The following citation was read by President Deane Root at the Plenary Session of the Asilomar Conference, Pacific Grove, California, February 15, 1993.

Sonneck Society members are special people—and very hard workers! Today we honor Susan Porter with our Distinguished Service Citation, because she has shown us how much can be accomplished by a committed and talented person. As a student and faculty member at the Universities of Denver, Colorado, and Ohio, Susan’s focus has been on the performance and documentation of American music in all its aspects, from early American opera to the mountain dulcimer. She has produced shows and festivals at home, led performance tours through Europe, and along the way, managed to write numerous articles, papers, studies, textbooks, and of course, teach and inspire a generation of students. Her most recent accomplishments and honors include a splendid study of early musical theater in America published in 1991 by the Smithsonian Institution Press and induction into the Ohio Women’s Hall of Fame.

Last summer she began a new project at the American Music Research Center in Boulder: a computer-based catalog of the scores and librettos of early American theatrical works in the collection. The Ohio State University recently awarded her a leave to continue this work in Colorado during the spring quarter.

Susan joined the Sonneck Society in 1977 and we have benefitted from her enthusiastic support from that moment. She was asked to be the Membership Committee’s Area Representative for the Midwest region. She served on the program committees for the Boston and the Oxford conferences. She has been on two nominating committees, helping identify the strongest candidates to carry on the work of the Society, and she was a member-at-large of the Board of Trustees from 1986-1988.

But her most significant contribution has been during her six-year term as editor of our Bulletin. When she was appointed editor in 1987, the publication was a newsletter and concentrated on Society news and notices. But it was experiencing growing pains. In response to pressures of too much information for our journal, the newsletter continued on page 17
FROM THE PRESIDENT

Dear Friends,

It was not exactly a fair exchange weight-wise. Deane Root passed me the gavel and the responsibilities for the Presidency of the Society. I, on behalf of the Society, gave him a heavy plaque thanking him for his service, and then ushered him out with a parody of "Rome, Rome, thou art no more" written by Jean Geil and Judy McCullough ("Root, Root, thou art no more as thou hast been;" the original from the Library of Congress' copy of Charles Jarvis, The Young Folks' Glee Book, c. 1854). I believe this song contains the finest example of the use of the verb "to purple," a highly appropriate concept to describe the royal job Deane has done for the past four years. The quality of the sight-singing was impressive, and the music provided a light-hearted conclusion to a business meeting filled with accomplishments and plans for the future (which are described elsewhere).

As we approach our twentieth year, the Sonneck Society for American Music has a firm foundation. Through its publications and meetings it has provided a forum for the lively exchange of information about American music and music in America. By summer you will be receiving in the mail a five-year plan which will continue our work in the direction of collegial, convivial exchange and direct additional energy and resources into the task of becoming more effective at demarginalizing the study of American music. The Long Range Planning Committee looks forward to and encourages your responses to this plan, and we hope by getting the plan to you by summer that you will have time to write to us in record numbers.

We also hope that record numbers of you will volunteer for the numerous tasks outlined in the five-year plan. People who do not attend the annual meetings need not feel shy about volunteering, as it is possible to be quite active through the mail, telephone, and computer on behalf of the Society. I would like to hear from those of you who might be interested in serving on the Committee to Establish an American Music Week which would work through the U.S. Congress. Also submit your names if you are interested in serving on the Education Committee (name as yet to be established) which will include outreach to Elderhostels, the Boy Scouts and Girl Scouts, (through a merit badge program in American music), and grade school teachers as well as the traditional outreach to conservatories and universities.

As we undertake these new activities and maintain the old ones at their high level, it will be necessary to enlist the support of additional people in order to take advantage of their energy and their resources. I hope you will share my excitement about our future potential, and encourage your colleagues and friends to join the Society so that we may push our membership level for the first time over the one thousand member mark. And if you are in the position to make a financial contribution to the Society, please do so or get in touch with Bill Kearns who is the new chair of the Development Committee.

I look forward to working with you for the next two years.

—Gillian Anderson

Planning to move? Please notify the Society at P.O. Box 476; Canton, MA 02021.

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Deadlines for submitting materials are February 1, June 1, and October 1.

A subscription is included with membership in the Society ($50 annually). Send dues or write for further information about the Society at P.O. Box 476; Canton, MA 02021.
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FEATURES

THE METROPOLITAN OPERA THEFT
OF 1910: A TALE OF MUSIC, MYSTERY,
AND THE NEW YORK POLICE

Ellen Knight

In 1908 the Metropolitan Opera Company of New York announced a contest. Ten thousand dollars and a performance would be awarded to the composer of the best opera by an American and with an English text.

In offering the competition, the directors of the opera company had the best of intentions. Music lovers perhaps anticipated that a great American opera—a composition eagerly awaited by American nationalists—might emerge from this contest. No one foresaw that a mystery to challenge police detectives would also come out of the competition.

At the end of two years, twenty-five contestants had sent in their entries. The names of the entrants could not then be announced, for the scores were to be judged anonymously. Each score was identified by a nom de plume, the true identities of the composers being concealed in sealed envelopes.

In early December 1910 the Met announced the names of the judges. In addition to Alfred Hertz, a Metropolitan conductor, the jury included three distinguished composers—Walter Damrosch, also conductor of the New York Symphonic Society; George W. Chadwick, director of the New England Conservatory; and Charles Martin Loeffler, former assistant concertmaster of the Boston Symphony Orchestra.

It was thought that about six months might be required for the judging process. No one anticipated that that process might be interrupted, almost at its beginning, by a criminal interlude.

On the night of Saturday, December 10, Walter Damrosch entertained his fellow judges and Otto Kahn, Chairman of the Executive Board of the Met, at his home on East Sixty-first Street in New York. At that time Kahn distributed the manuscripts among the jury for a preliminary inspection and divided the scores for rotation among the judges.

Damrosch was able to review his allotment of six operas during the next two weeks. On December 24 he prepared to send them to Chadwick in Boston and did them up in two packages to be entrusted to the Adams Express Company.

After the driver of the express wagon arrived, a discussion ensued as to the value of the packages. Damrosch first informed the driver that the two packages were worth $1,500. Upon learning that goods valued in excess of $50 were liable to a special rate and believing the packages would be perfectly safe, he changed the value to $40.

Damrosch then probably settled down to enjoy his Christmas Eve. Outside the Damrosch home, the driver placed the two packages in his wagon and drove to East Sixty-third Street, where he had a package to deliver. Having to go to an upper floor, he was gone from his wagon for several minutes. When he returned, he discovered that one of Damrosch's packages was missing. Immediately he drove to his branch office and, getting his superintendent, rushed to tell Damrosch of the loss.

Damrosch hurried to the East Sixty-seventh Street Police Station to see what could be done. At this time, as it was reported, he suggested that the package might be worth $40,000 or $50,000. A detective was assigned to the case. The papers picked up the story as front-page news.

The New York Times reported that "the block in which the package was stolen has a bad reputation, the Rizzo and Longo boys having been held in neighboring tenements by their kidnappers for several days. It is hoped that when the thief discovers that the package contains merely music he may return it either to Mr. Damrosch or Mr. Chadwick."¹

The thief probably had no idea he was stealing "merely music" but simply trusted to luck. His language upon opening the package, as Chadwick wrote to Loeffler, could well be imagined. He did not, however, politely return the package, and five anxious days for Damrosch and the opera directors passed during which the directors contemplated a course of action.

The anonymity of the competition was in jeopardy. The nom de plume of the composers of the stolen scores were known, "Chiaroscuro" and "Raffaeello," and the directors announced that they would have to open the sealed envelopes containing their identities should the scores not be returned soon. Assuming the composers to have kept the originals of their scores, the directors would then ask the two unlucky composers to produce new
copies of their operas. The work would be done at the expense of the company—actually at the expense of the insurance company, the opera company having, fortunately, taken out a liberal policy insuring the manuscripts against various risks—including theft while in transit.

The conclusion of the matter came quickly, unexpectedly, and almost unbelievably. On the morning of December 30 a bulging bundle under the arm of a man walking along Third Avenue at One-hundred-fourth Street aroused the suspicions of Policeman Donohue. The man identified himself as John Rea of East Fifty-ninth Street but refused to tell what was in the bundle. Donohue forthwith took him to the East One-hundred-fourth Street Station. There the bundle was given to Lieutenant Underhill.

Underhill had not been in town when the opera theft had occurred, but he knew immediately what he had for he had read of the theft in the paper while returning from a hunting trip in North Carolina. Perceiving Damrosch's name on the package, he had no doubt that the missing opera scores, now reportedly valued at $20,000, had been found.

"Rea insisted to the police," the Times reported, "that he has been ignorant of the nature of the bundle. Three men forced it upon him in the afternoon, he declared, threatening him with death if he told who had given it to him or pried into the contents. He said he was looking for the men when he was arrested."2

The police appeared to accept the story, thanked and released Rea, but then trailed him, allegedly in the hope of finding the men who he said had given him the package. "John Rea," they discovered, was an alias. Rea was actually Dennis Higgins of East Sixty-fourth Street. Within a short time he was arraigned on a charge of larceny. The Metropolitan issued a statement: "Through the skill and diligence of the police the two opera scores submitted by composers in the contest opened by the Metropolitan Opera Company, under the names "Chiaroscuro" and "Raffaello" have been recovered. The sealed envelopes containing the names of the composers using these noms de plume have not been opened."3

The papers lost interest in the story. Perhaps the court finally settled the question of the magnitude of Higgins' theft, $20 or $20,000. The ultimate value of the competition has been left open to question. Damrosch and Loeffler both expressed great disappointment over the quality of most of the entries, considering them to range from indifferent to pathetic. There was, however, one clearly outstanding entrant.

The winner of the competition, announced in May 1911, was Mona by Horatio Parker (who was neither "Chiaroscuro" nor "Raffaello"). The $10,000 prize was awarded immediately; the production of the opera took place the next year. The honor of being the first American opera to be produced at the Met had already gone to The Pipe of Desire by Frederick Converse in 1910. Mona was staged in March 1912. Neither opera created much of a stir or found its way into the standard repertoire, the fate of most American operas. The search for a great American opera, addressed by the twenty-five composers competing in the Met's contest and by even more composers writing before and after the competition's conclusion, continued.

NOTES


ROSSINI RE-VISITED: NINETEENTH-CENTURY OPERA PERFORMANCES IN THE AMERICAN HEARTLAND

Harlan F. Jennings

The observation of the bicentennial of Gioacchino Rossini's birth seems an appropriate time to take an overview of this composer's popularity in the opera houses of mid-America during the previous century. Such a retrospective not only proves informative where Rossini is concerned but also helps us measure the cultural pulse of the American heartland from 100 to 150 years ago.

A canvassing of century-old newspapers in Missouri, Kansas, Nebraska, and Colorado suggests that Rossini's operas were at least as well known to theater-goers of that time as they are today. During the last half of the nineteenth century, there were no fewer than fifty-two performances of Rossini operas in the four-state region. A decade-by-decade analysis of these performances shows that the composer's popularity remained more or less constant from 1850 to 1900. Though there were only four performances of Rossini operas in the 1850s that figure doubled to eight in the 1880s. The number jumped to fourteen in the closing decade of the century.

Newspaper accounts predictably reveal that a clear majority of these productions occurred in St. Louis; however, this city by no means held a monopoly on Rossinian opera, as the following city-by-city breakdown of performances indicates: St. Louis, MO, 32; Denver, CO, 5; Omaha, NE, 4; Kansas City, MO, 4; St. Joseph, MO, 2; Leavenworth, KS, 2; Atchison, KS, 1; Lincoln, NE, 1; Hannibal, MO, 1. Furthermore, though St. Louis led the way with two Rossini operas in the mid-1850s,
such then cultural outposts as Leavenworth, St. Joseph and Kansas City witnessed *The Barber of Seville*, sung in Italian by a company headed by the eminent tenor Pasquale Brignoli, as early as 1869. The same opera reached Lincoln, Omaha, and Atchinson a mere five years later, courtesy of the Adelaide Phillips Opera Company.

In this context it should be remembered that the occurrence of an opera in a large city did not mean that audiences came only from that community. An opera season in St. Louis drew people from as far away as Kansas City, 250 miles to the west. The Omaha newspapers reported that on the day of an opera performance the incoming trains were filled with opera-goers from smaller communities in western Iowa and eastern Nebraska, including Lincoln, Sioux City, and Des Moines. A similar influx of out-of-town patrons occurred in Kansas City and Denver.

Though *The Barber of Seville*, with thirty-six performances, in either Italian or English, was the most frequently produced work during the period in question, there were a surprising number of performances of *William Tell* (fifteen) sung in Italian, English or French. In addition, there was a fully-staged production of *Semiramide* in St. Louis in 1885, featuring two world-famous divas in soprano Adelina Patti and contralto Sofia Scalchi. Their names head an impressive list of singers who were heard in Rossini operas on the prairies of the Midwest. Such famous songstresses as Nellie Melba, Etelka Gerster, Teresa Parodi, Marcella Sembrich, and Adelaide Phillips essayed Rosina in *Barber*, as did Patti. Regarding male vocalists, Midwesterners had the pleasure of hearing not only Pasquale Brignoli but also Victor Capoul as Count Almaviva, and they witnessed the Figaros of Giorgio Ronconi and Giuseppe Campanari, two of the most notable baritones of the era.

Lacking radio, television, and film, as well as the mobility brought about by the automobile, nineteenth-century audiences relied heavily on the local theatres for entertainment. Consequently, the arrival of an opera company was a very important event in the cultural life of a community, and opera stars enjoyed greater celebrity status than they do today. Two events connected with Rossini opera productions call attention to the significance of opera and opera singers in the hinterlands during this period. When Adelina Patti appeared as Rosina in *The Barber of Seville* in Omaha in 1890, students in the public schools were given half a day off to attend the matinee. An estimated six thousand people bought tickets, the largest audience in Omaha’s theatrical history up to that time.

Thirty-four years earlier, following a performance of *The Barber of Seville* in St. Louis by the Pyne and Harrison Opera Company, the following extraordinary scene took place, as reported in the *Missouri Republican* (March 19, 1856, p. 2):

About midnight persons in the vicinity of the Planters’ House might have seen assembled about a hundred of the finest professional musicians in the city, who had determined upon greeting the beautiful young songstress, Miss Louisa Pyne, with a serenade, and their performance was truly creditable to the musical taste of St. Louis, as well as just tribute to... the gifted vocalist. The swelling and sonorous notes of the instruments broke grandly upon the silent and deserted streets and seemed like a hymn of praise to the harmonious art the musicians had invoked as language best suited to give praise to her who may justly be styled its mistress. Her appearance at the window was hailed by rapturous cheers from the multitude, to which she gracefully bowed her acknowledgements. The occasion will ever be a memorable one with all those who truly love music.

Clearly this was a different age from ours. A century ago opera played a more central role in the musical life of the American heartland than it does today. And the operas of Rossini, sung by notable, often world-class singers, appeared on the cultural menu with surprising regularity, suggesting that our forebears were relatively well-versed in matters operatic.

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**PSYCHOANALYSIS AND MUSIC: A MEETING OF MINDS**

Marjorie Mackay Shapiro

Psychoanalysis in Musical Biography was the *leitmotif* of an all-day conference held at the City University of New York Graduate Center, Saturday, December 5, 1992. More than 125 psychiatrists, musicologists, psychologists, other "ologists," and potential biographers gathered at the CUNY Auditorium, to consider the relevance of psychoanalysis in biography of musical artists, as well as the impact of psychoanalytical issues upon the artists’ work.

The conference was jointly sponsored by the Academy for the Humanities and Sciences of The City University of New York and the Department of Psychiatry of Mount Sinai School of Medicine. Its organizer, Stuart Feder, who is both psychiatrist and musician, recently produced an extraordinary tome, *Charles Ives, My Father's Song: A Psychoanalytic Biography* (Yale University Press, 1992), which represents an increasingly popular genre of musical biography. A psychoanalytic
biography focuses on the internal (unconscious) conflicts of the subject, based on childhood experiences, and how these conflicts may inform that artist’s creative works. It often includes influential cultural, social, and political issues that also may help to shape the artists’ œuvres.

The move away from the notion of a formalistic approach to the autonomy of art, an examining of music in and of itself, held by earlier generations, has swung the pendulum in the opposite direction toward a deeper examination of the artist’s cultural and psychological profile and thus toward a better understanding of creative works.

The papers read understandably engendered much interest when they analyzed the internal and external lives and music of four well-known composers through such lofty inquiries as whether Amy Beach’s Piano Concerto, Op. 45, embodies the central conflict of her life and, if so, how such embodiment is revealed; whether the sixty-year intrapsychic conflict between Charles Ives and his father was truly the fundamental motivating element in that composer’s creative life; why, after 1915, Irving Berlin ceased writing songs reflecting his own ethnicity; and whether Benjamin Britten really was an "outsider" as many of his opera themes might suggest.

Other psychobiographical issues emerged, culminating in a lively, often confrontational, panel/audience participation in the afternoon session moderated by Martin L. Nass, a psychoanalyst in the New York University post-doctoral program. The papers of the four presenters and their respective discussants stimulated audience reaction. Follow-up ideas, questions, rejoinders, and corrections abounded. It seemed that everyone present had at least one point of view on every issue. Many, of course, had more.

Welcoming remarks from co-chairmen, Stuart Feder and George H. Pollock, were followed by three morning and one afternoon presenters. The four papers, their authors, and discussants included The Child as Mother to the Woman, Amy Beach’s Piano Concerto by Adrienne Fried Block (City University of New York), discussant—Ellen Handler Spitz (Department of Psychiatry, New York Hospital-Cornell); Charles Ives: A Posthumous Creative Collaboration by Stuart Feder (New York Psychoanalytic Institute), discussant—Vivian Perlis (Yale University); Irving Berlin’s Early Songs as Biographical Documents by Charles Hamm (Dartmouth College), discussant—Aaron H. Esman (New York Psychoanalytic Institute); and Benjamin Britten: The Outsider by George H. Pollock (Northwestern University).

In her paper, Block contends that the central psychological conflict in Amy Beach’s life, her wish to be a concert pianist against her family’s preference for her to compose, is embodied in her only Piano Concerto, Op. 45. With live songs and taped orchestral segments, Block presented convincing evidence of just how this conflict is encoded in the work.

Among Ellen Handler Spitz’s poetically written responses, she questioned the use of Block’s regendered title, "The Child as Mother to the Woman," based on the Wordsworth poem. Spitz felt that Block invoked the title to emphasize continuity, but that in doing so, Block wrongly implied that father-child bonding was identical to mother-child bonding. In support of this criticism of Block, Spitz refers to writings from Freud to Herman to establish that gender-bonding differences do exist. Spitz’s final comment suggested that perhaps Beach’s narcissistic identification with her mother, Carol Chaney, coupled with Cheney’s stable maternal support, might have provided Beach with an environment appropriate to the development of her gifts and artistic success.

Feder’s paper, based on his book (referred to above), analyzes the intense relationship between Charles and his father, George, both in their life together and after George’s death. His inclusion of many demonstrations that specific musical references had autobiographical origin (e.g., 19th century themes associated with Ives’s father) warmed the cockles of the hearts of attending musicologists. Vivian Perlis responded that Dr. Feder "never loses sight of the greatness of Ives’s music itself while examining and analyzing the forces and influences that went into its creation." Other of Perlis’s pithy comments provided much food for Ivesian thought.

The Irving Berlin paper and Dr. Aaron Esman’s response probably provoked the greatest number of comments. Highly charged responses were made afterwards, because Esman, instead of acknowledging Hamm’s musical and historical points, presented his own rather negative view of Berlin. Hamm contends that Berlin’s early life and career (as generally understood by the public) is based more on myth than fact, and that Berlin was not the "creative ignoramus" claimed by some. He continues, "Even a cursory examination of the words and music of Berlin’s early songs demolishes the myth . . . A profile pieced together from his early songs is more autobiographical than those of most of his peers . . . and quite different from that given by Woollcott and most subsequent writers." Hamm uses the lyrics of these early works as evidence of Berlin’s broad knowledge of music and as insight into his Jewish roots. He explained that while celebration of ethnicity in American theatre was applauded before 1915, attitudes changed, and song writers of Tin Pan Alley, including Berlin, later found it expedient to write generically (without ethnic protagonists) and to keep their religious and cultural differences out of the public eye.

Esmam, on the other hand, claimed that Berlin had
created his own myth about himself. He maintained that this myth was meant to obscure a "life pervaded by transformations both personal and musical" as well as "a life-long struggle against identification with his father, the failed cantor, Moses." The discussant added that Berlin's assimilation into WASP society even included never contributing to Jewish philanthropies, a standing convention for most successful American Jews. This last point was rejected by Berlin's daughter who was in the audience. She was dismayed over Esman's statements and, at the lunchbreak, requested that the moderator convey to the audience that her father had never abandoned his Jewish roots; the Berlin family did celebrate the Jewish holidays (despite "White Christmas"); and her father did give generously to Jewish philanthropies. Perhaps the conflicts arising from these two presentations manifested the philosophical difference in perspective between two approaches, one interpreting the artist based on his creative works and the other based on psychological interpretation—Berlin's inner, "unconscious" life. Yet, as had been pointed out earlier in the day, interpretation is always speculative and associative, and neither approach should be exclusive of the other.

The Britten paper (denominated a "rough draft" by the author) was unconvincing. Its meandering style, disconnected points, and excessive length obscured some potentially interesting content.

If lively audience participation is a barometer of a successful conference, then this all-day session clearly was successful. The participants overcame problems endemic to disciplines where a discussion of two different bodies of knowledge are applicable. Fedder commented that participants of each discipline may not be up to date on the latest studies of the other, but it was important to be tolerant and welcoming to interdisciplinary ideas. Despite disagreements, there was much to share. The audience found the conjoining of the two disciplines compatible and humorous as well as informative.

NOTES
2See f.n. 1.
3The discussant was not able to attend, but he did offer a lengthy written reply to the Britten paper. Dr. Pollock waved the reply in the air but chose not to read it. There was vocal protest and a compromise was reached, making it available for viewing after the meeting.
4Douglas Webster, baritone, and Joanne Polk, piano, provided well-executed musical examples for the Beach and Ives papers.
5Two of Ives' songs from the collection, 114 Songs, were sung (see f.n. 4). They were number 43, "The Things Our Fathers Loved" and number 52, "Old Home Day."

ROOSEVELT COMPOSER CELEBRATES 75TH BIRTHDAY
Geoffrey S. Cahn

Willard Roosevelt is the only composer the distinguished and talented Roosevelt family ever produced. If it is true that in order to be an artist one must suffer, Willard has been tested beyond anyone's expectations. This burly yet shy man with dreamer's eyes and jutting gray beard, who resembles Johannes Brahms more than his grandfather Theodore, has endured great personal tragedy (the suicides of both his father and brother, and the accidental deaths of three sons), but has produced a variety of distinctive and engrossing musical compositions.

Willard Roosevelt, who divides his time between Orient, Long Island, and Greenwich Village, was born in Madrid on January 16, 1918. His family returned to New York City shortly after the armistice was signed. Along with his two brothers and sister, he spent summers in Oyster Bay with the parents, Kermit and Belle Wyatt Roosevelt. Though little music was heard at home, at a fairly early age Willard requested piano lessons. He was purely self-motivated and became interested in composing by the time he was in his late teens. He attended both the Buckley School in New York City and Groton in Massachusetts. From there he went on to Harvard College and the Longy School, where he studied music. Later, Willard went to Paris to study with Nadia Boulanger.

World War II interrupted Willard's musical training; he first served in the Naval Reserve and then saw active duty on destroyers in the South Pacific. He rose to the rank of Lt. Commander and was the commanding officer of a destroyer transport. His vessel, serving as an escort to a hospital ship, was the first American ship to enter Nagasaki and help evacuate POWs. Since childhood, Willard, like so many Roosevelts, had a great love of the sea, and to this day he fondly remembers the thrills of his Pacific tour, which also included visits to several exotic spots.

While serving in the Navy, Willard married Nancy Thayer, the daughter of e. e. cummings. The modern poet's work would hold a special attraction for the young composer, for later he would set several of his poems to song. The marriage, however, did not last, ending in divorce in 1954. After his release from military duty, Willard resumed his musical training and earned diplomas in piano and composition at the New York College of Music. After several years of accompanying and coaching, he sought an academic degree and received a teaching fellowship at the Hart College of Music at the University
of Hartford, where he earned a Bachelor of Music degree in 1959 and a Master of Music degree in 1960.

Composition was Willard's major focus in life, even though at times it was difficult to earn a living solely from commissioned works. Throughout his career, the composer accepted teaching assignments at various institutions, which included Turtle Bay Music School, Fairleigh Dickinson University, Columbia University, and New York College of Music (later to be merged with New York University).

Willard was also busy raising a second family. His first marriage left him with two children, Simon Willard and Elizabeth Françoise. After marrying Carol Adele Russell in 1955, he had three more children, Dirck, Caleb, and David Russell. Due to some strange twist of fate, three sons were killed, all in motor vehicle accidents. Simon Willard was the first to die in a motorcycle accident in New York City in 1967. In 1982 Caleb died from automobile accident injuries in Pittsfield, Massachusetts, and then in 1986 David Russell met a similar fate in Sandisfield, Massachusetts. The grief which Willard and his family endured surely placed a tremendous burden on the composer's life and work.

What generally can be said about this composer's music is that it is not derivative of any one particular style, though many of his compositions reflect the French aesthetic influence of Nadia Boulanger. Though he has utilized Arnold Schoenberg's serial technique in *May Song It Flourish*, for example, like many composers of his generation, Willard has been more influenced by Igor Stravinsky. His work is rhythmically fascinating, showing curious irregular pulses. Though most of his compositions are dissonant, they achieve, at times, great lyrical beauty and therefore are quite spellbinding. He has written for all kinds of ensembles, but smaller pieces seem to better fit the composer's modest disposition.

Many of his compositions have been well received by critics, and he has always tried to be accessible to audiences and musicians alike. The *San Francisco Chronicle* said of the first public performance of his music, the 1957 Piano Studies, that the piece's "crackling dissonant, [and] forceful idiom [possessed] an edge and bristle of an immensely effective kind." A year later, with the premiere of Willard's *Serenade for Oboe, Viola, and Cello*, his music was already being recognized for its special contrapuntal and song-like qualities. But it was the composer's *May Song It Flourish* which clearly was his first important composition. It received its premiere in New York in 1961. Scored for three voices and small orchestra and set to words from James Joyce's *Finnegan's Wake*, this piece was cerebral, yet managed to be charming and ingratiating. It brilliantly caught the spirit of Joyce's text and exquisitely combined the vocal lines with a vivid orchestral accompaniment. The composer's style would also be successful with the literary intentions of other writers like Edgar Allen Poe, Stephen Crane, Oliver Wendell Holmes, and e. e. cummings. His songs clearly communicate his love for language.

Willard's penchant for vocal music eventually led him to write an opera, *The Wall Came Tumbling Down*, originally scored for five voices and piano, received its premiere at a 1976 Harlem School of the Arts benefit. The libretto, written by Harlem-born Loften Mitchell, is about a group of black slaves in Colonial New Amsterdam who earn their freedom under the Dutch, only to once again become slaves under the British. It is important to note that, although the opera was performed with a chamber orchestra at its premiere, the composer clearly intended it to be "a station wagon opera," a portable production which could easily travel from one school to the next. Once again his ambition was both accessibility and intimacy.

Earlier in the Concerto for Cello and Orchestra, a commissioned piece written in no more than three weeks' time for Jerome Kesler and Howard Shanet's Columbia University Orchestra, one hears the composer's extraordinary craftsmanship, at work, giving full opportunities for the virtuoso cellist. The premiere in 1963 was televised and widely broadcast by the U. S. Information Services. Three years later, the composer was once again commissioned to write a piece, this time for a "Salute to Puerto Rico" program at Columbia University. The composer's unusual creativity emerged in his overture based on a Puerto Rican *Danza*, which skillfully utilized native tunes and rhythms.

In addition to his songs, it is in his chamber music and compositions written for solo instrument where the composer is most intimate and satisfying. These include Suite for Piano, *Song and Dance Suite for Oboe, Clarinet, and Viola, Flute and Fiddle* (Duos for Five Flutes and Violin/Viola), Sonata for Violin and Piano, Sonata for Cello and Piano, and String Quartet. Much of this music, which combines lyricism with bold counter-rhythms, is both ambitious and romantic.

Despite his lack of national prominence, perhaps people have a difficult time accepting the Roosevelt name in the musical world, this unpretentious composer continues to receive performances of his music. Long Island is especially receptive to his work, holding special concerts of his music. Willard's gentle, modest nature prevents him from pushing his career, and that is a great pity since his music is filled with a spirit which is free and original.

REFERENCES

I am especially grateful to the composer who let me look
A MUSIC LIBRARIAN AT THE TENNESSEE BANJO INSTITUTE

Dena J. Epstein

Why would a music librarian be invited to join "a gathering of the world's finest banjo players, teachers, and scholars"? At first I thought I had been confused with someone else. But a telephone call assured me that no-one thought I played the banjo, that I was asked to talk about its history. Later I learned that the Institute was organized by the rangers at Cedars of Lebanon State Park in Lebanon, Tennessee, after their many conversations about an imaginary banjo festival. Once they agreed on an invitation list, why not do it? The first Institute was held in 1988 with a faculty of about fifty and 150 students. Two years later, a second was held, and the third on November 5-7, 1992, with 150 faculty and about 300 students, as many as the park could accommodate off-season.

When I arrived at Nashville, I saw people streaming through the airport with banjos and fiddles, more than I had ever seen at one time. But they were a small portion of what was to be seen the next day at the Park. I was one of the few who carried no instrument. Although no classes for double basses were scheduled, I saw at least three double basses. They came to jam!

At the registration desk, I received a program and a revised schedule of classes and events, ten each hour from 8 A.M. to 8 P.M.! Concerts and informal jam sessions filled the rest of the time. I was scheduled to give two talks on the same topic, to chair one session, and to spend some time in the Banjo Exchange, the park lodge, where the exhibits were.

The opening concert on Thursday morning gave a taste of what was to come. Pete Singer began with "Lonesome Valley." Then came two banjo duets, including a Sousa march, beautifully played, followed by a duo from Morocco playing traditional music on a rectangular stringed instrument (amplified by Yamaha), guitar and drum. Then came the Red Top Minto Band from Jamaica, playing traditional music on can fife, bass flute (a very long tube-like instrument), two banjos, guitar, chacas, and fiddle—a mixture of indigenous and commercial instruments. They ended the set with the "Tennessee Waltz!"

At the "Banjo Exchange" improvised groups played simultaneously with little conflict. On sale were banjos (conventional and gourd), strings, cassettes, books, videos, tapes, and notated music in such profusion that choice was difficult.

Among the scheduled classes were One-Man Shows, Caribbean Sounds, Irish Concert, African-American Banjo styles (which I chaired), Alternative Tunings, Jazz for non-Jazz, History of Boston Banjos, Banjo Punk and Funk, and High Lonesome Sound, to name only a few. The variety was astounding, as I learned at Friday night's concert at Middle Tennessee State University, which began at 7 p.m. and ended well after midnight. Not once did my interest falter, although I had been up before 7 a.m. to make my 8 o'clock talk. Besides folk and country music, flamenco, Bach, Brahms, and Chopin were performed on banjos.

With such a wealth of choices, why would students come to hear me? It seems they wanted to know more about their instrument. One very attractive young black woman explained she wanted to give programs in the public schools of the Bronx and needed more background. Too many of her friends did not believe that the banjo originated in Africa, and she wanted to set them straight. Some people who did not come to hear me knew my book, Sinful Tunes and Spirituals, and thanked me for it.

I had not known what to expect, wondered whether I would be the only woman there. What naiveté? There were lots of women performers. Male students were housed in a dormitory on bunk beds; the overflow, including me, were put up at motels outside the park and transported by shuttle van. Meals were served in a cafeteria in the park. Cabins provided some housing at night and space for classes during the day; an assembly hall served for larger groups and programs. The description "the world's finest banjo players" was no exaggeration. Pete and Mike Seeger were there, as were John Hartford, composer of "Gentle on My Mind," Grandpa Jones, and Clarke Buehling. It was a banjo paradise!
LOU HARRISON PRESENTED HONORARY MEMBERSHIP

The following citation was read by President Deane Root at the Plenary Session of the Asilomar Conference, Pacific Grove, California, February 15, 1993.

Honorary Membership is the highest award of the Sonneck Society. It is given annually by the Board of Trustees to a prominent senior figure who has made important and lasting contributions to American music. It is singularly appropriate this year that the Board honors, at the Society’s first West Coast Conference, Lou Harrison, a composer, conductor, poet, artist, craftsman, scholar, inventor, and teacher whose work has been so identified, not only with the West, but with what is beyond the West—with the civilizations and cultures which are at the far fringes of the sea whose near edge is only a few steps away from where we are gathered here to honor him.

Lou Harrison’s honors include two Guggenheim fellowships, a Fromm Award, a Rockefeller Grant, an appointment as Senior Fulbright Scholar to four universities in New Zealand, visiting professorships at Stanford University, The University of California at Berkeley, and the University of Southern California. He received an Honorary doctorate from Mills College, and in 1974 was elected to the American Academy of Arts and Letters.

Lou Harrison’s compositions were characterized by Virgil Thomson, another honorary member of the Sonneck Society, as "authentic, highly original and (thank heaven) abundant." Their abundance manifests a mastery of a truly impressive range of media and musical cultures. He is equally at home writing for symphony orchestra or Korean court orchestra; for wind quintet or Javanese gamelan; for a quartet consisting of two violins, a viola, and a cello, or one consisting of quintal taryung, two flutes, and chan ggo. He was an early pioneer in elevating the percussion instruments to the level of a highly expressive medium. He continues to cultivate them; his most recent premier, which took place only last month in Tokyo, was a piece commissioned by the Japanese National Theater for four pan-pipes and percussion.

A citation defeats its own purpose if it is overlong, but we would be remiss in not at least mentioning such things as his concern over a long period with which pitch relationships and tunings (specifically, and characteristically for him, tunings based on acoustically pure intervals); his collaborations with William Colvig in instrument making; his exquisite calligraphy; and a recent beautiful book of his poetry, entitled Joys and Perplexities.

In conclusion, let us return to his compositions, and; once again, to the setting in which we honor him today. One of the joys of our meeting here is savoring the presence of the Pacific Ocean, whatever its moods may be. Surely one of Lou Harrison’s most important achievements is to demonstrate, not only through his scholarship, but even more vividly through his own convincing and captivating compositions, that the music from the far fringes of this western sea can enrich the mainstream of American music just as surely as that from the far side of that other great sea, on our eastern shore, has supported and influenced our music in the past. Lou Harrison has enchantingly invited us to look (and listen!) West.
OFFICERS OF THE SOCIETY, 1993-94

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Popular Music: SCOTT DEVEAUX
Research in Gender and American Music: CATHERINE SMITH

JOSEPHINE WRIGHT WILL EDIT
AMERICAN MUSIC

Dr. Josephine Wright, Professor of Music at The College of Wooster in Wooster, Ohio, was named editor of American Music by the Board of Directors of the Sonneck Society at the recent Board meeting in Pacific Grove, California.

Wright received the Bachelor of Music degree and the Master of Arts degree from the University of Missouri. She was awarded a Master of Music degree from Pius XII Academy in Florence, Italy, and the Ph.D. degree in musicology from New York University.


Frank and Wilma Cipolla will continue as Book Review Editors for American Music, and Craig Parker will assume the position of editor for Record Reviews. All books and recordings for review for both American Music and Bulletin should be sent to these editors.

RESULTS OF 1993 SILENT AUCTION

This year's auction turned out to be one of the most successful in Sonneck history, clearing $1402 for the Society. Many thanks to all those who brought books, especially Wilma and Frank Cipolla, Jean Bonin, Dena Epstein, and Raoul Camus; to those who assisted, including Suzanne Snyder, Kitty Keller, and Linda Polivy; and last, but certainly not least, to everyone who bid on and bought books.

—Elaine Bradshaw
CALL FOR PAPERS AND
PERFORMANCE PROPOSALS FOR 1994

The Sonneck Society for American Music will hold its 20th National Conference in Worcester, Massachusetts, on April 6-10, 1994, (not 5-9 April as reported in the Society's Membership Directory and elsewhere), as a guest of the American Antiquarian Society. Proposals for papers and performances dealing with all aspects of music in America are welcome. While a broad range of topics and approaches is the Program Committee's goal, the AAS's unparalleled collections of pre-twentieth-century materials make several sessions on earlier American music seem particularly appropriate for this conference. Further, Worcester's situation as a lively cultural and intellectual center in the midst of rural New England suggests a topic that might profitably be explored for a variety of periods and locales: the relationships and interactions between music of the city and music of the countryside. Proposals dealing with the music of ethnic and minority groups are strongly encouraged. In every case, a clear thesis and convincing methodology will highly recommend a presentation to the Program Committee.

Papers should be carefully timed to last no longer than twenty minutes, and performances not more than thirty minutes. Whether you hope to speak, sing, or play, please submit five copies of a proposal (five hundred words maximum) and five copies of an abstract, for the conference program (one hundred words or less); performers should also send five copies of a cassette tape. Your name should appear on only one copy of your proposal, abstract, and/or cassette. Please also include a list (one copy only) of any audiovisual equipment you will need, and two self-addressed stamped envelopes. All materials must be received on or before October 1, 1993, by Program Chair Nym Cooke, 2 Stratham Road, Lexington, MA 02173 (early submission is encouraged). Sonneck committees and interest groups wishing to meet during the conference should notify the Program Chair, also by October 1, so that their meetings may be scheduled. Other members of the Program Committee are Karen Ahlquist, Charles Hamm, Paul Machlin, and Carol Oja.

Accommodations for the conference, participants have been secured at the Marriott Hotel in downtown Worcester, within easy walking distance of acoustically famed Mechanics Hall, the Worcester Art Museum, the Antiquarian Society, and the Worcester Centrum, one of the nation's busiest locales for rock concerts. A flavorful stew of associated activities and events is being cooked up by John B. Hench of the AAS and his Local Arrangements Committee, including "urban" and "rural" concerts, a Sacred Harp session with some of the area's strongest singers and leaders, and New England country dancing after the banquet. See you there!

LOWENS AWARD PRESENTED
TO SUSAN PORTER

Susan L. Porter's book, With An Air Debonair, is a publication with an air extraordinaire. It is a substantial volume that provides a complete picture of post Revolutionary American theater in which music played a leading role. For the first time, readers are treated to a thorough account of the touring companies and resident groups that provided entertainment in theaters, large and small, from Boston to Charleston. With An Air Debonair documents it all, backstage as well as in front of the curtain. Susan Porter brings the performers alive with detailed and vivid descriptions, making it possible for the reader to visualize scenery and costumes while learning what music was played and how it was performed. Drawing on extensive experience as a musicologist, educator, and author, Susan Porter combines a cultural historical approach with solid musical material. With An Air Debonair provides the only thorough account of this genre and period. It is a distinctive scholarly work that will provide a rich source for scholars of American music, as well as pleasure to anyone interested in the colorful and lively period when musical theater thrived in our country, "with an air debonair."

OPPORTUNITIES FOR SERVICE
IN THE SOCIETY

Members who wish to serve on two new committees recently created by the Board of Directors may contact President Gillian Anderson. The two committees are the American Music Week Committee and the Education Committee. Please volunteer if you are willing to serve the Society as a member of either of these committees.

The Bulletin needs a Record Review Editor. If you have an interest in discography and organizing and editing reviews, please volunteer for this job. Contact Bulletin Editor George Keck or President Gillian Anderson.
CHANGE

It happens! Like the proverbial twins, death and taxes, change comes. Just now the Sonneck Society for American Music, along with the world of American music, is experiencing a number of changes.

Some old faces will be seen in new places. At the conclusion of the Society's first west-coast conference in Pacific Grove, California, President Deane Root passed the gavel to his successor, President Gillian Anderson; William Kearns replaced Judith McCullough as First Vice-President; newly-elected Treasurer Craig B. Parker received the Society's checkbook from the hands of George Foreman; Wayne Schneider, Marjorie Mackay Shapiro, and Mark Tucker assumed the chairs of outgoing Board of Directors members Rae Linda Brown, John Hasse, and Katherine Preston.

Readers do not need to look inside this publication but merely glance above at the new masthead to see that change has come to the Bulletin. After a six-year career as the able editor of this periodical, Susan Porter turned over a wealth of experience, a file box of material unequaled for the perfection of its organization, and the editor's job to me. Bulletin Book Review Editor Jean Bonin and Record Review Editor Carolyn Bryant have requested that they be allowed to rest from their labors. Sherrill Martin has agreed to edit Book Reviews, and I seek a new editor for Record Reviews.

Members will soon note that change has also come to American Music. Josephine Wright is the new editor of that journal with Craig Parker spinning out record reviews instead of Samuel Brylawski and Gail Sonnemann.

Several committees have new chairs—Homer Rudolf sits in the former place of Jean Geil as Chair of Membership; Gillian Anderson is now Chair of the Executive Committee. Margery Lowens has announced that she has concluded her six-year term as head of the Society's archives. The Society seeks an editor for a Calendar of American Music. And the Board approved motions changing one appointment to a committee (the old Music of the United States liaison to Publications Subvention Committee) and establishing three new committees—Publications, Education, and a Committee for American Music Week. The Society received a petition for the formation of a new interest group in Music of the Spanish-Portuguese speaking world.

As you will read elsewhere in this issue, change is affecting other aspects of the American music scene than that of the Sonneck Society. H. Wiley Hitchcock has announced his retirement as Director of the Institute for Studies in American Music and the interim appointment of Carol Oja to that position. A new American Indian Newsletter begins publication. The Tennessee Banjo Institute held an exciting conference; Charles Hamm was honored with a conference; an Historical Marker was dedicated at the long-time residence in Philadelphia of Frank Johnson, early American black musician; and American scholars debate the merits of psycho-biography. Musicologists Albert Luper and Martin Williams died.

Performers continue to give new performances of old works and of new works. Composers are busy turning out new scores and arranging premières of the compositions. All kinds of organizations offer grants, prizes, and awards to encourage creative work.

In the midst of so much change there is so much that remains the same. The Society has just concluded another successful annual conference; Paul Machlin continues to note and preserve the meetings of the Board and the membership; J. Bunker Clark remains as Vice-President and editor of the Directory; Scott DeVeaux, Samuel Floyd, and Catherine Smith persevere in directing the activities of the Society as Board members; Kitty Keller continues to perform miracles in a thousand different roles as Executive Director of the Society. The Silent Auction at this year's conference raised $1402 to further the Society's work. After one hundred years, Parker's Hora novissima remains in the repertory.

Perhaps after all, the more things change the more they remain the same, because, best of all, Susan Porter, Deane Root, George Foreman, Rae Linda Brown, John Hasse, and Kitty Preston remain to support the activities of the Society along with the other one thousand members of the Sonneck Society. The Society pursues its goal to promote American music. Yes, some new faces in some different places and a new look here and there. Change, it happens! —George Keck, Editor

Calls for...

If any conference-goers made pictures at the February Asilomar Conference that they wish to share with the members of the Sonneck Society, please send them to the Bulletin editor for inclusion in the next issue. Pictures will be returned after publication.

What happened in your area during American Music Week (November 2-8)? If you have not already sent materials to Bill Everett (copies of programs, newspaper articles, etc.), please do so as soon as possible. All materials sent regarding American Music Week activities will eventually be placed in the Sonneck Society Archives. Please send all items to Dr. William Everett, Department of Music; Washburn University; Topeka, KS 66621.
Fourteen years have passed since then. Musical communication between China and America has been satisfactory. Brief statistics show that within the ten years from 1980 to 1990 more than one hundred American professors and experts have come to lecture and that nearly three-hundred Chinese musicians have been to America to lecture, take part in competitions, conduct research, or for further study.

In 1981 I introduced the course, Contemporary Western Music, in which American music holds an important position. Since 1985 another professor has offered American Art Music, an introduction and analysis from an historical point of view of many aspects of American music—its development, representative styles, and the thought and compositions of composers such as Charles Ives, George Gershwin, Aaron Copland, and Elliott Carter. In 1990 I began offering another course, American Popular Music. I combine the study of social background with that of the styles of popular music in each period, including early stage music, Tin Pan Alley, blues and ragtime, jazz, country music, rock’n’roll, and musicals. All of these courses are popular with students.

Students not only study and analyze American music in class, but also learn a great deal from records, video, and other mass media such as radio and television. Since 1982 Central Broadcast has aired the “American Music Hour.” In 1987 the Central Opera House performed two American musicals, The Music Man and The Fantastics. Works by American composers are frequently performed on campus by both Chinese and American musicians.

In addition to scores by American composers, books on music theory and history have recently been published in Chinese translation. These include works such as Leonard Meyer’s Emotion and Meaning in Music, translated by He Qian-San; Eileen Southern’s The Music of Black Americans: A History, translated by Yuan Hua-Qing; and Graham Vulliamy’s Jazz and Blues, translated by Wang Hai-Qiu. Over four hundred articles or translations about American music have appeared in journals in China. In 1992 Cai Liang-Yu’s A Brief History of American Art Music was published by People’s Music Publishing House. The book, based on lectures prepared by the author for her classes, includes the latest research about American music by Chinese scholars and is the first Chinese book systematically to study the development of American music.

In order to develop research into American music and
exchange the results, a conference was held in 1986 by Tianjin Conservatory. Eighty representatives from sixteen provinces or municipalities and five American experts attended the meeting. At that meeting the Society for Research in American Music was organized. The first annual meeting was held in Jinan, Shandong province in 1990. More than ten scholars read papers at the meeting. Discussions about American music explored five topics, including research methods, aesthetical ideas of composers, popular music, music education in America, and analysis.

American music is an important part of the Western musical culture. During more than one hundred years of development, great achievement has been made in composition, theory, performance, and music education. The spread of American music in China widens our sight, enlarges our knowledge, and enriches our musical lives. It is, therefore, very important for us to learn from the examples provided by American music. This can facilitate the development of the socialist musical cause in China.

—— Zhong Zi-Lin
Central Conservatory of Music
Beijing, China

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**LETTER FROM CANADA**

When the *Encyclopedia of Music in Canada* appeared in 1981 it was a monumental achievement, given that the serious study of Canadian music history was then only about twenty years old and there was very little previous scholarship on which to base such an encyclopedia. While a recorder of past history and current activity, the *EMC* was to a great extent, as the editors said in their Introduction, "a sower of seeds, a mobilizer and developer of writers and experts, and a stimulator of research by national organizations into their own pasts." In the decade since that first edition of the *Encyclopedia* the seeds have sprouted in many forms of study, writing, teaching and publication, not all, perhaps, growing directly from the *EMC* but related to it as a model as well as a source of information.

Soon after the appearance of the *EMC*, another equally significant but quite different publication appeared, the first volume of *The Canadian Musical Heritage/Le Patrimoine musical canadien*. It was a volume of piano music (edited by Elaine Keillor) and marked the beginning of a series of anthologies of Canadian music of the past. It also demonstrated that those standards of nineteenth-century euro-centric musicology with the emphasis on Great Works would not apply here, for the volume included such delightful Lesser Works as *The Montreal Bazaar Waltz, Première Valse de salon, The Magic Bell Polka, and Scintillation*. It was the history of music in Canadian life that was the subject of the *Heritage* series, and subsequent volumes included songs (in French, edited by Lucien Poirier and in English, edited by Frederick Hall), orchestral music (Helmut Kallmann), hymns (John Beckwith), sacred choral music (Clifford Ford), organ music (Poirier), opera (Dorith Cooper), and piano trios (Robin Elliott). The success and continuation of the series is without parallel in Canada and if the *EMC* gave us the information, the *CMH* gave us music itself. Now both publications have reached a decade worth celebrating.

At the end of 1992 the second edition of the *Encyclopedia of Music in Canada* appeared, and *The Canadian Musical Heritage* has reached its thirteenth issue, a volume of string quartets (Elliott). The *Encyclopedia* is greatly expanded in coverage and material, reflecting not only the musical activity in Canada but also the research and scholarship now available to it. It also represents an evolving view of what music history is. In his *History of Music in Canada 1534-1914* (University of Toronto Press, 1960) Helmut Kallmann summed up his rationale for the kind of history he had written by saying that "the record is concerned more with social than with artistic aspects of music." In the period since 1914 we have certainly come to have a repertoire that merits critical concern for its artistic aspects, but music history itself has given greater attention to what Alan Merriam defined as ethnomusicology, namely "the study of music in culture."

The differences between *EMC1* and *EMC2* are instructive. For one thing, there are far more entries on musicologists, itself a recognition of the importance of musical scholarship. More striking are entries that directly reflect changing attitudes. There is an article on "Music as a social phenomenon." The article on ethnomusicology is more than twice as long as in the earlier edition, and there is also an expanded essay on "Folk music." Where *EMC1* had an entry on "Black musicians," *EMC2* has separate entries for "Black music and musicians," "Black Africa," and "Caribbean." In *EMC1* the entry "Native music" gave only directions to consult other sections, but in *EMC2* the longest article in the encyclopedia is "Native North Americans in Canada." Pop music and musicians both past and present were well represented in the first edition, but they have a prominence in the second edition which is more in keeping with their place in society's music. Rap, rock, reggae, and rhythm and blues all have their entries, as have Bryan Adams, Roch Voisine, Céline Dion, and Anne Murray, and a great many more.

The music and musicians of our concert halls and opera theatres predominate in *EMC2*, but what makes this
second edition so exciting is that to browse through its pages is to encounter the variety of musical experiences that have made up our musical life since the founding of Nouvelle France. Together the EMC2 and the CMH will provide pleasure, instruction and inspiration for at least another decade. The Canadian Musical Heritage/Le Patrimoine musical canadien, various editors. Canadian Musical Heritage Society, 219 Argyle Street, Ottawa, Ontario K2P 2H4. Encyclopedia of Music in Canada, 2nd. edition. Helmut Kallmann and Gilles Potvin, editors; Robin Elliott and Mark Miller, associate editors. University of Toronto Press (Toronto, Buffalo, London; 1992).

--- Carl Morey

NOTES AND QUERIES

18TH-CENTURY RESEARCH SOURCES ON MICROFILM

While preparing a study of a book of "American" country dances published in London in 1785, I found I needed to consult the Bath Chronicle, a provincial English newspaper. Not finding it here in the Washington area, and not having the cash or the time to go to England, I called Research Publications, a microfilm publisher whose films of some British papers are in the Library of Congress. The catalog I received was awesome! The prices were equally awesome.

The Early English Newspapers came to a rousing $193,320! It's no wonder the LC hasn't bought them all. I found that the entire playbill collection at the Harvard Theatre Collection was available too, one hundred reels at $5,255! There was also an intriguing set of microfilms of early American orderly books that came to $1,025. And a whole list of music publications from Italian opera libretti to contemporary music journals like Blues and Soul ($2,150). RP is the US publisher of the ESTC too; the catalog of that collection is on a compact disc with an equally high price tag.

It appeared that a trip to England or even Boston or New York was going to be cheaper than research using their microfilm. But I didn't have the time to go and sit for days in the library taking notes.

So I called again, and this time had the good fortune to be linked up with Alice Laona. She immediately assured me that, although the catalogs do not mention the fact, single microfilms of any of their publications are available. Not only that, she could loan me the printed guide to the newspaper collection for thirty days with no further obligation, so that I could identify which reels I might want to purchase. Individual reels have to be printed on demand, and they are not cheap. Most cost about $75.00 and take a couple of months to arrive, because the masters are stored underground in a mountain vault. But the luxury of being able to read, at home and at my leisure, the two years of the Bath Chronicle that I needed, was well worth it. Alice pointed out that all the eighteenth-century playbills at the Harvard Theatre Collection are complete on one reel, a boon for a scholar who might wish to consult them often.

This was wonderful news to me. Perhaps it will be helpful to other Sonneckers. Call Alice Laona at 1-800-444-0799. She is a sales representative for Research Publications, 12 Lunar Drive, Woodbridge, CT 06652.

--- Kate Keller

Continued from page 1

had begun to include reviews, short articles, and notes that needed to reach the membership quickly. In response to this challenge, Susan transformed the publication into a richer periodical with an appropriate new name. She sought feature articles, added pictures, and integrated topical fillers. She enlisted assistant editors for reviews and indexing, moved the entire production to a computer-based desk-top publishing system, and developed solid editorial guidelines and publication schedules.

Along the way she saved us thousands of dollars by working with a small local printing firm that was anxious for our business. It wasn't all wine and roses. Their staff often made errors and Susan had to put her foot down and make them redo things, but she was never one to back away from a sticky situation. She went to bat for us, and won every time!

Susan, we applaud your accomplishments and thank you for your devotion to the Society for your good humor, and your ready willingness to undertake any task. Your reassuring "Sure, I can do that!" sets an example that we can all follow. Distinguished Service is certainly an appropriate designation of your many contributions to the Sonneck Society and its work.
MEMBERS IN THE NEWS

The three major prizes of the Music Library Association for 1993 all went to American Music Scholars. JOHN GRAZIANO was awarded the Richard S. Hill Award for his article "Music in William Randolph Hearst's New York Journal," published in NOTES (volume 48, number 2, December 1991, 383-424). KARL KROEGER received the Eva Judd O'Meara Award for his review of "American Sacred Music Imprints, 1698-1810: A Bibliography by Allen Perdue Britton and Irving Lowens, and completed by Richard Crawford," printed in NOTES (volume 48, number 1, September 1991, 54-58). Richard Kitson was the winner of the Vincent H. Duckles Award for his six-volume index of Dwight's Journal of Music (1852-1881). Heartiest congratulations to all three for these fine contributions to American Music scholarship and on their well-deserved awards.

J. BUNKER CLARK (University of Kansas) recently completed "Anthony Philip Heinrich: Čechoameričan a pionýr národní hudby" [Anthony Philip Heinrich: Bohemian-American Musical Pioneer], Opus musicum, published in Brno, Moravia, Czech Republic.

A work by EDITH BORROFF (SUNY-Binghamton), American Operas: A Checklist, with contributions of information, editing, and typesetting by J. BUNKER CLARK, was published by Harmonie Park Press in November 1992. The operas date from the 18th century to about 1980.

CATHERINE PARSONS SMITH's translation of On Playing Oboe, Recorder, and Flageolet by J. P. Freillon Poncein was published by Indiana University Press in 1992. This 1700 treatise is regarded as one of the major woodwind performance tutors of the eighteenth century, offering practical instructions for tonguing, fingering, and producing trills and other ornaments, in addition to advice on dynamics and articulation in Baroque performance practice.

American Music scholars won all three major MLA prizes in 1993.

HEWITT were given on November 1, 1992, at the Settlement Music School, Philadelphia. Songs Without Words, Opus 476, Nos. 1, 3, 4, 5, 10, and 11 were performed by Elise Auerbach, piano. Quartet No. 23, Opus 402, No. 3 was played by the Fairmount String Quartet. Impromptus, Nos. 1-12, Opus 416 were played by Amy Gates, piano.

WILLIAM BOLCOM's Clarinet Concerto received its premiere in January by the New York Philharmonic, Leonard Slatkin conducting. His opera McTeague, commissioned by the Chicago Lyric Opera, was premiered in November to rave reviews.

An annual lectureship honoring church music professor HUGH T. McELRATH has been endowed at Southern Baptist Theological Seminary in Louisville. A composer of hymns and author of books on hymnology, he served on the committees which compiled both the 1975 and 1991 editions of the Baptist Hymnal. McElrath has taught at the Seminary since 1948 and was named a Fellow of The Hymn Society in 1991.

H. WILEY HITCHCOCK, Director of the Institute for Studies in American Music of the Brooklyn College of the City University of New York, has announced that in February he is going on retirement leave and will officially retire in August. CAROL J. OJA will serve as Interim Director of I.S.A.M. until August.

EDWARD A. BERLIN was featured on two Worldnet Dialogue television programs in which he discussed ragtime with musicians and scholars in Europe and Latin America. The programs were produced by the U.S. Information Agency on September 3, 1992. His book Ragtime was the subject of the acrostic puzzle in the Sunday New York Times Magazine on August 2.

ELISE KIRK, pictured in the Winter 1993 issue of Pan Pipes of Sigma Alpha Iota, presented a copy of her book Music at the White House to former First Lady Barbara Bush.
W. FRANCIS MCBETH made a clean sweep of the recent December 1992 issue of Instrumentalist, volume 47, number 5. McBeth is featured on the cover and his article “Interpretation: Unlocking the Drama in Music” appears inside along with several additional pictures of the composer-author; the editor’s column, “Notes from Northfield,” is devoted to quotes from McBeth’s memorable articles; and a letter from McBeth about Al Garcia is included. McBeth is also pictured in the Winter 1993 issue of Pan Pipes of Sigma Alpha Iota, honored by his initiation as a National Arts Associate by the Epsilon Delta Chapter, Ouachita Baptist University. McBeth’s Daniel in the Lion’s Den for solo tuba and band was premiered in April by Daniel Perantoni, for whom the work was written, and the U.S. Air Force Band at the International Tubas and Euphonium Conference at Louisville, Kentucky. This Land of El Dorado for band was premiered in August by the California Music Academy.

Recent premieres of works by BARNEY CHILDS include Quite a row of them sitting there (1991-92) on March 12, 1992, at the University of Redlands with Virginia Anderson, clarinet and Christopher Hobbs, piano; and Inrada: be someone else (1992) at the University of Redlands with PRISM, the saxophone quartet that commissioned the work.

DINOS CONSTANTINIDES premieres include The Rights of Freedom, celebrating the 200th anniversary of the Bill of Rights, by the Louisiana Sinfonietta with guest soloists including soprano Constance Navrati; and Anniversary Celebration for Guitar and String Orchestra with Nicholas Goluses and the Louisiana Sinfonietta.


Premieres of works by KAREL HUSA include Cayuga Lake (Memories) for chamber orchestra at Alice Tully Hall, New York City, with the Ithaca College Faculty Chamber Orchestra. Husa has recently retired after thirty-eight years of teaching at Cornell University, Ithaca, NY.

The Fidelio trio premiered DANIEL KINGMAN’s Scenario musical I, for viola, cello, and piano, October 21, 1992, in Hartford, Connecticut. Scenario musical II, for flute and piano, received its premiere on November 10 at the Festival of New American Music, California State University, with Laurel Zucker, flute.

NORMAN LOCKWOOD’s Metaphors for symphonic winds premiered February 16, 1992, at Wellshire Presbyterian Church, Denver, performed by the Colorado Wind Ensemble.

Sonata for Cello and Piano by OTTO LUENING was premiered by Krosnick and Kalish on April 26 at the Miller Theater, Columbia University, New York City.

New works by ELLIOTT SCHWARTZ premiered in 1992 include Chamber Concerto V for bassoon, strings, and piano at the International Bassoon Festival, Amsterdam, Netherlands, in May; Rows Garden for woodwind quintet in August at the New Hampshire Music Festival, Center Harbor, New Hampshire; and Yankee Rows for piano in November at the American Music Festival, Sacramento.

The premiere of GREG A. STEINKE’s Three Early Songs for soprano and harp took place at Ball State University June 25, 1992, with soprano Mary Hagopian. In February the first performance of the wind ensemble version of Carvings was given by the Ball State University Wind Ensemble. Santa Fe Trail Echoes for viola premiered February 22 along with Japanese Folk Suite for poet and performer.

MARILYN J. ZIFFRIN’s Three Songs of the Troubadirtz (women troubadours) premiered at the Cleveland Museum of Art on March 15 with Neva Pilgrim, soprano, and Steven Heyman, piano.

The final four volumes of Three Centuries of American Music, edited by SAM DENNISON and MARTHA FURMAN SCHLEIFER, has just been released. All twelve volumes in the series were edited by Dennison, curator emeritus of the Fleisher Collection of the Free Library of Philadelphia, and Schleifer, member of the music faculty at Temple University. This collection of American sacred and secular music includes rare and out-of-print music, in addition to well-known works by famous composers, from colonial times through the early twentieth century.

A new work has been commissioned from TINA DAVIDSON by Meet the Composer/Reader’s Digest for
the 1993-94 season. The work is to be performed by four different orchestras.

SYLVIA GLICKMAN's *The Walls Are Quiet Now* was commissioned by Lehigh Valley Chamber Orchestra.

The Dwight-Englewood School in Englewood, New Jersey, has announced the appointment of GERALD ANDERS as Chairman of Fine and Performing Arts and Conductor of the Orchestra. Anders received his BA in Music from Carson-Newman College and the MA in music history and piano from Ohio State University. He has performed widely as a pianist with singers and instrumentalists and as a conductor with various choral and instrumental organizations.

Sonneck Society member, WILLIAM OSBORNE, recently accompanied soprano, Stephanie Tingler, in a series of recitals of music by American composers under the title, The American Muse. The programs included songs that were composed by Americans, including, among others, women composers Marion Bauer, Margaret Ruthven Lang, Amy Beach, Mary Howe, and Harriet Ware. Also featured were songs by Ohio native Oley Speaks.

KEITH WARD, also a Sonneck Society member and on the faculty at Denison University, has recently completed a series of lecture-performances devoted to works by American composers. Among the piano works performed were the Ives Sonata No.2 and works by Henry Cowell, Amy Beach, Arthur Foote, George Crumb, and Samuel Barber.

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**OBITUARY: ALBERT T. LUPER**

Long-time Sonneck Society member Albert T. Luper died September 18, 1992, in Iowa City, following a cerebral hemorrhage. He was 78.

Luper was born January 10, 1914, in Jacksonville, Texas, the son of the Rev. Albert W. and Fannie Mae Hawkins Luper. His early training included study at the Conservatorio Nacional de Musica in Lisbon, Portugal, which he entered at the age of fourteen and from which he received a certificate. He later attended Texas Christian University in Fort Worth, receiving a Bachelor of Music degree, cum laude, in violin performance in 1934. He received a Master of Music degree in music theory in 1938 from the Eastman School of Music in Rochester, New York, and did further graduate study there in musicology.

Luper joined the faculty of the University of Iowa in the fall of 1948 and taught musicology there until his retirement in 1982. Before coming to the University of Iowa, Luper served as instructor of violin at Texas Christian University, Southwest Baptist Theological Seminary in Fort Worth, the Fort Worth Conservatory of Music, Baylor University in Waco, Texas, and John Tarleton College in Stephenville, Texas. He was an assistant professor at the University of Texas in Austin, where he taught violin, music theory, and Latin American Music.

Luper also served as an officer in the U.S. Naval Reserve from 1942 to 1946, with service in Brazil, Portugal, and Mexico.

Luper was recognized world wide as an expert on the music of Portugal and Latin America. He was the author of numerous articles, reviews, and chapters of larger works on these subjects, and wrote books on *The Music of Argentina* and *The Music of Brazil*. He was co-author of *The Music of Latin America* and the textbook *Words and Music: Form and Procedure*.

Luper was a noted bibliographer whose contributions to the field and to his students' knowledge of bibliography are extensive. Vincent Duckles acknowledged Luper's important contributions to his pioneering work *Music Reference and Research Materials* in the introduction to the first edition.

Professor Luper is fondly remembered by his many students. He was a very demanding teacher, but his students were devoted to him, because he always sought to bring out the best in each of them, and because they recognized his outstanding abilities as a teacher. A man of great dignity, sophistication, and professionalism himself, Luper sought to instill in his students a love of learning, mastery of the facts, and the highest standards of professional conduct. One of his greatest contributions to his students was to instill in each one confidence in public presentation of the results of their scholarship. In all the classes he taught Luper required his students over and over again to practice reading papers in front of the class—followed by his criticism that always went immediately to the heart of the problems. While he could be severe with anyone not fully prepared, he was sensitive, diplomatic, and encouraging when the occasion called for those qualities.

Luper shared the interests and enthusiasms of his students and acquaintances. Anyone working on a project received from Luper a steady flow of references—clippings from newspapers and periodicals, bibliographic citations, comments and suggestions—often long after the researcher had moved on to other topics.

All who came into contact with Luper could not help but be influenced and enriched by the association.

——George R. Keck
PERFORMANCES OF AMERICAN MUSIC

In observation of the one-hundredth anniversary of the premiere (New York, 1893) of Horatio Parker's *Hora Novissima*, the First Plymouth Congregational Church and the Nebraska Wesleyan Choirs, together with the Nebraska Chamber Orchestra, under the direction of Jack Levick, gave a performance on November 3, 1992, in Lincoln of this most popular oratorio from the years preceding WWI. Although it was election night, the large auditorium of the church was overflowing, the performance was superb, and the ovation was tumultuous! Soloists were soprano Anna Soranno of Boston; mezzo-soprano Julie Simson of Westminster, Colorado; tenor Kent Hall and bass-baritone Duane Andersen, both of Nebraska. Preceding the performance of *Hora Novissima*, organist Stephen Krahn, of Lincoln, and the Nebraska Chamber Orchestra gave a stunning performance of Parker’s Organ Concerto. Jack Levick, organist and choirmaster at First Plymouth, again conducted.

*King of the Clouds*, a work commissioned by Dayton Opera and created for young audiences by American composer Michael Ching and songwriter Hugh Moffatt, received its world premiere at the Loft Theatre in Dayton’s Metropolitan Arts Center Monday, January 18, 1993. The work was created specifically for junior and senior high school students to show that opera is a living and modern art reflecting issues and themes that are relevant to today’s society.

As a part of the creation of the new work, Ching and Moffatt met with students, teachers, curriculum specialists and Muse Machine advisors representing schools from a variety of urban and rural settings. In addition, the composers conferred with Dayton Opera board members and members of the Dayton Opera African American Task Force to gain valuable insight about the major concerns of the community.

Marc Scorca, chief executive officer of OPERA America, Marthalie Furber, education director of OPERA America, and Sharon Rab, education director of the Muse Machine, will join Ching, Moffatt, and Ellen Schlaefer, stage director of the new work, at a workshop for Muse Machine teachers and students, school administrators, and curriculum specialists preceding the world premiere. The panel discussion will focus on the creative process and how the new work can be successfully incorporated into school curricula and the Muse Machine context as *King of the Clouds* is performed at more than eighty junior and senior high schools throughout a twenty-three county area of the Miami Valley during the months of February, March, and April.

EVENTS OF INTEREST

A conference in honor of Charles Hamm was held in Warm Springs, Virginia, on June 26-28, 1992. The conference did not mark a decade or half-decade birthday (Hamm will be seventy in 1995). Nor could it properly be called a retirement celebration, as Hamm, Professor emeritus at Dartmouth College, has a number of musicological irons in the fire right now. But when prompted by the organizer of the conference, Dale Cockrell, some three dozen people—friends, family, students, and colleagues of Charles Hamm—happily agreed that late June 1992 was a fine time and Warm Springs a fine place for such a festivity.

The papers and performances given on Saturday and Sunday were testament to Hamm’s importance and influence in a wide range of fields. Jim Haar, Homer Rudolf, and Jeff Kurtzman represented renaissance and baroque scholarship; Peter Winkler and Gérard Béhague represented ethnomusicology; Wayne Shirley, Charlotte Greenspan, and Marilynn Smiley spoke on American topics; Bruno Nettl, Richard Crawford, David Crawford, and Sister Bertha Fox brought musicology and autobiography together; Bill Cole and Jon Appleton performed works of their own while Ellsworth Synder performed some piano music by Charles Hamm. Gillian Anderson ably chaired all of the meetings.

Attendees at the meeting also participated in informal music making. On Friday there was singing from *Hamm Harmony*, shaped-note music collected by Neely Bruce. On Saturday night there was dancing to Klezmer Band music. Arrangements for these activities were made by Doris Dyen and Deane Root.

The weather was excellent, the food good, the warm
baths delightful, and the overall level of sincere affectionate feelings ran very high. The meeting will be long-remembered and talked about by its participants.

—Charlotte Greenspan

Recent contributions to the Southern Folklore Collection at the University of North Carolina include more than 300 open-reel tapes from Alice Gerrard of the The Old Time Herald, more than 100 audio tapes of the Fiddler’s Grove Festival from Harper Van Hoy, and 57 video tapes of NC traditional fiddlers from Wayne Martin and Nancy Kalow.

If you are in Owensboro, Kentucky, on Friday night, you can enjoy fine Kentucky cooking and live bluegrass entertainment at Woodward’s, the bluegrass-themed restaurant in River Park Center, the new arts complex that also houses the International Bluegrass Music Museum and the offices of the International Bluegrass Music Association.

NEWS OF OTHER SOCIETIES

The Lila Wallace-Reader’s Digest Fund has made a three-year, $420,000 grant to the American Music Center to make thousands of music scores and recordings more accessible to performers, presenters, and radio stations throughout the country.

The grant will underwrite the Center’s Jazz Expansion Project, which will create a comprehensive collection and circulating library of over 2,500 jazz scores and recordings. Simultaneously, the Center, which is based in New York City, will launch an intensive marketing effort to encourage greater use of these materials to stimulate more jazz performances.

This grant from the Fund is one of a series totaling $15 million since 1990 to recognize and celebrate jazz in the United States.

Although the Center’s circulating library is one of the nation’s most comprehensive collections of contemporary American music, jazz represents a relatively small percentage of its 35,000 scores and 9,000 recordings.

The Center plans to solicit scores, recordings, and other related materials from jazz musicians, composers, managers, publishers, and record companies to build its new collection. Once in the collection, the scores and recordings will be catalogued. Potential borrowers will be able to check on their availability through the Center’s in-house computer system and the national Research Libraries Information Network.

The Center’s existing collection of musical scores already circulates widely. For an annual fee of $20, up to 20 scores at a time will be mailed to borrowers anywhere in the world.

Founded in 1939 by American composers Aaron Copland, Otto Luening, Quincy Porter, Marion Bauer, Howard Hanson, and Harrison Kerr, the American Music Center is a national service organization that promotes the creation, performance, and appreciation of American contemporary music.

In addition to its circulating library, the Center acts as a liaison between composers, performers, presenters, publishers, and others in the music field through information services and advocacy activities. The Center also provides direct support to new music through the Margaret Fairbank Jory Coping Assistance Program and the administration of two grant programs for the Aaron Copland Fund for Music.

While listening to the US Marine Band, known as “The President’s Own,” during the Inauguration ceremonies in Washington on January 20, ABC News commentator David Brinkley, called them "the oldest musical organization of any kind in the United States." While it’s true they are the oldest military band, founded in 1798, they are not the oldest musical organization of any kind. That distinction belongs to a musical society in a small Massachusetts town called Stoughton, twenty miles south of Boston.

This group, The Old Stoughton Musical Society, was organized in 1786. It still exists today. In 1986, it celebrated its two-hundredth anniversary. On the first page of its anniversary program is a letter from then President Reagan, dated October 22, 1986. In his letter, President Reagan writes: "In lifting up your voices, you lift up our spirits and remind us of the men and women who loved those same melodies and harmonies in years and centuries past, and left them to us as their precious legacy."

Another tribute was received from the Hon. Joseph Moakley of Massachusetts, who said for the Congressional Record of June 19, 1985:

It is all too easy in today’s world of war and famine, suffering and hardship, haste and indifference, to ignore or forget the beauty that is great music... If music can help us appreciate life and love and beauty, and cherish rather than deprecate them, if music can bring joy to even one day in a person’s life—and I believe it can do all these things—then the efforts and activities of the Old Stoughton Musical Society have taken on a more special and deeper meaning.

Through his research, musicologist Roger Hall has found
Letters following name entry indicate: u, that the person was author of the citation indexed; c, compiler; e, editor; o, obituary; p, performer; r, reviewer; s, subject; rec indicates a recording; numbers refer to Issue Number:Page(s). The indexer welcomes criticisms and suggestions for future indexes.

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Farrington, Jim, r. (Cooper and Haney, Rockabilly) 2:80-81; (Flute music by Griffies, Hanson, Hewson, Bloch, Kennan, Poole, and Arnold, rec) 2:85

Farwell, Arthur, a. Pawnee Horses; Navajo War Dance #2, rec (Scars, r) 3:143-44

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Foote, Arthur, a. A Night Piece, rec (Farrington, r) 2:85; Five Poems after Omar Khayyam, rec (Scars, r) 3:143-44

Foster, Stephen, a. Old Folks at Home, rec (Bryant, r) 3:132-33; Anadolu; rec (Scars, r) 3:143-44

Frances McCollin: Her Life and Music
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Glickman, Sylvia, r. (Open Space 1, rec; Sonic Encounters, rec) 2:84-85

Gry, Sylvan, a. Recurring Dreams, rec (Jones, r) 1:40-41

Griffes, Charles, a. Poem, rec (Farrington, r) 2:85

Gutwein, Daniel, a. Prelude to Act 1 of With Honor and With Dignity; Kidsromp Fantasia, rec (Mandl, r) 1:43

Hairston, Dexter, a. Spirituals, rec (Jones, r) 2:86-87


Hanson, Howard, a. Serenade, op. 35, rec (Farrington, r) 2:85


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Hazen, Margaret Hindle, a. Register of the Hazen Collection of Band Photographs and Ephemera, ca. 1818-1931 (Bonin, r) 2:74

Hedges, Bonnie L., r. (DeMolda, Frances McCollin) 1:36-38

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Hobbs, Jim, r. (1929 and Back, rec) 3:140; (Zydeco Force, The Sun's Going Down) 3:140

Hovhaness, Alan, a. Orbis No. 2; Jhala, rec (Glickman, r) 2:84-85; Elithis, rec (Farrington, r) 2:85

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Jonos, Daniel C. L., r (Gray, Recurring Dreams, rec; Roach, Braxton, and Stearns, Desert Soliloquy, rec) 1:40-41; (Sullivan, Nights in the Gardens of Maine, rec; Failey, God, Time and Caesuality, r) 2:85; (Haieston, Spirituals, rec; Chanticleer, Where the Sun Will Never Go Down, rec) 2:86-87

Jonos, Samuel, a. Let Us Now Praise Famous Men; Elegy, rec (Specht, r) 3:141-42

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Kennedy, Steven A., r. (More Music for Martha Graham, rec) 2:85-86

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Lerdahl, Fred, r. Waltes; Eros; Fantasy Etudes; Wake, rec (Hunt, r) 1:41

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McKnight, Mark, r (Jambalaya Cajun Band, rec; Rodie Romero and the Rockin' Cajuns, rec) 1:39-40

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Morrill, Dexter, c. Woody Herman: A Guide to the Big Band Recordings, 1936-1987 (Bonin, r) 2:75


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that over its 206 year history, this musical society has had fewer Presidents (34) than our nation. It is remarkable to realize that the original member of this musical society may have seen or voted for our very first President, George Washington, way back in 1789.

To again quote from President Reagan’s letter to the Old Stoughton Musical Society in 1986, "Your Society is one of our nation’s most Venerable institutions, older than the Constitution itself." And also older than "The President’s Own," the US Marine Band. So now President Clinton has his own band, but a small town in Massachusetts has America’s oldest musical organization.

—Roger Hall

The National Music Foundation has announced that the former Bible Speaks campus in Lenox, Massachusetts, has been chosen as the home for its music center and retirement community.

The National Music Foundation was established in 1987 for the purpose of developing and providing services to members of the American music industry. The not-for-profit organization has the mission to build and operate a National Music Center that will preserve and encourage all forms of American music. The center will include residences for both active and retired musicians; a hands-on, interactive musical museum; a performing arts center; and a library.

The National Music Center will be comprised of two major components, a residential component and a community component. The residential component will serve a variety of residential and health care needs of Foundation members through independent patio homes, congregate apartments, a small guest house/dormitory, and a personal care facility.

The community component will have three principal elements, education, preservation, and performance. The foundation will carry out in a theater, classrooms, conference center, and a recording studio. Education is planned year round and will include annual music camps as well as ongoing course offerings. The mentor program will allow intergenerational interaction between both active and retired American musicians and aspiring young musicians.

In addition to the memorabilia and historic recordings available in the museum, a library will house a collection of American music. It will include material in traditional written form as well as a substantial collection of audio and video recordings and films.

The center will be oriented more toward the study and practice of music than toward performance. It seeks to encourage all forms of American music and professional development for young musicians through scholarships, grants, and mentor programs.

Mary Jo Ruggles and Virginia Giglio (University of Oklahoma) are initiating FIELD NOTES, a newsletter for the Research Center for American Indian Music and Art. This newsletter will include reports on research activities in American Indian music, events of interest, and current resources. Those with special interests in this area may contact Professors Ruggles and Giglio at the University of Oklahoma College of Fine Arts, Norman, Oklahoma 73019-0560.

During the deliberations of the Fifteenth Congress of the International Musicological Society (Madrid, April 3-9, 1992) an international team of scholars was formed to investigate the reciprocal relations between Italy, Spain, Portugal, and the countries of Latin America.

The first goal of this organization is to consider the musical theater, specifically its establishment, transmission, reception, diffusion and interrelationships.

In effect, despite the diversity of regions and the fluctuations of history, theater music constitutes a common reference point of singular significance and importance.

The Study Group will consist of A. Cetrangolo (Italy, Coordinator), M. C. de Brito (Portugal), E. Câmara (Spain), X. M. Carreira (Spain), M. Conati (Italy), A. Lemmon (U. S.), W. A. Roldán (Argentina), and J. Torres (Spain). The coordination of the activities will take place at the Institute for the Study of Latin American Music, Padua.

It is the expressed purpose of this Study Group to stimulate, integrate and disseminate the activities that fall within its thematic area. It is intended to promote the rapid exchange of all research through the establishment of an active network open to all participants.

The Study Group is supported by the Spanish and Italian Musicological Societies, which have offered to publish the research of the Group in their respective periodicals, and to promote its activities through the auspices of the International Musicological Society, including the proposal to convene a Round Table during the Fifteenth Congress of the International Musicological Society in London in 1997.

The Research Program will involve a) The establishment of a database which will include information concerning producers and agents; circulation, reception and diffusion; publishing and scenic design; contracts, librettos, periodicals and other documentary sources; and b) analytic and interpretive studies.

Those interested in collaborating in this project should direct their enquiries to The Institute for the Study of Latin American Music; P. O. Box 1079; Padua, Italy, 35100.

—William J. Summers

A State Historical Marker was dedicated on October
3, 1992, at the site of Frank Johnson’s long-time residence in the city of Philadelphia. The dedication ceremony concluded the year-long commemoration of the birth of Johnson.

The Frank Johnson Memorial Society has been organized from the former Frank Johnson Memorial Bicentennial Committee. The purpose of the Society is, among other things, to assist in the dissemination of information and research concerning the life, work, and contributions of Johnson. For further information write The Frank Johnson Memorial Society; P.O. Box 1003; R.C.U.; New York, NY 10185.

Composer Ed Bland donated a collection of sixteen scores of his compositions to the Center for Black Music Research Library and Archives. The scores add to the collection of works by Bland already in the CBMR. Three cassette tapes of live performances and electronic realizations of the donated pieces were included.

The six-week CMS-sponsored Institute, "Rethinking American Music: New Research and Issues of Cultural Diversity," held at Boston College from June 1 to July 10, 1992, was supported by a $150,000 grant from The National Endowment for the Humanities and was co-sponsored by The College Music Society. Directed by Anne Dhu McLucas (formerly Shapiro) and T. Frank Kennedy at Boston College, it involved many Sonneck Society members as either faculty or participants.

Visiting faculty included Betty Gh’maj, Nym Cooke, Pamela Fox, Adrienne Fried-Block, John Joyce, Robert Kyr, Barbara Lambert, Steve Ledbetter, David McAllester, Barbara Owen, Nane Pashemet, Tom Riis, Deane Root, William Summers, Inés Telamantez, Nicholas Temperley, Judith Tick, and Paul Wells.

In addition to the excellent lectures and discussion sessions, there were opportunities for participants to take in aspects of the surrounding area, so rich in music history. Participants enjoyed field trips to Pilmoth Plantation, Harvard’s Houghton and Music Libraries and the Theatre Collection; to Sturbridge Village, Lowell Mason’s Church, the African Meeting House, and a Sacred Harp Sing.

The purpose of the Institute was to explore several facets of American music with a view to covering both some new areas of research and the issue of cultural diversity, as it is embodied in American musics of various sorts. The challenge of six weeks spent exploring controversial issues in American music with twenty-five teachers of diverse backgrounds and institutions (including two brave souls from English and humanities departments rather than from music) provided an intense experience for all of us. The six areas of study included Native-American/colonial interactions; early psalmody; black and white interaction in nineteenth-century folk and popular musics; new research on nineteenth-century Boston; the Caribbean and Latin-American influence in music of New Orleans; and new perspectives on twentieth-century music (feminism, multi-culturalism).

GRANT, PRIZE, AND PUBLICATION OPPORTUNITIES

The United States Air Force Band announces a call for compositions for the COLONEL ARNOLD D. GABRIEL AWARD. American citizens, age thirty-five or younger by April 30, 1993, are asked to submit an unpublished work for symphonic band instrumentation. Entry materials must include a full score and set of parts. Deadline for entry is April 30, 1993.

The award includes a performance by The United States Air Force Band; expense paid travel for the composer (and spouse) to the performance; professionally produced recording of the winning composition; presentation of the finalists’ works in the competition in a public performance; and a three thousand dollar follow-on commission for a second work.

For additional information and application materials write to USAF Band Call for Compositions; ATTN: Captain Robert Pouliot, Executive Officer; The United States Air Force Band; Bolling AFB, DC 20332-6458.

Al G. Wright, President of the John Philip Sousa Foundation, announces the opening of the 1993 Louis and Virginia Sudler International Wind Band Composition Competition. This sixth biennial competition is sponsored by Mrs. Louis Sudler of Chicago, Illinois, and is administered by The John Philip Sousa Foundation. First prize in the competition is twelve thousand dollars.

The competition is open to composers from any country, and there is no fee for entry. There are no restrictions upon the exact form of the composition, but it must be a work of a significant nature completed between October 30, 1991, and October 30, 1993. It must conform to the standard wind band instrumentation of the country it represents and a full conductor’s score and audio cassette tape must accompany all entries. The deadline for receipt of entries for the 1993 competition is October 30, 1993.

For a brochure, rules, and application form write Colonel John R. Bourgeois, Chairman; 1993 Sudler International Wind Band Composition Competition; c/o U.
S. Marine Band; 8th and I Streets Southeast; Washington, DC 20390-5000.

Application materials are available beginning March 1, 1993, for some one thousand FULBRIGHT SCHOLAR AWARDS for research, combined research and lecturing, or university lecturing in nearly 135 countries. For information and applications, call or write the Council for International Exchange of Scholars; 3007 Tilden Street, N.W.; Suite 5M; Box NEWS; Washington, DC 20008-3009. Telephone 202/686-7877.

The Society for Ethnomusicology awards annually the CHARLES SEEGER PRIZE for the most distinguished paper read by a student at the previous year's Annual Meeting. The award consists of a cash prize of $100; automatic consideration by the editor of the journal for publication in Ethnomusicology; and in case of publication, the awarding of ten free issues to the author. Candidates for the prize are asked to indicate on the abstract form at the time of submission that they wish to have their papers considered for the prize.

MEETINGS AND CONFERENCES


November 4-7, 1993, AMERICAN STUDIES ASSOCIATION in Boston. The theme will be Cultural Transformations/Countering Traditions. Contact the Program Committee; Thadious Davis, Chair; Department of English; Brown University; Providence, Rhode Island 02912. The American Studies Association has announced its intent to include more American music at its conferences, especially music related to the locales of meetings. Additional upcoming conferences are scheduled for October 27-30, 1994, Nashville, TN; November 9-12, 1995, Pittsburgh, PA: October 31-November 3, Kansas City, MO. Currently there is strong interest in the association in multiculturalism, feminism, social theory, popular culture and pedagogy. Topics related to these themes stand a good chance of acceptance, but since so little has been done with music during past American Studies conferences, papers on other topics are welcome as well. In addition to national meetings, interest in music is growing at the regional level, where annual conferences are also held. For information on these and on becoming a member of ASA, write to John F. Stephens, Executive Director; American Studies Association; 2102 South Campus Surge Bldg; University of Maryland; College Park, MD 20742. Telephone 301/405-1364. FAX 301/314-9148.

October 1-3, 1993, National Conference on BLACK MUSIC RESEARCH sponsored by the Center for Black Music Research at the Fairmont Hotel in New Orleans, Louisiana.

October 14-17, 1993, COLLEGE MUSIC SOCIETY at the Radisson Minneapolis Hotel, Minneapolis, Minnesota. Contact The College Music Society; 202 West Spruce Street; Missoula, Montana 59802.

June 17-20, 1993, FEMINIST THEORY AND MUSIC II: A CONTINUING DIALOGUE at The Eastman School of Music, University of Rochester. Contact University Conference and Events Office; University of Rochester; Rochester, NY 14627-0041.

April 7-10, 1993, POPULAR CULTURE ASSOCIATION, AMERICAN CULTURE ASSOCIATION in New Orleans, Louisiana. Participants in all areas of the arts, humanities, social sciences, and physical sciences are invited to attend. Contact Ray Browne; Popular Culture; Bowling Green State University, Bowling Green, Ohio 43403.

October 27-31, 1993, THE SOCIETY FOR ETHNOMUSICOLOGY at the University of Mississippi, Oxford. Themes proposed for the conference include Music and Public Policy; Defining Global/Local Music Cultures; Issues in Ethnomusicologists' Training Today; and Music, Sport, and Ritual, with regional emphasis on the Southern U.S. and on the Caribbean. Papers, panels, and workshops on these themes, as well as on other topics, are now being solicited by the Program Committee. Send materials, postmarked no later than March 15 to Chris Goertzen, Program Chair; Department of Music; CB #3320; University of North Carolina; Chapel Hill, North Carolina 27599-3320.

June 27-July 3, 1993, SUMMER INSTITUTE ON WOMEN AND MUSIC sponsored by the College Music Society at Mount Vernon College, Washington, D.C. Contact CMS; 202 West Spruce Street; Missoula, Montana 59802.

And remember that the 20TH NATIONAL CONFERENCE OF THE SONNECK SOCIETY FOR AMERICAN MUSIC will be April 6-10, 1994, in Worcester, Massachusetts.
RECENT PUBLICATIONS
AND RELEASES

NOTES IN PASSING


We now have a paperbound issue of "the best history of American music that has been published to date" (Karl Kroeger, MLA Notes), the book hailed as a "powerful summary of Chase's life's work." "He remains an original and persuasive historian, whose mastery of contextual analysis is remarkable" (Judith Tick, Ethnomusicology). "The Sonneck Society will long continue to cherish [Gilbert Chase's] vision for American music and to admire the example of conceptual scholarship he has consistently demonstrated" (William Kearns), from the Society's 1989 Special Commendation to the late Gilbert Chase (1906-1992).—Jean Bonin.


Neither the original edition (1978) nor this expanded issue is intended as a comprehensive survey, deliberately focusing instead on the stylistic experimentation which characterized the musical goals of jazz musicians of the 1960s. A view enhanced by casual and systematic listening in the intervening years, an updated bibliography and discography, and substantive additions describing extramusical content (jazz as a mode of program music, jazz in the service of social protest and religious experience) are presented by Michael Budds.—Jean Bonin.


Karel Husa: "The composer who [has given] everyone so much to ponder"; "lucid"; "a sure hand." These are the actual words and the spirit pervasively present in the critiques captured in Hitchins's annotated and excerpted bibliography. That fourth and final section (which also lists writings by Husa) is preceded by a brief biography; a generously annotated complete list of Husa's compositions, arranged by genre; and an annotated discography of commercially produced sound recordings. Husa's activity as guest conductor and lecturer is also appropriately noted.—Jean Bonin.


Readers familiar with Bordman's earlier editions (1st edition, 1978; expanded edition, 1986) will be at home here with the season-by-season and show-by-show chronicle of Broadway's musicals, comprised of production facts and ever-enlightening and engaging commentary, along with indexes to show and sources, song titles, and personal and corporate names. Welcome as is Bordman's update through the 1989-1990 season, it is almost the least of the riches of this new edition. In an appendix, Bordman offers an original acknowledgement of the genre of turn-of-the-century musical that toured through Manhattan and from city to city without ever playing the first-class houses. Elsewhere our premier chronicler gives somewhat reserved regards to today's Broadway, on which he observes displacements: the disappearance of older-style revues, a precipitous decline in the number and size of book shows, and a "lamentable" drop in the number of first-rate composers. Still, Bordman's affection for our musical theater is never open to doubt.—Jean Bonin.


Dan Stetman has devoted a full range of professional expert skills over some thirty-five years to the music of Roy Harris through his activities as editor, performer, analytical author, archivist, and bibliographer. The present classified guide is ordered as catalogue (or works and performances; original compositions; withdrawn, incomplete, and unattributed works; transcriptions;
editions); discography (of original compositions; transcriptions); and bibliography (of reference sources; scholarly writings; general writings; text sources; folksong sources; writings by Harris; critical reviews), followed by three appendices and indices. Stehman's view of his subject: "On balance, Roy Harris's position in a seminal generation of native composers, his innate musicality, and the breadth of vision and generosity of impulse that inform his best work would seem to assure him a permanent place as a significant voice in the American music of this century" (p. 22).—Jean Bonin.


Bird's full-gusto stomp through some nine hundred hot clubs, cool joints, landmarks, and legends, from boogie-woogie to hop and beyond, is admired by Dan Morgenstern as a "marvelously useful and interesting book, with something for even the most seasoned jazz fan" and is respected by bluesman Jim O'Neal as a "great travel guide and important historical resource." Bountiful facts, original and often unique insights, and refreshingly candid observations inform this listing of clubs, festivals, musicians' homes, historic theaters, record stores, and radio stations in more than twenty-five cities. An eight-foot bronze statue of Billie Holiday? The Bluebeard Inn, a must-stop for top jazz names of the 1940s and 1950s? For a good time, read Bird.—Jean Bonin.


May 18, 1984, marked the likely end of Frank Sinatra's recording career—the termination of a remarkable half-century, during which the artist (and sometimes the man) sustained a constant public presence. Ackelson's tribute concerns itself, through tabulation and analysis, with those thousand different songs of Sinatra's repertoire (their composition, arrangement, and recording), along with the evolution of the singer's vocal technique and his role in the expression of American song. The "Master Song List" (180 pp.) gives recording date(s) as well as identification of composer, lyricist, arranger, publisher, and additional discographical particulars; it stands too as a point of reference for the five successive topical narrative chapters (the composers, lyricists, arranger, sessions, and albums). "A man of high-highs and low-lows... Frank Sinatra has brought this wide emotional range to every facet of his art" (p. 18).—Jean Bonin.


Intended as a ten-week college-course textbook, Gridley's Concise Guide, basically an abridged version of his Jazz Styles: History and Analysis, presents all the major style areas and highlights thirty-eight musicians. The line drawings and annotated photographs support the ten chapters, their appended summaries, and reading-and-listening-lists. Detailed listening guides are offered for seventeen pieces from the twenty-two performances captured on the cassette/CD, the latter having been selected by Gridley to complement those found on the cassette accompanying his Jazz Styles monograph and in the Smithsonian Collection of Classic Jazz.—Jean Bonin.


In an expository style remarkable for its organizational strengths, precision of statement, and pragmatism, Strong, a partner in the Boston firm of Kotin, Crabtree and Strong, offers continuing carefully documented comprehensive illumination to the important topic of intellectual property rights and responsibilities. Mindful equally of the creator and the user, Strong presents case law within both traditional media and new areas of communication technology, for example, databases and compilations, so-called "look-and-feel" art, and off-air videotaping for educational use. Starting with this edition, semiannual update subscriptions ($30) will be issued through the Circulation Department, MIT Press Journals, 55 Hayward St., Cambridge, Massachusetts. 02142-1399.—Jean Bonin.


One-hundred full-color photographs of photojournalist Gould, a substantive essay by folklorist Ancialet, and Rounder Records' seventeen-selection CD present south Louisiana's musical cultures: Clifton Chenier, Dewey Balfa ("Quand j'étais pauvre"), and the Zydeco Boogaloo;
El Sid O's Club, the Sacred Heart Parish Hall, and massive outdoor festivals; the quiet acceptance of the "commonplace" by Marc Savoy's little daughter, the sweating intensity of Wayne Toups, and "Slow Horses and Fast Women." The reality of keeping traditions alive—preserving and transforming—jumps off the disc and the page in expressions that are both profoundly personal and absolutely classic.—Jean Bonin.


This compact disc brings back memories of the Sonneck Society meeting in Baton Rouge, where many of us had our first try at dancing to Cajun music. Presented as instrumentals on the album are new renditions of old songs, waltzes and two-steps, with names such as "Mon Bon Vieux Mari," "Bayou Teche Two-step," "Mamou Hot Step," and "La Valse de Grand Bois." The very competent band consists of Terry Huval on fiddle, Reggie Matte on accordion, Tony Huval on drums, Kenneth David on bass guitar, and Bobby Dumatriat on acoustic rhythm guitar.—Carolyn Bryant.


Roddie Romero’s band presents the more pop-oriented side of Cajun music. Still a teenager on his second album (the first was reviewed in the Bulletin of Spring 1992), Roddie plays diatonic and button row accordions and provides lead vocals. He is joined by three rockin’ friends on Kurzweil piano and Hammond organ, drums and percussion, and electric bass, plus an occasional guest to add the traditional sound of fiddle and washboard.—Carolyn Bryant.


This is a recording of the first performance of The Bewitched, which took place at the Champaign-Urbana campus of the University of Illinois in 1957. The work is called a dance-atrice—in the words of Partch "an essay toward a miraculous abeyance of civilized rigidity." It is performed by a "Chorus of Lost Musicians" who sing and play instruments designed and built by the composer, including kithara, chromelodeon, and four types of marimba, along with Western instruments such as clarinet, piccolo, and cello. The seventy-five-minute recording, originally released on Partch’s own label, Gate 5, in 1957, is accompanied by extensive program notes by the composer.—Carolyn Bryant.


These three works were recorded in 1970 and appeared originally on a Desto LP. Their reissue provides a fitting preservation of the artistry of Donald Gramm, who died in 1983. Both works sung by Gramm are to texts by Walt Whitman. For the somber War Scenes, Rorem set extracts from Whitman's diary of the Civil War; the published score is dedicated to "those who died in Vietnam, both sides, during the composition: 20-30 June 1969." Frank O'Hara, who wrote the text for the Four Dialogues, originally called it "The Quarrel Sonata," which gives a more accurate idea of its content.—Carolyn Bryant.


This reissue of a two-LP set documents a 1974 performance in which the Library of Congress's Music Division sought to recreate a typical concert of brass-band and vocal music from mid-nineteenth-century America. It features period instruments from the Smithsonian Institution, band works from collections such as Peter's Sax-Horn Journal (1859) and Squire's Cornet Band Olio (1872), and songs by Stephen Foster and others. As one who was fortunate enough to attend the concert, I am delighted to see the music being made available again. It is unfortunate, however, that Jon Newsom's detailed and insightful commentary on the instruments and the musical selections was drastically shortened to accommodate the liner note format for compact discs.—Carolyn Bryant.

**HUE AND CRY**

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SOME RECENT ARTICLES AND REVIEWS

William Kearns
University of Colorado at Boulder


AMERICAN RECORDER 33/4 (Dec 92): Sheila M. MacRae, "Jenny Lehmann: A Tribute" [contributor to the American recorder movement], 18-19.


COUNCIL FOR RESEARCH IN MUSIC EDUCATION BULLETIN 114 (Fall 92): Rev of Cecilia Riddell’s Traditional Singing Games of Elementary School Children in Los Angeles (Phd, UCal 90), by Eve E. Harwood.


INDIANA THEORY REVIEW 13/2 (Fall 92): David Schwartz, “Postmodernism, the Subject, and the Real in John Adams’ Nixon in China,” 107-135.


JOURNAL OF THE AMERICAN MUSICOLOGICAL SOCIETY 45/3 (Fall 92): Rev. of Steven Saunders and Deane Root, eds., The Music of Stephen Foster, by Charles Ham, 515-526.

JOURNAL OF AMERICAN STUDIES 26/3 (Dec 92): Tor Egil Ferland, "Bringing it All Back Home" or Another Side of Bob Dylan: Midwestern Isolationist,” 337-55.


KURT WEILL NEWSLETTER 10/2 (Fall 92): Peggy Sherry, interview with David Raksin about Weill’s Where Do We Go From Here? and “Developing” film music int he 1940s, 6-9; Arnold Sundgaard, “Alec Wilder: Curb about Weill,” 10-11; K. Robert Schwarz, interview with Steve Reich about Kurt Weill, 12-13.


PIANO QUARTERLY 159 (Fall 92): Kate Rivers, overview of new piano concertos by Lowell Liebermann, Lalo Schifrin, and Rodion Scherbin commissioned by the Steinway Foundation, 44-47.


RECENT DISSERTATIONS
IN AMERICAN MUSIC

Excerpted from Cecil Adkins and Alis Dickenson, Doctoral Dissertations in Musicology, December 1991—November 1992


Brook, Alice Fuchs. A Study of Paul Creston’s “Rhythmicron” For Piano. D.M.A., Performance, University of Missouri.


Link, John. Harmony, Polyrhythm, and Form in Elliott Carter’s “Night Fantasies”. Ph.D., Musicology, City University of New York.

Lüdke, Markus. The Adaptation of Jazz in European Classical Music during the 1920s and 1930s with Special Reference to the Work of Erwin Schulhoff. Ph.D., Musicology, Essen.


Sherwood, Gayle D. The Choral Works of Charles Ives: Chronology, Style and Reception. Ph.D., Musicology, Yale University.


Readers will find both familiar and exotic stories in Green and Vogan’s history. This long-awaited, mammoth undertaking provides the first single-volume account of the development of Canadian music education. Some patterns are unique to that country, such as the mix of British, French, and United States influences on traditions, pedagogy, and practice, as they emerged in various regions of the country. But some recurring themes sound a note both timely and all too familiar, to name a few: continuing philosophical debate regarding the place of music in public education; division within the profession regarding the relative importance of performance, appreciation, or other curricular goals; the influence of administrators versus individual teachers in determining the success of school programs; and divided opinion and practice regarding the training required of music teachers.

The business of researching and describing events in such a large, highly regionalized country from the earliest days of European settlement to the present is a daunting one, managed admirably by these two capable writers. Drawing on both primary and secondary sources (including many dissertations and theses written in the last two decades), the authors tell a story that is both thoroughly documented and readable. The early part of the history is told region by region, while discussion of the period since World War II describes national trends and organizations. The text is chockful of dates, facts, statistical data, and quotation from contemporaneous sources. The authors note that "much of this encyclopedic detail has been embodied in the text so the information will be available for future generations" (p. xvi).

Although the title suggests this is a book primarily for Canadians, its contents have significance for a much wider audience. One strength of this history is the broad view its authors take of the educational enterprise. They describe music education as it really occurs, involving not just the schools but a whole range of cultural institutions and forces: families, private teachers, church musicians, folk singers and fiddlers, community bands and choirs, service clubs, and more. The authors also apparently subscribe to Thomas Carlyle’s view of history as "the essence of innumerable biographies." Green and Vogan’s careful attention to biographies of music teachers working on the prairies in the 1930s or festival organizers in Newfoundland in the 1950s is a testament to their scholarship and a tribute to these practitioners. But more important, it reminds us all how history is made, day by day in face to face contact with students. In whatever time or place we find ourselves, we are all part of that unfolding saga.

Dr. Eve E. Harwood
Asst. Professor, Music Education
University of Illinois at Urbana-Champaign

(Editor’s note: Dr. Harwood is a native of Canada.)


Another opportunity to acquire William Wells Newell’s historic Games and Songs of American Children is welcome to scholars in many fields including music, education, and folklore. First published in 1883—not 1884 as this issue states—by Harper and Brothers, Newell’s collection of children’s games, containing some 160 items, remains a landmark for many reasons. First, it documents children’s play repertoire—the first such attempt—as observed directly by Newell or as reported from adult informants at the end of the nineteenth century. Second, Newell’s work is of interest, because he notated the tunes as well as the texts and directions for play, an unusual practice in his day. Third, Newell was a serious scholar with a wide range of folklore and linguistic knowledge, all of which he brought to bear on this study of children’s game repertoire. His notes on the games’ ancestry, diffusion, and comparisons across cultural language groups is impressively thorough and detailed by any standards.

McNeil’s new introduction provides an engaging account of Newell’s achievements as a scholar and co-founder of the American Folklore Society. It also sets this particular work in its historical context. As McNeil
notes, the collection is not without flaws. Newell assumed, with many folklorists of his day, that children's lore was a dying tradition, and he was anxious to record it before it vanished. In fact, children's lore has continued to flourish in urban, suburban, and rural settings to the present, although its content has changed substantially from the "May Games" and "Histories" documented in Newell's time.

Unfortunately, this particular version of *Games and Songs of American Children* omits some valuable material included in a reprint edition. These include a preface, a section titled "Aftermath," containing thirty new items with their games and notes, and seven additional bibliographic items. The 1992 reprint also contains no index of titles and first lines, a tool that would greatly aid readers in finding specific items in Newell's large collection. However, it stands as a faithful replication of Newell's original (1883) book. Readers are advised to check the print quality, as the review copy is somewhat uneven. (The publishers note that they were attempting to solve this problem with their printing company.)

Dr. Eve E. Harwood  
Asst. Professor, Music Education  
University of Illinois at Urbana-Champaign


The publication of *Slave Songs of the United States* in 1867 was a landmark in the written history of African music in America. The book contains the words and music to 136 songs, along with commentary on the music and its practices. The songs are primarily geographically grouped, with the South Carolina sea islands being the largest single source of songs.

What we now know as ethnomusicology and folklore, as well as linguistics, sociology, and more are to be found in the text. The book's editors were aware that much of what they heard in actual performance fell outside the realm of European notation. Nevertheless, what they accomplished in terms of musical and textual transcription of songs is noteworthy, particularly given that both the music and speech were initially unfamiliar to most of the contributors and that sound recording devices were not available to them.

Not praiseworthy and certainly not accurate were characterizations such as "half-barbarous" (p. ii) and "barbaric element" (p. vii) which, even for 1867, give pause, particularly when they emanate from one with abolitionist leanings. Among the numerous questions that such descriptions raise is this: what song choices might have been made for inclusion in such a collection as this by Africans in America themselves. *Slave Songs* could be read as musicology and could be read as sociology. Perhaps it is now best read as a measure of how far we have come in understanding the African presence, in all of its ramifications, in America.

George L. Starks, Jr.  
Drexel University


These additions to the Greenwood Press series present information on two American composers of two generations. Luening, of course, represents the generation that came to maturity during the first phase of American modernism in the interwar period. Foss is one of the primary composers of the generation that matured in the immediate postwar years when serialism was the *de rigueur* international musical language.

Hartsock's volume on Luening is comprised of a twenty-page biography of the composer, followed by sections devoted to "Works and Performances" (272 works listed), "Discography" (59 entries), "Bibliography by Luening" (34 entries), and "Bibliography about Luening" (587 entries). Two appendices list Luening's works alphabetically and by genre.

The biographical sketch of Luening, while generally adequate to its purpose, neglects to mention two small but telling facets of his career. First, there is no mention of his involvement during the 1929-30 season with Pro Musica in New York City, in which he held the post of corresponding secretary. Along with Adolph Weiss, Ruth Crawford, and Wallingford Riegger, his association with Pro Musica began to move it away from the neoclassical stance it had held throughout the 1920s. Second, there is no mention of his decades-long support of Harry Partch, which could easily have been mentioned on page five, where other composers whom Luening brought to Bennington are listed.

While following the general conventions of the bio-bibliography format, Perone has introduced a few variations in her volume on Foss that are very helpful.
After the biographical sketch (12 pages), she lists "Works and Performances" by genre (118 works listed). Included with each work is the relevant bibliography; this is an effective and efficient way to present this information. The "Discography" (197 entries) is divided into three sections: "Foss as composer," "Foss as conductor," and "Foss as performer." Each of these sections is subdivided: the first by genre and the other two separating Foss's performances of music by himself and by other composers. The "Discography Bibliography" (106 entries) has two sections: "Foss as composer," again divided by genre, and "Foss as performer and conductor." A "General Bibliography" (223 entries) is followed by three appendices listing Foss's "Awards and honors," a "Chronological list of compositions," and an "Alphabetical list of compositions."

It is an interesting coincidence that both Foss and Luening have musical connections to Wisconsin. Luening was born in Milwaukee, where his father, Eugene Luening, was director of the Milwaukee Symphony society during the years 1879 to 1904. Luening Senior was on the faculty of the School of Music at the University of Wisconsin in Madison for some of those years. Otto Luening has maintained ties to the state throughout his career. In 1954 he composed a Wisconsin Suite, and in 1965 he was recognized by the Wisconsin legislature for his contributions to American music in the twentieth century.

While not a native of Wisconsin, Foss was Music Director of the Milwaukee Symphony from 1981 to 1986 and presently holds the post of Conductor Laureate. His work with the Milwaukee Symphony brought that organization into the front ranks of regional American orchestras.

Both of these volumes, while containing small typographical infelicities and sharing in the volume-to-volume inconsistencies of design common to this series, are useful additions to the Greenwood Press biobibliographies on American composers.

Ron Wiecki
Madison, Wisconsin


These three titles witness to the energy and productivity of Jon Michael Spencer, Associate Professor of African and Afro-American Studies at the University of North Carolina, Chapel Hill, in the areas of sacred music in general and African-American music traditions in particular.

The first, Theological Music, introduces the cross-disciplinary field of study "Theomusicology," a term coined by Spencer, who defines it thus:

Theomusicology is musicology as a theologically informed discipline. This theologically informed discipline, which especially borrows thought and method from anthropology, sociology, psychology, and philosophy, has as its subject the myriad cultural worlds of ethical, religious, and mythological belief. . . [and] involves the study of music created, performed, and listened to in the domain or communities of the sacred (the religious), the secular (the theistically unreligious), and the profane (the atheistically irreligious). . . [T]he theomusicologist can [thus] increasingly discern how particular peoples perceive the universal mysteries that circumscribe their mortal existence and how ethics, theologies, and mythologies to which they subscribe shape their world and the world [p. x].

The book, which owes much to the secular theology of Harvey Cox and others, is in two parts: the first deals with theomusicological theory, and the second with theomusicological analysis.

This is not the place for a detailed critique of Spencer's model of the symbiotic relationship between the sacred, secular, and profane that undergirds his understanding of theomusicology, but a few comments would seem to be in order here. First, Spencer's chosen model is but one of a number of possible theoretical constructs and the explorations of some of the alternatives might have been helpful. Second, Spencer uses "theology" in the broadest of terms to encompass what theologians usually designate "religion," and some theologians would probably be more comfortable with the concept of "religiomusicology" rather than "theomusicology." Third, some musicologists would similarly be uncomfortable with the lack of specific
musical content that frequently characterizes Spencer's discussions. Fourth, it is somewhat surprising to find no reference to Gerardus van der Leeuw's pioneering Dutch study *Wegen en Grenzen*, translated into English as *Sacred and Profane Beauty: The Holy in Art* (New York: Holt, Rinehart and Winston, 1963), which deals with the phenomenology of sacred music from the cross-disciplinary perspectives of anthropology, ethnomusicology, and sociology, and thus has much in common with Spencer's theomusicology.

The second part of *Theological Music* is a demonstration of the validity of theomusicology, as defined by Spencer, and comprises analyses of thirty-five texts, grouped together in seven areas. Although these chapters read something like a sequence of book reviews, and the somewhat formulaic methodology does not always make for easy reading, Spencer's analyses more than make the case for such an interdisciplinary approach to the understanding of music. Music does not exist in a vacuum: it is performed and heard within a variety of contexts—social, ethnic, religious, geographic, national, etc.—and can only be fully understood within such a contextualised approach for which Spencer persuasively argues. Some of these case studies deal with American music in general, such as the songs of antislavery, the songs of American communism, and the music of modern American popular culture. But the major focus is on the various musical traditions and experiences of African-Americans, such as jazz, rhythm and blues, soul, etc. From a white protestant perspective these genres have often been seen as being beyond the realm of the sacred, but Spencer effectively demonstrates that within the black experience these forms and expressions have always had religious meaning.

*Theological Music* is a provocative book, and, whether or not one accepts Spencer's terminology or his particular theoretical construct of theomusicology, the case is forcefully made for the contextual study of music, which will reveal that religious ideas and experiences permeate culture and society far more deeply than is perhaps generally recognized.

One of the fruits of Jon Michael Spencer's studies in theomusicology is his creation of the new journal he now edits, *Black Sacred Music: A Journal of Theomusicology*. Some issues of the journal explore a particular theme and can also be obtained as separate publications, as an example, *The Emergency of Black and the Emergence of Rap*. It is a collection of eight essays by a variety of authors who explore the thesis that "Rap is the blues of the twenty-first century" (p. v). Rap is frequently dismissed as being destructive, irreligious, and promoting overt violence. The authors in this anthology do not deny these tendencies but attempt to make the case for a broader view of this street-smart form of musical communication. As with Spencer's analyses in *Theological Music*, these authors stress some of the religious connotations and draw a parallel between the creation of the blues under the pressure of slavery and the emergence of rap out of the tensions created by urban deprivation. It is another provocative book, one that attempts to understand rap from within its own context.

The third title, *Black Hymnody: A Hymnological History of the African American Church*, is a most valuable, pioneering study of black hymnody in America. Spencer's method is to examine the contents of hymnals edited and published for use in black churches, issued between 1801 and 1987. As well as the hymnals themselves, he discussed the work of many black authors and composers found within them: examples such as Richard Allen, from the earliest years; C. A. Tindley and Thomas Dorsey, among others from the formative periods earlier this century; and Wendell Whalum (to whose memory the book is dedicated) and David Hurd in more recent times. These discussions are given coherence by the simple denominational, tripartite structure: part 1 dealing with hymnals issued for use by black Methodists and Baptists; part 2, with those of black Holiness and Pentecostal churches; and part 3, with those used by black Episcopalians and Catholics. Spencer adopts a simple chronological sequence for each of the main parts and is particularly lucid in explaining the nuance and substance of the hymns included within hymnals issued at different periods. For example, on the one hand, he delineates the differences between those hymnals published before and after the Civil War of the 1860s, and on the other hand, makes a similar distinction between those published before and after the Civil Rights movement of the 1960s. In the process Spencer dispels a number of misunderstandings about black hymnody. For instance, since spirituals were not generally included within general denominational hymnals until after the Civil Rights movement, it might have been assumed that they appeared much earlier, and in greater numbers, in black hymnals. But Spencer's researches reveal that that assumption is false, because pre-civil rights black hymnals were to a large degree conditioned by white hymnals, even though they did contain specific black hymns. Spencer also discussed the early hymns written by black authors, some of them anonymous, at the end of the eighteenth century and the beginning of the nineteenth century, who have generally been bypassed by previous hymnological studies.

Spencer rightly has much to say about the significance of Richard Allen of Philadelphia, the founding bishop of the African Methodist Episcopal
church, who issued two editions of his hymnal in 1801. However, in his treatment of the enlarged edition, A Collection of Hymns and Spiritual Songs from Various Authors (Philadelphia: T. L. Plowman, 1801), no reference is made to the recent reprint of the hymnal, published by the A.E.M.C. Sunday School Union, Nashville, in 1987. This is unfortunate for it would have been enlightening to have had Spencer's critique of J. Roland Braithwaite's introductory essay, especially the discussion of the music to which these hymns were sung. Indeed, one would have liked to have seen more reference to musical concerns throughout this study. But to be fair to Spencer, his preface explains that his book is "more historical and hymnological than strictly musicological" (p. xi). Further, before the music of hymnody can be fully discussed, the nature and content of the hymnals in question need to be explored and understood. This groundwork has now been admirably laid by Spencer. He navigates us deftly through previously uncharted waters and has opened up the possibility for further studies. It is a valuable piece of scholarship that will long be considered the primary research for an understanding of black hymnody.

Robin A. Leaver
Westminster Choir College
and Drew University


Much of the writing on jazz between hardcovers continues to be anthologies of jazz journalists' shorter pieces, which have their value, but have limitations as well. Chip Deffaa's Voices of the Jazz Age is a compilation of profiles of eight jazz musicians and bandleaders that originally appeared under his name in the monthly newsprint publications The Mississippi Rag. The reader meets Sam Wooding, Benny Waters, Bix Beiderbecke, Joe Tarto, Bud Freeman, Jimmy McPartland, Freddie Moore, and Jabbo Smith. The common denominator in this collection is that all these figures were participant to the decade of jazz music's first real flowering, the 1920s. Deffaa's profiles are good as far as they go—which may be far enough for some, but certainly insufficient for others.

Deffaa met and interviewed several of the subjects of Voices of the Jazz Age. (Virtually all have died in the interim, with the exception of Benny Waters, who celebrated his 90th birthday in 1991 and continues a remarkably active professional life.) Consequently, Deffaa's book is valuable to some extent as an oral history, capturing biographical facts and recollections of these musicians' rich and varied associations over the years that might have otherwise been lost. Deffaa's profiles are, therefore, useful adjuncts for readers whose knowledge of the lives of these jazzmen and leaders comes principally from their recordings. Despite a prose style that inclines to the hackneyed, Deffaa provides mortar to fill some of the emptiness between record dates.

No one should approach Deffaa's book with the expectation that these are critical essays that meld the particulars of these men's lives with substantive discussion of their craft, style, and discography. Deffaa is altogether passive. While he acknowledges some of the nettlesome historical and interpretive issues which dog the history of jazz and its practitioners, Deffaa has a persistent habit of relegating these remarks to parentheses, making it clear that they are not germane to his task, or maybe that he is just too overwhelmed by them. Still, the profiles of figures like orchestra leader Sam Wooding, one of the early black leaders to lead a troupe to Europe in the twenties, and drummer Freddie Moore, who is not so well known but traveled in important company, will be useful to other writers who can adapt Deffaa's lusterless reportage into more ambitious critical and interpretive pieces.

Raymond Horricks's Profiles in Jazz is an anthology of three dozen of this British writer's shorter critical pieces on jazz, most taken from the pages of Crescendo International. The treatments are fairly short, and cover performers of several eras and styles. The longest entry is one of some forty pages devoted to Ellington, but this, too, is a cobbled together of shorter writings that appeared over a couple of years.

The focus of these brief essays varies from biographical sketches to concert reviews to recounts of recording sessions Horrick attended. Horrick tends to place himself in all these pieces in a fashion that some readers may occasionally find a little annoying. But Horrick is an engaging and artistic writer, plumbing language for the right words to capture the nuances of a performer's style. Pianist Al Haig, for example, displays "nimbleness of notation" (p. 113); Jimmy Blanton demonstrated that the bass "could be flown alongside the horns" (p. 54). Explaining his preference for Sarah Vaughan over Ella Fitzgerald, Horricks writes: "Ella is absolutely immaculate, and always Ella: note perfect,
phrase perfect, swing perfect. Sarah will seize me with something which just doesn’t belong in the book” (p. 132).

So there is much of substance here as long as one doesn’t approach the collection looking for something in particular, or expecting an index as a finding aid. Reading Horrick’s is a rewarding, if scattered, pleasure and likely to broaden one’s appreciation of the musicians Horrick’s so clearly admires. A discography with suggested listening appears at the end of the book. Prepared as it was in the late eighties, it has been eclipsed by the avalanche of compact disc reissues that have appeared in the interim.

Robert Bamberger, Producer/Host
“Hot Jazz Saturday Night”
WAMU-FM (88.5), Washington, D. C.

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**REVIEWS OF RECORDINGS**

Carolyn Bryant, Editor

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John LaMontaine, Robert Palmer, and Hunter Johnson are all, to varying extents, the spiritual descendants of Roy Harris, writing in the more abstract, austere vein of North America’s mainstream twentieth-century art music. This rich style of writing encompasses finely-detailed counterpoint, strong structural design, a generally tonal but highly chromatic harmonic language, and a lyricism evocative of the simple, direct nature associated with North America’s heartland.

Chicago-born Ramon Salvatore has found vehicles perfectly suited to his remarkable talents in all three sonatas featured on this compact disc. Salvatore is a tireless exponent of music by American composers, having performed and recorded works by various Americans in Europe and the United States. His clean, well-articulated technique and the contrasts of color and spirit he can create in an instant show an intelligence that deftly grasps the intellectual and emotional bases of this music.

Although a very early work (composed in 1942), LaMontaine’s Sonata is especially well-written, without a single note wasted. The work is on a large scale in every respect, and LaMontaine beautifully balances the many opposites associated with the standard sonata form. Fiery, dramatic writing is most effectively contrasted with a poignant lyricism, and all is suffused with a strong rhythmic cohesion.

Robert Palmer’s Sonata (1979), sparser in texture and less romantic than LaMontaine’s, is most interesting in the strong rhythmic propulsion of its irregular meters and in its extensive counterpoint. The sonata is dedicated to Salvatore, whose particular gift for counterpoint makes this first recording a most worthy one.

Hunter Johnson’s wide experience in composition for symphony orchestra and ballet is apparent in the textures and dramatic flair of his Piano Sonata (1933-37; 1947-48). The Bowles works (1937-46) offer attractive contrasts and include dance pieces as well as pieces which evoke certain places or scenes of Latin America. The disc includes very fine notes by Monroe Levin and Steven Ledbetter.

Victoria Neve
San Francisco State University

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*Forsaken of Man* (1939) is one of several cantatas written by Leo Sowerby between 1917 and 1961. It calls for seven soloists, chorus, and organ. The text for Good Friday was written and arranged by Edward Borgers, who borrowed from the Gospels, especially St. Matthew.

Sowerby, known primarily as a church musician and composer, was educated and later taught at the American Conservatory in Chicago. He was influenced early in his career by the works of Franck, but later incorporated American styles into his writing. Some of his non-church works were written for the Paul Whiteman orchestra.

*Forsaken of Man* exhibits both traditional and modern
cantata/oratorio characteristics. The chorus serves two functions: providing commentary on the action and playing the role of "the people." A tenor soloist acts as the narrator (the Evangelist), singing in a declamatory style; baritones sing the roles of Jesus, Judas, Pilate, and Peter. The cantata is rather lengthy (about 65 minutes) and is divided into a Prologue, Parts I through IV, and an Epilogue—each recounting some form of misunderstanding or desertion. The work begins in D minor, wanders significantly in the middle, returns to more stable harmony in the epilogue, and quietly and dramatically concludes with a major chord. Sowerby favors a contrapuntal texture in the chorus, but never at the expense of the text.

The recording quality is adequate, although considerable weight seems to have been placed on deep pitches of the organ, further emphasizing the darkness of the harmony, subject matter, and lower male voices. The diction and style of the soloists are noteworthy. The SATB choral sound offers relief from the organ/soloist texture and from the low range emphasis. Choral diction and blend are satisfactory in faster sections (such as "He saved others"), but are sometimes lost in soft, low, legato areas.

The liner notes, written by Ronald M. Huntington, match the high standard of previous New World Records productions. The goal of the William Ferris Chorale (to promote music of our time) is to be commended and is admirably achieved in this release.

Linda Pohly  
Ball State University


The Mirecourt Trio and composer Rick Sowash may not be well known names, but they certainly should be. The former has commissioned over eighty compositions from dozens of American composers, and has gone the extra mile to give them spectacular performances and recordings. Rick Sowash is an Ohio composer with a remarkably free spirit, who has served as a county commissioner, worked as a storyteller and speaker, and been an accompanist for silent films.

The four trios on this compact disc date from 1977 to 1989. All but the first were written for the Mirecourt Trio. The first trio is subtitled "Four Seasons in Belleville" and is named for the Ohio village in which Sowash lived for twelve years. Sowash's gentle poetic manner, as well as his Ivesian love for subtle quoting, show to great advantage in this, perhaps the most traditional and tightly controlled of the four works. It is also the longest, at nearly 25 minutes. The second trio, "Orientale and Galop," is a virtuoso work, full of good humor. It opens with a (mock?)-somber violin cadenza and closes with a circus galop.

Number three, from 1983, is subtitled "A Christmas Divertimento," and is, as Sowash notes, "firmly in C major." The quotes in this work are from several Shaker folk hymns and variations on "The Boar's Head Carol." The last trio, No. 4, was written in 1983 and revised in 1989. It is the most romantic and perhaps the most satisfying of the four, with soaring lines reminiscent of Brahms.

Sowash's style is essentially tonal with occasional piquant dissonances. The rhythmic language is also quite regular. He is a neo-romantic, many of whose works are inspired by nature and geographical locales, for example, the Fantasia on "Shenandoah," originally for four cellos (and premiered by this writer) but transcribed for string quartet and recorded on another Gasparo compact disc. Sowash is a true American original who combines an ear for sonority and natural musical structure with an unerring sense of what will please an audience.

The Mirecourt's performances are excellent; recorded sound is intense but not over bright; and the informative notes, by Sowash, are poetry in their own "write."

Douglas B. Moore  
Williams College

Joan Tower: FANTASY (... THOSE HARBOR LIGHTS); BREAKFAST RHYTHMS I; BREAKFAST RHYTHMS II; WINGS; CLARINET CONCERTO. Robert Spring, clarinet; Eckart Sellheim, piano; Ensemble 21, Arthur Weisberg, director. Summit Records, DCD-124, 1991. One compact disc.

This compact disc of clarinet music by Joan Tower (born 1938) contains works beautifully crafted, with power, intensity, profundity, tranquility, and evocative atmosphere—attributes befitting a composer who acknowledges Beethoven and Stravinsky as her spiritual mentors. Regardless of influence, Tower's personal stamp prevails. The disc includes five (not easy) pieces: two for clarinet and piano (Fantasy and Clarinet Concerto), one for unaccompanied clarinet (Wings), and two for clarinet and five instruments (Breakfast Rhythms I/II).

Of these, the favorite of this reviewer is the latest, the Clarinet Concerto, composed in 1988 and rescored for piano and clarinet in 1990. As a single movement, the work embodies the three movements of a concerto. The opening section starts with an intense two-minute piano ritornello accelerating into the clarinet entrance. Over a motoric eighth-note ostinato figure, reminiscent of Part I of The Rite of Spring, playful and angry moods vacillate. The ensuing slow section, having a dirge-like ostinato, first on major 2nds, then minor 3rds, gathers momentum...
that leads into the sprightly third section. This final section features an extended piano solo as preparation for a prolonged clarinet cadenza, and the piece ends quietly.

As in the other works, the instruments are inextricably integrated, each taking responsibility for the unfolding of the music, each participating in the exploration of motivic and sonorous interplay and in the evocation of mood and gesture integral to Tower’s strong personal presence.

Other works especially striking are the Fantasy (1983) and Wings (1981). Fantasy, commissioned by and dedicated to clarinetist Richard Stollman, contains a shadowy reflection of the song “Harbor Lights,” popular in the 1950s. This aside, the piece evokes the atmosphere of a foggy, translucent night. Wings features the unaccompanied clarinet in a variety of quasi-programmatic gestures depicting a large swooping bird, which, according to the liner notes, gradually launches “the ethereal ascent with which the piece concludes.”

All the selections are admirably performed by clarinetist Robert Spring, pianist Eckart Sellheim, and Arthur Weisberg’s Ensemble 21 (on Breakfast Rhythms II/II). Spring (of Arizona State University) is up to the demands inherent in these pieces, both interpretatively and technically: his playing exhibits fine control of virtuosic passages and impeccable intonation.

David Eiseman
Oregon State University


This disc continues guitarist David Starobin’s exploration of recent music for both acoustic and electronic guitar in solo and ensemble settings. The works recorded here, with the exception of Humphrey Searle’s Two Practical Cats from the early 1950s, were composed for Mr. Starobin, all within the past six years. Ronald Roxbury’s moving Two Songs of Walt Whitman for baritone and guitar, and Tod Machover’s Bug-Mudra, a rock-influenced work for one acoustic and one electric guitar and percussion, all connected by a “hyper-instrument,” represent the textural extremes of this collection.

The remaining three works are equally varied. Chase, for amplified guitar and computer-generated tape, by the performer’s brother, is a highly rhythmic work that alternates sections of often break-neck pursuit of the tape material by the guitar, or vice-versa, with slow episodes in which a more soloistic guitar is surrounded by rich washes of computer-generated sound. The work, whose sound-world is almost orchestral in conception, is a fine addition to the “live-electronic” repertoire.

Robert Saxton’s Night Dance, the only solo work on the album, is a richly idiomatic work, which the composer describes as a “mini-tone-poem.” The outside sections lead to and from a central “dance” in which the underlying rhythmic motivation unites a variety of textures and gestures.

Barbara Kolb’s Umbrian Colors for guitar and violin is more evocative than dramatic: the four brief movements (shades of blue, crimson, green, and amber) are articulated by distinctive styles and changing relationships of the two instruments. The movements proceed from a relaxed minimalism, to jagged modernism, to a Satie-like waltz partnership between the soloists, and conclude with a perpetual-motion movement based on registral change whose conception is similar to the innovations of Ruth Crawford’s String Quartet. Kolb’s work, like the other three discussed here, speaks directly and effectively to the listener, and should be widely performed.

The quality of the performances is very fine, as is the recorded sound. The program booklet, which includes notes on the pieces, biographical sketches of composers and performers, texts, and information on the recording, the instruments, and the scores, is exemplary.

Mary DuPree
University of Idaho


Buy this recording—you won’t be disappointed! Morton Feldman’s music is full of sonic delights, and Composers Recordings, Inc., deserves support for its “CRI: American Masters” project. Three other compact discs are available in the series, all from digitally remastered tapes.

Two of the works on this disc, The Viola in My Life (1970) and False Relationships and the Extended Ending (1968), were taped in 1970. The third, Why Patterns?, was composed and recorded in 1978. Careful microphone placement seats the listener squarely among the performers so that every nuance of tone color and dynamic change
can be heard—a wonderful and uncommon experience (unless one is distracted by the occasional sound of a page turning). The sound quality of the recorded performances is superb and its translation into the digital medium flawless.

According to the liner notes, conventional notation of pitch and rhythm is used for The Viola... but False Relationships... and Why Patterns? are "free duration pieces" in which the instruments proceed without fixed time instruction." For example, in Why Patterns? the three musicians play "differentiated, overlapping ostinatos," working from completely notated parts that are not metrically aligned. Thus it is possible for the musicians to move at different speeds and even to end at different times. Reportedly, Feldman was usually the last to finish, "not only because the piano part is the longest but also because he invariably played the slowest."

With the composer conducting a superb group of instrumentalists and also playing the piano in Why Patterns?, the performances are certainly authentic if not definitive. Indeed, one wonders whether the notion of "definitive performance" has any relevance when so much of what is usually specified by a composer is left to the discretion of the performers.

Feldman's music, to these ears, has a fresh and beguiling charm about it and is quite lacking in the neurotic qualities heard in some music of the "Second Viennese School." Strong tonal connections abound and are not obscured by octave displacement, intervals of silence, or changes of instrumental color. His work projects a strong and distinct musical personality that invites comparison with recent music by John Adams, George Crumb, Phillip Glass, Steve Reich, and others.

J. Forrest Posey
Dickinson College

George Gershwin: RHAPSODY IN BLUE; THREE PRELUDES FOR PIANO SOLO; 18 SONG HITS.

There is some music for which one must ask "Is another recording really necessary?" Gershwin's Rhapsody in Blue is one of them. I counted at least sixty recorded renditions of it as of 1991. Of course, the answer to the question is "Yes, it might be necessary if something new is offered." I can see two unique aspects of this recording. It gives us an idea of how American music is perceived by a Japanese artist, and it is a solo piano performance, rather than with an orchestra.

As regards the cultural exchange, this Japanese artist plays the Rhapsody the way most artists have played it—like a work composed by an inebriated twentieth-century Franz Liszt—too much rubato, too much pedal, and not enough style. Matsuya, a native of Japan who received his mature training in Berlin, has impressive technique, but like the majority of those before him, his rendition stresses the European influence in the work's solo part, with not enough of the American. It's fine to be aware of the Liszian pyrotechnics Gershwin employed in the Rhapsody. Wouldn't it be nice if a few more pianists were aware of the Joplinism's and Mortonism's also used?

The solo piano idea is all right, but the real issue is that for the last ten to fifteen years we have been far too occupied with "for what" Gershwin wrote the Rhapsody (solo piano, piano duet, piano and symphony orchestra, piano and jazz band) rather than the style required for it. I wouldn't care if the Rhapsody were performed on 88 tuned brake drums, if it were done with style!

Of the remaining works on the disc, the same summation holds true. There are a few unique attempts at interpretation; for example, the second prelude is "swung" throughout. That is unique but also irritating after the first twelve bars. There is one real shocker. For Gershwin's arrangements of "That Certain Feeling" and "Liza" the piano is noticeably out of tune!

One final note: except for a brief bio on the performer, the liner notes are almost completely in Japanese.

James K. Aagaard
University of Wisconsin-Richland Center


Potpourri is a bouquet of newer compositions selected by a panel from the Society of Composers, Inc. This disc contains an interesting mixture of computer-generated and acoustically produced works.

The two computer pieces frame the five works included here. The first, Five Brass Voices (1977) by Emanuel Ghent, is a reworking of his 1965 brass quintet Dithyrambos. This version uses the GRØØVE system and is a two-channel mix down of an original four-channel tape. The piece demonstrates Ghent's fascination with simultaneous multi-tempo rhythms.

The second computer work, by Victor Saucedo Tecayehuatzin, was realized at the Center for Music Experiment at the University of California San Diego on
the Timbre Tuning System. Fluxions (1977) is based on a
six-note series, one rhythmic unit and four functions. The
composer varies these parameters either slowly or abruptly
throughout the piece thus generating its title.

Leo Kraft's Second Fantasy for Flute and Piano
(1980) is a single movement free-form work. Timbral
contrasts occur through the use of soprano and alto flutes,
and metered and unmetered sections provide structural
contrasts.

John White's Sonata for Cello and Piano (1981)
resembles a traditional sonata in its three movement
design. His virtuosic yet idiomatic treatment of both
instruments is innovative, energetic, and exciting.

Elliott Schwartz's Reading Session (1983) for
clarinet, piano, and narrator is a set of variations based on
a Cage quotation: 'I HAVE NOTHING TO SAY AND I
AM SAYING IT AND THAT IS POETRY.' Poet Edward
Morgan regrouped some of Cage's words, but the
performers may choose much of the narration as well as
the musical fragments. Even without the visual theater
element, this is a charming, delightful listening
experience.

The variety and differing focus of these works are an
interesting summation of late twentieth-century
compositional techniques. The disc would be well suited
as listening in either a period history or general studies
course.

Julia C. Combs
University of Wyoming

John Biggs: VARIATIONS ON A THEME OF
SHOSTAKOVICH: Stephen Dembski: OF MERE BEING.
Barbara Jazwinski: STRYGA. Jean-Claude Wolff:
SYMPHONY NO. 4. Polish Radio and TV Symphony
Orchestra of Krakow; Betty Oberacker, piano; Sulie
Girardi, mezzo-soprano; Szymon Kawalla, conductor.
Vienna Modern Masters, VMM-3002. 1991. One compact
disc.

Only two continents, North America and Europe, are
actually represented on this disc, the second in the Vienna
Modern Masters series "Music from Six Continents." A
variety of contemporary musical styles is presented,
however. Three of the four works are by Americans. One
of these composers, Barbara Jazwinski, currently teaching
in New Orleans, was Polish-born and educated before
coming to the U.S. to complete her studies. The fourth
work, French composer Jean-Claude Wolff's Symphony
No. 4, is not reviewed here.

John Biggs's neo-classical Variations on a Theme of
Shostakovich for piano and orchestra is stylistically the
most conservative of the three American compositions.
Based on thematic material from the second movement of
Shostakovich's first string quartet (1938), it consists of an
introductory section in which the theme is stated by the
piano, followed by eight connected variations. Biggs
masterfully employs many of Shostakovich's trademarks,
motoric, driving rhythms, an ironic wit, and sharp
contrasts, in ways that in most instances pay homage to
the Russian master without sounding derivative. Ohio-born
pianist Betty Oberacker, who premiered the work and to
whom it is dedicated, performs admirably with the Polish
Radio and TV Symphony Orchestra under the baton of
Szymon Kawalla.

Stephen Dembski's setting of Wallace Stevens's final
poem, "Of Mere Being," written in 1981 for mezzo-
soprano and orchestra, stands in stark contrast to the Biggs
variations in its unrelieved dissonance and jagged melodic
contours. Stevens's complex, colorful, and sometimes
obscure images are aptly reflected in Dembski's
straightforward dramatic interpretation. The composer's
fiendishly difficult vocal lines are skillfully executed by
American mezzo-soprano Sulie Girardi.

Jazwinski's Stryga, a programmatic work originally
conceived as a ballet, is inspired by ancient Polish legend.
Jazwinski employs a variety of contemporary
compositional devices and gestures. Her adroit exploitation
of tonal and orchestral resources evokes images of
prehistoric religious rituals.

The works reviewed here are representative of the
breadth and variety of modern American musical
composition. These three composers, all award and grant
winners, deserve to be heard, and Vienna Modern Masters
is to be commended for giving them this opportunity.

Mark McKnight
University of North Texas

Paul Hindemith: SONATA FOR TWO PIANOS. Darius
Milhaud: LES SONGES. Esther Williamson Ballou:
SONATA FOR TWO PIANOS. Norman Dello Joio:
ARIA AND TOCCATA. Robert Starer: SONATA FOR
TWO PIANOS. Bohuslav Martinů: LA FANTASIE. Ernst
Bacon and Otto Luening: COAL-SCUTTLE BLUES. Rosi
and Toni Grunschlag, pianos. Composers Recordings,

Duo-pianists Toni and Rosi Grunschlag were born in
Vienna and studied piano in that city. They later studied
in the United States with Robert Casadesus and made their
debut in New York's Town Hall. Their programs often
feature little-heard masterworks, as does this immaculate,
intriguing compact disc. The seven composers represented
are American or spent a significant portion of their life in
the U.S.; three of the most interesting works are discussed
here.

The contrapuntally elegant Hindemith Sonata (1942)
has plenty of sparkling effects in the first movement ("Glockenspiel"), quietly musing but imitative lines in the Allegrò that follows, and three additional movements that grow progressively more difficult and contrapuntally involved (Canon, Recitative, and Fugue). In terms of length, this is the central focus of the disk, requiring almost seventeen minutes.

The opening of the Hindemith is more coloristic than some of his works, with a cheerful ostinato that alternates between the pianists and is finally taken up by both. The repetitive-tone brilliance and atmospheric color of the motive at length fade away into the composer's usual sturdy thematic, contrapuntal style.

Martinů's La Fantasie is the most exciting number, with splashing cascades of clusters and linear patterns accumulating, spilling over, then building up again. Martinů heightens tension toward the end by slowing briefly in a new metric pattern, then bringing in a final brilliant return of the jagged, yet dazzling, pitch conglomerates.

The Grunschlags perform the piece as if they were one pianist with six arms. Nearly all the large chordal concordances are faultless in ensemble, a rare occurrence in piano duos. The time variables between the initiation of a sonority in a pianist's mind and its final sounding, hopefully with the partner, make piano duo ensemble one of the most difficult to accomplish with perfection.

Robert Starer, one of the more inventive composers for piano today, wrote his Sonata for Two Pianos for the Grunschlags and dedicated it to them. They premiered the work in New York City in 1981. The composer conceived the piece as one continuous movement with four sections, linked by the opening motif of two rapidly reiterated chords (which remind me of Stravinsky's Petrouchka). The hint of a Viennese waltz pays homage to both Starer and the Grunschlag's home town of Vienna.

Nancy R. Ping-Robbins
Barton College


This disc, featuring the artistry of bass-baritone Willard White, is a rich store of American folk song dressed up in the genre of the art song. White, a Jamaican by birth and early musical training, studied later at Juilliard and began his career at the New York City Opera. He approaches this repertory with the opulence of voice heard previously in other black singers such as Paul Robeson and William Warfield. He treats the songs with some restraint, but with an eloquence and precise interpretation that perfectly suit such artistic arrangements.

The ten negro spirituals are among the most famous of the genre. The arrangements chosen by White and his sensitive accompanist, Graeme McNaught, are by Melanie Marshall, Hall Johnson, and Charles Ives. Ives' setting ("In the Mornin"") is a simple choral accompaniment. Johnson's (including "When I Lay my Burden Down" and "Gospel Train"") frame and capture the vitality of up-beat spirituals with fairly complex piano parts typical of the early twentieth century. Marshall's arrangements (including "Go Down, Moses" and "Deep River") approach the artistry that Copland achieved in his Old American Songs. Her settings match the simplicity of the spirituals themselves, but with the sophistication of classical music.

With his Old American Songs, Copland forged an unbreakable link between the nineteenth and twentieth centuries, for the songs are in their original form, but the accompaniments imbue them with modern sensibility. White and McNaught handle the diverse subjects and their equally distinctive settings with an ease and sensitivity that makes hearing them a very moving experience.

The three Caribbean folk songs that conclude the disc whet one's appetite for more. White must have known and sung hundreds of such songs during his formative years. "Limstead Market" is performed unaccompanied and with a calypso lilt, "Cordelia Brown" is sung over a tango rhythm, and the humorous "Murder in the Market" gives White the opportunity for deft impersonation as he plays the role of the murderess in falsetto.

Peter Dickinson and Olive Lewin provide informative notes. The only drawback to this otherwise superbly produced and recorded disc is the lack of written texts. Although White's diction is excellent, texts are still necessary for full enjoyment and understanding.

I recommend this disc highly for use in American music classes. White's treatment of the spirituals is inspiring, and our students need to have a concept of black repertory and vocal style in addition to today's gospel singing with which they are familiar. Copland's resurrection and treatment of our musical past is equally important. By featuring two major areas of our national music, together with some Caribbean spicing, this eclectic recording is revealing of our rich cultural heritage.

William Kearns
University of Colorado at Boulder
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