200 Years of American Music," March 1, 1988; North/South Consonance (NY), April 23, 1988; Bowling Green [Ohio] State University New Music Festival, October 23-24, 1987; Pittsburgh [PA] New Music Ensemble, September 21, 1987; "Sage" (Croton Falls, NY), October 24, 1987; Roxbury [VA] Chamber Players, October 1, 1987; and Inoue Chamber Ensemble (NY), November 2, 1987. Among the composers performed in these concerts were Judith Shatin Allen, Allan Blank, Steven Block, Richard Brooks, Lou Coyner, Johann Franco, Dan Godfrey, Laura Greenberg, John Anthony Lennon, David MacBride, Edward J. Miller, Dane Rudhyar, Michael Schelle, Alice Shields, Marilyn Shrude, Halsey Stevens, David Stock, Joel Eric Suben, Nicholas C.K. Thorne, and Richard Cameron Wolfe.


Recording Awards: Opus One/ACA Recording Awards to Brian Bevelander (OH), Anne Callaway (NY), Robert Carl (CN), Stephen Gerber (NY), Matthew Harris (NY), Anne LeBaron (DC), John Lessard (NY), Erik Lundborg (NY), Ursula Mamlok (NY), and George Tsontakis (NY).


Mike Greene, President of the National Academy of Recording Arts and Sciences (NARAS) has announced that "Best Bluegrass Recording" has been added as a Grammy Award category. The June 4 issue of Billboard magazine quoted Greene as explaining that "a lot of new activity" in the bluegrass industry prompted the creation of the bluegrass category. The bluegrass award will be provisional in order to evaluate its impact on the established "Best Country Instrumental" category.

A large number of manuscripts of Jerome Kern's music have been deposited at the Library of Congress and will soon be available for research purposes. The Kern manuscripts were identified in 1982 during the inventory in a Warner Brothers warehouse in Secaucus, NJ, and were deposited by Betty Kern Miller, daughter of the late composer, with the cooperation of Warner Communications. Included in the manuscripts are the originals of Show Boat, Very Good Eddie, and Leave It to Jane, as well as copies of previously unpublished manuscripts.

The National Museum of American History of the Smithsonian has acquired more than 200,000 pages of documents, including manuscripts, scores, audiotapes, scrapbooks, photographs, concert programs and posters, correspondence, and personal memorabilia, related to the life and career of American composer and jazz musician Duke Ellington. The archives includes more than 3,000 pieces of music, many in Ellington's own hand. A special congressional appropriation provided funds for purchase of the collection, for conservation and cataloguing, and for related projects including concerts, recordings, and publications. The collection is housed in the museum's Archives Center, and will be available for research on an appointment basis within a year.

The New Music America—Miami Festival will be held December 2-11, 1988. New Music America, now in its tenth year, is the largest festival of contemporary music held in the United States; this year's Miami, FL event will present twenty-five American and twenty-five world premieres. This includes performances of works by twenty South American composers, the largest South American new arts representation ever in a North American event. The ten-day festival, described by Newsweek as a "movable feast of cultural derring do" will offer a total of twenty-two events, including performances by over one hundred of the most significant living composers. The works range from orchestral and chamber music to video-opera, electronic, multi-media, jazz, installation, and improvisational work. Featured artists will include John Cage, Ornette Coleman, Steve Reich, Philip Glass, John Zorn, Frank Zappa, Astor Piazzolla, Laurie Anderson, Charles Wuorinen, Anthony Braxton, and many others. The Kronos Quartet will be Artists in Residence, and the New World Symphony will present two performances, conducted by Michael Tilson Thomas and Dennis Russell Davies. The festival is dedicated to the memory of Morton Feldman, and will present an extensive survey of his work, including several American premieres. Concurrent meetings will be held by the Dance
Theatre Workshop's National Performance Network and the International Music Critics Symposium. A one-hour television documentary will be made for PBS, and a thirteen-part radio series will be broadcast over NPR to the United States, Holland, Denmark, Sweden, and Austria.

The Library of Congress has received an additional bequest of music materials from the Hans Moldenhauer estate. Included are autograph music manuscripts, letters, and documents spanning the history of musical creativity from the twelfth century to modern times; the materials range from single-page documents to extensive manuscripts of works in full score. The latest gift will become a part of the Moldenhauer Archives at the Library. Of probable interest to scholars of American music are materials related to Bela Bartok, Ernest Bloch, Pierre Boulez, John Cage, Lorenzo da Ponte, Frederick Delius, George Gershwin, Leopold Godowsky, Paul Hindemith, Charles Ives, Otto Klemperer, Darius Milhaud, Cole Porter, Wallingford Riegger, Arnold Schoenberg, Igor Stravinsky, and Kurt Weill.

NEWS OF OTHER SOCIETIES

The Roger Sessions Society is a newly-established organization which seeks to stimulate performance and study of Sessions' works and promote greater public awareness of his music. Founder of the society is concert pianist and Session enthusiast Barry Salwen, who performed a lecture-recital on the Sessions piano sonatas at the Danville meeting of the Sonneck Society. "Many knowledgeable musicians think of Sessions as belonging to the top rank of composers in this century," says Salwen, "But his name is much more familiar than his music, and relatively few people know these complex and difficult works to any substantial degree. They are, however, of exceptional beauty and originality. We would like to see Sessions appearing in public concerts frequently." The advisory board of the society includes Henry Weinberg, Edward Cone, David Diamond, and Milton Babbitt. For more information, contact the society at 14 Rodman Place, New Hempstead, NY 10977; 914-354-0354.

The Scott Joplin Ragtime Festival will be held in Sedalia, MO, on June 1-4, 1989. For information, write Box 1117, Sedalia, MO 65301. Abstracts of papers and proposals for sessions should be sent to Edward A. Berlin, Queensborough Community College, Bayside, NY 11364.

The German Studies Association has issued a Call for Papers for its thirteenth annual conference, to be held in Milwaukee, Wisconsin, October 5-8, 1989. The program committee invites proposals on any topic in German studies. The deadline for submission of proposals is March 1. For complete information, write to Eric D. Kohler, History Department, Box 3198, University of Wyoming, Laramie, WY 82071.

The Northeast Modern Language Association has issued a Call for Papers for "Literature and Music: Critical Interfaces and Exchanges" to be held March 30-April 1 in Wilmington, DE. Papers should specifically address the interface between literature and music, and incorporate methodologies developed by recent critical theory. For further information, write to William P. Doughtery, Department of Music and Theatre, Plymouth State College, Plymouth, NY 03264.

The 1989 National Conference on Black Music Research will be held at the Sheraton Hotel, St. Louis, on October 12-14, 1989. The conference will focus on black music in St. Louis and the surrounding area, treating ragtime, jazz, vernacular and popular musics, concert music, and gospel music. In addition, there will be discussions of Afro-Americans in higher education, focusing on issues affecting faculty, students, and curriculum. The Conference will meet in joint session with the 1989 annual meeting of the College Music Society. For more information, write Center for Black Music Research, Columbia College, 600 South Michigan Ave., Chicago, IL 60605-1996.

The American Musical Instrument Society (AMIS) will hold its eighteenth-annual national meeting at the Metropolitan Museum of Art in New York City, May 25-28, 1989. Co-chairmen of the AMIS program committee are William E. Hettrick, 43-21 Glenwood Street, Little Neck, NY 11362 and Marianne Wurltitzer, 60 Riverside Drive, New York, NY 10024. Local arrangements chairman is Laurence Libin, Department of Musical Instruments, Metropolitan Museum of Art, 5th Avenue at 82nd St., New York, NY 10028.

GRANT AND PRIZE OPPORTUNITIES

A new residential fellowship for research on topics having to do with America in the eighteenth century will be offered in 1989-90 with joint funding by the American Antiquarian Society (AAS) and the American Society for Eighteenth-Century Studies (ASECS). The program will fund one or two research fellowships of one to two months' duration in the library of AAS in Worcester, MA. Stipends of $800 per month will be offered. Persons interested in further information about this and
other AAS fellowships, or who wish to request application forms, should write John B. Hench, Associate Director for Research and Publication, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634. The deadline for the next round of fellowships is January 31, 1989.

The American Academy in Rome announces its Rome Prize Fellowship Competition for 1989. The American Academy in Rome is a center for advanced work in the fine arts and humanities in Rome. No courses are offered; Fellowship winners pursue independent study. One-year Fellowships in Musical Composition begin in September, 1989, in Rome, Italy, and provide recipients with an $800 travel allowance, room, a studio or study, and most meals. In addition, there is a $7000 annual stipend and a $500 European travel allowance. For information and application, contact: Fellowships Coordinator, American Academy in Rome, 41 E. 65th Street, New York, NY 10021-6508, telephone 212-517-4200. Deadline is November 15, 1988.

The Hoboken [NJ] Chamber Orchestra announces that it will again sponsor a competition for new works for chamber orchestra by American Composers. The winning work will be premiered on the orchestra's May 7, 1989, subscription concert, and the winning composer will receive a $500 prize. The competition is open to American citizens of any age. The deadline for submission of scores is January 15, 1989. For information, guidelines, and application write to The Hoboken Chamber Orchestra, 5 Marine View Plaza, Hoboken, NY 07030, 201-653-1999.

The Association for Recorded Sound Collections (ARSC) is a non-profit organization founded in 1966 and dedicated to the preservation and study of historic recordings in all fields of music and speech. It makes available research grants to support the study of recordings by private individuals; ARSC grants are open to anyone doing research into any field of recorded sound. Information on application procedures is available from Grants Committee Chair Barbara Sawka, Archive of Recorded Sound, Braun Music Center, Stanford, CA 94305.

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Apropos of Nicholas Temperley's "above and below the line" analogy at the Oxford Conference: "Musicologists spend much too much time on music 'from above', and not enough on music 'from below' which coexists with art music."—Joseph Kerman, Contemplating Music: Challenges to Musicology, 1985, p. 175.

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.

JOE HICKERSON WITH A GATHERING OF FRIENDS, his first solo LP (long out of print), now available on cassette (Folk-Legacy C-39). $10 (incl. postage). Joseph Hickerson, 43 Philadelphia Avenue, Takoma Park, MD 20912.

SONNECK PAPER ABSTRACTS from the Kentucky meeting, 1988, are available for $2 from Kate V.W. Keller, 13125 Scarlet Oak Dr., Darnestown, MD 20878.

RECENT PUBLICATIONS AND RELEASES

One of the "fringe benefits" of the job of editor of the Sonneck Society Bulletin is the exchange publications which appear regularly in my in-basket. This month I'd like to call your attention to several of them which I've found particularly useful and interesting. The CBMR Digest, Vol. 1, No. 1 (Summer, 1988) is a new publication of the Center for Black Music Research, Columbia College, Chicago. It is a summary of information about current research activity in the field of black music, but it is much more than that. It is a beautifully organized and professionally presented publication full of all sorts of newsy bits about people, events, and ideas. I enjoyed reading it from beginning to end, and excerpted several items for inclusion in this Bulletin. The CBMR Digest joins other CBMR publications which include the Black Music Research Bulletin (short "preliminary research" articles of not more than 2500 words), Black Music Research Journal (scholarly articles), the CBMR Register.
(addressed to school music administrators), and the CBMR Monographs series. Those who are interested in receiving the CBMR Digest should contact Dr. Marsha J. Reisser, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996.

Living Music is a truly delightful publication which comes from the Minuscule University Press, with Dwight Winenger as managing editor. It is normally printed on front and back of two large sheets and is full of interesting stories about and interviews with living composers—often written by other composers—as well as news of music festivals, commission and prize opportunities, and the activities of composer subscribers. The recent resignation of editor Winenger leaves the future of this publication uncertain at this time; it is certainly to be hoped that someone else as dedicated and creative can be found to continue the style and quality of the newsletter. You can subscribe to Living Music for $8 per year; write to Dwight Winenger, managing editor, Living Music, Dept. S, 66358 Buena Vista Avenue, Desert Hot Springs, CA 92240-3914.

I also enjoy looking through two publications devoted to Sheet Music. Both publications carry brief stories about composers, authors, and performers; normally contain lots of advertisements from people who are selling or seeking sheet music; and are generously sprinkled with reduced-size reproductions of sheet music and sheet music covers. Remember That Song, edited by Lois Cordrey, comes from 5321 N. 67th Ave., Suite 103-306, Glendale, AZ 85301. The entire September, 1988, issue is devoted to an article entitled "World War I As Illustrated on Sheet Music by Edward H. Pfeiffer," written by Ann M. Pfeiffer Latella, and richly illustrated with prints of Pfeiffer's cover illustrations. Subscription comes with annual membership at $14 a year. The Sheet Music Exchange, edited by Pat Cleveland, comes from P.O. Box 69, Quicksburg, VA 22847. It is particularly adept at making useful lists of things, such as "The Sheet Music of Irving Berlin," listed by Vincent Motto for the October, 1988, issue; "The Complete E.T. Paull," coming in December, 1988, and a revised version of "Ragtime Music in Print" in February, 1989. The December and February issues will be available as special editions for $5 each. A one-year subscription (six issues) is $15, or you can have a sample copy for $2.

Another publication which I've referred to before—and used an article from on one occasion—is the Newsletter of the Popular Music Research Center, edited by Arnold Shaw, and published at the University of Nevada, Las Vegas, 4505 Maryland Parkway, Las Vegas, Nevada 89154. This is a single sheet, printed on both sides in classy style, which manages to encompass a great deal of useful information as well as interesting articles in a small space. The September, 1988, issue, for example, includes a report on a "Rap" presented at UNLV by Buck Ram, songwriter and creator of The Platters, and an article, "Sheet Music is More Than Just Song Titles," by Ann Barry. The October sheet contains an excerpt from Garvin Bushell's recently-released autobiography, Jazz from the Beginning, as told to Mark Tucker. Annual dues of $15 will get you a subscription to the Newsletter and reduced rates to concerts sponsored by PMRC.

The University of Michigan Press has announced the debut of a new series called The Michigan American Music Series, with Richard Crawford as Series General Editor. The series focuses on leading figures of American jazz and popular music, assessing both the uniqueness of their work and its place in the context of American musical tradition. Thus far publications in the series include Jazz from the Beginning, by Garvin Bushell as told to Mark Tucker; European and American Wind and Percussion Instruments: Catalogue of the Stearns Collection of Musical Instruments, University of Michigan, by James M. Borders; Mary Carr Moore, American Composer, by Catherine Parsons Smith and Cynthia S. Richardson; and The Aesthetics of Survival: A Composer's View of Twentieth-Century Music, by George Rochberg, edited and with an introduction by William Bolcom.

Producer Edward T. Lewis has announced a new documentary film about folk singer Flora Molton of Washington, DC, entitled Spirit and Truth Music. The film chronicles Molton's life and career from singing traditional spirituals on the street corners of Washington to performing in churches, schools, and festivals throughout the United States, Canada, and Europe. For information about the distribution of this film, contact Lewis at 609 Hamilton Street NW, Washington, DC 20011, 202-882-3116.

Dear Friends, the Pittsburgh-based vocal chamber group directed by Sonneck Society member Jean Thomas, will release their second cassette recording, Christmas in the Parlor, which will be available through the Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260, on December 1. The Dear Friends' first tape, The Blues and the Grays, is also available through the Smithsonian Museum shops.

The final report on "Audio Preservation: A Planning Study," a research project carried out by the Associated Audio Archives Committee of the Association for Recorded Sound Collections with
funding from the National Endowment for the Humanities, is now available. The report is a preliminary, working, reference document and consists of a summary and three appendices. Appendix I contains more than sixty major conclusions and recommendations; Appendix II includes reports on eleven research projects, and Appendix III contains glossaries, a 2,500-item bibliography, and a 137-page index of terms. The 862-page report, printed single-sided on paper punched for three-ring binders, costs $42.95 postpaid to any continental United States address or $37.00 plus actual postage cost to foreign addresses. Order from Elwood McKee, 118 Monroe Street #610, Rockville, MD 20850, and include payment in advance with checks made out to ARSC.

The Eddy Merle Watson Memorial Festival was held on the campus of Wilkes Community College on April 30 and May 1, 1988, with more than 6000 participants. A two-hour VHS Videotape of the festival has been prepared. Merle Watson, a guitarist, frequently performed with his father, country singer and guitarist "Doo" Watson, a native of Deep Gap, NC. All proceeds will be used for the benefit of the Eddy Merle Watson Memorial Garden for the Senses Endowment. The tapes are priced at $19.95 each plus $3.00 postage and handling. (North Carolina residents add $1 sales tax.) Make check payable to Merle Watson Endowment, and mail to Wilkes Community College, Eddy Merle Watson Endowment, P.O. Box 120, Wilkesboro, NC 28697.

The first volume of a proposed complete catalog of the works of Harry Donald Hewitt (b. 1921) is now available. Volume One deals only with Hewitt's works currently entered in the Edwin A. Fleisher Music Collection of the Free Library of Philadelphia. The 108-page softbound book, with introduction and index, contains 332 entries describing some 1400 pieces. Listings are in alphabetical order and include commentary by the composer, as well as full details of composition, first performance, reviews, etc. Any of these works may be purchased or rented from the Fleisher Collection or the Music Department of the Free Library.

The catalog has been prepared and edited by Elizabeth Hewitt. Copies of the catalog may be obtained for $10 prepaid from Ms. Hewitt at 345 South 19th St., Philadelphia, PA 19103, or by contacting the Fleisher Music Collection.

A new reference aid, Folklore and Ethnomusicology Resource Persons and Organizations in the Greater Washington Area, compiled by Joseph C. Hickerson and Sebastian LoCurto, has been issued by the Archive of Folk Culture. For a free copy, and a complete list of publications, write to Archive of Folk Culture, Library of Congress, Washington, DC 20540.


NOTES IN PASSING


The work opens with a bibliography on Black music in general, another on Black composers, and the main text consists of an alphabetical index of Black composers, performing artists, a bibliography of bibliographies, and directory of research centers which address music and musical activities of Black musicians. Gray offers no definition of "Classical Music" as he refers to it here, and perhaps none is needed in a work which is essentially a computer-generated bibliography-cum-directory of Black music and musicians. It should be useful as a reference tool in that context, with the caveat that any such work inherently becomes outdated as soon as it reaches the static condition of publication.

Douglas Lee
Vanderbilt University


This republication of a 1972 classic should be in libraries everywhere. It is a powerful document for anyone who seeks to understand the nature of the Black American musical experience, for anyone who wants a complete picture of American dances and games, and for anyone who teaches children. (Besides that, the book is fun to read and some of the games are irresistible.) Bessie Jones (1902-1984) was born in Dawson, GA, and moved to the Georgia Sea Islands in 1933, after her marriage. Her enormous repertory of songs and dances and her insights into their significance have been well-documented, first by Alan Lomax, then through her performances (often with the Sea Island Singers), her recordings, her own writings, and through interviews at various stages of her life. Bess Lomax Hawes has written a new introduction to this edition, but the rest is as it was. If you don't have
this book in your school and personal library already, don’t miss this chance to add it now.

Susan L. Porter

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

Richard Jackson
New York Public Library


(Contributions to the Study of Music and Dance, no. 11.)


OPUS 4/1 (Dec 87): reviews of Wolpe's Battle Piece (Composers Recordings LP) and Works for Piano (New World Records LP & CD), by Richard Taruskin, 28-29; of Session's Symphonies 4 and 5 (Columbus Symphony), by John Canerina, 39-42; of Joan Tower's compositions (Composers Recordings), by Richard Taruskin, 43, 47. 4/2 (Feb 88): reviews of Copland's Third Symphony by NY Philharmonic (Deutsche Grammophon CD & LP) and the Dallas Symphony (Angel LP & CD), by William Malloch; Jon Alan Conrad, "Broadway's Bustin' Out All Over," [rev. of several recordings], 26-31, 63; of Virginia Eskin's recording of piano rags (Northeastern), by Richard Taruskin, 39.


REMEMBER THAT SONG 7/7 (Sept 88): entire issue, Ann M. Pfeiffer Latella, "World War I as Illustrated on Sheet Music by Edward H. Pfeiffer."

SAXOPHONE 13/1 (Sp 88): Paul Cohen comments on the history of the King (N.H. White Co.) line of saxophones, 4-7; interview with altoist Charles McPherson, 32-37.


REVIEWS OF BOOKS


Mention "saxophone," and most people will think of the Big Bands, Lester Young, Johnny Hodges, Coleman Hawkins, Charlie Parker, Sonny Rollins, John Coltrane, and many other great jazz artists. Old-timers might even think of Rudy Wiedoeft, the early jazz pioneer of the saxophone. Others might think of Sigurd Rascher and the many serious works composed for him and his chosen instrument. Hardly anyone thinks of the man to whom all this is due, Adolphe Sax, the eccentric Belgian inventor. Part of the problem, perhaps, is that Horwood's work is the first available authoritative treatise in English.

For example, it is not generally known that Sax was the first to develop a viable bass clarinet. With the current popularity of brass bands in America, and a renewed interest in the brass bands of the Civil War period, it should be remembered that the instruments used were the saxhorns, the family of valved brass instruments in uniformly proportioned sizes invented by Adolphe Sax. We may think of the saxhorns as obsolete instruments, but many, such as the flügelhorn, alto horn, euphonium, and baritone, are direct descendants.

The documented text, and the many photographs, especially of the instruments that never caught on, are fascinating. Let us hope that Horwood's Adolphe Sax will encourage performers and enthusiasts alike to become more familiar with this major personality and his work.

Raoul Camus


The Cash Box Album Charts, 1955–1974, is a useful reference book which collates twenty years of album popularity as evidenced in the weekly listings of the periodical Cash Box. Similar in nature to earlier offerings by Hoffmann, this is designed to complement last year's The Cash Box Album Charts, 1975–1985 (Scarecrow, 1987), and is organized in exactly the same way.

The introduction provides a concise essay on how Cash Box's "Album Charts" evolved during the first twenty years (from its "Top Ten" format through separate mono and stereo listings, the inclusion of "Looking Ahead Albums" and other supplementary lists, to the stabilization of a 175-position chart beginning November 10, 1973) and the problems this evolution has posed in the compilation of this volume. The main body of the text is an alphabetical index (from "Abba" to "Zorba the Greek"), with multiple, but by no means comprehensive, "see" and "see also" references designed to lead the user to an artist's collaborators, from a group to individual members who had successful solo albums, or from a solo artist to some of the groups with whom he/she had played. Under each artist's heading are listed the charted albums in alphabetical order and the following information: date of entry, title, label and number, chart progress, and number of weeks on the charts. Therefore, unlike the Whitburn guides, for example, one may follow the entire up-and-down pattern of an album on the charts, not just the highest position attained.

Many interesting items show up in a book of this type, including numerous jazz figures (e.g., Basie, Lou Donaldson, etc.), "classical" albums (Mozart's Requiem, Grofé's Grand Canyon Suite twice, but with never a mention of Grofé, Tchaikovsky, etc.), comedy (Fireside Theater, Cosby, etc.), and, of course, many soundtracks as well. The Artist Index is followed by an Album-Title Index, and a few interesting appendices (such as a chronological listing of number one records, longest running records, most weeks at number one by record and by artist, and so forth) fill out the volume.

There are, however, a few problems with the book. The layout is sometimes clumsy—an artist heading will often be the last line of one page while all of the title entries are on the next page(s). An album which dropped out of the charts and then re-entered twelve or more weeks later is given a separate entry (re-entry in less than twelve weeks keeps it under one heading). Hence, Chicago's first album has three entries spanning more than five years. Personally, I found the alphabetical arrangement of album titles to be less useful than a chronological listing would have been. Typos and similar errors are present, but there are relatively few which the scholar will not spot immediately ("Child is Father to the Moon," for example). None of these blemishes, however, detracts too seriously from the work of Hoffmann and Albert (president and
publisher of *Cash Box*) who have provided the raw data of which one hopes many scholars will now avail themselves.

James Farrington
Wesleyan University


This is a good and useful book which reflects the author's thorough training in both music and sociology, yet reads easily on topics which previously have often been clotted with verbiage and special pleading. There is, fortunately, a minimum of the kind of terminology that describes handclapping in time with music as "a tangible unifying gesture" (p. 189). The author's explanation of "propaganda" is succinct and helpful, and the derivation from early Roman Catholic instructional procedures is clearly set forth along with the drastic changes the twentieth century brought to the term. It is a special virtue of this book that precise citations are consistently given, which should make it particularly useful to those who must assemble program notes and who prefer accuracy to a mere aura of omniscience. Perris even specifies which verse he is quoting from multi-verse songs.

The author's greatest strength is in history associated with the leading Western composers. In essence Perris is concerned, first, with those times in which an important composer has had, in addition to his primary esthetic creative impulse, a political objective or philosophical bias that somehow affects the structure and content of the composition; second, with later attempts to conscript pieces to political purposes which could not have been part of the composer's original intention; third, with popular protest songs composed by non-classically trained singer/composers.

Examples of the first include extended discussions of governmental reactions to the Mozart/Beaumarchais *Marriage of Figaro* and Beethoven's *Fidelio*. Perris also deals in detail with political censorship of other composer's works from Verdi through Bohemian and Slavic nationalistic music of the nineteenth century to Communist Russia and China.

Later attempts to conscript music to political purposes not intended by the composer are illustrated with references to Allied use of the main theme from Beethoven's Fifth Symphony in World War II radio broadcasts, by the current Communist Polish government's broadcasting of Chopin's music in times of political unrest, and by a number of less well-known examples.

The chapter on music in Communist Russia not only discusses specific composers and their music but sets out Lenin's theories on culture and sums up the Communist's impossible goal: "Music of high quality and correct ideology must be created . . . and must appeal to the masses" (pp. 68-69). A perceptive commentary concludes the chapter: "It is not the composers who fled in droves but performers . . ." and yet "In the field of literature it has been writers noticeably (not actors . . .) who cut their ties with the homeland . . ."

The second longest chapter (thirty pages) is concerned with Communist China and deals in some detail with music created to government specifications to fill the gap left by the banning of Western music. Perris sums up the resulting musical dreariness, "eight works alone, in one form or another, were heard for nearly ten years" (p. 83).

A chapter on "Opera and Broadway" not only details the familiar story of Verdi's *Nabucco* but reminds us of the anti-racism themes and songs in *South Pacific* and catalogs, sometimes with brief discussions, other Broadway productions that had political agendas.

Two chapters raise questions in my mind. The longest chapter (41 pages) is an excellent comparative and historical discussion of the liturgical and instructional functions of music in the world's major religions. But why publish it here when all the rest of the book is concerned with the relationships of music (mostly art music) to the secular political world? A substantial chapter on modern popular protest music is a useful summary of that subject for the United States in the 1960s (including the Beatles in Britain), but the account is not connected to the past, even though popular protest songs have at least as long a history as art music that is inspired by an urge to protest. And why is there nothing on popular protest songs in any other countries?

More important, why is there so little on music deliberately created by governments to assist the enslavement of their own people? In the context of this book I would happily exchange the chapter on religious music for an equally thorough discussion of the Nazis' creation and use of such songs as the "Horst Wessel Lied" and of the many propaganda songs of the Peronistas in Argentina. Such twentieth-century music marks the most sinister "propaganda" use of music in history—literally music to be chained by.

I also feel that if Perris was going to discuss popular protest songs at all he should have said more about the basic differences in creative philosophy between effective protest songs and art music which is inspired or colored by a political purpose. Essentially, in art music, a political purpose has to be subservient to esthetic standards.
and, therefore, the approach has to be indirect, usually operatic with a plot and cast that is distant in time and place. If successful, it can be enjoyed for some time to come without its auditors having any real comprehension of the specific political situations that inspired its creation. In protest songs the political objectives absolutely come first; the approach is direct, usually simple, and deals with the now and the here. The songs often name names. Esthetic values at best are secondary. The function of such music is in some part to entertain those who fight for a cause, but mostly it is to make a message easier to swallow and to remember. Art music creations are almost complete in themselves, needing a minimum of preliminary explanation. A program of protest songs from a previous century is incomprehensible without a historical gloss of detailed information not included in the songs.

The book has very few errors and typos, and none that impede understanding. We might quibble that Senator Russell of Georgia is free to announce mistakenly that Dan Emmett, composer of "Dixie," was from New York, but that Perris should have corrected this (parenthetically) to Ohio.

Finally, most important, the book has forced me into a long and sometimes uncomfortable process of rethinking my own basic premises developed in thirty-odd years of studying and singing protest and other topical songs. What more can scholarly authors ask than to make other specialists think?

Arthur Schrader
Sturbridge, MA


The 1920s were an era of extremely high achievement for practitioners of the "vernacular" forms of music. Popular music was a cauldron of styles and genres all feeding off one another, to a large degree defying (or at least crossing the boundaries of) the labels which we now try so neatly to give them. The modern historian can (and does) get into a great deal of trouble trying to isolate the paths taken by music of this period without taking into account this rich cross-fertilization. Arnold Shaw sees his latest book, *The Jazz Age*, as "an attempt to delineate [the] vast changes [in popular music, jazz, blues, Broadway, ragtime and stride, dance music, and so forth], to view them in the climate of the era, and to acquaint the reader with the men and women responsible for them" (p. viii).

For a long time we have needed an original, intense, scholarly study of popular music of the 1920s. We are, unfortunately, still waiting. Just listing a few of the giants in the entertainment industry working at the time suggests the era's treasure-trove of music: Gershwin, Berlin, Ziegfeld, Whiteman, Ellington, Waller, Armstrong, Porter, Kern—a heady list indeed. On the positive side of *The Jazz Age*, Shaw does attempt to address the various styles and venues of popular music, and nearly anyone of any consequence at all receives at least a mention, and often more. Unfortunately, Shaw rarely says anything about them or their contribution to popular music. This, then, is the major flaw of the book: too much quotation and not enough original thought. In fact, he never really accomplishes his stated mission; one waits in vain for a full discussion of some of these "vast changes" the author promised. Nowhere, for example, does he discuss the changes brought about by new technology, i.e., the phonograph and radio.

In addition, there are numerous mistakes of fact, rendering the book suspicious at best as a candidate for the reference shelf. As one example, he states that Gershwin's "The Man I Love" received its premiere in 1925 when Gershwin accompanied Eva Gauthier in a concert" (p. 145). Actually the song was written for the show *Lady, Be Good!* (1924, though it was cut before reaching Broadway), and the Gauthier recital took place in 1923. Finally, typographical errors abound and the printing job is decidedly third-rate.

For those unfamiliar with the times, personalities, and tunes of the '20s (in many respects a pinnacle of popular music yet to be matched), Shaw's book makes for an adequate, if not always accurate, introduction. If one is looking for an in-depth treatise of challenging thoughts and ideas concerning this era, this will disappoint.

James Farrington
Wesleyan University

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A large part of the history of American music is a history of "contaminated" music; much of the energy characterizing such genres as jazz, country-western music, and the various stage of American popular song results from the stimulation of this "contamination."

I have no quarrel with folklorists and ethnomusicologists, whether Indian or American, whose chief concern is with the "purer" music of their culture. But I choose to view music as a dynamic, ever-changing art, and I see the history of music in our country as retaining a high level of energy and innovation over such a sustained period of time precisely because new vitality has been brought to it periodically by the introduction and integration of music from a succession of different cultures.

—Charles Hamm, Music in the New World.
REVIEWS OF RECORDINGS


Virgil Thomson warned film producers and others, "I will not write music that is going to be toned down." This album is proof that he was a man of his word. All the pieces stand alone successfully, and, since three of the four selections have never before been recorded, this is a most welcome disc.

Deceptively simple, The Plow That Broke the Plains (arranged from the orchestral suite extracted from the 1936 film) is a fine display of Thomson’s special brand of Americana, with quotes from cowboy songs and a relentlessly forward-moving blues section. Filling Station (from the 1938 ballet) contains another Thomson trademark: clips of melody that sound reminiscent of traditional or popular songs which one can’t quite remember. This abstract stirring of the memory gives Thomson’s music an instant but vague familiarity. Helin’s performance here has movement and verve, except for the too languid interpretation of the "Tipsy Tango."

Originally from Thomson’s 1932 String Quartet no. 2 and the ballet forty years later, Lord Byron on the Continent is in four movements, the first of which is an ingenuous allegro moderato with a theme built on ascending and descending stacked-up thirds. The middle movements, a floating waltz and a prim tango, are followed by a contemplative allegretto.

Thomson is the only composer ever to win a Pulitzer Prize (1949) for a film score. Louisiana Story has been arranged for piano sensitively and astutely, especially the first section, which describes the watery movement of life on the bayous. Helin is in complete control and has particular fun with the scherzo and the hearty Cajun-flavored waltz.

Michael Meckna
Ball State University

Dan Locklair. CONSTELLATIONS: A CONCERTO FOR ORGAN AND ONE PERCUSSION PLAYER. Leonard Raver, organ; Richard Brown, percussion. VISIONS IN THE HAZE. Louis Goldstein, piano. AGONIES AND ECSTASIES. Leonard Raver, organ; Orion ORS 85481. 1984. (P.O. Box 4087, Malibu, CA 90265.)

Dan Locklair, born in 1949, is a composer out of the Eastman School of Music, presently on the faculty of Wake Forest University. Recently he has received several important awards and commissions. His style seems to be a mixture of Bartokian rhythms, Stravinskian pantonality, Rachmaninovian Romantic gesture, with some of Philip Glass’ minimalist repetition. Constellations is the major work on the recording. Bearing the names of heavenly star arrangements, three short movements in contrasting styles are followed by a fourth movement, longer than the previous three combined, intended to serve as a development and recapitulation. A good idea if the composer could pull it off, but this does not happen. The first three movements introduce strongly profiled materials: a short, rhythmic first; a slow, atmospheric second; and an off-beat dance as a third. However, their development in the finale rambles without creating any sense of purposeful direction or aural significance. Visions in the Haze, for solo piano, is a thirteen-minute fantasy that sounds like a forced wedding between the styles of Debussy and Rachmaninoff. The primary pianistic technique is alternating chords between hands, and parallel chords make up most of the harmony. Toward the end, the performer is directed to whistle a nostalgic tune, which sounds more silly than moving. Agonies and Ecstasies, for solo organ, is the final movement of a five-movement suite entitled Inventions. A set of developing rhythmic and sonic variations over a minor-third ostinato, it is the most interesting work on the recording. Based on these works, Locklair seems to be a facile composer whose music has surface sheen, but who relies too much on clichés for it to make any lasting impression.

Karl Kroeger
University of Colorado, Boulder


In recent years Douglas Hill, of the University of Wisconsin, Madison, has become a leader among university hornist teacher-performers. On this recording he adds to his reputation by demonstrating superb musicianship and a thorough mastery of the horn. The question posed is whether or not the public for this recording is meant to be larger than that of horn aficionados. For the most part the answer is yes. In spite of the limitations of the solo (unaccompanied) horn repertory, all of these pieces, with the possible exception of Schuller’s Studies, are meant to appeal to the listener primarily as music rather than a demonstration of horn technique. Hill’s own composition carves out a very distinctive place for the horn in the jazz idiom, as each of the four pieces in this set is based on a pop riff or...
phrase developed through musical ideas idiomatic to the horn itself rather than those associated with more conventional jazz instruments. Apóstel's and Schuller's pieces consist of short movements (up to two minutes each), thematically striking and clearly structured. Reynolds' Elegy is, at seven minutes, the longest single movement on this recording. The piece demonstrates its composer's unusual skill in conceiving and carefully molding interesting ideas. David's three-movement Sonata, approximately fourteen minutes long, is the most ambitious work on the recording and the most challenging to the listener, for the composer concentrates on continuous development of germ motivic material rather than employing striking coloristic effects, as is often the case with contemporary solo horn literature. The composer's gamble is successful, for the piece is a unique melding of more traditional horn sound with modern compositional processes.

The horn sound on the recording is expansive. One has the very desirable impression of hearing Hill live in a sizable concert hall. The liner notes by Randall E. Faust are exceptionally good in providing biographical information about the performer and composers, analyses of the pieces, and a general appraisal of today's solo horn repertory.

William Kearns
University of Colorado, Boulder

PROUD TRADITIONS: A MUSICAL TRIBUTE TO PITT. Performances by Pitt musical groups and others. University of Pittsburgh 26164. 1987. Three 12" discs. 32 p. booklet. (Available from The Book Center, 4000 Fifth Ave., Pittsburgh, PA 15213.)

Although Proud Traditions is "a musical tribute to Pitt," it is really more a tribute to music in America from the University which recently commemorated its bicentennial. The album features an enormous variety of music in performances by a wide assortment of campus groups and local artists. Produced by Doris Dyen and Jean Thomas, the three very full discs are accompanied by a genial 32-page booklet.

To celebrate student life through the years, the University's marching band, jazz ensemble, and assorted choruses offer such pieces as Pitt's "Victory Song," Jerry Gray's "A String of Pearls," and "Daniel, Daniel, Servant of the Lord." Particularly accomplished is the all-male group Class Act, which spins out "Tuxedo Junction," "The Sweetheart of Sigma Chi," "Ain't She Sweet," and other tunes in close-harmony style. Then, as befits the school which houses the Stephen Foster Memorial, there is a set of that composer's songs. Dear Friends, a vocal chamber group which specializes in nineteenth-century American music, gives us "Beautiful Dreamer," "Oh! Susanna," "Ah! May the Red Rose Live Alway," and others in exquisite renditions. Finally, to show the University's role in regional, national, and international affairs, there are songs about such issues as emancipation ("Get Off the Track"), temperance ("Father's a Drunkard"), and peace ("Blowin' in the Wind"). These are sung with spirited idealism if not always musical values.

And there is more: opera arias, organ improvisations, Persian folk songs, a fife-and-drum group, an African drum ensemble. Proud Traditions generously reflects the University of Pittsburgh as well as the nation. It is a real buy at $19.95.

Michael Meckna
Ball State University


This cassette offers a cross-section of Civil War music, about equally divided between North and South. The performances strive for audience appeal rather than authenticity, but they are quite pleasant, even moving at times, particularly the "Homespun Dress." Accompaniments vary from piano to guitar with flute obbligato to drums, with "Yankee Doodle" and "Kingdom Coming" performed by fife and drums only. With a vocal group of five voices at most, the choruses seem a little thin, particularly the marching songs, where the absence of male sonority is most noticeable.

One might gather from this recording that the Civil War concerned only the white population. "Get Off the Track" and "John Brown's Body" are the only pieces remotely related to emancipation. "Kingdom Coming" has no words in this performance. A better rounded picture would have included "Go Down, Moses" or "Slavery Chain Done Broke at Last."

The very brief accompanying notes say nothing about the arrangements, which may have been made for or by the performers. A few minor errors are regrettable. The composer of "John Brown's Body" is usually called William, not George, Steffe. The "Sweet By and By," to which "Army Beans" is sung, was copyrighted in 1868, so most likely it was not sung during the Civil War. For all its charm, this collection is less satisfying than New World Records' Songs of the Civil War (NW202), which offers substantial notes, a discography, and a bibliography as well.

Dena J. Epstein
University of Chicago, retired


It is no surprise to see many reissues of the music of George Gershwin (d. 1937) on compact discs, following the fiftieth anniversary of his death. The music on these two albums constitutes Gershwin's entire output of orchestral works, with the exception of the Cuban Overture (1932). Both albums under consideration here have been digitally remastered from the original recordings produced in 1974.

On the first album which includes the first (1924) and second (1931) rhapsodies and the Concerto in F (1925), the sound of the Saint Louis orchestra is grandiose and virtuosic in all sections; Jeffrey Siegel's technique and musicianship are first-rate. I prefer the Rhapsody in Blue in the leaner first orchestration arranged for jazz band by Ferde Grofé. In this recording we have the later and bigger Grofé version for full symphony orchestra, and, lush though it is, it does at times sound ponderous, especially in the low brass. Siegel's wonderful performance of the Second Rhapsody overshadows any weightiness conveyed by the orchestra. In regard to the concerto, I am again inclined toward the more transparent version, as orchestrated by Grofé for the Paul Whiteman band.

The second album includes An American in Paris (1928), the brief, three-minute Promenade ("Walking the Dog" sequence) from the Astaire/Rogers film Shall we Dance? (1936), the Catfish Row Suite from Porgy and Bess (1935-36), and the "I Got Rhythm" Variations for piano and orchestra (1933). One has only to compare this recording of An American in Paris with that from 1929 by Nathaniel Shilkret and the RCA Victor Symphony Orchestra, to note how far our American orchestras have come in the last fifty-five years, especially in the quality of the wind players. The solo trumpet vibrato in the Shilkret version's blues theme section sounds straight out of Guy Lombardo, while Susan Slaughter of the Saint Louis Symphony renders a gorgeously full, Germanic/American tone and tasteful vibrato. However, the wit and insouciance of Shilkret's reading conveys well much of what I believe was Gershwin's original intent. Lovers of authenticity may therefore prefer the Shilkret recording. The Saint Louis Symphony's performance of Gershwin's scintillating and at times terrifying (e.g., the hurricane music) Catfish Row Suite, along with Siegel's effortless rendering of the difficult variations, are alone worth the price of this album.

Norbert Carnovale
University of Southern Mississippi, Hattiesburg


Solo harpsichord recordings of twentieth-century music are notably scarce, and we can be doubly grateful for the addition of two excellent albums to the catalog, one by Carole Terry and one by Barbara Harbach.

Carole Terry has produced an all-plus album. She is a superb clavister. Her technique is sure and well articulated. Her sense of style and her timing are models of superior keyboard performance practice. In each composition her registration is imaginative but in the best of taste. The interesting and informative liner notes include a description of the instruments used. The sound quality is good throughout.

Terry has chosen excellent, delightful works by four representative composers: Persichetti, Albright, Rorem, and Cowell. Vincent Persichetti's Sonata, op. 52 (1951) is a grateful, well-crafted, three-movement harpsichord work, the first in a series of sonatas he composed for this instrument. The Four Fancies (1979) of William Albright comprises, inspirationally and idiomatically, one of the very finest collections of contemporary harpsichord pieces. A comparison with Harbach's version is inevitable, though difficult. Both give fine performances. Each provides an imaginative reading of "Excentrique" and the "Mirror Bagatelle," although I particularly like Terry's use of the buff stop in the latter. In the wild ostinato finale, Terry sustains a more rhythmically consistent vitality.

Ned Rorem, I believe, has a special gift for keyboard composition. His scintillating toccata
Spiders (1968) rushes frantically up and down the keyboards in excited and exciting arpeggios. Henry Cowell’s Set of Four, written around ‘60, is pure Cowell: bitonality, tone clusters, contrapuntal dexterity, all combined with Cowell’s special expertise.

Barbara Harbach’s program of twentieth-century harpsichord music has both variety and contrast in style, approach, and technique. That makes for interesting listening.

Harbach seems at ease with the music, and she plays it with flair and obvious enjoyment. The larger works by Samuel Adler and Vincent Persichetti were written for her. She gives an admirable account of Adler’s difficult Sonata (1982). In the first movement her notable rhythmic sense disciplines the dissonant linear counterpoint and constantly changing meters. She consistently sustains the tempered lyricism of the slow movement. Persichetti’s Seventh Sonata (1983) is outstanding for the melodic contours of the second movement Andantino, artfully phrased by Harbach. She also displays a compelling drive in the tremendous push demanded by the allegro finale.

William Albright’s Four Fancies deserves a permanent niche in twentieth-century harpsichord repertoire. Harbach skillfully handles the intricacies of these difficult essays in color and rhythm.

According to the cover notes, this album contains Bohuslav Martinú’s complete works for solo harpsichord: three small groups of pieces, including a miniature sonata. Of them all, the most unassuming works—Deux Impromptus—are also the most effective, charmingly interpreted by the performer.

When I heard Alec Templeton play his witty baroque parody Bach Goes To Town: A Prelude and Fugue in Swing, his lively performance rattled and bounced. In contrast Harbach’s prelude and fugue seem square and rigid, partially because both pieces are much more suited to the piano.

John Gillespie
University of California, Santa Barbara

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Three Views of American Music:

It has been too much the custom of writers upon American music to sneer and cavil at the crudities which, as visible to our more enlightened and educated perception, characterize the work of the pioneers of American music and song, and even in our later days, to refuse with blind and unjust persistence to accord to the genius of American effort that praise and credit which it has justly earned, while they are too ready with even fulsome laudation to assign to sporadic adventurers from abroad—transient seekers after the advantages of lucre rather than the advancement of art—that credit which should be mainly if not altogether awarded to native effort and to those from abroad who have become Americanized—imbued fully with American pride, ambition and ideas—who, while giving us the benefit of their European education, have still been inspired in their art work and aims by the invigorating genius of American institutions. These, we include in all our allusions to artists as “American,” in our estimate of what is due to national achievement as compared with that which is essentially and unquestionably foreign.—W.S.B. Mathews, A Hundred Years of Music in America: An Account of Musical Effort in America, 1889.

Like many fields of study, American music has come to be defined in two ways: either narrowly and zealously or broadly and gregariously. The narrow definitions are prompted mostly by an idealistic search for a truly authentic national expression, whether based on the music of Native Americans, the early New England settlers, or the lower classes, or as a reflection of some melting-pot mixture that captures the quintessence of our society. The broad definitions, in contrast, typically seek to replace the concept of “American music” with one called “music in America,” as they address the concerns of lowbrow, middlebrow, and highbrow; of composer, performer, listener, teacher, scholar, and administrator; of those who deal with the historic past and of those who work in the political present. In general today’s growing interest in American music embraces mostly the broad definition.—Donald Krummel, Bibliographical Handbook of American Music, 1987.

I am still unhappy about the continued tendency of many persons—musicians as well as music lovers—to downgrade American music, especially “serious” American music, vis-à-vis that of Europe (though their number continues to diminish). I am equally unhappy about the resistance of many to the enjoyment of all kinds of American music—to be exclusive in their tastes. Those tendencies have prevented us for a long time from enjoying, to the fullest, our musical heritage. My own attempt is still (as I have written here before) to view our music in the round, believing that pop songs as well as art-song, player pianos as well as piano players, rock as well as revival hymns, minimalism as well as minstrelsy are important parts of the American musical experience. I also attempt to view it head-on, to measure it in its own terms, and to seek the “why” behind the “what” in our musical history.—H. Wiley Hitchcock, preface, Music in the United States: A Historical Introduction, 3rd Edition, 1988.