FULFILLING THE SONNECK SOCIETY'S MISSION: A FIVE-YEAR PLAN

FROM THE PRESIDENT

By now you have received the Five-Year Plan, and already some of you have written the thought-provoking letters I have come to expect. As one of the people responsible for setting the plan in motion, however, I am suffering from an extreme case of "the vapors." Is it realistic to expect eight-hundred to nine-hundred people to accomplish all that in FIVE YEARS? Twenty years feels more like it.

Below, Bill Kearns, Vice President for Development, discusses some of the financial implications of the plan. He also mentions the need for further prioritization of our goals and actions. We must balance our resources, the needs of the current members, and our desire to undertake projects which will increase our effectiveness and our visibility as advocates for the performance and study of American music and music in America. In preparation for the meeting in Worcester and with the benefit of your written responses (keep them coming), the Long-Range Planning Committee and the Board will try to zero in on what might realistically be accomplished in five years (with some stretching).

Planning is a process, and you are vital to it, so give us your ideas and your responses. Volunteer for something that interests you. Your interest may affect the priority we place on a given goal or action. Together we can cure any case of "the vapors."

—Gillian Anderson

FROM THE VICE PRESIDENT

For many of us the Sonneck Society has become more than a professional organization. Through our annual meetings and interim contacts, we have developed a kinship which constantly renews our desire to serve American music. The authors of our Five-Year Plan were not using idle rhetoric in choosing the word "mission" to head that document, since a number of us have felt a missionary zeal about the study and performance of American music. Most of us are the only Americanists in our musical communities or schools; thus we do not take our interest in American music for granted. Our uniqueness at home, though, heightens our pleasure when we spend time with like-minded people at our meetings or read about their activities and research in our Bulletin or American Music.

I'll never forget my first Sonneck Society meeting at Ann Arbor (1978) and the first Sonnecker I met there—H. Earle Johnson with his warm handshake. But soon I became acquainted with others, such as Raoul Camus, who never misses the opportunity to greet a stranger at a reception, and reporter-editor Nick Tawa, who was always gleaning bits of information for our Newsletter. In fact, before the meeting was over, sites chair Alan Buechner had enlisted me to start planning for a future meeting at Boulder which took place in 1986. Such was and is the vitality and friendliness of our Society. It must ever be replenished.
And now, fifteen years later, I am, in all
gratefulness, trying to do my part in maintaining our
ideals and objectives. As Vice President, one of my
principal duties is to coordinate development activities
for the Society. We need your thoughts, as well as your
financial support, in order to maintain our present
activities and to develop new ones.

The Five-Year Plan is our first systematic effort
to articulate these ideas, many of which go back to the
inception of our Society. There are financial implications
everywhere in the plan, but Goal six (Establish and
maintain a sound financial base) is the crux of the entire
structure in the sense that without additional resources,
many of the goals and actions will not be realized. For
example, you will have noted that one of our fund-raising
goals is to make 70% of our operating costs come from a
source other than dues. Currently the reverse is true. Less
than 20% of our operating costs are financed by sources
other than dues, restricting what we can do. If you have
glanced through the rest of the actions proposed under the
heading "Establish fundraising process," you will see
many worthwhile "support needs" that we are now unable
to meet, such as granting subventions for research,
publications, performances, and conference travel, as well
as help for students and retirees.

And if you glance back through Goals one through
five, you will find many new needs. The establishment
of a national headquarters and the institution of professional
management of the Society and its programs is only one.
How much longer can we take for granted the superb,
gratis services of Executive Director Kitty Keller? And
how much longer can we count on the devoted services of
our conference program and local arrangements chairs?
We do give them plaques of appreciation, but we could
also give them professional assistance. What are our needs
as you see them? How would you prioritize them? Gill
Anderson and I invite you to write to us and to speak
about them at our "Town Meeting" on the Five-Year Plan
at Worcester.

But how can we raise the money to reduce our
dependence on dues, maintain our essential services, and
take on other worthwhile projects? Annual giving is
important. The response that many of you made to last
year's appeal at dues time was a critical factor in my
accepting the responsibility of coordinating development.
We also need major gifts to establish endowments and thus
insure the financial solvency and vitality of our Society.
Just look at what the bequest of H. Earle Johnson has
done for our publication subvention activities! And
imagine our Society without the Irving Lowens Awards
for best American book and article of the year! If you are
able to include the Sonneck Society in your estate planning
or if you are able to make a major contribution now,
please contact Gill or me. In the next few weeks, we will
be preparing materials which show specifically how such
gifts and bequests can be advantageous both to you and to
the Sonneck Society.

—William Kearns
Vice President for Development

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

The Sonneck Society Bulletin is published in the
spring, summer, and fall by the Sonneck Society
for American Music.

Copyright 1993 by the Sonneck Society, ISSN
0196-7967.

The Bulletin is indexed by Music Index and is
available on microprint from University
Microfilms International.  

Send all contributions for the Bulletin to Editor
George Keck, Box 3659, Ouachita Baptist
University, Arkadelphia, AR 71929-0001.
Materials should be submitted on floppy disk
accompanied by a printed copy. Your disk will be
returned after the issue is complete. Materials
which are typed, double-spaced are also welcome.

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 to P.O. Box
476, Canton, MA 02021.

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Madison, Wisconsin
Local Arrangements Chair: Susan Cook
Program Chair: Ron Pen

22nd National Conference, 1996
Washington, DC
Local Arrangements Chair: Frank Byrne
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AMERICAN PIANO AND HARPSCORD
MUSIC IN ANTHOLOGIES,
REPRINTS, AND RECORDINGS

J. Bunker Clark

NOTE: Never let it be said that it is difficult to find scores of earlier American piano music! A similar list devoted to music for organ follows in the next issue. (For key to abbreviations, see Bibliography-Abbreviations, pages 9-10.)

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Baylor, Eugene. 6 Chansons créoles, souvenirs de la Louisiane (1869). Baron, 41.
Beach, Amy Marcy Cheney. Piano Music. Facsimiles, with introduction by Sylvia Glickman. New York: Da Capo, 1982. Contents: Valse Caprice, op. 4 (1889); Ballade, op. 6 (1894); Sketches, op. 15 (1892); Three Pieces, op. 28 (1894); Variations on Balkan Themes, op. 60 (1904); Prelude and Fugue, op. 81 (1917); Fantasia Fugata, op. 87 (1917); Nocturne, op. 107 (1924); A Cradle Song of the Lonely Mother, op. 108 (1914); Tyrolean Valse Fantaisie, op. 116 (1924); Three Pianoforte Pieces, op. 128 (1932).
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__Laurel Waltz, from "The Elssler Dances" (1840). Recording: Davis. __

__The Maiden's Dirge: A Lament (1841). Gold, 21. __

__Song without Words (1850). Hinson 1:23. __

__Sylvan Scene in Kentucky, or the Barbecue Divertimento (1825-26). Recording: Neely's Bruce, The Dawning of Music in Kentucky by Anthony Philip Heinrich (Vanguard VSD-71178, 1973).__

__Toccata capriciosa (1823). EAKM, no. 26. __

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__Punchinello (1900). Glickman, 243. __

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__The Battle of Trenton (1797). Ed. Wagner, no. 31; ed. Maurice Hinson (Miami, FL: Belwin Mills, 1990) __

__The Boston Brigade March (ca. 1824). Ed. Wagner, no. 22. __

__Capricio in G minor (ca. 1807). Clark AKM, 83. __

__Four Quick Marches (London, ca. 1791). Ed. Wagner, no. 23. __

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__Mark My Alford, with variations (1808). Ed. Wagner, no. 28; McClenny-Hinson, 18; Gillespie APM, 169. __

__The New Federal Overture (1797). EAKM, no. 5. __

__The New Medly Overture (1801-02). Ed. Wagner, no. 27. __

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__Sonata I in D (1795). Ed. Wagner, no. 30. Recording: McClenny, MIA 126. __

__A Sonata for the Pianoforte (1809). Ed. Wagner, no. 29. __

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Divertimento . . . in Which Are Introduced the Favorite Airs of Pipe de Tabac, Di Tanti Palpiti, and The Drunken Sailor or Columbus (ca. 1825). EAKM, no. 33.

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Rondo (ca. 1800). EAKM, no. 8.


Moran, Peter K. A Fantasia ... in Which Is Introduced Whitaker's Celebrated Song Thine Am I My Faithful Fair, with variations (1818-21). EAKM, no. 21.

Moran's Favorite Variations to the Subanian Air (1817-19). EAKM, no. 20.

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Nevin, Ethelbert. Alba (Dawn), from Un giorno in Venezia, op. 25 (1898). Gold, 73.

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Laughing Water: Morceau de salon (1863). Recording: Gillespie cassette.

Parker, Horatio W. Conte sérieux and La Sauterelle, op. 49, nos. 1-2 (1899). Gillespie APM, 278.

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Rogers, Clara Kathleen. Scherzo, op. 32 (1895). Glickman, 141.


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Shaw, Oliver J. Heber: Variations on Mason's From Greenland's Icy Mountains (1851). Clark AKM, 299.
Sicard, Stephen. The President of the United States' March (1789). EAKM, no. 2.
Taws, Joseph C. Fantaisie . . . They're a' Noddin, with variations (1824). Clark AKM, 172.
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___ La Bretonne, a Celebrated Air by F. Kalkbrenner, with an Introduction and Variations (1824). EAKM, no. 31.
___ Le Printemps, a rondo, op. 6 (1823). Clark AKM, 146.
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Voges, W. J. Pasquilla Medley (1895, 1st ed. 1889). Baron, 175.
___ The Will o' the Wisp, op. 17 (1854). Jackson, 45.
Wels, Charles. Une Nuit d'été: Nocturno, op. 16 (1853). Clark AKM, 310.
___ Humoreske and Bagatelle, nos. 2-3 from Bagatelles for the Pianoforte (1895). Gillespie APM, 315.
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___ Morceau en forme d'étude, op. 22, no. 1. Recording: Loesser, MIA 110.
___ Variations on Yankee Doodle (1830s?). Clark AKM, 192.

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___ Anthology of Early American Keyboard Music, 1787-1830. Recent
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EAKM
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Dayton, Norma, piano. Works by Arthur Foote. Society for the
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Marocco-Gleason


McCleary


McCleary-Hinson

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DIE NEUE WELT: COLUMBUS, PATRIOTISM, AND GERMAN-AMERICAN SINGING SOCIETIES IN THE NINETEENTH CENTURY

Suzanne G. Snyder

During the latter half of the nineteenth century, the German communities of the United States enjoyed a period of considerable choral activity. Nearly every town with a sizable German population had a Mannchor, or male singing society, and some large metropolitan areas, such as New York City and Chicago, could boast of a Mannchor every few blocks. Regional federations of Mannchors, for example the North American, Northeastern, German-Texan, and Northwestern Sangerbunds, were active throughout the nation. Of these federations, the North American Sangerbund drew its member societies mostly from the Midwest states. It was the largest Mannchor federation, and the oldest, organized in Cincinnati in 1849. The federations held large Sangerfests, or song festivals, which lasted several days and attracted thousands of visitors.

German immigrants, rich and poor, embraced the democratic ideals and principles of the United States with fervor, grateful for the rights and freedoms that had been denied them back in Europe. American national holidays gave them a chance to express this gratitude; they celebrated days such as the Fourth of July, Columbus Day, and Thanksgiving with gusto. In his 1909 survey, Drei Jahrhunderte deutschen Lebens in Amerika, German historian Rudolf Cronau comments upon German-American patriotism in the nineteenth century:

The Germans of the United States took interest in the American nation's great rejoicing and festival days, always in a promontional manner. The hundredth anniversaries of the birthdays of George Washington, Benjamin Franklin and Abraham Lincoln, the hundredth anniversary of the Declaration of Independence ... all these occasions were celebrated with heartfelt enthusiasm. 2

The German singing societies in many municipalities represented the German immigrant community in the eyes of the larger populace. As such, they felt that they had a duty to show their fellow American citizens their loyalty and devotion to their new homeland, and they frequently spearheaded their community's commemoration of national holidays. Rarely did a singing society let a holiday pass unobserved. Of one Wisconsin Mannchor it was said:

The Liederkranz ... never quit, never slept, it never rested. It trained [and] rehearsed with regularity, always ready to adorn any patriotic festivity with songs adapted for the occasion ... It has sung ... on Memorial Day, on the Fourth of July, on hundreds of public occasions, and it sings from a patriotic motive. 3

Columbus Day, a holiday frequently overlooked by many of us today, received much more attention in the previous century. The first observance of Columbus Day in the United States was in 1792 when the Tammany Society of New York City celebrated the 300th anniversary of Columbus's discovery. A hundred years ago, two days in October were connected with Cristobal Colon, or "Christopher Columbus," the Latin version of the name that is more familiar to us: October 12, still noted on calendars today as the traditional observance of Columbus Day, was often known as "Discovery Day" in the nineteenth century. Many parts of the United States, however, celebrated Columbus Day on October 21. In some cities, both October 12 and 21 were observed. Columbus Day did not become a legal federal holiday until 1971, when Congress decided that it should be celebrated the second Monday of October in order to give American citizens (particularly government representatives and employees) a three-day weekend.

The 400th anniversary of Columbus's discovery inspired a number of musical compositions of which a large number were cantatas. An audience in Chattanooga, Tennessee, attended a performance of The Voyage of Columbus, a cantata by Dudley Buck, the evening of October 22, 1892. An allegorical cantata, The Triumph of Columbus, by Chicago composer Silas Gamaliel Pratt, premiered in New York City the evening of October 10 at Carnegie Music Hall to a "sparse but enthusiastic audience." Unfortunately the latter adjective did not describe the following day's review in the New York Times, which stated:

It would, perhaps, be fairest to the composer to refuse to accept last night's performance as a test of
his work. None of the singers was on more than a speaking acquaintance with his music, the chorus being especially ragged in its work. The cantata is a very ambitious attempt and there is some musically work in it but it will require a very different sort of performance.\(^9\)

A Columbus cantata for Mannerchor by Ferdinand von Hiller, who in 1892 had been dead nearly forty years, was dusted off and performed by German male singing societies across the country. German composers, Carl Joseph Brambach and Heinrich Zollner, and Baltimore composer, David Sigismund Malemet, also wrote cantatas for Mannerchor on the subject of Columbus. We will take a closer look at the events surrounding the composition and performances of these three works.

At the 7th Regiment Armory, the evening of October 11, the Germans of New York City continued their celebration of Discovery Day with a premiere performance of a cantata written as the result of an 1891 composition contest "for the best cantata to commemorate the 400th anniversary of the discovery of America by Columbus."\(^10\) Judges Theodore Thomas, Anton Seidl, Walter Damrosch, and Max Spicker selected David Sigismund Melemet's *Columbus Festival Cantata* as the recipient of the thousand-dollar prize donated by piano manufacturing magnate William Steinway. The Columbus Freier Sangerbund, a temporary union of various city Mannerchors, supplied the chorus of a thousand male voices, accompanied by a one-hundred-piece orchestra and soloists Emma Juch, Marie Groebl, H.C. Towne, and Heinrich Meyer. The text, by Wilhelm Ketimann, described the "uncertainties of the voyage," and "slau[ed] America as the land of the free." The middle section of the cantata consisted of a "dramatic episode" recounting the "despair of the mariners" and their "desire to turn back." A "prayer [is then] offered," land is sighted, and "general rejoicing" prevails.\(^11\) At least four copies of Melemet's cantata exist today, including one at the Newberry Library in Chicago.\(^12\)

Toward the end of the nineteenth century, as the two largest Mannerchor federations, the North American and Northeastern Sangerbunds, were nearing the apex of their strength and affluence, they began to hold semi-annual competitions for musical works. Sangerfest-related composition contests had been held in Germany for many years. In his *Musical Letters from Abroad*, an account of an 1852 trip to Europe, Lowell Mason mentions awards being given to three composers out of a field of 198 for works entered in a Dusseldorf Sangerfest contest.\(^13\) Such contests in the United States were typically announced in various German-American newspapers and journals a year or more before the Sangerfest at which the winning work was to be performed.

Columbus's discovery had been the subject of American Sangerfest composition contests several years before the 400th anniversary of the event. In 1885 the North American Sangerbund announced in Europe and the United States that it would be awarding a prize of one-thousand dollars to the composer of the best cantata for male chorus. The work would be premiered at the Sangerbund's 1886 Sangerfest, held in Milwaukee, Wisconsin, July 21-25, 1886. The judges of the event were Frederick Louis Ritter of Vassar College (who five years later was the author of *Music in America*, one of the earliest histories of that subject), Louis Maas of Boston (whose musical work *On the Prairies, an American Symphony* premiered in 1883), and Ernst Catenhusen (the festival director of the 1886 Sangerfest).\(^14\) Caspar Joseph Brambach of Bonn, Germany, won the competition with his patriotic cantata *Columbus*. Brambach (1833-1902) had studied in Cologne, receiving the Mozart Scholarship from that city's conservatory, and in Frankfurt, where he was the pupil of Ferdinand Hiller. In addition to *Columbus*, Brambach was the composer of several other secular cantatas, among them *Trost in Tonen, Das Eleusische Fest, Frühlingshymnus, Die Macht des Gesanges, Velda, Alcestis*, and *Prometheus*.\(^15\)

A cantata competition contest also preceded the 1893 Sangerfest of the North American Sangerbund (Cleveland, Ohio, July 11-14). Judged by Xavier Scharwenka of New York, Arthur Claassen of Brooklyn, and Emil Ring of Cleveland, Heinrich Zollner's festival cantata *Die neue Welt* ("The New World") unanimously won the Sangerbund's cash prize of a thousand dollars. A resounding success, the composition earned Zollner an invitation to be the festival director of the North American Sangerbund's next Sangerfest, held in June of 1896.\(^16\)

The son of prominent Mannerchor composer and conductor Karl Friedrich Zollner (1800-1860), Heinrich Zollner was born in Leipzig on the auspicious date of July 4, 1854. Though Karl died when Heinrich was six years old, he seems to have exerted a significant influence on his son's life and choice of career. Just as, some sixty years earlier, Karl had forsaken the study of theology for music, Heinrich abandoned the study of law to enroll in 1875 in the Leipzig Conservatory, where he received two years of musical instruction from Reinecke, Jadassohn, Richter, and Wenzel. Two years might be considered a rather brief education, but it is likely that Heinrich already possessed a high degree of musical literacy upon entering the Conservatory. His proficiency is evidenced by the professional positions he later earned. In 1878 he became the director of music at Dorpat University, an office he held for over six years. Moving to Köl in 1885, he again followed his father's lead by becoming heavily involved in the German Mannerchor movement. He became the
conductor of the city's renowned Mannergesangverein, taking the chorus on a lengthy European tour four years later. Visiting many of the major cities of Italy, Zollner and the Mannergesangverein gained far-reaching respect and admiration. Years later, Zollner wrote an "Idianischer Liebesgesang" ("Indian Love Song"), with text from Longfellow's Hiawatha, for the occasion of the Kolner Mannergesangverein's fiftieth anniversary. A copy of this work may be examined at the Library of Congress.

While in Kln, Zollner also taught at the city's Conservatory and directed several other choral organizations, including the Gesangverein, which was a mixed chorus, and the Wagner-verein. In 1890 he was persuaded to come to New York City to direct the Deutscher Liederkranz, one of the leading Mannerchors in the United States. It was three years after Zollner took the Liederkranz position that his festival cantata, Die neue Welt, won the North American Sangerbund's thousand-dollar competition. According to a biographical sketch of Zollner in the souvenir program of the 1893 Sangerfest, American audiences of the time were already familiar with some of his works—such as his opera Faust (classified as "musikdrama," in the manner of Wagner) and his large-scale composition for male chorus, soloists and orchestra, Columbus. Other works said to have been "repeatedly given in the large cities of the United States and Europe, and always with success" were Das Fest der Rebenbluete, Jung Siegfried, and the piece described as Zollner's "grand chorus": Die Hunenschlacht ("The Battle of the Huns").

Zollner's American period lasted only eight years. In 1898 he was persuaded to return to Leipzig and take over Hermann Kretzschmar's position as the musical director of the Leipzig Conservatory and the conductor of the Paulinerchor, the University's male chorus. Upon Reinecke's retirement in 1903, Zollner became the University's professor of composition and began writing musical reviews for the Leipziger Tageblatt the following year. From 1907 to 1914, he lived in Antwerp, conducting the Flemish Opera Company. From Antwerp he moved to Freiburg where he was the Breisgauer Zeitung's opera correspondent between 1922 and 1932. He died in Freiburg on May 8, 1941, at the age of eighty-seven.

Written for double male chorus, boy's choir (optional), soprano and baritone solo, and orchestra, Zollner's Columbian cantata Die neue Welt was published by William Rohlfing and Sons of Milwaukee, Wisconsin. To increase its marketability, an English translation by Mrs. E.H. Bohm was added. In London the work could be obtained through Cranx and Co., and in Leipzig through Fritz Schubert Jr. Although the musical content of Die neue Welt may be considered somewhat trite by today's audiences (e.g., lots of triplet figures to symbolize the rolling of the ocean wave), the work was purchased by many Mannerchors in this country and in Europe. The popularity of Die neue Welt, and the large number of Columbian cantatas performed and purchased by members of the nation's German communities in the latter half of the nineteenth century, testify to the fact that Christopher Columbus was a hero beloved of many German immigrants to the United States, who felt a kinship with the explorer, having so recently make the same journey to the New Land themselves.

NOTES

1The Americanized plural of Mannerchor, Sangerbund, and Sangerfest will be used throughout this study.
2Rudolf Cronau, Drei Jahrhunderte deutschen Lebens in Amerika (Berlin: Dietrich Reimer, 1909), 596.
4Louis Marchetti, History of Marathon County and Representa tive Citizens (Chicago: Richmand-Arnold, 1913), 449.
5"Discovery Day (October 12) as National Holiday Suggested," New York Times, Nov. 9, 1892, 4, col. 4.
7New York Times, Oct. 12, 1892.
9Ibid.
11Ibid.
12Other locations include the New York Public Library, the Boston Public Library, and the University of Virginia.
13Lowell Mason, Letters from Abroad (Boston: Oliver Ditson and Co., 1852), 182.
18Twenty-Seventh Saengerfest, loc cit.
19Ibid.
20Heinrich Zollner, Die neue Welt (Milwaukee: Wm. Rohlfing & Sons, 1893).
NEwS OF THE SOCIETY

AFTER THE BALL: SOME POST-CONFERENCE REFLECTIONS

Daniel Kingman

As we walked on the beach on the first post-conference day, a blustery south wind was whipping the sea into whitecaps, and soon the rains came. This is the other face of February on the Monterey coast, and we thought that most of you could have had no way of knowing how fortunate you were to have experienced a four-day window of fair weather—what many of you must think California is like all the time!

At the business meeting I had the pleasure of acknowledging the help of my colleagues who worked behind the scenes to bring this conference about, but now I want to thank publicly the conferees themselves. Many of you expressed appreciation and support for what we tried to do there, and I want to take this opportunity to respond to these expressions.

My vision of what the Sonneck Society for American Music can become is the same as the vision I tried to capture in American Music: A Panorama, broad and inclusive. Our first west coast conference was an opportunity to embody that vision (a vision fully shared by my excellent Program Committee, I am happy to say) in concrete form in the various programs and sessions. Those of us who share this vision must honestly face the fact that we still have our work cut out for us. To take Hispanic music as but one example, I must admit to being disheartened at the scant attendance at the two-and-a-half sessions (only two-and-a-half out of a total of eighteen) devoted to this subject. To take the first such session as an example, the presence of Henrietta Yurchenco, who has just completed fifty years of research in the field of Chris Strachwitz, whose work through Arhoolie Records in recording Hispanic music (as well as blues and many other vernacular musics) is so well known among those who have done any investigation at all of folk music, of Phil Sonnichsen, who has inside knowledge of El Teatro Campesino, as well as being a leading authority on mariachi, and of Bob Parker, who has so intensively studied Carlos Chavez—the mere presence of these authorities I had hoped would have piqued the curiosity, at least, of more than the half dozen or so who were there. (Of course, we are cursed with double sessions, and I would not have taken anything of its due from the excellent session that was concurrent with it.) But my disheartenment was transmuted, the next morning, at what turned out to be the founding meeting of Music of the Spanish-speaking World: A Study Group (see announcement elsewhere in this issue) into a more reasonable determination that what we had tried to do was merely a first step in what had to be a continuing and persistent effort.

I believe that merely setting numerical goals for increased membership for the Sonneck Society for American Music is not enough, and that in doing so we may in fact be setting our sights on a superficial, rather than a substantive, measure of ourselves. It is my firm conviction that there can be no genuine growth for the Society unless and until we succeed in broadening our horizons and transcending what is left of a fortunately diminishing provincialism. If, despite the fact that we have warmly and appropriately welcomed Canada, and even England, into our realm of concern, there are those who feel that we are not ready to extend that realm south of our border, let us remind ourselves that in considering Hispanic music, we are considering what is already going on, and has been going on for a long time, within the contiguous forty-eight states. The southwestern tier of states was a part (for both better and worse, let it be recognized) of Spain and then Mexico for a far longer time than the area has been part of the United States.

Finally, let us remind ourselves that it is simply not "Sonneck" to promote attention to one kind of American music by denigrating another. I for one will always love psalm tunes, shape notes, and those grim old Anglo-Celtic ballads, as well as mariachi and corridos. So let me end by accentuating the positive. I was truly heartened by the many expressions of support and appreciation that were tendered to me at the conference. I thank you for taking the trouble to tell me. As I pass the torch (flaming brightly, but in a form compliant with postal codes) to the Program Committee for Worcester, I pass with it my sincere best wishes for their venture. I shall be there, an appreciative and (mostly) silent conferee, ready to soak up additional knowledge, and enjoy the conviviality that I value so much.
LOWENS ARTICLE AWARD
PRESENTED TO SCOTT DEVEAUX

The Irving Lowens Article Award was presented for the first time this year at the Asilomar Conference. William Kearns served as chair of the selection committee, and Michael Meckna and Linda Pohly were the remaining members. The top dozen articles were drawn from nine different periodicals, clearly showing that good articles on American music can be found in a diversity of sources. The following citation was written and read by William Kearns at the Plenary Session of the Asilomar Conference, Pacific Grove, California, February 15, 1993.

The Sonneck Society for American Music is pleased to announce that Scott DeVeaux’s article, "Constructing the Jazz Tradition: Jazz Historiography," appearing in the Black American Literature Forum, volume 25, number 3 (Fall 1991) has been chosen to receive the Irving Lowens Article Award for 1991. Written in an engaging manner by a recognized specialist in the subject area, this article clearly articulates the complex path jazz has followed from its folk and popular music origins through various manifestations to its present-day status as an artistic expression and national cultural treasure. By applying the tools and theories of historiography to major writings about jazz, the author skillfully interprets the many different ways in which jazz has been viewed during the twentieth century and why it has become a major part of our musical and cultural history. Furthermore, by revealing the problems inherent in past interpretations of jazz, the author is able to suggest fruitful directions for future jazz scholarship. All persons concerned with the role of music in our culture will be interested in the issues raised in this article.

MUSA REPORT IS ALL GOOD NEWS

By the time this notice appears, Volume 1 of Music of the United States of America (MUSA), the national series of scholarly editions conceived and planned by the American Musicological Society’s Committee on the Publication of American Music (COPAM), with funding from the National Endowment for the Humanities, will be published. Two chamber works composed by Ruth Crawford—Music for Small Orchestra (1926) and Suite No. 2 for Four Strings and Piano (1929)—make up the volume, edited by Judith Tick and Wayne Schneider and issued by series publisher A-R Editions of Madison, Wisconsin. Thus an enterprise more than a decade in the making has come to fruition. Before the year is out, we expect also to have in print Adrienne Fried Block’s edition of Amy Beach’s Quartet for Strings in One Movement, Op. 89. Charles Hamm’s The Complete Early Songs of Irving Berlin, 1907-14, won’t be far behind. And Karl Kroeger’s edition of The Collected Works of Daniel Read, Connecticut psalmist of the eighteenth and early nineteenth centuries, should follow not long thereafter as volume four of the series.

The NEH has renewed its financial support of MUSA, granting the Society $75,000 plus $10,000 in matching funds for the period July 1, 1993, to June 30, 1995. As we move into the next phase of MUSA’s existence, important changes will take place. First, headquarters will move from the music department of Brown University in Providence, Rhode Island, to the University of Michigan in Ann Arbor. Second, beginning on July 1, 1993, the position of Executive Editor, held since 1988 by Wayne Schneider, will be filled by Jeffrey Magee. Brown’s music department deserves thanks for housing the project during its formative years. And through his faithful service to MUSA as it grew from a dream into a reality, Schneider has earned a place in the history of American music scholarship and the gratitude of those who work in the field.

As well as granting money outright to the Society for MUSA during the past two years (1991-93), NEH also made available additional funds on a matching basis. AMS is especially grateful to the Sonneck Society for its help in matching those contributions. Thanks are also due the Macmillan Foundation, W.W. Norton and Co., and the American Music Institute of the University of Michigan School of Music. In fact, a further commitment from the latter will enable MUSA to take up its new headquarters in Ann Arbor as a partnership between AMS and the University of Michigan. Dean Paul Boylan of the university’s School of Music should be acknowledged for his help in implementing this collaboration.

A brief introduction to new executive editor Jeffrey Magee seems in order. A native of Pennsylvania, Magee received undergraduate degrees from Oberlin in 1983 (B.A. in history, B.Mus. in Music History), M.A. in Music History from the University of California at Berkeley (1986), and a Ph.D. in musicology from the University of Michigan (1992). His dissertation is titled The Music of Fletcher Henderson and His Orchestra in the 1920s. From July 1, 1993, he can be contacted at the following address: Burton Tower, University of Michigan, Ann Arbor, Michigan 48109-1270. As before, COPAM invites proposals for MUSA editions. Members with ideas for or about such editions will find Jeff Magee, like his predecessor, receptive and ready to lend an ear, a hand, or both.

—Richard Crawford, Chair
AMS Committee on the Publication of American Music
NEW INTEREST GROUP: MUSIC OF LATIN AMERICA AND THE CARIBBEAN

Approved by the membership at the Asilomar conference, this interest group wishes to promote the concept that American music is the music of the entire continent. We have already welcomed our neighbors to the North; it is time to accept our neighbors to the South. To disseminate knowledge of the area’s many varieties of music (tribal, folk, pop, classical, etc.), the group proposes to present papers about and performances of this music, both live and recorded, at the annual meetings of our Society. We also urge the Society to open its periodicals to articles on the broad aspects of Latin-American and Caribbean music. Papers and performances on any aspect of this repertory are particularly solicited for the program of the Worcester conference. Please send proposals to the Program Chair by October 1.

—Henrietta Yurchenko

PAPER AND PERFORMANCE PROPOSALS DUE OCTOBER 1

This is to remind everyone interested in proposing a paper, performance, or panel for the Sonneck Society’s April 1994 meeting in Worcester, Massachusetts, that proposals should be in Program Chair Nym Cooke’s hands (2 Stratham Road, Lexington, MA 02173) by October 1 at the latest—and the sooner the better! The Call for Proposals, printed in the Spring 1993 issue of the Bulletin, details what materials are needed; the short version is five copies of everything (500-word proposal, 100-word abstract, and, for performers, cassette tape), with only one copy bearing your name; also include a list of AV equipment you will need, and two SASEs. Strict time-limits (twenty minutes for papers, thirty for performers) are necessary.

Committee and Interest Group chairs! We also need your requests for time and space at the conference as soon as possible, but no later than October 1. Send these to Nym Cooke as well.

Proposals are starting to arrive, and arrangements for concerts and other special events are being firmed up. This twentieth annual conference promises to be lively and diverse; we invite your active participation!

—Nym Cooke

Program Chair, 20th Annual Conference
HIGHLIGHTS OF ANNUAL BUSINESS MEETING: FEBRUARY 15, 1993

The annual meeting of the Society was held at Asilomar Conference Center, Pacific Grove, California, on February 15, 1993. In addition to actions reported in the Spring issue of the Bulletin, the following actions were taken or reported:

1. The five-year plan drawn up by the Long-Range Planning Committee was unanimously accepted by the Board.
2. The Development Committee will use the five-year plan as a guide to its future endeavors.
3. Homer Rudolf reported for the Membership Committee on the need to expand and diversify the Society’s membership; the committee also seeks an institution willing to provide a PC and modem for the Society’s membership resource list.
4. Katherine Preston reported for the Students Committee that travel grants had been awarded to five students.
5. President Deane Root reported for the National Conferences Committee on future conference sites: Madison, Wisconsin, for 1995 and Washington, DC, for 1996 (a conference that the Society itself will host).
6. Judith McCulloh reported for COPAM/MUSA a total of thirteen projects accepted; two are close to publication and one is nearing completion.
7. Current contributions from the Society to RILM total $466.
8. The Society received a petition for the formation of a new interest group in Music of the Spanish-Portuguese-speaking World.
9. President Deane Root thanked outgoing members of the Board: Rae Linda Brown, John Hasse, and Katherine Preston; first Vice-President Judith McCulloh; and Treasurer George Foreman. New Board members recently elected include members at large Wayne Schneider, Majorie Shapiro, and Mark Tucker; Treasurer Craig Parker; Secretary Paul Machlin; Vice-President for Development William Kearns; and President Gillian Anderson.

HIGHLIGHTS OF BOARD MEETINGS

February 12 and 15, 1993, Pacific Grove, California:
1. The Board approved a motion to set aside up to two hours at the next annual conference for discussion of the Long-Range Plan with the membership.
2. The Board approved a proposal from the Publications Subvention Committee for an award of $2,500 to Marilyn Ziffrin for color reproductions for her biography of Carl Ruggles.

Welcome new Sonneck Society members—
Jean Marie Ackermann, Pacific Grove, CA
Mike Anderman, Toronto, Canada
John Beckwith, Toronto, Canada
David C. Berry, Memphis, TN
David Brackett, Ithaca, NY
Tim Brooks, Greenwich, CT
Barclay Brown, Atlanta, GA
Kenneth Brungess, Corte Madera, CA
Gary Busch, Hannawa Falls, NY
D. E. Bussineau, San Antonio, TX
Mary Rameaka Campbell, Baltimore, MD
Charles P. Conrad, Carmel, IN
Timothy M. Crain, Tuscaloosa, AL
Ralph Eastman, Huntington Beach, CA
John Jeffrey Gibbens, Madison, WI
Elizabeth Gould, Brooklyn, NY
Robert R. Grimes, Bronx, NY
Lou Harrison, Aptos, CA
Irene Herrmann, Santa Corra, CA
John Holzapfle, Port Jefferson, NY
Kevin R. Lodge, Coralville, IA
John Mason, Gainesville, FL
William Mayer, New York, NY
Bruce D. McClung, Cincinnati, OH
Oral Moses, Smyrna, GA
Burton W. Peretti, Berkeley, CA
Lynette Roth, Madison, WI
Irene Rouse, Atlantic, VA
Elizabeth Reed Smith, Huntington, WV
David Vayo, Bloomington, IL
Victoria Von Arx, Upper Montclair, NJ

THE SOCIETY NEEDS AN EDITOR FOR THE MEMBERSHIP DIRECTORY

The Society seeks a new editor for the Membership Directory. After many years of labor on names, addresses, telephone numbers, and interest codes, Bunker Clark wishes not to rest but to move on to other endeavors. If you have editing skills and wish to serve the Society in this extremely important post, please contact President Gillian Anderson to express your interest.
COMMUNICATIONS

LETTER FROM CHINA

Chairman Mao wrote a comment that should be recalled in a letter to a student at Beijing Central Conservatory of Music in 1964. The comment was, "Make foreign things serve China." But how? How can we make foreign culture serve our own culture? This problem also exists in the study and research of American music. Rather controversial opinions have been expressed about it. The problems concern particularly these two points—how to treat American avant-garde music since 1945 and how to treat American popular music. Disagreements about these are found in both conservatories and society.

Avant-garde is certainly not a phenomenon unique to America. It is, however, represented in America. After World War II America replaced Vienna and Paris and became the center of the modern music of the world. American composer, John Cage, is a good case in point. His 4'33" is well known in Chinese musical circles, although it has not been performed in China. Some people regard it as nonsense, not worth considering. They quote Cage’s own words, "Everything we do is music," and thus make the deduction that since the bound between life and music has been broken, music then is canceled. On the other hand, some people highly praise John Cage and think he had a deep mind. They also associate his thought with oriental philosophies, such as the Chan sect, The Book of Changes, and Taoism, and with the "good combination of nature and being" which is sought in traditional Chinese art.

I know John Cage is also a controversial personage in America, but this does not prevent his views and works from being spread and performed. Things in China are different. In China if somebody or his work is highly valued, it means the person or work becomes a model for others. The important thing is not to imitate Cage’s specific works, but rather to emphasize the originality embodied in his works. The originality of anti-tradition (anti-tradition to Western classical music) is very much worth learning from. There is much unique in the language and technique of Chinese music. Because they do not conform to the tradition of Western classical music, however, these are usually rejected by Chinese composers who have received mainly education in Western classical music. Could we not learn something from John Cage and other avant-garde composers?

While popular music is also not a phenomenon unique to the USA, American popular music is the most influential in the world, and jazz and rock-and-roll appeared first in America. In China, people are not yet quite familiar with jazz. Young people like rock very much, but many grown-ups consider it a harmful "monster." Therefore, there exist two sharply contrary views about it. There are few public performances of rock music in Beijing. However, pop music, which absorbed the rhythmic characteristics of rock-and-roll, is widespread. Among adults, a special "disco for the aged," is very popular.

A few years ago several articles were published in the newspapers stating that pop music should be prohibited in primary and middle school. The opinion was strongly opposed.

In my view pop music is a kind of commercialized music, within which both good and bad works exist. Therefore, we cannot lump all of it together. Popular music as a genre has its own characteristics. It is hard to tell which genre is better, but we can tell that one work is better than another. Popular music has a strong, self-entertaining quality, while serious music is an art of performance for appreciation. It would be rather difficult to understand pop music if one had no desire to enjoy oneself and get involved as well. Rock-and-roll, especially American rock, has a deeper meaning; that is, a rebellious spirit is contained in it in varying degrees. This is related to its origins in American black music. How to judge it is still a problem for further study.

In today’s Chinese Conservatory the first thing to be done is to let students know about American avant-garde and popular music. Conclusions cannot be drawn without knowledge of them. We have arranged some discussions and seminars for students to give them opportunity to express their opinions. It is great progress compared with the situation at the end of the Culture Revolution, when only one opinion was allowed. Doubtless people are becoming increasingly interested in American music and in pursuing study and research about it. We hope that Chinese and American musicians will have greater communication that will do great good for our respective musical developments.

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

Having, in my last letter, lambasted British festival directors for the lack of American items in their programs during the summer of 1992, I now (perhaps inevitably) find myself having to eat my words. As transatlantic travelers may be aware, the freeing of British franchise restrictions has led to a number of new air routes being opened between our two countries. Since late March, British Airways has been operating a daily direct service between New York and my home city, Birmingham (which lies just fifty miles down the motorway from Keele). To celebrate the new link, Birmingham held a week-long festival of American music between 21 and 28 March; the range of events was, to say the least, impressive. The published program included details of over one-hundred concerts (half of them free), ranging from country, blues, R&B and soul, through jazz to folk, rock, and Latin. My suspicion is that most of the artists were British rather than American, but the festival was solid testament to the influence of American popular styles on Anglo performers.

Oddly enough, there wasn't a single concert of art music advertised. Yet the only event I was able to attend was an (unadvertised) concert given in Birmingham's fine eighteenth-century cathedral by the Colby Chorale, under the direction of Sonneck Society secretary Paul Machlin. The Chorale's offerings included some eighteenth-century American religious pieces, several English part-songs from the Victorian era, and some more contemporary African-American works. I suspect that one of these, an a cappella arrangement of Fats Waller's Your feet's too big, may never before have graced the Cathedral's nave; nor, let's face it, is it likely to do so again. (British choirs tend to be rather more conservative in their choice of repertoire!)

Also in the audience was long-time Sonneck member Stephen Banfield (recently installed as Elgar Professor of Music at Birmingham University), and we were both struck by the remarkably high quality of the singing. I doubt whether many college or university chamber choirs in Britain could have sustained such high levels of accuracy and musicianship as did the Colby group. Indeed, this is an aspect of the American university system that British music departments would do well to take note of, the possibility of taking choral (or for that matter instrumental) classes as part of a formal degree program, rather than as an ancillary activity. The resultant gains in performance standards would more than justify the necessary adjustments to the (rather stiff and pedagogic) stance on music education we currently adopt as a nation. Universities here are largely for historical and theoretical study; performers attend conservatories (like the Royal College) where they get precious little academic teaching. At Keele, we place what is probably by British university standards an unusually high premium on students' participation in performance. As part of the formal degree program, our students can if they wish gain about half of their final marks in music through performance. Conversely though, they can also effectively opt out of all examinable involvement in performance. But while we also expect a minimum commitment to chamber or large-scale music-making (for instance through involvement in the Philharmonic Choir or Orchestra, Keele Concert Band, or via participation in the Drama Society's annual musical) we can't, under university regulations, actually enforce this. I guess I am talking myself round to a fairly drastic revision of our current syllabus in a few years' time!

Finally, and quite unrelatedly, a few words about the Asilomar conference. California in February seems rather distant now; but the memories I brought back with me of wide-ranging and interesting papers, fascinating concerts, and stimulating discussions, will last a long time. And for an Americanist working some distance away from the center of things (there aren't many people over here I can discuss Cowell with!) the opportunity to share thoughts with (among many others) Lou Harrison, Wiley Hitchcock, Bill Lichtenwanger, Wayne Shirley, Judy Tick, and Rich Crawford was invaluable. Thanks to you all. I hope very much to see you again in Worcester.

—David Nicholls
Keele University

LETTER FROM CANADA

From the end of the eighteenth century in Canada an enthusiasm for vocal ensembles was evident in public concerts that frequently included glee by "gentlemen amateurs," and throughout the nineteenth century choral music was to be the basis for the development of our musical life. From the middle of the century it was the choral societies both large and small around which public concert life was organized in Halifax, Québec City, Montréal and Toronto, to the extent that orchestras first appeared mainly as adjuncts to the choral groups' performances of the oratorios of Handel, Haydn, and Mendelssohn. Church choirs in smaller communities as well as in the cities took on a social and musical importance well beyond their religious position, and the church choristers frequently provided a musical focus for their towns, or re-grouped into the large oratorio societies.

If there was a general decline in interest in secular
Choral singing around the mid-twentieth century, religious groups continued to sustain their distinctive musical traditions. The mainstream Protestant confessions of the Anglicans and Methodists, in particular, often maintained high levels of performance, but there are other groups whose traditions also include strong musical expression. In western Canada the Doukhobors, a fundamentalist Christian sect of Russian origin, have an exclusively vocal tradition with a rich and distinctive technique of contrapuntal congregational singing. Some of the repertoire was carried to Canada by the Russian settlers, but there also exists a substantial number of hymns composed here in the old style. The Mennonites in Canada, like the Doukhobors, comprise separate religious groups, but they widely share an enthusiasm for choral singing. Two different migration patterns determined large settlements in southern Ontario and another in the western provinces but centered at Winnipeg. In both areas Mennonite singing societies have had tremendous importance for the musical life of their communities, with concerts, festivals, choral seminars, and workshops.

Over the past twenty-five years in Canada there has been a remarkable resurgence of interest in choral music of all kinds, including an especially notable development of children's choirs. During the 1970s there sprang up provincial choral associations across the country to support and encourage choral activity at every level, from the professional Vancouver Chamber Choir to the Men of the Deeps, a choir of coal miners in Cape Breton, Nova Scotia.

In 1989 choral music was given a prominence without precedent in Canada with the phenomenally successful International Choral Festival in Toronto. The inspiration of conductor/impressor Nicholas Goldschmidt, the Festival included more than thirty Canadian choirs as well as visitors from England, Wales, the United States, the [former] USSR, India, Bulgaria, and Germany. For the month of June there were two or three performances every day of everything from unaccompanied renaissance music to the Verdi Requiem and the avant-garde repertoire of Electric Phoenix. What's more, the performances were not confined to the central downtown concert halls, but they took place in auditoriums and churches across the city. Some of the visiting choirs that came principally for the Festival were able also to tour and to perform elsewhere in Canada. To take advantage of the conductors who streamed through the city, choral workshops were set up at the University of Toronto under the direction of Doreen Rao. The Festival was a box-office success, but more than anything it was active proof of the energy and variety of choral singing in Canada, and the lively interest in it of both listeners and participants.

A Festival of such magnitude is something that logically should happen only once, but so successful was it, and so much enthusiasm was there for a repeat, that Goldschmidt undertook a second Festival that, by the time readers have read this "Letter from Canada," will again have filled the month of June, 1993. The pattern is much the same as the first Festival—a host of Canadian choirs, visitors from around the globe, concerts throughout the city, a vast range of repertoire, and workshops. As before, the Festival is not content to present only available repertoire but to generate new works through commissions. The main new work this year is an oratorio, Jezebel, for choir, orchestra, and soloists, with music by Derek Holman and text by Robertson Davies. There will also be new pieces by Imant Raminsh (whose particular interest in choral music has made him one of our most successful composers in this genre), Alfred Fisher, Srul Irving Glick, Glenn Buhr, and Leonard Enns.

Taken overall, the Festival again brings forward the quite extraordinary vocal resources that we now have. Slowly, choral singing is recovering the position it once had in education. When public schools were being developed by the Province of Ontario in the mid-nineteenth century, it was a given that vocal music would be a standard part of instruction, and the sometimes heated controversies were over which method of vocal teaching would be used, not whether vocal music should be the core of musical instruction. The importance of singing remained unchallenged for a century, but the increasing interest in band and orchestra programs in the schools in the mid-twentieth century presented a glamorous competitor for choirs. Education in all its facts is increasingly under examination, and the signs are that choral music, for which there is clearly widespread enthusiasm, will take on renewed prominence.

—Carl Morey
University of Toronto

HUE AND CRY!

Seeking wartime musicians to join the John Philip Sousa All Musicians American Legion Post. Write Joe Losh, 1662 West 8th Street, Brooklyn NY 11223.
MEMBERS IN THE NEWS

Sonneck members DOMINIQUE RENE DELERMA, WILLIAM BOLCOM, and RAE LINDA BROWN, among others, appeared on the programs of the 1993 Unisys African-American Composers Forum and Symposium presented by Detroit Symphony Orchestra April 29, 30, and May 1, 1993. The Symposium, now in its fourth year, was created to assist in the identification of significant works by African-American composers. It provides an opportunity for composers and the public to hear those works in reading rehearsals and subscription concerts performed by the Detroit Symphony Orchestra.

RICHARD F. WRIGHT, professor of music at the University of Kansas, is the first recipient of the International Association of Jazz Educators Past Presidents Council’s Outstanding Achievement Award. Dick’s Saturday morning "Jazz Scene" radio show on KANU-FM has been a Lawrence, Kansas, institution for thirty-two years. In addition to his support of the local jazz scene and musicians, his Introduction to Jazz course at KU is one of the most popular on campus. He is also well known for his informed and lively concert introductions. Congratulations to Dick Wright for a well-deserved commendation.

MARTHA DENNIS BURNS, Ph.D. candidate in history at Brown University, is one of sixteen scholars awarded fellowships in 1993-94 to work in the field of American history and culture at the library of the American Antiquarian Society. Her topic is "A Piano in the Parlor: Music and Gentility in America, 1790-1860."

RALPH P. LOCKE was the 1992 recipient of the annual ASCAP-Deems Taylor Award for two articles. "Constructing the Oriental 'Other'," (Cambridge Opera Journal 3 [1991]: 261-302) includes discussion, among other things, of the popular song, "Be My Love." His article "Reflections on Orientalism in Opera (and Musical Theater)," treating The King and I as well as standard operatic works, is forthcoming in the Fall 1993 issue of Opera Quarterly.

British area representative DÄVID NICHOLLS has recently been contracted to edit two books due for publication in 1996-97. The Whole World of Music: A Henry Cowell Symposium (Harwood Academic Press) will include extended essays on Cowell’s music, writings, and entrepreneurial activities, and will hopefully be the first in a series of monographs appearing around the centenary of Cowell’s birth. The Cambridge History of American Music is intended to be a major (650 page) addition to the Cambridge University Press humanities list.

A new book by IRENE HESKES, Yiddish American Popular Songs 1895 to 1950: A Catalog Based on the Lawrence Marwick Roster of Copyright Entries, was recently published by the Library of Congress.

Oberlin President S. FREDERICK STARR will give the convention keynote address at the opening session of the Biennial Convention of Pi Kappa Lambda National Music Honor Society in Cincinnati on October 22, 1993.

Phi Mu Alpha Sinfonia Fraternity of America, Inc., has named BRUCE D. HALL as governor of its Province 27 (New Jersey, West Virginia, Southeast Pennsylvania, Maryland, Delaware, and DC). Bruce is a technical site representative for Pitney Bowes Management Services in Washington, DC, and currently serves on the Fraternity’s Alumni Affairs Committee.

In January JOSHUA BERRETT gave a series of lectures at the University of Cape Town on uses of the operatic past in twentieth-century American music and was interviewed on Radio South Africa. He is now in the second year of a joint oral history project funded by the National Endowment for the Humanities that deals with bop trombonist and composer J. J. Johnson. In addition, he has developed, with IBM funding, an interactive, multicultural music survey course with hypertext which is now being used as part of MerLIN (Mercy College Long-Distance Instructional Network).

Honorary Sonneck Society member BILL MONROE received the "Lifetime Achievement Award" of the National Academy of Recording Arts & Sciences during the Grammy Awards on February 24. The award honors an entire career in music, and Monroe is the first bluegrass artist to receive this prestigious award.

HARRY ESKEW presented the inaugural Hugh T. McElrath Lecture in Church Music on Friday evening, April 16, at The Southern Baptist Theological Seminary in Louisville, Kentucky.
ELLEN KNIGHT's *Charles Martin Loeffler: A Life Apart in Music* was recently published by the University of Illinois Press. Publication of the book was supported in part by a grant from the Sonneck Society.

*Opera on the Road: Traveling Opera Troupes in the United States, 1825-60* by KATHERINE PRESTON appeared in June 1993, also published by the University of Illinois Press.

JOHN EDWARD HASSE, Curator of American Music at the Smithsonian (National Museum of American History), has received a record-breaking seven million dollar grant to create "America's Jazz Heritage: A Partnership of the Lila Wallace Fund and the Smithsonian Institution," a ten-year series of exhibitions, performances, educational programs, radio broadcasts, and other initiatives. John is Co-Director of the project and Curator of the first exhibition, "Beyond Category: The Musical Genius of Duke Ellington."

HARRY AND BETTY HEWITT recently completed their fourth year as co-editors of *Penn Sounds* and, more importantly according to Harry, celebrated their 50th wedding anniversary on May 15. Congratulations on two outstanding achievements!

JAMES WILLEY's Concerto for Flute and Orchestra will receive its world premiere during March 1994 with Richard Sherman and the Rochester Philharmonic Orchestra conducted by Mark Elder.

JOHN BECKWITH's *The Canadian Musical Repertoire* was given as a lecture on January 30, 1992, at Mount Allison University, as one of three 1991-92 Winthrop Pickard Bell Lectures. The lecture was recently published by the Centre for Canadian Studies of Mount Allison University. Readers of the *Bulletin* may order a copy by sending an International Postage Voucher for $1 Canadian to Centre for Canadian Studies, Mount Allison University, Sachville, New Brunswick, Canada, EOA 3CO. John's restoration of Joseph Quesnel's "comedy with music" *Lucas et Cécile* (circa 1800) was published last year in piano-vocal score by Les Editions Doberman/Yppan, P.O. Box 2021, St.-Nicolas Est, Québec, Canada, GOS 3LO. John spoke about this work at the Society's meeting in Toronto in 1990. The work will be presented in concert form in Toronto, January 27-30, 1994, by a Canadian cast with the well-known orchestral group Tafelmusik, using period instruments.

FROM THE NEW WORLD—From 1892 to 1895 Antonin Dvořák was the director of New York's National Conservatory of Music. While he influenced American music, America also had an impact on Dvořák's music. In honor of that relationship, the Brooklyn Philharmonic, the resident orchestra of the Brooklyn Academy of Music, will present a series of festivals during January of 1994. The first program will include a pre-concert lecture by Michael Beckerman, a leading authority on Czech music who has uncovered correlations between the New World symphony and Longfellow's *Song of Hiawatha*, which Dvořák acknowledged as an inspiration. The orchestra will perform this symphony plus MacDowell's "Dirge" from the *Indian Suite* and Beach's *Gaelic Symphony*.

Program two will explore the wisdom and results of Dvořák's advice to American composers. The orchestra will play Dvořák's rarely-performed *American Suite* and music by the American composers he taught and influenced. Sonneck member Adrienne Fried Block will lecture with slides and music.

COLE PORTER—Yale University has acquired seven-hundred pages of notes, lyrics, and doodles created by Cole Porter while he attended the school. The material includes the score and lyrics for a football song and the outline for a college musical, both previously unknown, as well as classroom notes for courses ranging from Shakespeare to psychology. There also are three song sheets and a manuscript for a college show Porter did, "The Pot of Gold."

CHARLES MINGUS—The Library of Congress has bought the Charles Mingus collection from his widow, Sue Graham Mingus. The collection consists of manuscripts, scores, recordings, photographs, and other materials by the great composer and bassist. The materials will become available to researchers after being fully processed at the library's music division and recorded sound reference center.

The collection includes Mingus's correspondence with musicians, critics, and record company executives, home tapes of him composing at the piano, and tapes of Mingus singing new compositions near the end of his life, when he was paralyzed and could no longer play. There are also tapes of Mingus musing on music and life that had been intended for a sequel to his autobiography, *Beneath the Underdog*. 
PERFORMANCES OF AMERICAN MUSIC

As part of the College of William and Mary’s year-long celebration of its three-hundredth anniversary, the William and Mary Department of Music presented the Tercentenary Music Festival: 300 Years of Music in America, March 15-26, 1993. The twelve-day festival consisted of twenty-two concerts, recitals, and lectures, with performances and discussions of three-hundred years of the American musical experience. Fifty individual musicians and scholars participated in the Festival events.

Fortunate residents of our nation’s capitol were treated to a variety of musical experiences during May 1993. The Great American Music Ensemble surveyed the music of Duke Ellington and Billy Strayhorn at the Kennedy Center’s Terrace Theater on the 22nd. The journey spanned twenty-five years of jazz from the late 20s to the early 50s.

On the 21st Sonny Fortune performed an assortment of tunes ranging from his own compositions to those of Ellington and Charlie Parker.

In honor of National Tap Dance Day (May 22) Tap America Project organized a five-hour tapathon, “Gimme Five,” on Saturday at Union Station. Anyone could take the stage for up to five minutes, and as there are, according to The Washington Post, one hundred places to study tap in the city, a large pool exists from which to draw participants.

Maurice Hines appeared at the Smithsonian’s Baird Auditorium on Friday the 21st—singing, tap dancing, and showing off his unusual band, Diva: The All-Female Orchestra, in a program featuring something for everyone, including Stephen Stills’s "Love the One You’re With," Nat King Cole’s "Sweet Lorraine," and Duke Ellington’s "Sophisticated Lady."


EVENTS OF INTEREST

The Center for Black Music Research has initiated its new Integrative Studies Program. The project will bring together artists, performers, and scholars from the disciplines of Cultural Studies, Dance, Latin American and Caribbean Studies, Poetry and Literature, Theater, and Visual Arts. The first public forum for the program will be a Round Table to be held in conjunction with the Center’s 1993 National Conference on Black Music Research, September 30-October 3, 1993, in New Orleans. Contact the Center for Black Music Research for additional information.

Through its new Performing Organizations Program, the Aaron Copland Fund for Music has awarded seventy-five grants totaling $300,000 to performing organizations with a substantial commitment to contemporary American music. The six-person panel appointed by the Fund considered 270 applications. Grants ranged from $1,000 to $15,000 and were awarded to organizations from twenty states throughout the United States. The average grant was $4,000.

Aaron Copland provided for the creation of the Fund and left the bulk of his estate to it. The Fund is administered by the American Music Center. Guidelines and additional information are available from the Center at 30 West 26th Street, New York 10010-2011.

Sonneck members are invited to attend the Third Annual Ragtime Festival in New Oxford, Pennsylvania, on Saturday, August 21, on the grounds of the New Oxford Social Club, Golden Lane. Sponsored by the Conewago Community Band, this year’s festival will open with a piano competition and continue with featured performers and instrumental ensembles. The festival is free and will begin at 9 A.M., continuing until 4 P.M.

Two works from Francis Johnson’s 1841 "Sacred Music Concert" programs will be featured on a Gala Soirée Musicale on October 22, 1993, at the Academy of Music, Philadelphia.
Sonneck Society member Walter Powell, Historic Preservation Officer for Gettysburg Borough, will be Master of Ceremonies when on July 3 a monument honoring Sergeant Amos Humiston of the 154th New York Volunteers will be dedicated on the grounds of the Gettysburg Fire Department on North Stratton Street, not far from where Humiston's body was discovered after the battle. The fate of this Union sergeant (killed in action on July 1, 1863) captured the imagination of many in the North after copies of a photograph of his three children were widely distributed and sold to raise money for his family and to establish a Soldier's Orphans Home in Gettysburg.

This photograph, purportedly found clutched in his hands when his body was discovered, inspired a song competition sponsored by the American Presbyterian of Philadelphia. The winner, James Gowdy Clark of Dansville, New York, wrote both music and lyrics for "The Children of the Battlefield," which was subsequently published by Lee and Walker in Philadelphia in 1864. This song will be performed at the dedication by the Portville Singers from Portville Central School, Portville, New York, the community where Humiston lived. Among the special guests will be direct descendants of the Humiston family.

Michigan Society of Fellows, 3030 Rackham Building, The University of Michigan, Ann Arbor, 48109-1070.

The Organ Historical Society offers grant support to foster scholarship in the history of American organs, organists, and organbuilding at the American Organ Archives, housed at Talbott Library of Westminster Choir College, Princeton, New Jersey. Maximum funding of $1,000 is made to offset a portion of the cost of travel and maintenance during the grantee's stay. Application deadline is December 1, 1993. Application information may be obtained by writing John Ogasapian, College of Music, 217 Durgin Hall, University of Massachusetts, Lowell, MA 01854.

Editors Ray and Pat Browne request entry suggestions and volunteers under the category of MUSIC for the Encyclopedia of Popular Culture, Garland, 1995. Please suggest categories and authors for inclusion in this effort. Authors who receive contracts will be paid a token fee for their work; principal rewards will be exposure and a chance to define the issues, terms, and vistas of the field. Please send suggestions for categories and indicate how you can help to Peter C. Rollins, Department of English, Oklahoma State University, Stillwater, OK 74078. Mail on university letterhead is the best way to communicate.

Meet The Composer announces a sixth year of the Education Program, providing support to primary and secondary schools for commissions and residencies with professional composers. Funding is available for the 1993-94 school year in New York State and the Midwest. The program is designed to bring composers into schools to write music for student ensembles, conduct workshops in music and composition, and work with students and teachers in rehearsal and performance.

Residencies range from three days to six months and grants from $500 to $5,000. Application deadlines are October 15 for residencies between December 1993 and June 1994, and January 15 for residencies between March 1994 and June 1994. For information write to Meet The Composer, 2112 Broadway, Suite 505, New York, 10023.

The Collaborative Projects Program of the National Endowment for the Humanities welcomes applications for projects of broad scholarly and public significance in the humanities that entail the collaboration of two or more scholars for periods of one to three years. All topics in the humanities are eligible; collaborative projects are expected to lead to major scholarly publications. Awards usually range from $10,000 to about $150,000. The deadline is October 15, 1993, for projects beginning no earlier than July of the next year. For application materials and further
information write or call Collaborative Projects, Division of Research Programs, Room 318, 1100 Pennsylvania Avenue, NW, Washington, DC 20506; 202/606-8210.

The University of Louisville Grawemeyer Award for Music Composition will award $150,000 to recognize an outstanding achievement by a composer in a large musical genre. Professional musical organizations, performers or performing groups, conductors, critics, publishers, and heads of music departments may nominate compositions premiered between January 1, 1988, and December 31, 1992. Self-nomination is not allowed. Contact the University of Louisville, Louisville, Kentucky 40292; 502/588-6171.

The U.S. Mexico Fund for Culture program is open to Mexican and U.S. artists, intellectuals, performers, writers, museum curators, and librarians residing in either country. Financial support from $2,000 to $25,000 is awarded for individual or collective projects. Additional information is available from U.S. Mexico Fund for Culture, Benjamin Franklin Library, Lendres 16-PB, Col. Juarez, 06600 Mexico; fax 208-8943.

NEWS OF OTHER SOCIETIES

The Institute for Studies in American Music announces a gala benefit for I.S.A.M. to be given by Joan Morris, William Bolcom, and Max Morath, to celebrate Bolcom and Morris’s twentieth anniversary as performance partners and to honor H. Wiley Hitchcock, who is retiring as Institute director. The concert will take place at the Hunter Playhouse at Hunter College in Manhattan at 3 P.M., Sunday, October 3, 1993.

The Alliance for the Arts’ (212-947-6340) Estate Project for Artists With AIDS has established a hotline for HIV-positive composers and songwriters at 800-243-7411 in conjunction with LIFEbeat, the music industry AIDS awareness and resource group.

MEETINGS AND CONFERENCES

May 18-22, 1994, AMERICAN MUSICAL INSTRUMENT SOCIETY. Twenty-third annual national meeting in Elkhart, Indiana. Paper abstracts and other program proposals should be sent by October 1, 1993, to the program chairperson, Dr. Margaret Downie Banks, Curator, Shrine to Music Museum, University of South Dakota, 414 East Clark Street, Vermillion, SD 57069-2036.

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, RI 02912.

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, MT 59802.

October 28-30, 1993, IVES-COPLAND FESTIVAL at the University of Northern Colorado. Participants will include H. Wiley Hitchcock, Vivian Perlis, Peter Brukholder, and James Sinclair, plus additional scholars and performers. A sampling of events includes a performance of the complete Copland wind music, performances of a number of incomplete or fragmented Ives works, a lecture concert on the influence of ragtime and jazz on both composers’ music, and a lecture on Ives and Copland as subjects of oral history. Contact Kenneth Singleton, Frasier Hall, University of Northern Colorado, Greeley, CO 80639.

October 27-31, 1993, THE SOCIETY FOR ETHNOMUSICOLOGY at the University of Mississippi, Oxford, MS.

SOME ADDITIONS AND CORRECTIONS

In the 1993 Membership Directory please correct:

These interest codes for BRADFORD L. CONNER were inadvertently omitted from the Directory: 115 121 430 431d.

Both home and fax number for ARNO P. DRUCKER is 401/296-4930; office number is changed from 301/522-1436 to 410/780-6536.

The street address for BRUCE D. HALL was erroneously given as 6166 Leesburg Pike; the correct number is 6139.

KATE VAN WINKLE KELLER wrote the citation for Susan Porter and DANIEL KINGMAN wrote the citation for Lou Harrison that appeared in the Bulletin, XIX/1, Spring 1993, pages 1 and 11.
NOTES IN PASSING: BOOKS

Jean Bonin


Bierhorst, a frequent writer on Indian culture, represents here the regional diversities and the whole known historical period of Indian musics and presents music as an essential part of Indian life, both everyday and for ritualistic observances. The book comprises notated songs (typically in original language and translation, and some with drum accompaniment notation); commentary and narrative; photographs and dance diagrams; a pronunciation key; and suggestions for listening and further reading.


Through musical analysis (and surprisingly generous music examples), contextual expositions, and a fresh sensitivity to historical precedent, Riis enlivens the topic of black musical theatre as it "Moves from the realm of anonymous folk art and communal religion into the commercial world." Riis's two-part essay builds on his monograph Just Before Jazz: Black Musical Theatre in New York, 1890-1915 (Smithsonian, 1989) and acts as prelude to his forthcoming complete edition of Will Marion Cook's In Dahomey.


Anecdotes reflecting some twenty-five incidents known best by Sousa insiders are enhanced by an almost equal number of illustrations (mostly photographs) in this reissue of the ten-year-old privately printed fond tribute.


In a new prefatory statement, Seeger challenges us to sustain an intense intimacy with life's classic issues through changing times and with song as our vehicle. "If we bring life to songs, they will bring life to us and to our children. And to our children's children's children" (p. x).


De Lerma's introductory observation that "stringed instruments are not generally regarded as of substantial importance in the history of Black musical culture" is liberally refute as our mistaken notion, through Horne's biographical, bibliographical, and classified resource, which is as enlightening to the historian as it is of practical worth to the performer.


Dense analytical and contextual narrative is bolstered in Densmore's classic study by tables, graphs, musical examples, and both black and white and color reproductions. The principal thesis, based on a tabulated chronological dissection of six-hundred songs from the Chippewa and Teton Sioux traditions, is that the "restrictions of civilization have had a definite effect on the structure of Sioux melodies." A classified index and a list of songs facilitate use of the book.

That it takes two-hundred pages to document the careers of the pre-1890 master craftsmen of the present-day borough of Manhattan attests in itself to the importance of this study. Groce also provides valuable data for the Americanist by her identification of and insight into primary and secondary resources.


"Core repertory," an intellectual construct distinct from "canon," as a "numerical score keeping" identifies a "census of acceptability within a particular genre." By such authoritative number crunching, based on Brian Rust's Jazz Records 1897-1942 (5th edition, 1982), Crawford and Magee pave the way for studying the performance history of this tradition.


Based on the author's award-winning Music at the White House: A History of the American Spirit (University of Illinois Press, 1986), Kirk adds now the Bush era as well as three informative appendices in this significant, charming, and superbly illustrated perusal of family music making, guest entertainment, and ceremonial practices of the musical first mansion.


Eulogized as someone who "spoke and sung and thought as a man above the common abilities," Billings benefits from the bibliographical skills of Kroeger in this catalog, a companion to the Complete Works (1977-1980) mainly edited by Kroeger. Expectations of precise and extensive bibliographical data are fulfilled beyond the nth, complemented by five indices—the whole expanding on the Works critical commentary and in a highly approachable format.

NOTES IN PASSING: RECORDINGS

Caroleyn Bryant

From Adler to Zwilich: A veritable alphabet of reissues has recently been received from Composers Recordings, Inc. Many are digitally remastered compact discs in CRI's "American Masters" series of reissues "from the historic CRI catalogue of American music." Others consist of selections released on other labels but since acquired by CRI or recorded earlier but never released. All but one are single-composer issues—the exception being a CD devoted to works of the only two women represented, Ellen Taaffe Zwilich and Eleanor Cory.

Following are brief descriptions, along with notations of previous releases (if not by CRI) and previous reviews in American Music or the Bulletin.

Samuel Adler: STRING QUARTET NO. 3 (1953/rev. 1965), NO. 6 (1975), and NO. 7 (1981). CRI CD608, 1991. Adler has been called a composer of "the radical center," and says he rather likes that label. The works are performed by the Meliora Quartet (No. 3), the Cleveland Quartet (No. 7), and the Fine Arts Quartet with Jan DeGaetani (No. 6, with texts from the "Whispers of Heavenly Death" section of Whitman's Leaves of Grass).


Donald Erb: THE DEVIL'S QUICKSTEP (1983); THE RAINBOW SNAKE (1984); SONATA FOR CLARINET AND PERCUSSION (1980); QUINTET (1976); THE LAST QUINTET (1982); SONATA FOR HARPSTICHORD AND STRING QUARTET (1962). CRI CD593, 1991. Written for various chamber combinations, Erb's music is characterized by unusual sonorities and has such diverse inspirations as a West Virginia folktales and the music of the indigenous people of Australia. Performances are by the Voices of Change (Nos. 1-5) and
John White with the Koch String Quartet (No. 6). Devil’s Quickstep was originally released on Spectrum Records; the two quintets on Redwood.

Irving Fine: THE HOUR GLASS (1949); CHORUSES FROM ALICE IN WONDERLAND (First Series 1942; Second Series 1953); McCORD’S MENAGERIE (1957); SONATA FOR VIOLIN AND PIANO (1946); MUTABILITY (1952). CRI CD630, 1992. Of Fine, Aaron Copland wrote “All his compositions, from the lightest to the most serious, sound; they have bounce and thrust and finesse.” The selections on this CD, nicely balanced between the serious and the light, amply bear out his estimation. The first four represent a major portion of Fine’s choral music, here ably performed by the Gregg Smith Singers. (The Sonata was reviewed in the Bulletin, Spring 1987.)


Henri Lazarof: CONCERTO NO. 1 (1968); CONTINUUM (1970); CADENCE II (1969); CADENCE V (1972). CRI CD631, 1992. These works were written for and dedicated to the musicians whose recordings are presented here. The Concerto is performed by Laurence Lesser, cello, with the Oakland Symphony Orchestra. Continuum, described as a free virtuoso concerto a tre, is played by Stanley Plummer and Milton Thomas, violins, and Lesser, cello. Both Cadence works feature soloist with tape accompaniment; II was written for Milton Thomas, viola; V for James Galway, flutes. The first four works originally appeared on the Desto label.

Robert Hall Lewis: NUANCES II "WHALE LAMENT" (1975); CONCERTO FOR CHAMBER ORCHESTRA (1967/rev. 1972); SYMPHONY NO. 2 (1971). CRI CD596, 1992. Commissioned for the 1975 National Whale Symposium, Nuances includes recordings of humpback whale sounds, which are subtly woven into a texture of massed strings and wind tremolo figures in the work’s second movement. The Symphony was commissioned by the Baltimore Symphony and premiered by them in 1971. Performances here are by the Royal Philharmonic, the London Symphony, and the London Sinfonietta, all conducted by the composer.

Vittorio Rieti: SERENATA PER VIOLINO CONCERTANTE E PICCOLA ORCHESTRA (1931); CONCERTO PER CLAVICEMBALO E ORCHESTRA (1957); PARTITA PER FLAUTO, OBOE, QUARTETTO DI CORDE E CLAVICEMBALO (1945). CRI CD601, 1991. Rieti, now in his tenth decade of composing, came to the USA in 1940. This disc of accessible, vigorous music includes the first American recording (1990) of the Serenata, by Janet Packer, violin, with the Longy Artists Ensemble. The other two pieces feature harpsichord performances by Sylvia Marlowe (who also commissioned the Partita), originally released by Decca Records.

Dane Rudhyar: ADVENT (1976); CRISIS AND OVERCOMING (1978); MUTATION (1976). CRI CD604, 1991. Born in Paris in 1895, Rudhyar immigrated to the USA in 1916. His multi-faceted creations included poetry, painting, novels, and extensive writings on theosophy and astrology, as well as compositions. Advent and Crisis are performed by the Kronos Quartet; Transmutation by Marcia Mikulak, piano. Rudhyar wrote that his music "seeks to induce in the hearer psychic processes of change."

Ellen Taaffe Zwilich: CHAMBER SYMPHONY (1979); STRING QUARTET (1974); SONATA IN THREE MOVEMENTS (1973-74). Eleanor Cory: PROFILES (1986); APERTURES (1984); DESIGNS (1979). CRI CD621, 1992. The three Zwilich works appeared on a 1987 CRI LP; reviewer Larry Starr (American Music, Winter 1988) aptly described them as "absolute music in a very pure and traditional sense." The Chamber Symphony is performed by Boston Musica Viva, who commissioned it; the Sonata by Zwilich's husband Joseph with pianist James Gemmell; and the Quartet by the New York String Quartet. Cory's Profiles, for clarinet, cello and piano, and Apertures, for piano, were reviewed in the Bulletin, Spring 1990. Her Designs, for violin, piano, and cello, is a series of mini-variations "which start out similarly and then develop in unpredictable directions."

SOME RECENT ARTICLES AND REVIEWS

William Kearns
University of Colorado at Boulder


CLASSIC CD (Jan 93): "Copland's Other Worlds" [Piano Variations], 44-45.


ETHNOMUSICOLOGY 36/3 (Fall 92): Jeff Todd Titon, "Music, the Public Interest, and the Practice of Ethnomusicology," 315-22.


INSTRUMENTALIST 47/6 (Jan 93): Frank Battisti, "The Legacy of Leaders with Vision" [band commissions], 18-27. 47/7 (Feb 93): Frank Battisti, "The King of Brass Music" [interview with Robert King], 22-29; Robert


19TH CENTURY MUSIC 16/2 (Fall 92): Catherine P. Smith, "'Something of Good for the Future': The People's Orchestra of Los Angeles," 146-160.


OPERAWW NEWS 57/14 (Mar 27, 93): Elise K. Kirk, "Ringmaster" [Anton Seidl and U.S.'s first Ring], 8-12; Joseph Horowitz, "Coming to America" [the Ring], 14-20, 49.


CORRECTION—In the Spring 1993 issue of the Bulletin (Volume XIX, No. 1) the articles and reviews from MUSICAL QUARTERLY and NOTES were all listed under MUSICAL QUARTERLY. I regret the error and the inconvenience to the reader. The correct entries are:


—George Keck, Editor
REVIEWS OF BOOKS

Jean Bonin, Editor


Both of these bibliographies will help choral directors to locate important repertory, as well as function as starting points for further research in the fields they cover.

DeVenney’s survey lists 958 settings of Mass and Requiem texts, complementing Thurston Dox’s American Oratorios and Cantatas. It is divided into two main parts, followed by an extensive bibliography of writings, and several indices. The first part presents twenty-eight "significant" works, with full bibliographic information (date, performing forces, length, publication data, location of manuscript, commissioning agent, and citations to the book’s Bibliography of Writings), a short discussion, and a bibliography of published reviews. Entries for less "significant" works are collected as Part II, with less extensive information about each. (Most entries include only performing forces, duration, and publication data, following the same format as the author’s Nineteenth-Century American Choral Music.)

Tiemestra’s citations are vastly greater in number, since they are not limited to particular liturgical forms, but somewhat less detailed. Her catalog runs to 128 pages in small type; for each work she gives performing medium, publisher, and library locations of materials. The whole is preceded by a "Brief History of Art Music in Latin America," plus a short guide to research in the field, and followed by several useful appendices (including anthologies, publishers, a discography, a bibliography of writings, and institutions with holdings in the field).

Both volumes cover their respective fields with reasonable completeness and certainly serve active choral conductors in suggesting and helping to locate new or unfamiliar repertory. DeVenney is somewhat more practical in this area because he makes some attempt at evaluation, by placing "significant" works (which are mostly major concert works) in a separate section, and by appending a discussion of each of these. The majority of his listings, however, have no indication of musical style, worth, or difficulty. Similarly, Tiemestra’s listings include no evaluation, though more important works are indicated by the longer list of libraries which own them.

The bibliographies and other appended matter of both books are well done and extensive, especially in Tiemestra’s book. Similar in their strengths, these volumes likewise share a common problem: both exhibit some ambivalence about what should and should not be included.

The Choral Music of Latin America includes not only works by Latin-American-born composers (even when their ancestry or musical style is otherwise unrelated to Latin America, for example, Mario Davidovsky), but also compositions which are by Spanish composers but current in Latin-American practice or found in Latin-American archives. And while she states that she does not include “the vast amount of unpublished extant music,” there are a very large number of entries which list simply title and perhaps performance forces, with no indication of publisher or location of manuscript (or even source of information). And there are a couple of true puzzles: I cannot find any reason at all for the inclusion of Miriam Gideon, Elie Siegmeister, or Iain Hamilton!

DeVenney’s book offers more significant puzzles. He has interpreted the terms mass and requiem loosely enough to include a number of works with texts that are partially or entirely non-liturgical. Bernstein’s Mass is a clear example of the former, while a large number of works have Biblical or even secular texts. The Part I list of “significant” works thus includes Ned Rorem’s The Poet’s Requiem (secular writings), Randall Thompson’s Requiem (Biblical texts), and Roger Sessions’ When Lilacs Last in the Dooryard Bloomed [sic].

The question then arises, of course, if Sessions’ setting of Whitman’s poem is included, then why not Hindemith’s? Certainly Hindemith did not reside “in this country for the greater share of his . . . musical life,” the criterion given in the author’s “Guide to Use.” Nevertheless, he visited and lived in America some eighteen years, he composed the work in this country in
memory of President Roosevelt, and Whitman's text is quintessentially American. What importance, then, musical style vis-a-vis geographic location? If works by Hovhaness, Menotti, and Guido Haazen (Missa Luba) can be included, why not Hindemith's masterpiece? The answer, of course, lies in accepting the author's basic assumptions, but the question nevertheless should be asked.

A couple of other questions arise. Herbert Elwell's *Lincoln: Requiem Aeternam* and Mass settings by Gerre Hancock were probably simply overlooked. Duke Ellington's three Sacred Services match the non-liturgical parameters of the book as well. Also to be considered for inclusion should be the Jewish equivalents of the Christian Mass and Requiem, thus adding Bernstein's *Kaddish Symphony* and settings of the Sacred Service by Bloch and Castelnuovo-Tedesco. Richard Yardumian's *Mass "Come Creator Spirit"* does not use the Latin words attributed to the title in DeVenney's listing, was composed in 1966-67 (not 1976), and uses only mezzo-soprano and baritone soloists, not SATB soloists. Conceivably, it could have been included in Part I, especially in view of the inclusion there of a Mass by George Whiting that the author finds merely "workmanlike" and one by William Fry that exists only unfinished, as melody line with "a few harmonic sketches."

With the questions that these books raise, however, their value remains substantial, and they will certainly be valuable additions to the libraries of scholars and choral directors who seek to explore wider fields than the standard repertory. R. John Specht

Queensborough Community College/CUNY


As a young child Art Hodes had the opportunity to study music at Hull House, the famous Chicago settlement house. Every time he entered the Hull House theater he encountered a sign above the door that left an indelible mark upon his memory. It read: "Act Well Your Part; There All Honor Lies." *Hot Man* is Hodes's attempt to account, in part, for the various parts he played in his long and creative life.

The book covers most of Hodes's life, with a strong focus upon his development as a pianist in Chicago during the early jazz period. The strength of this section lies in Hodes's gift of description: the musical scenes of the small clubs of Chicago that came and went overnight are described in vivid detail. He then describes his decade in New York and eventual return to Chicago in 1950. The narrative is strong through the 1950s but loses its thread sometime in the 1960s and does not present the last twenty years of his life in any detail. While some of Hodes's activities during this later period may be gleaned from the comprehensive discography compiled by Howard Rye found at the end of the book, this oversight might have been rectified with no more than a few paragraphs of explanation.

Hodes was fortunate to have in his collaborator, Chadwick Hansen, a friend who was sympathetic to his creative and sensitive nature. The book is a good example of how the collaborative process can serve as a benefit. Hansen was Hodes's close friend for over forty years, and the two men collaborated on the editing of an earlier book, *Selections from the Gutter*, a series of essays taken from *The Jazz Record*. In *Hot Man* Hansen has woven a narrative from numerous sources, recorded interviews by Dr. Harry van Velsker Hansen, and Hodes's published and unpublished writings. With so many sources, Hansen often had as many as six versions of the same story. These repeated stories have been compressed and refined into composite versions that bring out much about Hodes's involvement in a variety of musical settings with musicians, club owners, friends, and critics. Hodes has unselfishly given Hansen's voice a place in the autobiography. His remarks, often used to set up stories or fill in necessary historical information are set in italics.

Hodes and Hansen avoid one of the typical problems with jazz autobiographies, namely the need to relive every moment on every bandstand with every great person encountered. They have compressed Hodes's life into its most important elements. So one gets a sense of his musical development as a child, his encounters with the mob, learning the blues, working as a radio DJ, without spending too much time on any one moment. This careful compression may bother scholars who wish to know the discrete details of Hodes's activities, but this is not that kind of autobiography. Each story has been chosen not just for its content—who Hodes encountered, performed with, etc.—but because of its importance to Hodes, his development as a musician, as a musical critic, and as an individual. The result is a real achievement in jazz autobiography. Much of the historical territory covered in this book has been dealt with in other autobiographical and historical narratives, but few with the insight Hodes brings.

However, what I perceive as the book's strengths, its terse language and compression of stories and activities, may also be viewed as its greatest weakness. As far as actual length, the text clocks in at 110 pages, barely a novella, although there are about fifty additional
pages of discography to fill out the book. The amount of space devoted to Hodes’s interactions with any given major jazz figure is often disappointingly spare. For example, having heard a number of the 1940s recordings with Sidney Bechet, I was interested in Hodes’s view of their musical relationship. I was fascinated by what little Hodes provided but wished he and Hansen had provided more information and certainly greater detail. On the other hand, as I have argued above, it is this spare writing style that enables the book to provide as wealthy a trove of insight as it does, even in the case of Sidney Bechet.

Hodes’s life followed a route that did not imitate his fellow musicians. He was an uncompromising individual, with a set of musical ideals to which he remained true throughout his life. As a result, the honor and recognition that might well have been his due were slow to arrive. After reading *Hot Man*, however, it is clear that he acted his part well.

David Chevan
Brooklyn, New York


"West Coast jazz" featured a wide variety of jazz styles which became prominent in Los Angeles after World War II. As Ted Gioia notes in his recent history, *West Coast Jazz* (Oxford, 1992), the hard-driving playing of such California African Americans as Dexter Gordon, Wardell Gray, and Hampton Hawes and the "cool," contrapuntal sounds of such whites as Dave Brubeck, Paul Desmond (California natives), Bud Shank, and Chet Baker (migrants) were united in Los Angeles by a few prosperous nightclubs and record companies (and lumped together by the national jazz press, which tended to encourage geographical and generational rivalries).

*California Cool* emphasizes that the West Coast Jazz concept was nurtured by publicists and record companies through album cover design. While the musicians involved were perhaps more diverse in background, thought, and expression than most groups of artists, publicity conveyed a homogeneous and harmonious image. The album covers displayed in this handsome volume show a decided effort by Pacific, Contemporary, Fantasy, Dial, and Capitol Records (and other companies) to sell a "California lifestyle" along with jazz. As the cover photographer William Claxton notes in his foreword, the claustrophobic cover photos of sweaty, hardworking jazz musicians in East-coast clubs and studios favored by such labels as Blue Note were alien to West-coast album design. West-coast artist portraits rarely showed individuals playing; poses were casual and smiling, even transforming troubled drug addicts like Art Pepper into easygoing suburbanites. Incongruous outdoor locations were chosen for portraits: merry-go-rounds, parks, a partially wrecked building (which, behind the Red Mitchell-Harold Land quintet, is attractively drenched in sunlight and blue sky), Watts Towers, the Mojave Desert, and of course beaches. The album designs of movie publicists (especially Saul Bass and Bob Guidi) and would-be abstract expressionists also suggest an expansive, sunny optimism. *Jazz*, in addition, was associated with the 1950s *Playboy* mythos, as sex kittens graced many album covers, and with the coming of space exploration.

*California Cool* needs proofreading and discographical information, but otherwise is a delightful coffee-table book which broadens our resources in the iconography of American music. It shows that album covers constructed the meaning of jazz, phonograph records, and the Southern California dream for Americans in the same way that sheet music covers and performance posters of previous eras had encoded the social significance of other American musics, locales, and media.

Burton Peretti
University of California, Berkeley


Nicholas Tawa has added another notable contribution to his ever-growing bibliography of books on music in the United States. *Mainstream Music of Early Twentieth Century America* follows swiftly on the heels of his valuable 1991 monograph, *The Coming of Age of American Art Music* (also by Greenwood Press). The latter work chronicles the activities of the best-known composers who flourished from the 1870s until just after the turn of the century and includes essays on John Knowles Paine, George Whitefield Chadwick, Horatio Parker, Amy Beach, Edward MacDowell, and Arthur Foote.

Structured in a manner very similar to Tawa’s earlier volume, *Mainstream Music* presents several brief essays on musical conditions surrounding the fifteen composers featured in the book and follows with chapters dedicated to the composers’ lives and their music. After a summation, Tawa provides a helpful
"Selected List of Recordings" and a bibliography.

Representing the "Mainstream," Tawa has chosen to survey Edgar Stillman Kelley, Frederick Shepherd Converse, Daniel Gregory Mason, Edward Burlingame Hill, Mabel Daniels, Henry Hadley, Deems Taylor, Charles Wakefield Cadman, Henry Gilbert, Arthur Farwell, John Powell, Arthur Shepherd, Charles Tomlinson Griffes, Marion Bauer, and John Alden Carpenter. The author considers them mainstream, because their music, by and large, follows familiar patterns that were established in the nineteenth century. They produced well-crafted, sometimes progressive and often beautiful compositions that were tonal, rhythmically diverse and, in many cases, cleverly orchestrated. Although they were generally appreciated in their own time, today these composers are best known to scholars of American music. Fortunately, they seem to be working themselves back into our collective musical consciousness.

Tawa's opening chapter, "Themes and Viewpoints," recounts the changes that were occurring in music in the wake of modernism and discusses how the mainstream composers were able to forge satisfying results by employing the techniques of modernism without abandoning traditionally held notions of musical beauty and expression. Tawa also discusses the tremendous variety of influences (American Indian, Negro, modern French) that American composers were just beginning to explore and the impact that these diverse styles had on their art.

The composers themselves receive a rather formulaic treatment. Following remarks about their lives and musical education, Tawa describes their major works, sometimes in tedious and uninstructive detail. While The Coming of Age in American Art Music benefitted tremendously by the inclusion of musical examples (although they are placed inconveniently in the back of the book), Mainstream Music is weakened by its complete lack of examples. The book is peppered with typographical errors, most of which could have been easily detected by another careful reading. A partial list of the less forgivable error includes: "Reigger" for "Riegger" (p. 20), "Fabien Sevitz" for Fabien Sevitzky" (p. 35), "F. C. Converse" for "F. S. Converse" (p. 46), and "Elliott Carter" for "Elliott Carter" (p. 114).

While there are a number of weaknesses, the book does point the way to each composer's major works and to a few recordings (and, too infrequently, to scores). Tawa has added value to his work by including insightful remarks by the mainstream composers' contemporaries culled from reviews, essays, and interviews.

Bill F. Faucett
West Palm Beach, Florida


These two volumes are a welcome addition to the currently available bibliographic tools for African-American keyboard music. Aaron Horne's work is useful for its range and quantity of information; Helen Walker-Hill's bibliography contains entries about composers who, in many cases, are completely unknown, despite their contributions to keyboard music. Both authors draw together important and often elusive data which has not been available before in any publication and which will be very helpful to scholars, educators, and performers.

Following his earlier important catalogs Woodwind Music of Black Composers (Greenwood Press, 1990) and String Music of Black Composers (Greenwood Press, 1991), Aaron Horne's new bibliography lists music for piano, organ, and harpsichord, as well as pieces for accordion by Carlos Gomes and William Grant Still. Each entry includes a brief sketch of important facts about the composer, a listing of keyboard works, information about commissions and premieres, a composer bibliography, and a discography. The work concludes with a keyboard music index (a very helpful quick reference tool which should be a part of all music bibliographies), a general discography, and a bibliography. Although this is primarily a bibliography of music by African-American composers, Horne also incorporates some works by African, Afro-European, and Afro-Latin composers. It encompasses music for piano, as well as piano with various combinations of woodwinds, brass, percussion, or strings, ranging from piano and organ, piano duet, to piano with four to twelve instruments. He also lists works with piano and orchestra, band, choir, chamber ensemble, jazz group, and tape/electronic sounds.

In the preface by distinguished composer and scholar T.J. Anderson, we are reminded that the repertory for solo piano and piano with other instruments is vast, and since "the output is so enormous, it would be impossible to identify all the keyboard works of this group of composers." He describes this bibliography as a research tool which presents a "representative compilation" of music of "great diversity and scope." The difficulties inherent in a project of this magnitude
can be seen by examining entries for some of the better-known keyboard composers of the nineteenth and early-twentieth centuries. While some Library of Congress sheet music holdings of Thomas Green Bethune, such as Oliver Galop, are included in the list of works, others are not, for example, Blind Tom’s Waltz, Columbus March, Grand March Resurrection, Military Waltz (written under the pseudonym E. T. Massengale), Water in the Moonlight, and Wellenklänge: Concert Waltz für das Pianoforte. Although Bethune’s Virginia Polka is in the list of works and is available at the Library of Congress, no score location is mentioned. Furthermore, the sources for Bethune do not include Geneva Southall’s multi-volume biography, the only book-length work about Bethune.

The works list for John William Boone, an important early ragtime figure as well as a concert pianist, includes library holdings acquired since this author’s article and catalog of Boone’s works in the Black Music Research Journal, “Fall 1989 such as Echoes of the Fö. est and Enchantment-Tarantella: Morceau de concert; however, Horne confuses two of Boone’s most often-mentioned pieces, Southern Rag Medley No. 1: Strains from the Alleys (1908) and Southern Rag Medley No. 2: Strains from the Flat Branch (1909), telescoping them into one entry, Southern Rag Medley No. 2, Strains from the Alleys (1908). Other important composers whose entries are incomplete are Harry T. Burleigh and Samuel Coleridge-Taylor, for whom publisher or score availability, including reprint information, is missing.

Horne makes a valuable contribution to knowledge of the Lambert brothers, Lucien and Sidney, natives of New Orleans who later studied and worked in Paris, listing the extensive holdings of the Bibliothèque nationale in Paris for both of them. The works list of Basile Barès, another New Orleans composer, includes holdings of the Tulane University Library not previously included in bibliographies. At the same time, he omits Barès’s Temple of Music: Polka Mazurka, available in the Louisiana Collection of the Howard-Tilton Memorial Library, Tulane University. Entries for other nineteenth-century composers are equally patchy: the five-item list of works for Joseph Postlewaite includes none of the fourteen other pieces available at various libraries, such as the Missouri Historical Society, the Historic New Orleans Collection, or the Free Library of Philadelphia, among others; none of Samuel Floyd’s work on Postlewaite is mentioned in the bibliography.

While Horne’s lists include compositions mentioned in secondary sources as well as musical scores actually located, it appears that several important collections of nineteenth-century music have not been consulted, for example the sheet music collection of the American Antiquarian Society, and he neglects to mention the many compositions reprinted in The Black Perspective in Music, particularly volumes four and eight. Although many bibliographies are compiled through secondary sources, in the case of sheet music and its attendant bibliographical problems, seeing the music itself is imperative. Nowhere is this more apparent than in the works of Francis (Frank) Johnson, whose numerous sets of quadrilles and cotillions are very confusing. Horne has listed the collections and the individual movement titles as well, giving the impression that Johnson’s works are more extensive than they actually are. It would be simpler and clearer to list the individual dances under the collection titles. There is no mention of Johnson’s music reprinted in The Black Perspective in Music or in the Anthology of Early American Keyboard Music, 1787-1830, edited by J. Bunker Clark, (Madison, Wisconsin: A-R Editions, 1977).

Helen Walker-Hill’s bibliography of works for solo piano, piano ensemble and chamber music including the piano is limited to art music of the written tradition (she includes a few jazz pieces), primarily by American composers. Resources on which the bibliography is based include extensive correspondence and interviews with living composers and surviving family members as well as library sources. Each entry contains a biographical sketch, list of keyboard works, and a selected bibliography. Walker-Hill comments on the character of each composition, and grades it as easy, moderate, or difficult, which performers and teachers will appreciate. She notes score availability when known, stating clearly that listing all compositions located in various sources gives an overview of music written by these composers and omissions of score location may lead to the recovery of lost works. The introduction gives an overview of the history of black women composers, and the book concludes with appendices of readily available published piano works, an instrumentation list for ensemble music, easy and moderate pieces for teaching, and a chronological list of piano works published or composed before 1920; and finally, a selected bibliography and discography. With its excellent historical introduction, its inclusion of thirty-six composers not listed in Horne’s bibliography, and its helpful format, Walker-Hill has provided a volume which will complement the standard reference works for piano literature, Friskin and Freundlich’s Music for the Piano, and Maurice Hinson’s series of catalogs.

Aaron Horne and Helen Walker-Hill have made a substantial addition to our knowledge of African-American keyboard music, particularly with regard to the women composers who have not previously been
Summer 1993

investigated. Performers who wish to program more
diverse offerings will soon find these works to be
indispensable, and scholars will find it much easier to
approach this part of American music in the future.
Every library should acquire both volumes for the
reference shelf.

Ann Sears
Wheaton College

PRESERVATION HALL: MUSIC FROM THE

Many New Orleans tourists visit Preservation Hall
on St. Peter Street in the French Quarter. In the crowded
front portion of the old carriage house, a group of
elderly black and Creole musicians offer concerts of
traditional New Orleans jazz. The austerity of the room
and the absence of food or drink sales indicate an artistic
serenity lacking in other venues of the Vieux Carré.

Photographer, journalist, and amateur "trad"
clarinetist William Carter offers a family portrait of the
musicians and impresarios of Preservation Hall. The text
is colorful, subjective, and often sentimental, based
largely on Carter's own interviews with the musicians—some he has known for over twenty
years—and on oral histories from Preservation Hall's
own archives and the William Ranson Hogan Jazz
Archive at Tulane University. The book is lavishly
illustrated with black and white photographs from
Carter's personal collection and from the institutions just
mentioned.

The main thrust of the book is the founding of
Preservation Hall, the triumphs and tribulations of its
day-to-day operation, and road stories from the house
band's extensive travel and concertizing. Carter profiles
musicians such as Willie and Percy Humphrey, Billie
and DeDe Pierce, "Sweet" Emma Barrett, and George
Lewis, most who remained in New Orleans after the
great northern migration of the 1910s and 1920s. He
chronicles their early years, including their tenure with
legendary figures such as Buddy Bolden, Oscar "Papa"
Celestin, Armand J. Piron, and Joe "King" Oliver. He
then details their later careers in New Orleans until the
founding of Preservation Hall in the 1960s.

Carter also profiles the white New Orleans
musicians and historians responsible for establishing the
Hall, including William Russell, Allan Jaffe, Richard
Allen, Edmond Souchon, Al Rose, and Johnny Wiggs.
These crusaders intended the Hall to be a
support group for the music, an institution that worked
in tandem with the Tulane archive to preserve the history
and tradition of early New Orleans jazz. However,
Preservation Hall soon became one of the French
Quarter's top tourist attractions, and its musicians were
in demand for world-wide concert appearances.

The music itself is an adjunct topic in Carter's
story. He generally describes the musicians' playing as
"rough" and, taking the jazz revivalist viewpoint,
justifies—even exalts—the informal instrumental
approach of his subjects. Since Carter's book presents
these people more as colorful characters than musicians,
it will be up to the reader to hear the music and evaluate
it as good, bad, or authentic. Recordings of artists past
and present are available from Preservation Hall.

David Joyner
University of North Texas

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REVIEWS OF RECORDINGS

Carolyn Bryant, Editor

Lou Harrison: CONCERTO IN SLENDRO; MAIN
BERSAMA-SAMA; THRENODY FOR CARLOS
CHAVEZ; SERENADE FOR BETTY FREEMAN AND
FRANCO ASSETTO; STRING QUARTET SET; SUITE
FOR PERCUSSION. Composers Recordings Inc., CRI

This collection includes works recorded between 1965
and 1980, previously issued on LP. It provides a sampler
of Harrison's instrumental music, representing various
periods and styles.

Suite for Percussion (1940) is an early work from the
end of Harrison's San Francisco period. It reveals his
already developed interest in non-western musics, and the
inclusion of "junk" percussion instruments reflects the
influence of Henry Cowell.

Four of the pieces display what is probably
Harrison's best-known style, one which draws upon Asian
influences, especially Indonesian gamelan music. Concerto
in Sledno (1961) comes from the end of a roughly ten
year period during which Harrison—after studies with
Schoenberg and "doing time" in New York—returned to his exploration, though still from afar, of eastern musics. Like other pieces of this period, it achieves a gamelan-like effect with a chamber ensemble of keyboard and percussion instruments. *Main Bersama-Sama, Threnody*, and *Serenade* were composed in 1978-79, some years after Harrison had gained direct experience with Asian musics and had joined with others to bring these styles to schools on the east coast of the Pacific Rim (to borrow from his concept of world geography). Each piece features the same gamelan orchestra—a bronze one imported from West Java and co-owned by Harrison—behind a melodic soloist.

*String Quartet Set*, also from 1978-79, represents a very different approach, exemplifying Harrison's cross-chronological as well as cross-cultural perspective. Each movement takes as its starting point a particular historical genre or style (e.g., a Minnesinger melody, the estampie, French Baroque style).

This compilation provides a good illustration why Harrison's gamelan-inspired style has become his most popular, for it offers perhaps the best vehicle for combining his most endearing stylistic traits: directness and simplicity of materials, loveliness of melodic line, and rhythmic motion, sometimes meditative, sometimes exuberantly vital.

My only criticism concerns the liner notes. While Harrison's brief remarks on the pieces are helpful to the curious listener and impart his humor, enthusiasm, and gentle humanitarians, several careless typos are found. Also, Joseph Dalton's notes on Harrison appear to have been quickly cobbled together from a few secondary sources. While providing basic facts, they are rather sterile and offer no real insights into Harrison or his music.

Daniel C. L. Jones
Wichita State University


These discs present selected commercial recordings by Jelly Roll Morton from some of his earliest in 1923 to some of his last in 1940, only a year and a half before his death. The fifty-four selections, chosen by the late Martin Williams, are arranged chronologically and show off Morton as solo pianist as well as displaying his work in small and large ensembles. (The Smithsonian interview recordings with Alan Lomax are not included.) The recorded sound is variable, but generally acceptable or better for the era.

The spectrum included here is fascinating. The colorful Morton, who sported a diamond in his front tooth and called himself the "inventor of jazz," has sometimes been dismissed as a loudmouthed braggart, but more recently he has been generally recognized as the first theorist and master of form in jazz. The famous "Black Bottom Stomp" and "Grandpa's Spells," with the Red Hot Peppers, provide wonderful examples of Morton's sense of form—and of his ability to select the right players to carry out his vision in an exciting and seemingly spontaneous fashion. Additionally, pieces like "Jungle Blues" and "New Orleans Bump" show that Ellington was not the only jazzman fascinated by "jungle sounds." Jelly Roll dazzles with his piano technique in his "Finger Buster," while his earlier "New Orleans Blues" features an almost unnerving rhythmic flexibility.

One may always, of course, question choices made by a compiler—for instance, the omission of the Gennet version of "Mr. Jelly Lord," a rendition which both Gunther Schuller and Williams find among the pre-Peppers recordings for its piano solo and its early "swing," among other things. Nevertheless, the selections present a good survey of Morton's style and variety. Multiple versions of several tunes are included from different years or in various settings.

The attractive program notes by pianist Kitty Fassett, while not as analytical or provocative as commentary by Williams or Schuller, provide accessible formal information on the individual pieces as well as intelligent background on Jelly Roll's life and times. They are least helpful in Volume 1, where they are not keyed to specific bands on the disc. The main disappointment here, however, is the lack of a bibliography; this much immersion into the art of Jelly Roll Morton makes one hungry for more information. So go to Schuller's Amerigrove article for the bibliographical leads, and come back to these disc for more delightful listening.

Bill Elliott
University of Colorado at Boulder


Sampler Records was founded by Mitzie Collins in 1976 as a means of releasing her own performances or works in traditional style. Since then, she has added recordings by other traditional folk artists such as Esther Kreek, Glenn McClure, and Jim Kimball. An example of
the continued growth of the company is its new recording, Love is Little, and the matching spiral-bound book with the same title. Both book and recording seem truly a labor of love for all concerned.

Mitzie, a graduate of Eastman School of Music, has had several articles on Shaker music published in The Shaker Messenger, and has transcribed numerous songs from unpublished manuscripts. The book was compiled and edited by veteran Shaker scholar Roger Hall, and contains all thirty-seven songs found on the recording. The songs are organized by the six geographical areas of their origin (Massachusetts and Connecticut, New York, New Hampshire, Maine, Ohio, and Kentucky), and cover many years of Shaker experience, from 1783 to 1893, with some twentieth-century modifications. Sources are well annotated, and notes and charts throughout the book provide brief but useful information concerning the categories of Shaker music, significant events and publications, and details on the provenance and performance of individual songs. Unfortunately, although the song order is the same in recording and book, due to the appearance of one song at both beginning and end of the recording the numberings are not the same—a distraction that could easily have been avoided.

The recording includes a nice contrast of styles, tempi, vocal timbres, and ranges. It resists the temptation to "arrange" the music for modern performance, but lets the music speak for itself. A variety of vocal timbres are heard from the soloists and chorus (nineteen voices in all). You'll hear lots of familiar unison or octave singing, along with handclapping ("Followers of the Lamb"), lovely two-, three-, and four-part choruses, and even a pump organ on "Millennial Praise." All are justified by musical sources or observations of actual performance practice.

The performances in general are sensitive to rhythms, diction, textual declamation, and meaning. They feature accurate repetition patterns (binary forms, AABBs, and others). Occasional disturbing discrepancies of pitch (as on "Father James Song" and "Mother") are probably at least authentic.

I'd recommend both book and recording as useful for singers and scholars, and would suggest that traditional music groups will find the collection a means of incorporating these songs into their own repertoires. Teachers will find them useful sources for all sorts of classes and projects in regional music, sacred music, vocal music, or simply surveys of American music. I'd also recommend the recording if for no other reason than that you'll enjoy it.

Susan L. Porter
The Ohio State University—Lima


This is a historical collection of songs performed by the artists generally associated with them. Many, though not all, are by the personalities who introduced them. For example, instead of June Knight, who originally sang "Begin the Beguine," we have Artie Shaw, whose instrumental swing version made it a hit.

For students of the American musical theater these offerings will be appreciated for their source value rather than for their entertainment value. Having said that, this disc falls a little short of that goal in two categories: program and recording quality.

Programmatically there are twenty cuts. Nine are standards; two are medleys. Those remaining could be classified as "rare," but only one is truly so: "Thank You So Much, Mrs. Lowsborough-Goody" performed by Porter himself. Although originally poorly engineered, it's a delight to hear the composer delight in it. And his diction is impeccable!

Collectors of Porterabilia, however, probably already have most of these renditions. At least five cuts are available on the Smithsonian/RCA "reconstructions" of the 1970s, and another three are on the similarly intentioned Monmouth-Evergreen pressings. Others are hits by the same stars but recorded on different dates. Mary Martin fans might want one more version of "My Heart Belongs to Daddy" (though nice, this "Daddy" is neither Martin's earliest nor her best), but I would have preferred a less common title.

A bigger irritant is the quality. When comparing the Smithsonian/RCA duplicates I invariably found the vinyl discs superior. Too often this new CD has too much hiss going on in the background. Was Flapper unable to locate 78s as clean as those the Smithsonian used? Does digital enhance that "white-noise" while analogue loses it? I am not about to advocate the superiority of vinyl over compact disc, but I'm afraid that nearly half of this particular disc isn't a good argument for the new format.

So, thanks for the effort, Flapper. Now, how about a disc with really rare items (like the other six Cole Porter commercial cuts)? How about trying a little harder to get the sound as clean as others have done? And, please, how about some decent notes on the background of the recordings themselves, instead of another mythical version of "And then I wrote ..."

James K. Aagaard
University of Wisconsin—Richland Center

Laurie Spiegel is a virtuoso on her instrument. Never mind that the instrument is an Apple Macintosh 512ke computer, with attendant synthesizers and digital signal processors, nor that Spiegel creates her multicolored soundscapes with the help of Music Mouse, a software program she devised and patented. Spiegel is first and foremost a musician who has found interesting and intricate ways to present patterns of electronically generated sound that both engage and move the listener. Her latest disc, containing works from the years 1987 through 1990, is divided into three large complementary sections: Thesis—Exploration and Intuition; Antithesis—Reason and Preconception; and Synthesis—Imagination and Form.

Starting with "Three Sonic Spaces," which sample a number of basic sound complexes and techniques, "Thesis" goes on to present ear-appealing contrasts that urge the mind to pictorialize their sequence. In "Hall of Mirrors," for example, the modulating streams of sound seem reflected off unseen surfaces, while "The Hurricane's Eye" presents an agitated, swirling texture filled with percussive noises. "Sound Zones" juxtaposes three distinct sound layers—an organ-like cluster, a percussive complex resembling the sound of a harpsichord, and the disembodied "voices" of a wordless chorus which reach a height of rhythmic chaos before retreating into space.

The two pieces in "Antithesis" differ sharply from their predecessors in the folktale quality of their arpeggiated textures, which resemble the sound of a harp or hammered dulcimer. Finally comes the "Synthesis" of "Passage," the longest and earliest work in the collection. An arch form built up of fascinating sonic layers, it begins with the ebb and flow of machine sounds, punctuated by the clanging of steel on steel. Against this background a wordless choral sound emerges. It is followed by locomotive-like rumblings, sounds in motion, producing a kind of Doppler effect with relation to the stationary listener. This recedes to make way for the return of the choral sound that, disappearing, leaves us once more in the world of machines.

This disc will provide new listeners with an engaging introduction to Spiegel's music, and will help those already acquainted with her work to keep tabs on her recent activity. The liner notes, with their information on the programs and technologies she has used, will also be of interest to those who, like Laurie Spiegel, wish to venture beyond the boundaries of conventional musical sounds.

Karin Pendle
University of Cincinnati


Robert Dick stands out as an inventor and a master of contemporary flute performance techniques. He has greatly expanded the expressive and virtuosic possibilities of the entire flute family, leaving the listener dazzled and astonished by his brilliant performances. Dick states that he has developed various techniques as a result of the music and not for mere effect. Ladder of Escape 5 presents Dick as an artist and a composer. Although this recording contains a few works by non-Americans, most are by Dick or by his primary composition teacher, Robert Morris.

The first work, Flames Must Not Encircle Sides (1980), focuses on trills—both pitch and color—which provide a continuous yet constantly-changing blanket of sound, sometimes decided and sometimes subtle. While some multiphonic chords provide a break from persistent trills, the overall effect is similar to music from India.

Lookout (1989) was composed for the National Flute Association's High School Soloists competition. Intended to introduce the young player to new techniques, the work includes singing while playing, multiphonics interspersed with single lines, finger clicks, and pitch and color trills, with legato, catchy, dance rhythms described as "a kind of light rock solo." The result is a delightful set of variations over a basic melodic/rhythmic motif.

Anamnesis (1990), composed at the end of the recording session to round out the disc, is performed on a special open-holed bass flute made by Eva Kingma. The piece utilizes breath/tongue pops, multiphonics, finger clicks, pitch and color trills, and air rushes in a very impressive performance.

Raudra, composed by Robert Morris in 1976, sounds much more traditional—much like Berio's Sequenza—with wide skips, varied rhythms, repeated pitches, dynamic variety, flutter tonguing, and so forth.

Flying Lessons Concert Etudes, Volume II (1987) are quite well known to students of contemporary flute techniques. These are six fairly brief pieces, each focusing on specific performance techniques. My favorite is the fourth, which quite authentically replicates the sound of the bamboo flute of India. Utilizing traditional pitch bends, the performance is truly convincing. Also interesting is the sixth, a blues in Jimi Hendrix's style, using both traditional melodic lines and multiphonic "powerchords."

The final work is Plum/Dream Sequence II by Daniel Asia (1976), for three flutes and two bass flutes. Dick plays all five parts, using overdubbing. A compendium of contemporary techniques is included—sometimes separately, sometimes simultaneously with different techniques in each part. Chordal sections provide contrast
to otherwise constant motion.

The recording is well done, and it impressively demonstrates the amazing possibilities available in flute performance today.

Mary Jean Simpson
Columbia, Maryland


This collection of choral repertory from the last sixty years is powerful. I will slight the important European contributions to the disc by Henze and Dallapiccola. Their works, too, exemplify the leading edge of modern unaccompanied choral composition.

David Lang was a student of Henze. In By Fire (1984) he weighs two texts simultaneously (a CIA agent's words describing an atomic explosion and a portion of Sun Tzu's "The Art of War"). The texture is pointillistic, the text utilized to explore densities of sound, colors and rhythms rather than more traditional semantic communication with the listener—a compelling approach.

Another short piece, Art and Isadora (1987) exhibits the work of Babbitt student Michael Dellaira. Using serial techniques, here in a madrigalesque texture for animating the text of Dos Passo's opera-esque biographical portrait of Isadora Duncan (from the third novel in his USA trilogy The Big Money), Dellaira tests the acumen of individual singers by fracturing the ensemble. The polytextual, quasi-canon, Latin rhythm setting is lurid cacophony.

The central work on the program is the second movement (unaccompanied) of George Perle's Songs of Praise and Lamentation (1974) for chorus and orchestra. Four Rilke sonnets are inventively set in Perle's distinctive twelve-tone tonality. A Kreneoek student, Perle does not follow orthodox serial composition techniques, but obtains, "a new understanding of how to map large-scale relationships of twelve-tone tonalities and modes, so that every note and every chord is part of a unified structure, just as in Classical tonality." A towering choral sound results.

William Schuman's Carols of Death (1958), setting three short texts of Whitman, seemingly realize a juncture in his compositional style. Abandoning melodic emphasis, he combines long stretches of harmonic stasis and insistently reiterated sonorities, traits found in his seventh symphony and other later works.

The familiar, elegiac Carols are suitable works for evaluating the performance of the sixteen-voice New York Virtuoso Singers and their music director. The recorded performance shows meticulous truthfulness to the score and contains shining insight into the texts, intelligent interpretations of expressionistic examples, polished ensemble, and enviable intonation; extraordinary difficulty seems no obstacle. The musicians and their recording engineers should be congratulated for making this impressive music accessible. The liner notes provide very necessary texts, along with lucid and scholarly program notes. It is regrettable that their annotator is not credited.

D. Royce Boyer

The University of Alabama in Huntsville


In the notes accompanying this compact disc of his chamber music Rick Sowash (born 1950) claims to be "the only American composer of concert music ever elected to a public office—he served four years as a County Commissioner for his native Richland County, Ohio." After completing his education, he returned to his native Ohio and, like Charles Ives, chose to make music his "passionate avocation," while making his living in other ways (as politician, theater manager, radio broadcaster, innkeeper, professional humorist and speaker).

All this provides the context, the locality, and the spirit from which Sowash's works emanate. Anecdotes and Reflections, for violin, clarinet, cello and piano (1989), was commissioned by Chamber Music in Yellow Springs, Inc., to commemorate the life of Louise Betcher, a founding member. Street Suite, for violin and clarinet (1976), portrays ten streets in Mansfield, Ohio, where Sowash was born and reared. Its movements, one for each street, comprise moderately attractive vignettes ranging from nineteen seconds to three and a quarter minutes. The botanical contribution, Daweswood: The Bud, the Blossom and the Berry, for the full ensemble (1980), was composed during Sowash's stint as artist-in-residence at the Dawes Arboretum near Newark, Ohio.

The most substantial and alluring piece is the most recent, Anecdotes and Reflections, which takes its title from that of the last published anthology of Mrs. Betcher's writings. Sowash's piece, lasting nearly thirty-nine minutes, is in three sets of two movements, alternatively anecdotal and reflective. The anecdotal first movement uses captivating East European and Klezmer gestures
which segue into the reflective Gershwin-esque second movement. Following a rhythmically-charged syncopated third movement, the syncopations in the fourth movement become gentle and spacious. The fifth movement contains a Pavane and a high-spirited Tin Pan Alley derivation, which are apotheosized in the March finale. It is clear that Sowash is well steeped in the disparate traditions he brings to this piece and that he makes each his own in the process. In this respect, he is like Ives, Copland, and, perhaps, Bolcom as well.

The informative program notes are by Sowash himself, and the performances by the Mirecourt Trio and clarinetist Craig Olzenak are very good.

David Eiseman
Oregon State University


With this compact disc, another collection of Still's piano music becomes available. It contains some of the same works offered on an earlier LP performed by Albert Dominguez; additional numbers are Swanee River (1939), Five Preludes (1962), and the title suite, Africa (1928).

The Preludes are rather different in harmonic treatment from the earlier works, based as they are on more dissonant harmonies (especially No. 1). In general these pieces present shifting sonorities in varieties of ways. Short, brittle, somewhat astringent chords appear in No. 1; rolled, sweeter accumulations of tones sound in No. 2, with melodic styling in its midsection giving hints of traditional black folk idioms; No. 3 merely shifts gentle sonorities from hand to hand.

The quietly ruminating simplicity of this music avoids any hint of bombast or virtuosic distraction. Still's piano works invite comparison with some passages of Debussy in numbers like "Muted Laughter" in the Seven Traceries set. Elements of Still's African-American heritage are subtle and difficult to pinpoint, but he wove some important clues firmly into the fabric. The harmonies of "Land of Peace" and "Land of Romance," the opening numbers of Africa, are colored with African-American folk blues.

Movements in the Africa suite are more extended and developed than in the other sets included on this album. Still quotes now and then from spirituals (I believe I recognized a phrase or two of "Were you there"), but these are obscure and appear only in truncated snippets. "The Land of Superstition" opens with some of his most original piano material—surly low octaves that forecast mysterious goings-on—but he swiftly shifts back to the bluesy idiom found in earlier movements. Later, livelier material reminds the listener of syncopated banjo tunes.

This recording does not have the clear presence of the Dominguez LP, which appeared on the "William Grant Still Music" label. Also, Oldham's performance of Bells does not have the deliberate (and very effective) clarity of the Dominguez version. Instead he makes a Debussyan cloud of the beginning passages. But Oldham creates a greater sense of drama with an undertone of sadness or sorrow. Blues from 'Lenox Avenue' swings much more than Dominguez' version, giving Oldham's performance an upbeat and cheerful quality even though the subtle thread of melancholia remains.

On the whole, Still's piano music has a simple clarity and similarity in style from work to work—melody line in one hand, supporting chords in the other. After listening to these pieces, I began to feel as if I had been eavesdropping on Still, sitting at the piano off in a corner by himself, musing thoughtfully through his music. This compact disc provides a worthwhile document of a portion of Still's piano music.

Nancy R. Ping-Robbins
Atlantic Christian College


Although the choral music of Randall Thompson continues to appear on university and professional vocal ensemble programs, his instrumental music, admittedly a much smaller portion of his catalogue, is rarely heard any more. Thus it was with great interest that I approached the new Koch compact disc carrying his second and third symphonies.

Symphony No. 2 in e minor is said to have had some five-hundred performances in the decade following its birth in 1931. It is a large-scale work in four contrasting and unrelated (at least in terms of thematic content) moods and lasts just short of half an hour. The music is extremely rational, clear, and easy to follow. I found the simplicity of the second movement a little too direct in the context of the other three movements, which are all much more developed. There was a kind of "movie" quality to it that made it seem a little out of place.

Symphony No. 3 (also in four contrasted movements, and lasting just over half an hour) is, again, audience-friendly music. The first movement is the most choral sounding of all the eight movements of the two works, relying exclusively on step-wise musical material. The remaining three movements should present no problems to the audience, especially that part of it familiar with later
developments in American orchestral writing.

There are absolutely no "effects" in these symphonies, no irrational or ambiguous moments, nothing that sounds hard to play. The music is all well written for orchestra, and everything within it "sounds," as musicians like to say.

In his program notes Philip Kennicott raises the question of the revival of many of the American symphonists of the first third of the twentieth century (Hanson, Harris, Piston, Cowell, and here Thompson) and asks if it "will be a sustained phenomenon, or a short reflection of the political and cultural conservatism of the 1980s and early 90s."

I have what I believe is a good solution to this question, but one that probably will not happen. I would direct the attention of community orchestra conductors to this music as something that is within the range of playability and that would prepare their orchestras and audiences for the more demanding and difficult music of latter day American composers. Community orchestra audiences would probably enjoy this works very much. There is a faint element of folk to them and even a nod or two in the direction of spiritual-like music that should appeal to many, and may have been what accounted for the astounding number of performances Symphony No. 2 first received.

The performances here are quite convincing, and the quality of the sound is good.

Marshall Bialosky
California State University, Dominguez Hills


Contemporary American operas often have a short life span. Many disappear after the premiere—some rightly so, others unfairly. A notable exception to these unfortunate truths is Argento’s recorded gem, which has had over one-hundred performances since its creation in 1971. From the opening farrago to the quiet ending, seven singers, two mimes, and eight instrumentalists (from the original production) create with professionalism a surreal, exotic, non-story of travelers stranded in a 1914 North African railroad station.

Postcard upholds the twentieth-century tradition of operas having no discernable plot, such as Debussy’s Pelléas et Mélisande, Thomson’s Four Saints in Three Acts, and later, Glass’s Einstein on the Beach. The opera’s unity is realized through a powerful series of images and subtle inferences that create a dramatic atmosphere with both real and cardboard characters, while touching upon many intense human emotions: fear, love, loneliness, anger in a clash of cultures, and the pain and joy essential to creative spirit.

Like Benjamin Britten, Argento has an affinity for "outsiders" and Postcard is awash with them, each clutching a symbolic suitcase of empty dreams—pretending, cajoling, confronting their fellow travellers until our protagonist, Mr. Owen, is tricked into opening his suitcase to reveal the emptiness of his life. Here, the opera’s choral improvisational muttering, its constant drumbeat, and dark sounds emanating from the chamber orchestra with a Schoenberian twelve-tone passacaglia—conjoin to present a dramatic dénouement.

Argento’s amusing parodies of the past such as the ballet sequence, "Souvenirs de Bayreuth," demonstrate imaginative orchestral writing; but it is his eclectic vocal skill that is the essence of his style and informs his writing. Postcard’s bel canto coloratura arias, and its duets, trios, and sensitive word settings, along with witty text, evoke operatic predecessors. Yet the present is also reflected and in many colors: jagged, angular, vocal leaps, Sprechstimme, heterophonic choral writing, and other techniques, that augur modern opera.

Argento wrote with specific singers in mind, and their first-rate performances reflect this—especially cake-lady’s glorious song, "I keep my beloved in a box," and Owen’s Verdiian aria, "Once when I was a young man."

Reissuing Postcard is particularly worthy because, alas, too few fine modern operas attract recording companies. Also, inclusion of the libretto is helpful for audio opera.

Can American opera ever become the dazzling popular entertainment the European genre was in years gone by? Only the future will tell, but Argento’s splendid opera could be a beginning.

Marjorie Mackay Shapiro
City University of New York—Graduate Center

Remember the 20TH NATIONAL CONFERENCE OF THE SONNECK SOCIETY FOR AMERICAN MUSIC, April 6-10, 1994, Worcester, Massachusetts. Abstracts of proposed activities must be submitted before October 1 to Nym Cooke, 2 Stratham Road, Lexington, MA 02173.
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