# The Sonneck Society American Bulletin

## FORMERLY THE SONNECK SOCIETY NEWSLETTER

Vol. XV, No. 1

Spring, 1989

Editor: Susan L. Porter

FEATURED IN THIS ISSUE:	THE BULLETIN BOARD
An Influential American in Paris (Clyde W.  Brockett)3	Performances of American Music24 Events of Interest24
Вгоскей)	News of Other Societies
The Marine Band Inaugural Tradition4	
ū	HUE AND CRY27
The Institute for Studies in American Music	
(Marian F. Petersen)5	RECENT PUBLICATIONS AND RELEASES28
T. Roosevelt: Mystery Composer (Margery Stomne	Notes in Passing30
Selden)7	Some Recent Books (Richard Jackson)32
	Some Recent Articles (William Kearns)33
The American Organ Archive (Stephen L. Pinel)11	
	REVIEWS OF BOOKS34
NEWS OF THE SOCIETY	
	The Collector's Guide to the American Musical
From the President2	Theatre (Hammel); Bibliographical Handbook of
Ballots and the Deadline2	American Music (Krummel); Daniel Pinkham: A
Society*to Meet in Nashville13	Bio-Bibliography (DeBoer and Ahouse); The AGO
The Center for Popular Music13	90th-Anniversary Anthology of American Organ
Sonneck Board Meets in Baltimore14	Music (Brunelle, ed.); The Wanderer: Dion's Story
Toronto Meeting—Call for Papers15	(O'Grady); Popular Music (Pollock, ed.); Ernest
Notices and Announcements15	Bloch: A Guide to Research (Kushner); The Music
Scheduled Conferences of the Society15	Came First: The Memoirs of Theodore Paschedag;
Officers of the Society16	The Literature of American Music in Books and Folk
	Music Collections (Horn/Jackson)
COMMUNICATIONS	PRIVENC OF PROOPPINGS
7 A A A A A A A A A A A A A A A A A A	REVIEWS OF RECORDINGS40
Letter from Canada (John Beckwith)16	VALIDADE ALON ALLEM AVAIL
Letter from England (Stephen Banfield)17	INDEX, VOLUME XIV43
Humble Pie19	
Projects for Undergraduate Music History	
Students (Art Schrader)19	BULLETIN STAFF
Around Again (Gloria T. Delamar)19	
Living Music is Alive (Dwight Winenger)20	Book Review EditorDouglas A. Lee
Women and the NEA (Davidson, Glickman)20	Record Review EditorMarie Kroeger
NOMBO A BOXWI MEMBERS	BibliographersRichard Jackson
NOTES ABOUT MEMBERS21	William Kearns
NOME AND OTHERWIS	IndexerJames Farrington
NOTES AND QUERIES23	

# FROM THE PRESIDENT

The four years of my two terms as president are flying by in time's inexorable manner, and during the coming meeting in Nashville your new president now in process of being elected will assume office. By coincidence, this note is being written on January 20, the day of the inauguration of George Bush as President of the United States of America. One hardly needs to mention, I guess, that Sonneck Society inaugural procedures are much more modest in character than those occurring today in Washington. Ours are in keeping with the difference between an organization with a budgetary deficit of hundreds of millions of dollars and one that actually has a very modest surplus. In the eves of all true Sonneckers, however, the Nashville inauguration should be just as significant as are the more extravagant goings-on in our capital. nation is more than the mere sum of its parts, that is true; but parts are always primary—without them there can be no whole. We are one of the thousand points of light of which President Bush speaks. We members are responsible for how brightly our particular point shines forth.

We can be grateful that worldwide interest in American popular music continues to grow. No other national music rivals it in international attention. Interest in the history of American music as a whole continues to grow also, thank-goodness, but, let's face it, there is still considerable room for expansion (scholars need have no fear of running out of subject matter). The Sonneck Society continues to increase in membership. Our journals, American Music and the Bulletin, continue "to disseminate accurate information on all aspects of American music and music in America." Our conferences continue to expand in attendance and influence.

As your president for the past four years, I am happy to express my satisfaction with the work being done and to seize this opportunity to thank each of the officers, trustees, and committee chairs for their indefatigable service to the general endeavor. Their names are too many to mention here, but you can find them listed elsewhere in this number of the *Bulletin*. Look over that list now and breathe your own blessing on their lives and efforts. As for me, I am grateful to everyone including all individual members, not only for the honor you have done me, but for your support of American music.

Perhaps in this last letter to you it is appropriate to say a word of thanks to other laborers in our vineyard. There are many, and we are grateful to them all, but we have space to mention only one, so let it be the American Music Center (originally the American Music Conference),

now located at 250 West 54th Street, Suite 300, New York, NY 10019. AMC has for fifty years served as the music industry's agent in promoting the study and performance of American music. In 1985 AMC established American Music Week. The sprightly AMC Newsletter for October-November presents a truly amazing list of special concerts and radio programs given during the week of November 7-13, 1988. The listing includes programs in all fifty states, Puerto Rico, the District of Columbia, and eleven foreign countries including the USSR. That's a lot of American music in just one week. My congratulations to AMC!

Allen P. Britton

\*\*\*

#### Ballots and the deadline!

We did not close balloting for the new officers and Board of the Society until January 20 because of mail delays in December. Those who were concerned about late ballots can rest assured that their vote was included.

- \* The Sonneck Society Bulletin is published in the spring, summer, and fall by the Sonneck Society, c/o The Ohio State University, 4240 Campus Drive, Lima, Ohio 45804.
- \* Copyright ©1988 by the Sonneck Society, ISSN 0196-7967.
- \* Send all contributions for the *Bulletin* to editor Susan L. Porter at the address above. Articles may be submitted on floppy disk if your machine is IBM-PC compatible and uses Microsoft Word, WordPerfect, or Wordstar. Your disc will be returned after the issue is complete. Articles which are typed, double-spaced are also welcome.
- \* Deadlines for submitting materials are Feb. 1, June 1, and October 1.
- \* A subscription is included with membership in the Society. For further information about the Society and its membership, write to Kate Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878.
- \* Planning to move? Please notify us about your change in address.

This publication is available in microform from University Microfilms International.

Call toll-free 800-521-3044. In Michigan, Alaska and Hawaii call collect 313-761-4700. Or mail inquiry to: University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106.

# AN INFLUENTIAL AMERICAN IN PARIS

Clyde W. Brockett Christopher Newport College

Among the latest data to surface in respect to the fabulous concert artist/composer Louis Moreau Gottschalk is a mere mention which, interpreted in its broadest context, may speak volumes about the importance of this prodigy in Paris. This citation may also have a certain impact upon America's music history when we realize that this teen-aged American was caught in the mainstream of midnineteenth-century European musical culture. He had to cope with a concert life that was surely more competitive and exciting than that of New Orleans. The promise for American music history rests, however, upon the interpretation of the data.

The correspondence of Hector Berlioz contains the following letter (No. 1272 in the edition), written to his cousin Jules Berlioz in Paris on July 26, 1849, which reads:

Here are three letters which Michel Chevalier sends me; read the one that he addressed to me [the forwarding letter] at the same time. I await one other [letter] from a young American, Mr. Goldschak; as soon as it has come to me, I shall send it to you. Do not forget to write me when you leave and when you arrive in the New World. I write you in great haste, fearing missing the courier.

I can find no identification for the Mr. Goldschak named in this letter; indeed, the editor makes the same assumption as I, that Louis Moreau Gottschalk is the intended name. It is true that Gottschalk's name had appeared many times in La France Musicale. Furthermore, Clara Gottschalk Peterson reported--secondhand--that Gottschalk had assisted in Berlioz's concerts at the Theatre des Italiens in Even if this information were to be substantiated, it would not constitute proof that Berlioz had mastered the spelling. To judge from reviews, Gottschalk's name was frequently misspelled.

A footnote in Berlioz's edited correspondence informs the reader of Michel Chevalier (1806-79), a Saint Simonian, who was condemned to prison in 1831, was freed after six months, and left for the United States where he stayed until 1836. In 1840 he published a French-language History and Description of Means of Communication in the United States. More important, he had had his letters from the U.S. published in the Journal des Debats.

This information complements a second letter (No. 1241) from Hector to Jules Berlioz, which

estimates a total budget needed for an exploratory trip to America and then says:

I do not know anything relative to the workers to take; but you should find them there [in America] without doubt.

I have seen, among others, Michel Chevalier, our collaborator of the *Debats*, who for a long time lived in the United States. Here is what he tells me:

You always leave by Le Havre.

The crossing by sail vessel would cost 800 francs and by steam vessel 1100 francs.

He could give you letters of introduction.

But I will tell you: before anything, learn English. They speak French, true, but little. This letter is dated December 19, 1848, and is addressed to Jules Berlioz, general delivery, Grenoble.

Thanks to another cross-reference footnote, we learn about Jules and his role in the correspondence. The letter to which this footnote refers (No. 1238), dated November 26, 1848, is addressed to Jules' father Victor Berlioz at Grenoble. Here, Berlioz asks his uncle if Jules has finished building his organ. He continues:

There is evidently in the author of such a work the makings of a master and the elements of a fortune if circumstances favored it. I see more merit in having constructed this little instrument under the conditions that Jules was placed than there is for Cavaille [Coll] to have made the Saint Denis organ with his numerous workers and sums of money to spend. But crowding is apparent in this career as in all other fields of technology and it would hardly be [so] in going to exploit it in North America where they found [this very year] the vein of gold that she contains. protestants have a mania for organs and church songs, and every day sees a new church being built in the U.S.A. It's something to think about.5

This explains the significance of "workers" whom he would find in America in the first letter to Jules. But what is the connection of these letters to Gottschalk?

To answer, we must turn around the chronology of the study of these letters to the straightforward presentation of the three. Looking at them from the half year beginning November 26, 1848, to July 26, 1849, we find that Berlioz has learned, perhaps through his uncle, that his cousin has built an organ, single-handedly or with minimal assistance. This skill seems marketable to Berlioz, especially in the U.S. where labor should be available and there is a market for organs in Protestant churches. Then Berlioz relies on his colleague Chevalier's expertise in travel and adaptation to circumstances abroad.

Berlioz's intent seems to be to assist his cousin in testing the potential for an organ manufactured in the Western hemisphere and in actually situating him on the opposite side of the ocean if possible. Presumably, Jules has requested his influential cousin to help in securing letters of introduction, but that letter is not found.

Near the time for Jules' expected departure, with apologies for delaying his letter (on account of the presentation of a medal in his honor by Meverbeer and Lord Taylor, the part not quoted above). Berlioz forwards to his cousin the three letters from Chevalier. These, it may be assumed, are letters of introduction to three useful contacts and include the forwarding letter to Hector Berlioz (which itself could not have been of disadvantage to Jules). The letter still awaited by Berlioz and promised Jules is coming from a "young It is not inconceivable that Berlioz himself solicited this letter from Gottschalk, without The referral to being familiar with the spelling. Gottschalk was, I believe, prompted consciousness of his nationality, with the goal of obtaining some expert advice. But while this American connection might be the reason for selecting Gottschalk, his youthfulness would also seem also to fit Berlioz's description.

The thirty-nine-year-old cousin Jules never did depart for America. Nor, evidently, did he settle in Paris to "live on his talent as organ-builder." He is presumed to have returned to Domene in the Isère departement around 1852 to assume a post of justice of the peace. Hector Berlioz never lost enthusiasm over Jules' continued interest in organs, however; our eminent correspondent last mentioned them in 1852.

It's possible that Gottschalk's name might have appeared among Berlioz's assistants or have been read by Berlioz with more than passing interest in some music column; however, this request for an introductory letter was conceivably situation in which Berlioz became aware If not the first situation, then the forty-five year old might recently have met the twenty year old. One may equally assume that the Americanized Chevalier might have met or put himself in contact with Gottschalk. In any case, Berlioz favor—and latter done a disappointingly there is no present proof that he did-the renowned composer/conductor/critic might have found himself, however slightly, indebted to the stripling foreign virtuoso.

uncle. See Correspondance generale, I, 558, III, 772. In an earlier letter, No. 1238, Hector assures his uncle of his desire to embrace him as a family elder tantamount to a parent after his father's death. There is still earlier correspondence with Victor from 1824-25, discovered by M.J.G. Prod'homme. See Hector Berlioz Memoirs, ed. Ernest Newman (New York: Dover, 1966), 38, note 1. Jules is first identified as cousin in a letter dated January 5, 1844 (Correspondance generale, II, No. 877), to Nanci, Berlioz's sister.

<sup>2</sup>Specifically on January 2, 21, March 25 (Bamboula), April 1, 8, 22 (review), 29, May 11, 20, 27, and June 3, 17 (La Savane) and 24. See John Godfrey Doyle, Louis Moreau Gottschalk, 1829-1869, The College Music Society series Bibliographies in American Music, No. 7 (Detroit: Information Coordinators, Inc., 1983), 179.

<sup>3</sup>Louis Moreau Gottschalk, Notes of a Pianist, ed. Jeanne Behrend (New York: Knopf, 1964), xxv, n. 9. Clara evidently distilled this information from the often erroneous facts in the book by Octavia Hensel (pseud.), The Life and Letters of Louis Moreau Gottschalk (Boston: Ditson, 1870), p. 45, where it is reported.

<sup>4</sup>Correspondence generale, III, 596. Chevalier, once editor of the Saint-Simonian La Globe, disavowed the movement after his return to France in an article he published in the Journal des Debats early in 1838. See Ralph P. Locke, Music, Musicians and the Saint-Simonians (Chicago: University of Chicago Press, 1986), 90, 196

<sup>5</sup>Correspondence generale, III, 590. The original language which I translate "fields" is parties, that which I translate "technology" is *l'industrie savante*, and that which I translate "church songs" is cantiques.

<sup>6</sup>Correspondance generale, IV, 41, with note 2; also III, 772-73. No death date for Jules Berlioz has been found.

<sup>7</sup>Correspondance generale, IV, 125 (March) and IV, 216 (October).

# THE MARINE BAND INAUGURAL TRADITION

On Friday, January 20, 1989, the forty-first President of the United States was sworn in in ceremonies at the Capitol Building. "The President's Own" United States Marine Band has traditionally provided music for the inauguration. The following history comes from Notes, the bimonthly newsletter for the friends of the Marine Band, and is reprinted with permission:

The Marine Band has performed at every inauguration since March 4, 1801, when it played for President Thomas Jefferson, the first President to be inaugurated in Washington.

The band played for the first inaugural ball held in Washington during James Madison's inaugural festivities on March 4, 1809.

In 1861 Marine Band leader Francis Scala wrote a march for Abraham Lincoln's first inauguration called "President Lincoln's Inaugural March," also referred to as the "Union March" or the "Inaugural March."

The band was on hand during Ulysses S. Grant's inaugural reception in 1869. The National Intelligencer reported that "the music from the

<sup>&</sup>lt;sup>1</sup>Hector Berlioz, Correspondance generale, ed. Pierre Citron (Paris: Flammarion, 1972-), 4 vols., III (1842-1850), 645. The bibliography in The New Grove, 2, 607, refers to the first two volumes only. Jules Berlioz, born Jean-Marie on July 9, 1920, and called "Jules-Jean", was a son of Victor Abraham Berlioz, Hector's

Marine Band enlivened the occasion, and in a measure, consoled those who could not dance."

Under John Philip Sousa, the Marine Band's leader from 1880 to 1892, the band performed at the inaugural ceremonies of James Garfield, Grover Cleveland, and Benjamin Harrison.

The Marine Band performed for each of Franklin Roosevelt's four inaugurations. President Roosevelt was first inaugurated to the strains of "Happy Days Are Here Again." Roosevelt was too ill to leave the White House for his fourth inauguration in January 1945. The ceremonies were held on the White House portico, with music provided by the Marine Band. Notes in the Marine Band log indicate the ceremony took only fourteen minutes.

On January 20, 1981, "The President's Own" performed for the inaugural ceremony of President Ronald Reagan. In a remarkable coincidence of timing, Marine Band vocalist Michael Ryan sang "American the Beautiful" with the band and, as millions watched the televised ceremonies, the American hostages were released from captivity in Iran.

Although Constitutional law mandates January 20 as the official inauguration day, the President is never sworn in on Sunday. For this reason, President Reagan took the oath of office for his second term in a private ceremony at the White House on Sunday, January 20, 1985. The Marine Band Chamber Ensemble performed at the White House for this. On January 21, 1985, due to the extreme cold weather. President Reagan directed that all outdoor events for his public ceremony be cancelled. For the first time in history, members of Congress, the Supreme Court, the Diplomatic Corps, distinguished guests, and the Marine Band gathered inside the Capitol Building to witness the President's swearing-in and hear his Inaugural Address.

# THE INSTITUTE FOR STUDIES IN **AMERICAN MUSIC**

Marian F. Petersen

"The Institute has a multi-faceted role at the Conservatory. encouraging the generation knowledge regarding our country's musical heritage, taking the initiative in its preservation and dissemination, and providing continuity to diverse constituencies as they focus on musics which are American."-Dean David L. Kuehn

The Institute for Studies in American Music, located at the Conservatory of Music of the University of Missouri, Kansas City, was founded in May 1967 by Dean Archie Jones, with a grant from the Conservatory of Music Trustees. A roster of early National Advisory Council members included Robert Russell Bennett, Allen P. Britton, Aaron Copland, William L. Dawson, Howard Hanson, William C. Hartshorn, Mrs. Maurice Honigman, Wiley L. Housewright, Thor Johnson, Gail Kubik, Alan Lomax, Otto Luening, John Jacob Niles, Virgil Thomson, and Meredith Wilson.

The Institute's purpose was: (1) To attempt to identify and define American music: (2) To establish archives and reference services in order to become a center of resources and researches in American music: (3) To establish a collection of musical Americana in the form of historical instruments, books, periodicals, printed music, manuscripts, recordings, and memorabilia; (4) To analyze influences and trends and trace stylistic forms in the history of American music which have affected its composition and performance; (5) To encourage publication of the results of Institute research through periodicals, newspapers, brochures, books, commissioned works, recordings. and anthologies; (6) To promote understanding of American music through conferences, lectures, symposia, and performances; (7) To provide stimulating musical and educational experiences for undergraduate and graduate students and faculties at the University, and in other local, state, and regional schools and colleges; (8) To attempt to develop an appreciation for American music by encouraging and promoting its use in public and private schools and in college courses in the humanities; (9) To prepare definitive bibliographies and discographies as well as individual and collective biographies of American composers; and (10) To establish an Intercollegiate American Music Communications Center.

The Institute has commissioned works (such as Howard Hanson's Mystic Trumpeter), sponsored lectures (including Leith Stevens' "Composing for the Films"), and supported panels on such topics as "American Indian Music" and "Background and Antecedents of the Folk Music of the United States."

Appearances of well-known performers and composers have been sponsored by the Institute, but, in addition, more ambitious activities have been Of particular interest is the annual undertaken. "Festival of Music of and about Black People," which is in its twelfth year. Past participants in the festival have included Count Basie, Anthony Davis, William Dawson, Ulysses Kay, Jay McShann, and Eileen Southern.

On April 21-23, 1989, the Institute for Studies in American Music will be hosting an American Music Conference, which will focus upon and showcase the materials found in the Collection.

Papers and performances will highlight Mrs. H.H.A. Beach, Paul Creston, white jazz musicians who flourished in the early 20s, Leith Stevens, Virgil Thomson, and the music of Thomas Hart Benton, a Kansas Citian. The meeting coincides with a Thomas Hart Benton exhibit which conference participants will be invited to tour prior to the presentation.

On Saturday, April 22, a Kansas City barbecue dinner has been scheduled in the historic Mutual Musicians' Foundation, followed by a "pub crawl" of Kansas City clubs offering jazz. On Sunday afternoon, an area premiere of Mrs. H.H.A. Beach's Chambered Nautilus, an extended choral work for women's voices, will be performed. Information may be obtained from Dr. Marian Petersen, Director; Institute for Studies in American Music; Conservatory of Music; University of Missouri, Kansas City; Kansas City, MO 64110, 816-276-2911.

As a resource for scholarship, the Center offers opportunities for students of all levels and interests. theses and dissertations of Conservatory of Music have been encouraged to consider American Music topics. Examples of scholarship resulting from this practice include: The Missouri Harmony: 1820-1858: The Refinement of a Southern Tunebook (Shirley Ann Bean); Music at Black Mountain College: A Study of Experimental Ideas in Music (Anna M. Hines); Paul Creston: The Man and the Musician (Monica Justine Slomski); Katherine K. Davis: Life and Work (Harrison C. Boughton); The Instrumental Music of Paul A. Pisk (Thomas William Collins); J. Spencer Cornwall: The Salt Lake Mormon Tabernacle Choir Years, 1935-37 (Fern Gregory); Quincy Porter: His Life and Contribution as a Composer and Editor (Willard Kent Hall); Julie Rivé King, American Pianist (Leslie Petteys); Choral Music of Randall Thompson (Byron McGilvray); Leith Stevens: A Critical Analysis of His Works (James C. Hamilton); Alpheus Babcock, American Pianoforte Maker (1785-1842): His Life, Instruments and Patents (Keith G. Grafin); and American Harpists and Harps, 1925-1975 (Deborah Wells).

The Library Holdings of the Institute for Studies in American Music are extensive, and include music. books, recordings, memorabilia. Materials are organized into a number of major collections, some of which are listed below.

The Sheet Music Collection consists of nearly 50,000 titles, most of them dating from the late nineteenth or early twentieth century. These pieces are being entered into a computer database, so that they will be accessible according to title, composer, lyricist, publisher, place of publication, or date. Many of them complement ISAM recordings from the same era.

The Kansas City Jazz Film Collection, formerly known as the John Baker Jazz Film Collection, comprises approximately three thousand titles on six hundred and thirty viewing hours of film. Formats which are represented are features, shorts, cartoons, soundies (the precursors of the music video), and kinescopes. Performers range from Al Jolson to Dinah Shore and include Kansas City jazz greats Count Basie and Charlie Parker. Through an agreement with the City of Kansas City, Missouri, the University of Missouri, Kansas City, has exclusive research rights to these

The Paul Creston Collection, which contains scores, manuscripts, and memorabilia of this award-winning composer, is a recent acquisition by ISAM, with accessing being completed in the

spring of 1988.

Creston, born in 1906, considered both the literary and music fields but committed to the latter in 1932. During the next ten years he received many honors, among them two Guggenheim Fellowships and the New York Critics' Circle Award; his thirty-five orchestral works, which included six symphonies, were performed by conductors including Cantelli, Monteux, Rodzinski, Stokowski, Szell, and Toscanini. His second symphony is perhaps his bestknown and most representative work, although the composer considered Sadhana his favorite.

Creston contributed scores for radio, television, and film. He received a Christopher Award for his "Revolt in Hungary" segment of the CBS-TV series "The Twentieth Century," and an Emmy citation for "In the American Grain," a documentary on William

Carlos Williams.

In 1975, Creston retired from Central Washington State College and moved to San Diego, California, where he died in 1985. The Collection will be showcased during the ISAM Conference in April.

The Leith Stevens Collection includes acetate recordings of the Kansas City composer's works for the films, including "The Wild One" and "The Gene Krupa Story."

The George Salisburgy Collection of phonograph records reflects the tastes of this jazz pianist, who accompanied well-known jazz vocalists such as Billie Holiday and acted as a resource person during the filming of "The Last of the Blue Devils."

The Dave Dexter Collection of recordings, photographs, and private papers is the latest acquisition to be added to the ISAM Collection. During the 1930s, Dexter covered Kansas City for "Downbeat" and later produced recordings by Kansas City artists including Julia Lee.

The American Composers Collection consists of smaller

collections, some of the most noteworthy of them being:

Gladys B. Bush. This composer and teacher, born in Ohio in 1898, moved to Missouri in 1916. The collection contains

printed works and several manuscript songs. Henry Clough-Leighter. Born in Washington, DC, in 1874, Clough-Leighter was a church organist. He became a music editor at Ditson and Boston Music Company, and later assumed the position of editor-in-chief at E.C. Schirmer. Contains manuscript songs and signed letters.

Charles E. Horn. A singer and composer, Horn was born in 1786 in London. He visited the United States in 1827 and subsequently settled in New York, where he participated in the founding of the New York Philharmonic Society.

Contains ten autograph letters signed by Horn.

Amy Marcy (Cheney) Beach Collection. Beach, born in 1867 in New Hampshire, demonstrated her musical ability at an early age. Largely self-taught, she performed as a soloist with the Boston Symphony Orchestra in 1885, the year she married Dr. Henry Harris Aubrey Beach. She is known for her concert career as well as her compositions. The Collection comprises several manuscript works and includes childhood works written for solo piano, in addition to some printed works.

Walter Brenner Collection. Brenner was born in 1906 in the Union of South Africa. He studied violin and theory in Berlin and formed a publishing company which published his own works. He later moved to Los Angeles where he worked as a music copyist at the Warner and Disney Studios. The Collections contains

manuscript and printed works.

William Henry Humiston Collection. Born in Ohio in 1869, Humiston attended high school in Chicago and graduated from Lake Forest College in 1891. He moved to New York and studied with Edward MacDowell, then became editor of program notes for the New York Philharmonic Society. He wrote for the Evening Post in New York and was appointed music critic of the Brooklyn

Daily Eagle in 1921. He became an authority on J.S. Bach and Richard Wagner. After Humiston's death, his personal library

became the nucleus of the MacDowell Colony library.

Eunice Lea Kettering Collection. Born in 1906 in Ohio, Kettering graduated from Oberlin Conservatory of Music in 1929. She served on the faculties of several colleges and received several awards, including the National Federation of Music Clubs' first prize for *Johnny Appleseed*, a choral-orchestral work. Performance media include solo songs and chamber, choral, and orchestral works.

Julius Osiier Collection. Osiier was born in Copenhagen in 1865, studied at the Royal Conservatory of Music there and was a pupil of Edvard Grieg, Nils Gade, and Johan Svendsen. He moved to Kansas City in 1906 and pioneered pops concerts in Kansas City. Manuscripts include large works as well as songs and pieces for solo

piano.

Charles Sanford Skilton Collection. A native of Massachusetts, Skilton was born in 1868. He graduated from Yale University in 1889. He joined the faculty at the University of Kansas in 1903 and served as the Dean of the School of Fine Arts. He became acquainted with tribal melodies of the American Indians and incorporated some of them into his compositions. The collection contains major works in manuscript form as well as songs, chamber music, and works for solo organ and piano.

Nathaniel Clark Smith Collection. Smith was born in Kansas in 1877 and was a graduate of the Chicago Musical College. In 1898, he became bandmaster of the Eighth Illinois Regiment Band. The following year, he joined the global tour of the M.B. Curtis All-Star Afro-American Minstrels. He later served as bandmaster at Western University. Most of his works are songs and choral

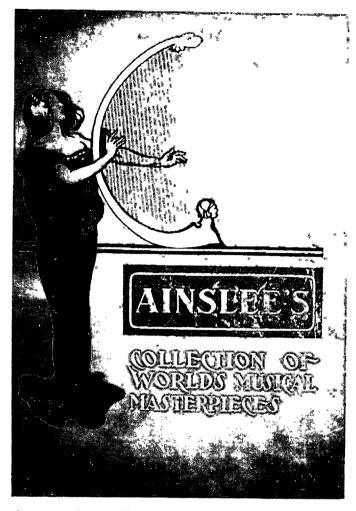
arrangements.

# T. ROOSEVELT: MYSTERY COMPOSER

Margery Stomne Selden

In my sideline calling as a church music director, I have often been the lucky recipient of old and unusual music passed on by parishioners who move away. When one of my choir singers left the area to retire in another state, he asked me to find "a good home" for some of his heirloom music. So far that "good home" is my home, and I am reveling in the exploration of musical material hitherto unknown to me.

One such musical hand-me-down, Ainslee's Collection of World's Musical Masterpieces, a onevolume tome, unfortunately lacks both title page and frontispiece. The missing data have prevented my identifying the work in absolute detail. I have tried to locate other copies, but neither the Library of Congress nor the New York Public Library apparently has the work, and no further leads have presented themselves. However, the literary magazine begun early in 1897 by Howard, Ainslee, and Company of New York, and generally known as Ainslee's Magazine, enjoyed great popularity in the early 1900s. The publication—in varying names and formats-continued until 1926. In the fall of 1902, it began a period of expansion, doubling its size and increasing its price. It must have been a patriotic publication; it described itself as an "American Magazine for the American People". Ainslee's Col-



lection of World's Musical Masterpieces may well have been a special project sponsored by the monthly, in the same way, perhaps, as Reader's Digest has sponsored such useful song collections as Reader's Digest Treasury of Best Loved Songs (1972) and Reader's Digest Family Songbook of Faith and Joy (1975).

Bound in grayish-green cloth with a cover design featuring a female harp player in contrasting colors (above), Ainslee's Collection comprises both solo piano selections and songs, as the photoreproduced table of contents indicates. (See p. 8.)

Three musical selections in Ainslee's Collection have caught my imagination. They seem to be related to each other in their reflection of the same era in American history, the early presidency of Theodore Roosevelt, in whom I have a personal, sentimental interest. My own home in Maplewood, New Jersey (on Quentin Court, named for one of Theodore Roosevelt's sons), is on the grounds of the old Cornelius Roosevelt farm, where young "Teddy" visited his Uncle Cornelius.

The first of the three selections to be noted is "Ma Li'l Sweet Sunbeam" by Vivian Gray (not Grey, as misspelled in the index), parenthetically identified by the publisher as Miss Mabel McKinley; a 1904 copyright by Leo Feist appears at the bottom

# INDEX

#### VOCAL

TITLY		AUTHOR	PAGE	TITLE APTION I	P WEE
\nchored (Baritone)		Watson	•	Love's Old Sweet Song - Mollor	59
Calvary (Low)	-	Roducy	9	Ma Lil' Sweet Sunbeam (Mabel	
Daddy		Behrend	15	McKinley) From Grey	63
Oream of Paradise .		Gire	10	Monarch of the Woods - Cherry	66
Good Old Days Gone By			26	Palms, The (Palm Branches) Fance	70
Good Bye			29	Rocked in the Cradle of the	
It Was a Dream			34	Deep (Low) Knight	;6
It Was Not Thus To Be -			16	Screnade (Staendehen) - Schubert	79
lerusalem			42	Toreador's Song (From Carmen) Bizet	83
Kathleen Mayourneen .			49	Voices of the Woods	90
Lost Chord (High) - +			54	Veoman's Wedding Song - Ponintmoski	96

#### INSTRUMENTAL

	AC DION	PANE	TITLE	At 1 feets	PAGE
TIM.					
	Chaminade	99	Martha		334
Angel's Screnade (Braga) -		101	Massa's in the Cold Ground .		241
Alice (Trans.)		111	territy in a	Rubinstein	244
Anvil Chorus (Trovatore) -		121	Minuet	Pader ceski	24%
Battle of Waterloo		128	Music Box	Liebich	253
Ben Bolt (Trans.)	Freeman	132	My Native Village Bells	Zeise	258
Budding Flowers		136		Keiser	265
Carmen, l'otpontri (Bizet) -		139	One Sweetly Solemn Thought	Freeman	269
	Spindler	147	Polish Dance - · · ·		273
Con Amore - · · · ·	Reanment	154	Pure as Simw	Lange	278
	Ludovie	159		Brintman	281
, with the time of the time.	Feethoren	161	Scarf Dance · · · ·	1 haminade	286
	Leybach	166	Screnata	Moszkowski	280
Flatterer		172		Godard	202
Flower Song		177	Silvery Thistle		100
	King	182	Silvery Waves	II rman	y.\$
Frolic of the Frogs (Waltz)		383		Thomas	314
Heather Rose - · · ·		186		Beaumont	318
	Deru	189	.,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,		323
In Rank and File		106	Pirat of Lordy	Hal:mann	124
	Fon Weber	עאים 🖠	tate amount 1900	Pachmann	
Kammenoi Ostrow	Kubinstein	2119	123 days - (1, mm, 1, mm, 1)		370
	Handel	217	Tam O'Shauter		326
Last Hope		220	Titania	Wely	317
	Gillet	226	Tranmerei		350
	Smith	3,32	Tanubauser March (V. & P.)		365
Love's Golden Dream (Waltz)	Rouheur	357	Under the Stars and Stripes •	Rosevell	353
Maiden's Prayer	Radar ereska	230	Venus Waltz	Roberts	380

# Table of Contents

of the initial page. The dialect song, a mother's fond greeting to her child, is "lovingly dedicated to my Aunt Mrs. William McKinley." The Mrs. William McKinley cited would be, of course, the widow of President McKinley, who had been reelected in November of 1900 and inaugurated for his second term on March 4, 1901, only to be cut down by an assassin six months later. Vice-President Theodore Roosevelt succeeded to the presidency upon McKinley's death on September 14, 1901.

Mabel McKinley (1879-1937) was a professional singer who had often performed in the White House during her uncle's residency. Her background was mainly in vaudeville, but her obituary in the New York Times of June 7, 1937, refers to her American debut in San Francisco on July 5, 1903, and to Sunday evening concerts at the Metropolitan Opera House later on. She became the wife of a physician, Dr. Hermanus Baer. The fact that Mabel McKinley was crippled and appeared on stage with crutches is surely a testimony to her determination and composure. In any event, "Ma Li'l Sweet Sunbeam" is an attractive work, another addition to the record early twentieth-century published women composers. "Anona," described by Sigmund Spaeth as a "pseudo Indian" creation of 1903, was a song McKinley featured so often on her programs that she became known as its composer.<sup>2</sup> The actual composer of "Anona" was Robert A. King (born Keiser), however, as clarified in King's death notice in the *New York Times* (April 14, 1932) as well as by Spaeth. The reader will learn more of self-effacing composer King later in this article.

The second selection connected to Theodore Roosevelt in the Ainslee volume is a March and Two-Step for piano entitled "Strenuous Life," "respectfully dedicated to His Excellency President Theodore Roosevelt." By Abe Holzmann, the work is a reprint of a Leo Feist publication with a 1902 copyright. The title is an obvious salute to the kind of hardy outdoor life advocated by Theodore Roosevelt's father and put into practice by the famous (and once very sickly) son. Holzmann, who died at sixty-four in 1939 in East Orange, NJ, was a native New Yorker and a conservatory-trained composer employed by the Feist firm. He later of as an advertising executive International Musician, official organ of the International Federation of Musicians. It seems likely that the title and dedication of Holzmann's contribution were intended to capitalize on the energetic new President's popularity.

While Holzmann's and McKinley's works have certain historical and musical merits, it is a third Roosevelt-related item which startled me. With a 1902 Century Publishing Company copyright (and "International Copyright Secured"), the piano work is entitled "Under the Stars and Stripes. March-Two-Step," and the composer is none other than T. Theodore Roosevelt T. Roosevelt? Roosevelt. revealed in a new light, that of overlooked composer? Certainly the title of the work and the inclusion in the same volume as the aforementioned two Roosevelt-connected pieces, to say nothing of the name T. Roosevelt in black and white, would lead a casual reader to such an assumption, and no doubt the editor or publisher was hoping for just such a general "leap of faith."

My immediate reaction, however, was one of incredulity. Theodore Roosevelt had, after all, left no reputation as a performing musician and none as a composer. Still, the composition's title, the date, and there, undeniably in print, the name T. Roosevelt could hardly be ignored. I set about finding out what I could about the role of music in Roosevelt's life and about his possible authorship of "Under the Stars and Stripes."

Theodore Roosevelt (1858-1919), who was to become the twenty-sixth President of the United States of America, seems to have had no special training in music as a child and, even as a Harvard undergraduate (1876-1880), elected no music or fine arts courses although such were available. While the parlor of the future leader's early boyhood home on Twentieth Street in New York City contained a

piano (a massive-legged, square grand is shown in a photograph of the restored parlor), the room was reserved for formal occasions and was not used on a daily basis. A somewhat older second cousin of the future President, Hilborne Lewis Roosevelt (1849-1886), and his brother Frank were respected organ builders, but Hilborne's highly specialized musical expertise does not seem to have sprouted elsewhere in the family.

Scholars can single out few significant music-related events in the youthful Roosevelt's life. Apparently as a child, Theodore learned a Dutch nursery song which, a half century later while on an African hunting trip, he sang to some Boer settlers who recognized it. His singing has been described as "hideous," "harsh," and "unmusical." However, at least with bird songs, Roosevelt had a keen auditory sense. As a teenaged nature-lover, Theodore took extensive notes on the summer birds of the Adirondacks, notes which were expanded into a respected naturalist publication.

Biographer Edmund Merris describes Roosevelt's field notes as being alive with "harsh twitters, wheezy notes, trills and quavers, shrill twitters, chirps, pipings, loud rattling notes, weird, sad calls, hisses, tap-taps, gushing, ringing songs, rich bubbling tones, lisping chirps, guttural qua qua's, hissing whistles," and so on. Morris concludes that sound always meant more to Roosevelt than color, citing this bit of Roosevelt prose as sensory evidence:

Perhaps the sweefest bird music I ever listened to was uttered by a hermit thrush . . . louder and clearer it sang from the depths of the grim and rugged woods, until the sweet, sad music seemed to fill the very air and to conquer for the moment the gloom of the night; then it died away and beased as suddenly as it had begun. Perhaps the song would have seemed less sweet in the daytime, but uttered as it was, with such surroundings, sounding so strange and so beautiful amid these grand but desolate wilds, I shall never forget it.

Theodore's first wife, the short-lived Alice Hall, played the piano: Theodore and Alice lived with the groom's family in a mansion on Fifty-seventh Street; and Alice regularly practiced on the parlor upright:

'Edith' Carów, Roosevelt's second wife, was also fond of music. A biographer points out that Edith's schooling and family background facilided regular concert-going! 'She was neither an instrumentalist nor a vocalist but "developed a deep reverence for the classical masters, and wagned long before they were fashionable. The violinist Heifetz, while still a mere gangling shock haired boy of eighteen, left her 'absolutely dazed with emotion'."

There seems to be little doubt that Roosevelt was exposed to a great deal of music on a casual, informal basis. Brahms, Schumann, and Chopin have been mentioned as Roosevelt's favorite composers, and he is also reported to have entertained Engelbert Humperdinck of Hansel und Gretel fame. Reports about Roosevelt's interest in Wagner's operas are conflicting; he certainly attended some performances.

Elise Kirk, in her welcome history of musical activities at the White House, points out that, while "neither President nor Mrs. Roosevelt was especially musically inclined or talented," many significant musical events took place at the White House during the Theodore Roosevelt administration, among them the first performance on a clavichord there and an impressive scheduling of works by American composers, including John Alden Carpenter, George Chadwick, Arthur Foote, and Amy Cheney Beach. 13

One piece of music forever linked to Theodore Roosevelt is "A Hot Time (in the Old Town Tonight)," written by Theodore Metz and first published in 1896. According to Sigmund Spaeth, the song is remembered "not only as a characteristic opening chorus for minstrel shows, but for its historic significance as the music that carried Theodore Roosevelt's Rough Riders up San Juan Hill. (After Teddy became President, he renounced the song and resented its constant connection with his public appearances.)" 14

. UNDER THE STARS AND STRIPES.
MARCH-TWO-STEP.



It is to Roosevelt's credit that he played a role in helping to preserve the rapidly vanishing music of the American Indians. As an anonymous writer in the 1920 Music Bulletin (VI/4, p. 27) stated, "It was called to his attention that the policy of the Indian Bureau at Washington seemed to be directed straight toward the destruction of all things pertaining to the culture of the Indian people." Roosevelt, therefore, embarked on a policy of encouraging Indian songs to be sung in native tongues and of promoting the preservation of such material because "it fits in with all my policies of conservation."

Elise Kirk has also spotlighted Roosevelt's fondness for western cowboy songs and ballads and his recognition of John Lomax's research and collecting in that field, "a work of real importance," as Roosevelt put it, "to preserve permanently the back country and the frontier."15

Theodore Roosevelt was also well aware of the wholesome social values of music, on one occasion saying to a group of youngsters at the Third Street Music Settlement School in New York, "Boys and girls, do not envy your neighbors who have many automobiles in their garages, while you have your piano, your violin, or your cello. Let the love for literature, painting, sculpture, and above all music, enter into your lives."16

On another occasion, he pleased the participants of a Baltimore Sängerfest by proclaiming that "nothing can add more to our capacity for healthy social enjoyment than, by force of example no less than by precept, to encourage the formation of societies which by their cultivation of music, vocal and instrumental, give great lift to the artistic side, the aesthetic side, of our nature. . ."17

Roosevelt came into possession of a Chickering piano after his marriage to Edith Carow. upright, of dark wood and with two pedals, has three elaborate carved grilles on the upper front panel and two on the lower part of the instrument. It is part of the Bob Pierce Historical Piano Exhibit in Long Beach, CA. (Pierce is the publisher of Pierce's Piano Atlas.) Made for Edith's mother about 1859, Edith installed the Chickering in the Roosevelts' new home in Oyster Bay, Long Island Later, Steinway grands were -Sagamore Hill. acquired as part of the furnishings of the Roosevelts' official residences.

As intriguing as some of the aforementioned musical details may be, there is obviously no evidence whatsoever to indicate that Theodore Roosevelt was capable of composing such a tightly crafted, albeit conventionally framed work as "Under the Stars and Stripes" (p. 9).

Monroe Gumer and Al Ashley, officials of Century Music Publishers, now located in Carlstadt, NJ, were interested in my research, tried to be

helpful, but could find no records on the "T. Roosevelt" problem. They said they had been with the firm since 1957 but that Century goes back to Eventually, however, some of my wideranging inquiries bore fruit. Wallace Finley Dailey, Curator of the Theodore Roosevelt Collection at Harvard University, discovered in his files that an anonymous correspondent at Century Publishing Company had, back on July 19, 1944, alerted the Theodore Roosevelt Collection at Harvard, then apparently considering purchasing a copy of "Under the Stars and Stripes" (perhaps a copy extracted from Ainslee's Collection of World's Musical Masterpieces), that "the author of this was not the ex-President of the U.S."

About the same time as this revelation, Kathleen Cabana of the Library of Congress informed me (in a letter dated April 17, 1984) that "Under the Stars and Stripes" by T. Roosevelt is no longer under copyright protection and, moreover, that the renewal application for the work in question was signed by one Robert A. Keiser King of 1567 Broadway, New York City, as author (that is, composer). At the same time, on March 8, 1930, King renewed copyrights as author of two other pieces for which he had used the pseudonyms F. Beatrice and M. Richmond.

This information opened a whole new route of one effectively removing President Theodore Roosevelt from any known role as a composer but spotlighting the name of King, previously mentioned to the reader in passing as the actual composer of "Anona," generally attributed to Mabel McKinley, niece of President McKinley.

Spaeth's valuable History of Popular Music in America has many references to Keiser King, and the composer's obituary in the New York Times (April 14, 1932, p. 21) yields other details. Born Robert Keiser in 1861, the future Robert A. King (Bob King; Robert Keiser King; etc.) was already writing music for the public in his early twenties. He was a kind of color-changing chameleon of a composer, adopting names and styles as he saw fit. As Spaeth summarized:

It would be difficult to decide in just how many popular songs he had a hand. He wrote under various names (with a preference for the feminine) and much of his work appeared anonymously, representing hack jobs for various He could imitate any type of publishers. composition and turned out excellent tunes with incredible speed. Although he boasted of having had only six piano lessons, he was a clever accompanist and demonstrator. He was a clerk in the old Ditson store and later worked for Feist, Helf-Hager and finally Shapiro, Bernstein, with whom he spent nearly twenty-five years, till his death in 1932.

Keiser's pseudonym of "Mary Earl" appeared not only on "Beautiful Ohio" but also on such later songs as "Dreamy Alabama" "Hawaiian Smiles" (1919), "Beautiful Hawaii," "In Old Manila," "Isle of Paradise" and "Mohammed" (all 1920). One of his early hits was "Anona" (1903), and "Star of the East" was a big seller. His "Apple Blossoms" was signed Kathleen A. Roberts; he wrote "Broken Blossoms" with Ballard MacDonald (1919), "I Ain't Nobody's Darling" with Ted Fiorito (1921). Other Keiser King numbers were "Why Did I Kiss That Girl?" with Brown and Henderson (1925); Ain't My Baby Grand?" (Brown-Henderson, 1927); "I Scream, You Scream" with Howard Johnson and Billy Moll (1927) and "Moonlight on the Colorado," also with Moll (1930). "America's Fair Women" was selected by Victor Herbert as one of the outstanding American compositions of its day. 18

To refer back to Ainslee's Collection of World's Musical Masterpieces, which led to this curious investigation, it appears that Keiser King not only produced the march by T. Roosevelt for that volume, but also at least two others entered in the same book: "The Fawn, Valse du Salon" by Robert A. King, a graceful piano piece copyrighted by Leo Feist in 1902, and "National Airs Medley, Two-Step and March" by R. Keiser, copyrighted by Century in 1902.

In a very real sense my investigation of T. Roosevelt as a composer was not a dead end. It provided me with hours of good reading about a fascinating President who, as a boy, roamed over my front yard; and it led me to another fascinating figure, composer Robert Keiser King, and to a musical scene which I previously had overlooked.

- <sup>10</sup>Sylvia Jukes Morris, *Edith Kermit Roosevelt* (New York: Coward, McCann, and Geoghegan, 1980), p. 34.
- 11 Edward Wagenknecht, The Seven Worlds of Theodore Roosevelt (New York: Longmans, Green and Co., 1958), p. 80.
- 12 Elise K. Kirk, *Music at the White House* (Urbana: University of Illinois Press, 1986), p. 170.
  - <sup>13</sup>*Ibid.*, p. 171.
  - <sup>14</sup>Spaeth, op. cit., p. 287.
  - <sup>15</sup>Kirk, op. cit., p. 80.
  - <sup>16</sup>Wagenknecht, op. cit., p. 80.
- 17 Albert Bushnell Hart and Herbert Ronald Ferleger, Theodore Roosevelt Cyclopedia (New York: Roosevelt Memorial Association, 1941), p. 434.
  - <sup>18</sup>Spaeth, op. cit., p. 411.

# THE AMERICAN ORGAN ARCHIVE

Stephen L. Pinel

While members of the Sonneck Society may be familiar with Organ Historical Society crusades to save American organs, few are aware that the organization administers a significant collection of organ research materials. Now thirty years old, the American Organ Archive—located at Talbott Library, Westminster Choir College, Princeton, NJ—is possibly already the largest collection of its type anywhere, and it continues to grow at an astonishing rate. By the year 2000, this collection will likely be the most important assemblage of organ research documents anywhere in the world.

Because organ-related resources are often not a priority for university and college libraries, even standard items can be difficult to acquire once they go out of print. The problem is compounded by the fact that books about the organ are usually published in short runs. So, late in the 1950s, the OHS Council began a membership appeal for the donation of materials to establish an Organ Archive.

Homer Blanchard, a founding member of the Society, was the first significant archivist. university professor, scholar, author, and noted organ historian, he served the Society for over twenty years. He solicited materials from the membership, lugged boxes. took correspondence, and developed a cataloguing system which, in modified form, is still in use today. Because of Dr. Blanchard's affiliation with Ohio Wesleyan University, their college library was the logical place to house the collection, and it remained there for many years.

In 1984, the author was appointed archivist, and the collection was relocated to Westminster Choir College following negotiations with Sherry Vellucci,

<sup>&</sup>lt;sup>1</sup>Frank Luther Mott, A History of American Magazines, 1885-1905, IV (Cambridge, MA: The Belknap Press of Harvard University Press, 1957), p. 49.

<sup>&</sup>lt;sup>2</sup>Sigmund Spaeth, A History of Popular Music in America (New York: Random House, 1948), p. 336.

<sup>&</sup>lt;sup>3</sup>Stefan Lorant, The Life and Times of Theodore Roosevelt (Garden City, NY: Doubleday and Co., 1959), pp. 158, 159.

<sup>&</sup>lt;sup>4</sup>*Ibid.*, p. 48.

<sup>&</sup>lt;sup>5</sup>Edmund Morris, *The Rise of Theodore Roosevelt* (New York: Coward, McCann, and Geoghegan, 1979), p. 37.

<sup>&</sup>lt;sup>6</sup>*Ibid.*, p. 87.

<sup>&</sup>lt;sup>7</sup>*Ibid.*, p. 763, note 14.

<sup>&</sup>lt;sup>8</sup>*Ibid.*, p. 90.

<sup>&</sup>lt;sup>9</sup>David McCullough, *Mornings on Horseback* (New York: Simon and Schuster, 1981), p. 235.

Head Librarian, and members of the college Organ In its new home, the Archive has Department. increased exposure, and it assists the varied needs of the faculty and students of the largest organ department in America. It is also easily accessible to outside scholars from any place in the continental Moreover, the location is ideal United States. because there are hotels and restaurants within walking distance from the college.

The holdings of the Archive are diversified: 2,000 books on organs, organ builders, and organists; 10,000 stop lists; 150 periodicals; dissertations; business records of American organ-builders; 5,000 recordings; and a large quantity of manuscript materials. We house "first editions" of many notable publications, including Abraham Hulpher's Kort besrivning over orgwerken, 1773; Dom Bedos' L'art du facteur d'orgues, 1774; and a signed and numbered copy of George A. Audsley's The Art of While the focus of the Organbuilding, 1905. collection is North American, there is also a large gathering of European resources.

To provide some idea of the scope of the collection, the following organ journals are currently received as they are published: Acta Organologica (West Germany), American Organist, Ars Organi (West Germany), Bios Journal (England); Boston (Spain), Newsletter, Cabanilles Organ Club(France), Dansk l'Orgue Connaissance de Orgelaarbog (Denmark), Diapason, Dieffenbuch, Early Keyboard Studies Newsletter, Facteurs d'Orgue Français (France), LaFlute Harmonique (France), Historic Organ Restoration (England), Incorporated Society of Organ-builders (England), International Organ Preservation, ISO Journal, Japan Organ Society Journal, Jeunesse et Orgue (France), Journal of the American Musical Instrument Society, Journal of American Organ Building, Keraulophon, Leonce de Saint-Martin (France), De Mixtuur (Netherlands), The Organ (England), OHFA News (Australia), Organ Club Journal (England), Organ Yearbook, Organa Austriaca (Austria), Organbuilder (England), L'Organiste (Belgium), Organist's Review (England), (Netherlands), Het Orgel (Italy), L'Organo (Belgium), Orglet (Denmark), Orgelkunst Orgelforum (Sweden), L'Orgue (France), L'Orgue Normand, Orgues Meridionales, Osterreichische Orgelforum (Austria), Scottish Organist (Scotland), Stopt Diapason, Sydney Organ. Journal (Australia), Theatre Organ, The Tracker, and La Tribune de l'Orgue (Switzerland).

This list does not include periodicals which have ceased publication. Among those titles are Urania (1844-1911), the nineteenth-century German journal for organists and organ-builders; Revue et Gazette de Paris (1834-1880); La Revue Musicale (1901-1912); and H0 others; mostly in complete, or nearly-complete runs.

This year alone, The Organ Historical Society will expend over \$25,000 for archival acquisitions and maintenance. For an organization which has a total budget of \$215,900, this represents a sizable commitment of Society funds, and it illustrates the high priority the organization places on scholarship. To reinforce this commitment, an Archival Grant Program has been established which awards annual grants of up to \$1000 to private individuals to encourage use of the Archive. Funding for this program is over and above the budget allotment noted above.

The operational procedures of the collection are similar to any privately funded archive. collection is open to anyone doing serious research on the organ, though there are sometimes small fees collected for specific purposes. The Archive is not open stack where researchers may browse, so you will need to know what materials you wish to consult before you arrive. Photocopy machines are available, and most materials can be copied unless they are in precarious condition. It is also possible to have documents microfilmed or to have photographic copies made of old photographs or prints. There is a charge for these services, but no more than you would expect to pay at any other institution.

The unique characteristic of this collection is that it has been built over a thirty-year period, primarily on donations from the OHS membership. Many who have published books and articles have seen that copies were sent to the Archive at no, charge.

The estates of our deceased members have been another vast source of materials. The Archive has: received the private libraries of William H. Barnes, Louis Mohr, Eugene Nye, David Lenox Smith, James Suttie, and others. The families of organists and organ-builders continue to present materials, so they may benefit organ research, rather than to, discard them. Many OHS members have written the Organ Archive into their wills.

During the past four years the Archive has grown at a rate of astonishing celerity, but, like all specialized research collections, its ultimate goal is preparation for the future. If anyone knows of a plan to discard a large library of organ books or music, please contact us at: OHS Archives, Stephen L. Pinel, Archivist, 629 Edison Drive, East Windsor, NJ 08520. The materials we preserve today will become the research tools of future generations.

18 6 3 W To err is human; to really foul things up requires a computer. Sin.c



Bill Monroe

# **NEWS OF THE SOCIETY**

#### SOCIETY TO MEET IN NASHVILLE

The annual meeting of the Sonneck Society will be held at the Vanderbilt Plaza Hotel in Nashville on April 5-9, 1989. The conference hotel is located across the street from Vanderbilt University and not far from Nashville's famed Music Row and the Country Music Hall of Fame. Important reminder! Nashville is on CENTRAL, not Eastern time!

In addition to a full slate of papers on the usual variety of topics, many tours and special events have been planned. National media attention has already been given to the induction of Bill Monroe, mandolin player and "father of bluegrass music," as an honorary member of the Sonneck Society. Monroe, 77, has performed on the Grand Ole Opry for fifty years. Monroe and his Blue Grass Boys will also provide entertainment for the Society Banquet on Saturday, April 8. In keeping with the Nashville atmosphere, a southern-style barbecue with ribs, chicken, corn-on-the-cob, and iced tea will be served. After the performance of the Blue Grass Boys, an old-time string band will provide music for square dancing.

On Thursday evening black gospel music will be spotlighted with a showing of a one-hour video documentary, "Don't Let Nobody Turn You

Around," and performances by two Nashville gospel quartets, the Fairfield Four and McCrary.

On Friday afternoon, no papers have been scheduled so attendees may take advantage of tours and other special events. One tour will be of the host institution, the Center for Popular Music, located forty minutes southeast of Nashville at Murfreesboro. This tour will also visit the Stones River National Battlefield near Murfreesboro, the site of a major Civil War battle. An alternate tour will be to the Country Music Foundation Library and Media Center, located downstairs from the Country Music Hall of Fame.

Also planned for Friday afternoon is a champagne reception at the Special Collections area of the Alexander Heard Library at Vanderbilt University. All tours will conclude by 4 p.m. to allow members to attend this reception. An exhibit will feature the literary estate of George Pullen Jackson, seminal scholar of American spiritual folk song.

The proposed Friday evening performance of the Grand Ole Opry was announced in the Fall issue of the Bulletin. As an alternative, a program of American chamber music will be presented at the Blair Recital Hall of the Blair School of Music at Vanderbilt at 8 p.m. on Friday.

The local arrangements committee is taking special pains to inform Society members and guests of the other opportunities available in Nashville. Materials will be made available to give access to the local music community and events.

For further information, contact Paul F. Wells, Center for Popular Music, Middle Tennessee State University, Murfreesboro, TN 37132, who is in charge of local arrangements.

#### THE CENTER FOR POPULAR MUSIC

Host for this year's meeting of the Sonneck Society is the Center for Popular Music, located at Murfreesboro, TN. Director of the Center is Paul F. Wells, who also serves as local arrangements chairman for the conference. (Other members of the committee represent the Blair School of Music at Vanderbilt, the Country Music Foundation, and the Tennessee Arts Commission.)

The goal of the Center for Popular Music is to enable scholars to be able to look at pop music as a part of American cultural and social history. Wells hopes to provide a varied and representative collection which emphasizes rock and gospel music while including jazz, country music, the music of Tin Pan Alley, and other types of music which are available elsewhere.

When Wells arrived at Middle Tennessee State University in the fall of 1985, the center was only an idea. The center now has a full-time archivist (Dr. Ellen B. Garrison), a librarian (Sarah T. Long), a secretary (Shirley Wall), and several part-time staff members (including Bruce Nemerov, Audio Archivist); four new positions are proposed for 1989. In June 1988, the Center also had 5,404 monographs, 247 serials, 29,114 sound recordings, 33,983 pieces of sheet music, 2,443 microforms, 2,227 photographs and slides, and 261 posters.

Several purchases got the Center off to a good start: a collection of five thousand pieces of midnineteenth-century sheet music came from Brigham Young University. The nucleus of the collection of 78s came from purchases of jazz and blues recordings from collectors Bob Pinson and Dick Raichelson. An extensive collection of sheet music and recordings—including early ragtime and transportation sheet music, some autographed by W.C. Handy, and materials on Johnny Mercer, Paul Whiteman, and Ferde Grofé—came from Ray Avery, a Los Angeles collector and dealer, and provided the Center with a core of Black music and early jazz.

The Center continues to grow with routine expansion and special purchases. In the fall of 1987, a large collection of sacred music was purchased. In the fall of 1988, Wells traveled to England to purchase a large collection of contemporary pop and rock books and related ephemera offered by a dealer in Exeter.

The Center has sponsored several symposia (including one on "Women in American Musical Life" in March 1988), and other events (such as the Tennessee Banjo Institute in November 1988). It has hosted such well-known speakers as Gillian Anderson from the Library of Congress; Martin Williams, jazz authority from the Smithsonian Institution; and English blues authority Paul Oliver. A new semi-annual periodical, American Vernacular Music, will begin publication in 1989, replacing the JEMF Quarterly, formerly published by the John Edwards Memórial Foundation of UCLA. The center's first radio documentary, based on John Wesley Work III's field recordings of Black Folk Music in the South, 1935-1942, has been made available to Public Radio Stations in February 1989.

# SONNECK BOARD MEETS IN BALTIMORE

The Sonneck Society Board of Trustees met at the home of Margery Lowens in Baltimore on November 4, 1988. Among the business transacted:

John Graziano was named to head a search committee established to select a new editor for American Music. Graziano's term as editor will end in 1990. The editorial board of the journal will be reduced to twelve persons, with rotating three-year terms.

The committee on American Music in American Schools and Colleges will attempt to develop a joint

strategy with the Center for Black Music Research and other groups with similar interests in changing the perspective of music in texts and classrooms.

The Eighteenth-Century Newspaper Project (formerly the Sonneck Early Concert Life update) has applied for a grant from the NEH. The project will assemble and index all passages relating to music, poetry, dance, and theater in American newspapers from the earliest extant copies of 1704 through 1783. Mary Jane Corry will be project director.

The Music in the United States of America committee of the American Musicological Society (formerly COPAM) met at Baltimore on November 3 to continue its discussion of the publication of a multi-volume set of collected works of American music. Gillian Anderson reported that Wavne Schneider has been appointed as editorial coordinator, and that the new name (MUSA) was adopted. Gill felt that works proposed for the first volumes were music of significance and had variety in style and genre. Among those proposed are the unpublished string quartet of Beach, Rhapsody in Blue, works by Ruth Crawford Seeger, transcriptions of extended works by Ellington, and selected works There was extended discussion at the of Sousa. MUSA meeting about the importance of these first volumes; there was no time at the four-hour meeting for a discussion of fund raising. Richard Crawford expressed his desire that the Sonneck liaison person should continue to be a channel for suggestions from the Society. A member of the new Sonneck board will be appointed in Nashville to continue the work so effectively begun by Gillian Anderson.

The Nominating Committee recommended, and the Board approved, that in the future the designation Honorary Member be reserved for recognition of extraordinary service to American music by a non-member of the Society. This is the usage common to the term "honorary member." An equal award, called the "Distinguished Service Citation," was established, which will be given annually for distinguished service to American music by a member of the society.

Work continues on the Handbook of the Society, which will help to formalize and standardize procedures and to define the duties of officers and committees.

Edith Borroff reiterated her request that members bring suggestions for the Smithsonian Exhibition (see *Bulletin*, XIV, 3, p. 131).

In response to an appeal from the International League of Women Composers, the Society went on record in support of women composers and artists against any kind of gender-discrimination. (See Communication from Tina Davidson and Sylvia Glickman, p. 20.)

#### TORONTO MEETING-CALL FOR PAPERS

The Sonneck Society for American Music will hold its first conference on Canadian soil in 1990. The Sixteenth National Conference will be held in Toronto, Ontario, from April 18-22, 1990, and will be sponsored by the Institute for Canadian Music of the University of Toronto. The Society will meet jointly with the Northeast Chapter of the College Music Society and the Association pour l'avancement de la Recherche en Musique du Quebec.

Abstracts of papers and proposals for panels, sessions, concerts, and lecture-recitals should be sent, in six copies, to: Wilma Reid Cipolla, 1990 Sonneck Society Program Chair, 79 Roycroft Blvd., Buffalo, NY 14226. The deadline for receipt of abstracts and proposals is September 15, 1989. Cassette tapes should accompany performance proposals.

The conference topic is "The Great Divide? Studies in Canadian and American Music." The Program Committee is particularly interested in proposals that focus on music on both sides of the Canadian-American border and how each country has influenced the other. Possible themes include French-Canadian music in the U.S., American jazz in Canada, and Canadian composers and performers active in the U.S.; however, topics on all aspects of American music are invited, in the hopes that the program will appeal to a broad range of interests.

Toronto offers a fascinating variety of activities in conjunction with the conference, including performances by the Canadian National Opera and concerts by the Toronto Symphony under Guenther Herbig, as well as sight-seeing in nearby Niagara Falls. The traditional Sonneck banquet will be held on Friday evening at the historic St. Lawrence Hall where Jenny Lind, Patti, and others gave early concerts. Local arrangements chair Ezra Schabas has secured the Hotel Westbury as the conference hotel, which is a convenient walk or subway ride from the University.

#### NOTICES AND ANNOUNCEMENTS

# Dues Billing Date Changed in New Procedure

At its meeting in Danville, the Society voted to transfer membership services, including the mailing of dues notices and the receipt of dues payments, to the University of Illinois Press, which publishes American Music. Due to the system used by the University of Illinois Press, billing for 1989 dues has been delayed until well into the new year. This issue of the Bulletin is being mailed to all 1988 members as well as new members who have joined since the beginning of 1989. If you have not yet received a dues notice when this issue reaches you

in March, please notify Executive Director Kate Van Winkle Keller, 13125 Scarlet Oak Drive, Darnestown, MD 28078.

#### Books!

Don't forget to bring your books to Nashville for the Silent Auction. All money raised goes to the Publications Fund of the Society. After March 1, books may be sent to the Vanderbilt Plaza Hotel, 2100 West End Avenue, Nashville, TN 37203, clearly designated for the Sonneck Society Book Sale. Remember, if any book should be given a minimum price of \$15 or more, please indicate that amount with a note inside the front cover.

# American Music in American Colleges and Universities

Questionnaires on the teaching of American Music continue to arrive almost daily; 140 have been received thus far. Results of the survey will be reported in the Summer issue; there is still time for you to send your completed questionnaire if you have not yet done so.

One thing immediately apparent from scribbled notes in margins and an occasional accompanying letter is that many of you have bright ideas and strong opinions about course offerings, about the textbooks available for both music history courses and American music courses, and about the balance of American music and European music in the curriculum. Please feel free to write to me about these concerns (deadline June 1), and I'll print a sampling of the letters received along with the results of the survey in the Summer 1989 issue.

I apologize for the inconvenience caused by the incomplete address on the questionnaire. Even though the last line of the address is still floating around somewhere inside my laser printer, most of you managed to discover from my letter or from the Bulletin itself that the questionnaire should be returned to the Lima Campus of The Ohio State University. The United States Post Office sends all mail addressed to The Ohio State University with no city listed to Columbus—but the mail room there has learned very quickly that all Sonneck Society mail comes to Lima.

# SCHEDULED CONFERENCES OF THE SOCIETY

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

Letter from Canada

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

17th National Conference
Spring, 1991
Newport News/Hampton, VA
Christopher Newport College
Anne Dhu Shapiro, program chair
James Hines, local arrangements chair

# OFFICERS OF THE SOCIETY 1988-89

President 1st Vice President 2nd Vice President Secretary Treasurer Members at Large:

Allen P. Britton
Karl Kroeger
Anne Dhu Shapiro
Dale Cockrell.
George Foreman
Edith Borroff
Carol Oja
Gillian Anderson
David Crawford
Cynthia Hoover
Dena Epstein

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

#### **Committee Chairs:**

Archives: Margery M. Lowens
American Music in American Schools: Alan Buechner
American Repertory: Steven Ledbetter
Band History: Dianna Eiland
Book Auction: Jacklin Stopp
Eighteenth-Century Newspapers: Mary Jane Corry
Lowens Award: William Kearns (1987); William Lichtenwanger
(1988)
Membership: Jean Geil
Music of the United States liaison: Gillian Anderson
National Conferences: Katherine Preston
Nominating: Raoul F. Camus
Publications: Dena Epstein
Publicity: Bunker Clark
Silent Auction: Jacklin Stopp

Smithsonian Advisory: Edith Borroff Students: Carol Oja, Jeffrey Taylor (student chairman)

US-RILM: Karl Kroeger

# COMMUNICATIONS

For several years, Stephen Banfield has been supplying a letter from England for each issue of the Bulletin. In this issue we add a new, parallel feature from Canada. John Beckwith is director of the Institute for Canadian Music and on the faculty of the University of Toronto. He is actively involved in planning for the 1990 meeting of the Society, which will be held in Toronto. In each issue, the Letter from Canada will keep us informed about important and interesting events in Canada. In some issues, Professor Beckwith may delegate the responsibility of the letter in order to provide a variety of viewpoints; as Beckwith says, "it's a big country." We welcome his addition to the Bulletin staff.

A power shift of considerable significance in the musical life of Canada is the pending merger of the Composers, Authors, and Publishers Association of Canada and the Performing Rights Organization of Canada Limited. The two non-profit societies have in recent years held approximately equal shares in the collection of performing rights royalties on behalf of Canadian composers; byricists, publishers, and recording companies on a worldwide basis and for non-Canadians through agreements with foreign societies.

CAPAC, the older of the two groups, was established in the late 1930s as an outgrowth of the former Canadian Performing Rights Society. PROCAN (formerly BMI Canada Limited) was formed in the mid-1940s as a Canadian counterpart to, and affiliate of, Broadcast Music Inc., New York; the affiliation was severed in 1976, at which time also the name was changed.

The merger will simplify administration and consolidate promotional and copyright-protection efforts for both organizations. A new name has not yet been decided on. In future, for current news about Canadian creative musicians, readers will consult one combined journal rather than the two now available (The Canadian Composer/Le Compositeur canadien and The Music Scene/La Scène musicale).

The U.S. and Brazil may be left as the only remaining countries with more than one national performing-rights agency.

The Latvian-born Toronto composer Talivaldis Kenins celebrates his seventieth birthday on April 23 this year. He retired in 1984 after more than thirty years as a professor with the Faculty of Music, University of Toronto. Especially in the close-knit and musically active Latvian communities of such North American cities as Toronto, Rochester, and Chicago, as well as in Latvia itself, Kenins is well known as the composer of eight symphonies and a large output of choral works, sonatas, and chamber music.

Later this year he will revisit Riga, where he will be honored by a birthday concert of his music. His reaction to the invitation was "Vive le glasnost!"

Number 10 of Les Cahiers de l'ARMuQ appeared late in 1988. This is a timely reminder of the remarkable growth in historical and theoretical studies in Quebec in the past decade. The Association pour l'avancement de la recherche en musique du Québec is a lively young organization whose sixth annual conference, held in Quebec City in 1987, is reflected in the twelve papers in this volume. They range from Claire Grégoire-Reid's well-researched "Les Manuels canadiens de théorie musicale publiés au Québec entre 1811 et 1911" to an

informative commentary by Louise Cloutier on the work of the pioneer Canadian film-music composer Maurice Blackburn, who died in March 1987.

Since ARMuQ has accepted an invitation to hold its conference jointly with the Sonneck Society in 1990 in Toronto, members may want to urge their institutional libraries to acquire the *Cahiers* series if they have not done so already. The address is: ARMuQ, case postale 695, Tour de la Bourse, Montréal, Québec, H4Z 1J9, Canada.

During the past two seasons Canadian new-music organizations (notably New Music Concerts and the Esprit Orchestra, both in Toronto) have restored and revived for performance long-forgotten works by Colin McPhee, the Canadian-born US composer and expert on Balinese music who died in 1964. Carol Oja, whose scholarly research on McPhee is extensive, has participated in some of these events. McPhee's music, largely for piano(s) and percussion, has impressed audiences by its acoustic freshness and beauty and by its exceptional melodic poise. If, as seems the case, a "McPhee cult" is gathering steam, Canadian performers may have played a large role in encouraging it.

McPhee, born in Montreal, received his early general and musical education in Toronto, where his first publications and performances also took place. A set of piano preludes composed at age sixteen is reproduced in *The Canadian Musical Heritage*, volume 6. An early piano concerto performed by the Toronto Symphony in 1924 with the composer as soloist has not so far been rediscovered; McPhee may have destroyed it, as he is thought to have done with some of his later works.

The Encyclopedia of Music in Canada is preparing a second edition, scheduled to appear in 1993. As with the successful first edition of 1981, editorial offices are active in Montreal, Ottawa, and Toronto, and the bilingual project is to be again published by the University of Toronto Press in English and by Les Editions Fides in French. Two of the original senior editors, Helmutt Kallmann and Gilles Potvin, have resumed work for EMC2, while the third, Kenneth Winters, is expected to be a major contributor. Mark Miller, Canadian jazz critic and author, has undertaken coordination of the expected greatly increased coverage of jazz and popular music, reflecting burgeoning activity and changes of style and emphasis in the past decade.

John Beckwith University of Toronto

Harvard Music Librarian Michael Ochs has won the praise of atrocious, esoteric pun authority P.D.Q. Bach for his discovery of Missae in terram frigidam, frigidam (Masses in the Cold, Cold Ground).

\*\*\*

## Letter from England

This Letter from England is contributed by Paul Machlin, who writes: "It's not an easy job to substitute for Stephen [Banfield]; he's set an enviably high standard for reporting and badinage that I'm afraid I can only aspire to." Machlin is on sabbatical leave from his position as Professor of Music and Chair of the Department at Colby College in Waterville, Maine, spending the year as Visiting Professor of Music at Keele.

Musical life in England looks to be astonishingly robust, despite Maggie Thatcher's systematic attempts to destabilize higher education (the milieu in which many of England's most prominent contemporary composers and performers were nurtured) and eliminate government funding for the arts (symbolized by her reported suggestion that the National Arts Council be changed into the National Entertainment and Recreation Department —the name cannot have been very carefully formulated, however, for its acronym all too clearly artists and identifies how most characterize its progenitor). By musical life, of course, I intend not only mainstream concerts, but musical events of all kinds, at all levels of national existence, and at an enormous variety of venues, as well as the vigorous intellectual activity which surrounds those events and whose format is the national press. To an American such as myself, much of whose professional life is carried out in the relative tranquility and isolation of central Maine, it is both a novel and exciting experience to have what amounts to a New Yorker's range of opportunities close at hand without any of the concomitant cost and hassle. In terms of concerts alone, I could be kept satisfied for some time without straying far from the Keele campus: the University's concert series this year includes Mozart and Beethoven chamber music on original instruments, Trevor Pinnock's group The English Concert, the BBC singers, several different contemporary groups that specialize in electroacoustic music, a Gamelan orchestra, an Afro-Caribbean music and dance ensemble, as well as standard solo piano recitals, string quartet appearances, and programs of 18th-, 19th-, and 20th-century orchestral and choral literature. (Perhaps it is not a fair comparison, but it is difficult to avoid wondering how many state university campuses of Keele's size-2500 studentscould boast that kind of series, one that is by and large self-supporting and very well attended.) Keele's music department also sponsors numerous lectures and forums on a broad spectrum of musical subjects. By traveling to London—a relatively brief and inexpensive journey by train from Keele-the horizon of possibilities expands almost limitlessly to

include landmark performances (Beethoven's Ninth on original instruments in a challenging but compelling reading by Roger Norrington, also broadcast on radio), a variety of "series" programs (some recent examples: Shostakovich symphonies and quartets; music of Beethoven and his contemporaries), a highly varied jazz and pop music scene, and a wealth of new music.

A great deal of this activity is constantly brought before the public by an informed and for the most part intelligent press. The four major national dailies-the leftish Guardian, the centrist Independent, the right-wing Telegraph, and the retroactive Murdoch Times-all carry on a lively chronicle of musical life in Britain. There is a host of sensationalist and lurid tabloids, too, where a story's prominence on the front page is inversely proportional to its veracity. As an unrepentant sixties leftie (or what Lestor Maddox, former governor of Georgia, was wont to call a "pointyheaded lib-rull"), as well as a student of popular culture, I read the Manchester, Guardian and, naturally, the tabloids. Thus I can tell you not only all about the Soviet violist Yuri Bashmet, the New York duo They Might Be Giants, or singer Peter Blegvad, all gigging in London this week, but also where Marilyn Monroe is currently waitressing, and when her baby (by Elvis, of course) is expected.

Journalistic criticism focuses on evaluations of individual performances, as it does in the States, but longer pieces-interviews with the composers or artists themselves, for example—appear much more frequently as well. The shorter performance evaluations tend openly to reflect a critic's bias (e.g., "I think it was much too slow"); in my view, this approach, because it actually celebrates the element of personal preference in a critic's writing, lessens the usual effect of an oracular pronouncement. Indeed, I find that such openness actively encourages the reader to exercise his or her own critical judgment, instead of implying disagreement with the writer's point of view is tantamount to ignorance. (Perhaps Tovey, like Hamlet's father, has sent his ghost to keep watch over his progeny; for, like his modern counterparts. Tovey certainly relished flaunting his opinions.) The lengthier pieces, more reflective than reflexive, provide first-rate summaries of a composer's achievement, as well as insight into her or his Finally, it may also be particular language. significant for journalistic criticism in England that well-informed musicologists are often called upon to participate as individuals or as members of symposia. David Fellows, for example, writes regularly for The Times.

The Friday issue of the Guardian always incorporates both these kinds of pieces—numerous reviews as well as extensive articles devoted to news

about music and musicians. A recent sampling from typical Friday included the following: a comparison of three performances of Wozzeck now available on CD; a preview of the latest Contemporary Music Network jazz tour (a duo consisting of Chicago's Jack DeJohnette and England's John Surman); brief reviews of Schubert's Die Schöne Müllerin in London and a program by the Northern Sinfonia in Newcastle that included Ligeti's Chamber Concerto; terse (but still useful) reviews of six new jazz discs, from Blue Note's "The Best of Dexter Gordon" to "Shove It," by the pseudonymous jazz-punk artist Xero Slingsby; a reflection on the high price of CDs; a substantial profile of the neo-60s pop group Diesel Park West that refers to "comfy designer-creakies such Dire Straits or Pink Floyd" (gulp-I remember when Pink Floyd was considered radical; plus ça change . . .); a review of five new rock/pop albums, including the newly released (but recorded four years ago) collaboration between the African acoustic guitarists Baaba Maal and Mansour Seck; and a review of an unusual program by the City of Birmingham Symphony Orchestra under the baton of its music director Simon Rattle headlined, appropriately enough in this land where the group U-2 remains a leading and popular force in rock, "Rattle and Hum."

Evoking a rock movie-cum-album in a headline pertaining to a symphony concert is, I think, symptomatic of a linguistic itch that English critics apparently cannot resist scratching. (I've seen similar manifestations in the American press-Time, I believe, guardedly makes such trendy puns.) Does Bernstein's "A Quiet Place" get a shoddy production in Oxford? Then it's "An American Embarrassed." Is an autobiography nothing more than a list of the rich and famous its author knew? Then we're told that "Name drops Keep Falling." An interview with Boulez? The headline is "Pierre de Résistance," of course. It may be that such cleverness represents not so much a desire to engage in verbal virtuosity as it does an acknowledgement that language is a many-layered thing; the greater number of meanings one can unearth, the richer the experience of reading becomes.

But like Eliza Doolittle in My Fair Lady, I confess that the barrage of verbiage, of intellectual display, occasionally leaves me a trifle dispirited. At those times I find myself secretly hoping that nothing at all will be said about, say, this performance of Götterdämmerung or that gig by Eric Clapton at the Albert Hall. I want only to enjoy the music on its own terms or (forgive the vernacular) just boogie on down without bothering about the catchy headline that will trumpet the next day's review. After all, I think, why not simply listen to the music; isn't it basically too marvelous for words?

Yet in the final analysis, in spite of such essentially minor vexations, musical life in England is still quite nice work if you can get it—and who could ask for anything more?

Paul S. Machlin

#### Humble Pie

The editor apologizes for two mistakes in the Fall 1988 Bulletin. On the cover, the name of author Barbara Owen was omitted from the Table of Contents. Due to my method of saving time on computer formatting by overtyping the cover of the previous issue (and the frequent phone interruptions common at Bulletin deadline time, no doubt), the name of a previous author, Jean Bonin, remains, and the name of Barbara Owen was, alas, omitted. My sincere apologies. This is the kind of mistake that leaps off the page—the moment the issue comes back from the printer.

A second mistake is on p. 146, in the address for *Remember That Song*. The correct address is 5821 N. 67th Ave., Suite 103-306, Glendale, AZ 85301.

# Projects for Undergraduate Music History students

have much admired Thurston Dox's involvement of his undergraduate students at Hartwick College in the annual meetings of the Sonneck Society. As I understand it, his students select topics paralleling papers to be presented, do an independent study of the topic in advance, and make a preliminary report to Thurston. They then attend the conference (at student rates with assistance from the local committee in finding inexpensive lodging), listen to a variety of papers, and make oral and written reports on what they have observed and learned. This is imaginative teaching that is good for everybody: students, professor, and the Sonneck Society.

Meanwhile, another music professor, Mary Jane Corry, from another small college in New York State, SUNY, New Paltz, has found another way to involve her undergraduate students in her professional work. I am the grateful beneficiary of one such student's term paper which caused an important change in my study on broadside ballads of 1813 recently published in the *Proceedings of the American Antiquarian Society*.

Mary Jane explains that her student's papers were a "kind of trial run" for her major project to expand and computerize the data base of 18th-century newspaper reports from which Sonneck originally compiled his *Early Concert-Life in America*. She writes, "New Paltz undergraduates in the Music Department can choose concentrations in performance, theory, or history." In 1987, three

students chose to do local American History/Music senior projects with financial assistance from the New Paltz Foundation for the purchase of microfilms of 19th-century newspapers, along with related county histories and supplies. Kitty Keller loaned me her copy of student Kathleen Brown's study, "Songs from the Federalist Era collected from Cooperstown and Albany, New York State, from the papers The Impartial Observer, The Cooperstown Federalist, and The Balance, 1809-1811."

Brown transcribed twenty-eight texts which were titled "songs" or had indicated or obvious tunes; she provided historical notes to identify events and persons referred to in sixteen of the texts which were topical. For lack of time and access to the specialized checklists she was not able to begin the important next steps: locating the associated tunes and testing the match of texts with tunes. If Brown is able to complete these musical tasks and to correct some minor historical errors she should have an article worthy of submission to New York History, Journal of the Early Republic, or American Music.

Even in its present form Brown's paper has been useful. It has provided a clue for tracking an unusual variant of "The Embargo" back to the original in the October 15, 1808, issue of the Portsmouth Oracle; turned up four "new" texts to "Yankee Doodle"; verified the continued American use in 1809 of an 18th-century "Frog and Mouse" tune between 1787, when it appeared in The Select Songster, New Haven, and mid-19th century when it appeared in various anthologies as "Keemo Kimo"; and found an early political parody of "Captain Kidd." All new to me. Not bad for a senior paper!

My thanks to Kitty Keller, to Mary Jane Corry, and to her 1987 music history student Kathleen Brown.

Arthur Schrader Singing History Sturbridge, MA

#### Around Again

As author/compiler of Rounds Re-Sounding: Circular Music for Voices and Instruments; An Eight Century Reference (McFarland & Co., 1987), I'm hard put to understand why you were so negative about the book ["Notes in Passing," Summer 1988, p. In your lead sentence you say "This is a 961. strangely nondiscriminating little collection of rounds . . . " The use of the world little for a hardcover, 329-page, 8½ x 11" book is misleading, implying that it is a rather small collection, and by extension, that the \$35 is therefore high, when in fact it's quite reasonable. Had you said "discriminating" you would have been more correct. Every different kind of music is so labeled: rounds

are the primary inclusions, though there are subdivisions for catches, etc.; canons are labeled to clearly show their differences from rounds; folk tunes "arranged as rounds" are clearly marked as such.

Furthermore, your emphasis on the "arranged as rounds" pieces is out of all proportion to their occurrences in the book. Of about 630 rounds, only fifteen are in that category. As to Billings' "When Jesus Wept" being a "fuguing tune," I'm not the first or only music-writer to call it this.

If you didn't like the varied presentation of the music (photocopies, hand-drawn notes, several different handwritings, etc.) that is, of course, your right. I happen to think that McFarland's choice here emphasizes the basic folk nature of the collection and even enhances it.

The book is a straightforward presentation of over 600 rounds, from the familiar to those by noted composers, which range from the very easy to the musically sophisticated; they are included in twenty-five subject-categories, and the book contains material on the history and development of rounds. I hope this information will give readers of the *Bulletin* something on which to base their own opinions about the book.

Gloria T. Delamar

# Living Music is Alive

Thank you very much for the notice on page 146, Sonneck Society Bulletin, XIV, 3, wherein you say Living Music is a "truly delightful" publication. Needless to say, we have been repeating the quotation at every opportunity—and freely revealing its source as well.

I would like to take this opportunity to thank you for your generous consideration and to set your mind at ease concerning the future of Living Music. We have had two applicants for the position of Managing Editor. The next two issues will be edited by Jeffrey Hoover, now working on his doctorate at Texas Tech University. You may recall that he wrote the article "How to Get Your Work Played by the University Conductor" in Vol. 5, No. 4. The two issues after that will be edited by Dr. Charles Mason of Birmingham-Southern College. Dr. Mason has for three years served as an Executive Assistant working on our Southeastern U.S. Consortium Commissioning Program. Each will serve as Associate Editor for the specified two issues, then the Board of Directors (made up of Warren Benson, Aurelio de la Vega, Grant Fletcher, Lukas Foss, Neoma R. Knitter, Alfred Reed, Elliott Schwartz, Nicolas Slonimsky, Nancy Van de Vate, and me) will decide which of the two applicants will be the new managing editor.

I must admit that we received many letters sympathizing with your concern for the future of Living Music, a valid one, it flatters me to agree. But we would like you to know that Living Music will continue alive and flourishing. I will continue as President and Chairman of the Board until the Board decides otherwise, and I fully intend to maintain a certain input of "creativity and dedication," to use your very kind words. Thank you again.

Dwight Winenger Interim Managing Editor, Living Music

#### Women and the NEA

The following excerpt from a letter to Senator Arlen Specter concerning National Endowment for the Arts funding is reprinted at the request of the Board of Trustees of the Sonneck Society:

Funding to women composers is inadequate or non-existent. Since 1981 there has been a steady decline of grants to women composers with 1987 being the lowest documented year since 1976 (3% of the funding went to women). There is little evidence of a true "peer panel." The panels are mainly staffed by well established, university-affiliated male composers who do not represent or know the music of female composers. (It is important to note that all composers and new music ensembles are affected by these problems. The experimental free-lance composer, for instance, has traditionally received little or no funding because of lack of peer representation on the panels.)

We ask that the Endowment: (1) ensure true peer review for all future applicants, regardless of sex, institutional affiliation, or age; (2) establish guidelines for funds to be directed equitably to qualified women; (3) set clear and objective criteria for panel members; (4) discourage and relieve the long-standing bias and discrimination against women composers; and (5) maintain open discussion and release of pertinent information regarding applications to guard against continued bias.

Tina Davidson Sylvia Glickman

I hate those guys
who criticize
and minimize
more vigorous guys
whose enterprise
has helped them rise
above the guys
who criticize.

# **NOTES ABOUT MEMBERS**

T.J. Anderson was named a 1988 Guggenheim Fellow in Music in the area of composition.

Larry Bell's recent premieres include Sacred Symphonies, the Seattle Symphony, Christopher Kendall conducting; The Black Cat, cellist Eric Bartlett, 92nd Street Y, New York; River of Ponds, Chamber Music Society of Boston, Randall Hodgkinson, pianist. The Parable of the Parabola, dedicated to Vincent Persichetti, was premiered on an all-Persichetti/Bell recital at the Boston Conservatory, with Bell as pianist.

Edward A. Berlin won an ASCAP-Deems Taylor Award for his ISAM monograph, Reflections and Research on Ragtime (1987).

Marshall Bialosky was honored by a concert of his own works on the occasion of his sixty-fifth birthday and his retirement after twenty-five years of service at the California State University, Dominguez Hills. Several of the works performed were premieres: Birds, Bees, and Butterflies, a cycle of fourteen songs by Emily Dickinson; The Carman's Whistle, or Byrd's and Bizet's, for marimba; and "Zekiel Weep" and "You Got to Cross It For Yourself" from Four Black Spirituals.

Herbert Bielawa's Rants I received its premiere performance on January 10, 1988. The work for SATB choir and violin was performed by the Berkeley Chamber Singers, directed by Donald Aird. Movements for Two Pianos received its premiere on November 5, 1988, at California State Stanislaus.

William Bolcom was named 1988 Pulitzer Prize winner in Music for his composition, 12 Etudes for Piano.

Barney Childs will serve as an exchange lecturer at Goldsmith's College, University of London, England, for the first five months of 1989. His work Blazer for solo snare drum was premiered by J. Todd Borger at the University of Redlands on May 9, 1988. A Box of Views for wind quintet and piano received its first performance at the University of Nevada Las Vegas on December 5, 1988, in a performance by the Sierra Wind Quintet. David Tohir performed the premiere of Fantasia on Lines of Walt Whitman for solo trombone at Palm Springs, CA, in January 1989.

Sylvia Glickman has been named as Director of the Encore Performance project, a pilot program designed to offer repeat performances of works by Pennsylvania composers. The program is supported by the Pennsylvania Council on the Arts. In the first season of the program, Glickman performed piano works of six contemporary Pennsylvania composers (Leonardo Balada, Tina Davidson, Daniel Dorff, Larry Lipkis, Larry Nelson, and Daniel Perlongo) at Duquesne University in Pittsburgh on February 6, and will repeat the program at the Philadelphia Art Alliance on March 30. Glickman was recently honored by Women's Way of Philadelphia for her "exceptional talents as a musician and for her contributions to women's music history."

Emily Good has accepted a position in the Music Research Division of the New York Public Library at Lincoln Center after several years on the staff of the Institute for Studies in American Music in New York City. Her replacement at ISAM is K. Robert Schwarz.

Roger L. Hall's research project "Music in Stoughton," focusing on the activities of the Old Stoughton Musical Society, has, for the past three years, been funded in part by Massachusetts Arts Lottery Grants. Hall has recently been listed in the first edition of Who's Who in Entertainment.

Charles Hamm has written a monograph entitled Afro-American Music, South Africa, and Apartheid, published by the Institute for Studies in American Music. The work traces the employment of American popular music in South Africa from the minstrel show to disco.

James Heintze is in the process of revising, expanding, and updating his ISAM monograph, American Music Before 1865 in Print and on Records (1976).

Karel Husa's Concerto for Violoncello and Orchestra will be premiered March 2, 1989, in Los Angeles with Lynn Harrell, cello, and the University of Southern California Orchestra. The work was commissioned by USC. Scenes from The Trojan Women were premiered in the Metropolitan Museum, New York, on October 18, 1988, with the composer conducting the St. Luke Chamber Orchestra.

Carolynn A. Lindeman has been elected President Elect of the California Music Educators Association. She has also had a new college textbook released: MusicLab: An Introduction to the Fundamentals of Music, published by Wadsworth Publishing Co., 1989. (Patricia Hackett is the coauthor.)

W. Francis McBeth received the Man of Music Award from National Phi Mu Alpha Sinfonia at a presentation in August 1988 at Kansas City. His Gathering of the Waters for men's chorus and ten winds, commissioned by the Sinfonia Foundation, received its premiere at the Kansas City meeting of the group. The premiere of They Hung Their Harps in the Willows, commissioned by Plano East High School in Plano, Texas, will be in March 1989.

Michael Ochs has been named the first Richard F. French Librarian at Harvard University. The position was established at the Music Library last May by alumni French through a gift of life-income trusts. Ochs has been Librarian of the Eda Kuhn Loeb Music Library at Harvard and Senior Lecturer on Music since 1978.

Claire Polin's Shirildang for solo piano was premiered in February 1989 in Glasgow, Edinburgh, London, and Cologne. Mystic Rondo for tenor, violin, and piano will receive its first performance, by the Philadelphia Alla Camera Ensemble, in March 1989.

Elliott Schwartz is now concurrently on the faculties at Bowdoin College, Maine, and The Ohio State University School of Music as Professor of Composition. He will have a residence fellowship at the Rockefeller Foundation study center in Bellagio, Italy, in April 1989. His Memorial in Two Parts for violin and piano was premiered by the Auriol-Fauchet Duo in May 1988 at the Library of Congress. The premiere of Northern Pines was at the Bennington Chamber Music Conference in Vermont in August 1988. In October 1988, Scott Watson, tuba, premiered Flame for tuba and piano at the Great Hall of Warsaw, Poland; the work was also recorded for broadcast on Polish Radio.

The eightieth birthday of Elie Seigmeister on January 15, 1989, is being celebrated with a series of concerts and premieres of the composer's music. In New York City, The Gregg Smith Singers performed the world premiere of Scenes of the Big Town (January 14), the Harlem School of the Arts presented the premiere of Lonely Star (January 15), and a concert by the Friends of Elie Seigmeister (January 15) included the premieres of the Sonata No. 6 for Violin and Piano and Ten Minutes for Four Players. The Washington Music Ensemble premiered Daybreak in Alabama on January 25 at American University in Washington, D.C. Decades of Siegmeister Songs" will be performed by Elizabeth Kirkpatrick, soprano; James Javore, baritone; and Alan Mandel, piano at Weill Recital Hall at Carnegie Hall on March 29; and will include the premiere of Languages. At the same venue on May 5, Alan Mandel will perform "Six Decades of Siegmeister Piano Music," including the premiere of Sunday in Brooklyn (1946).

Margaret Moreland Stathos has been the recipient during the past two years of a grant from the Masachusetts Council on the Arts and Humanities, which has enabled her to serve as the Early American Music Specialist at the John F. Kennedy School in Hudson, MA, and at the Concord Museum. In her work with Social Studies teachers and the Hudson Historical Society, she produced an audiovisual presentation titled "Hudson's Musical Heritage—the Colonial Experience," which was presented to the Hudson Historical Society on October 25.

James Willey's The Death of Mozart, a theater piece for soprano, narrator, four players, and taped player piano, was performed by the Capitol Chamber Artists on November 20, 1988, at the State University of New York, Albany.

Marilyn J. Ziffrin received an ASCAP Award for 1988-1989.

#### **DEATHS:**



H. Earle Johnson 1908-1988

H. Earle Johnson died on October 24, 1988, at Williamsburg, VA. Details of Johnson's long and distinguished career were provided by Bonnie Hedges on the occasion of his selection as an Honorary Member of the Sonneck Society in 1987. (See *Bulletin*, XIII, 2, p. 45.) The following resolution was approved unanimously by the Board of Trustees at its meeting in Baltimore on November 4, 1988:

Whereas, H. Earle Johnson, who died on October 24, 1988, was one of the leaders in establishing the discipline of the history of American music in his many books and articles;

Whereas, he through his efforts helped found the Sonneck Society for American Music;

Whereas, he successfully inaugurated and taught many courses in the history of American music at various institutions of higher learning;

Be it resolved that the deeply held feelings of the board of the Sonneck Society are shared with all those who love American music and who thus benefited from the work of H. Earle Johnson, and that this resolution be recorded in the minutes of the society and be published in the Sonneck Society Bulletin.

# **NOTES AND QUERIES**

We are looking for popular songs and other sheet music written by William Grant Still prior to 1934, most of which has been lost. Most of the 400 lost works were written under a pseudonym, such as "Willy M. Grant" or some alteration of the names William and Grant, although some, like "No Matter What You Do," 1916, did have the correct name on them. If you should have any of these materials or anything to do with Still and his classical works, we would certainly appreciate knowing of it.

We are especially anxious to have copies of "The Texas Moaner Blues," "The Awful Truth," "Only Angels Have Wings," and "The Devotion of a People."

Judith Anne Still 22 S. San Francisco Street, Suite 422 Flagstaff, AZ 86001-5737 602-526-9355

I am currently researching the early journalistic career of Theodore Dreiser. In this connection, I am searching for copies of Ev'ry Month, a piano music magazine which Dreiser edited from its first issue, October 1895, through September 1897 for Howley, Haviland, & Company, a New York music publisher. More specifically, I am trying to locate three issues which are missing: December 1895 and January and February 1896.

The information in the Union List of Serials is incorrect, and the OCLC listing is incomplete. Since issues have turned up in some unlikely places, as a last resort I am querying librarians and collectors in search of more information. Does your collection include any issues of Ev'ry Month? If so, could I purchase either photocopied or microfilm copies of them?

I would be grateful for any relevant information you could give me.

Nancy Warner Barrineau The University of Georgia Department of English Athens, Georgia 30602

John E. Dopyera, son of Dobro inventor John Dopyera, is compiling a list of resonator (National, Dobro, Valco, Mosrite, Regal, Gretsch, OMI, Jackson, Safari, Taylor, DeNeve, and other, including handmade) musical instrument collectors, owners, professional performers, and "folks who just enjoy pickin'."

If you own and/or play a National, Dobro, or other resonator guitar, mandolin, ukelele, mandola, banjo (or some variation), would you contact "Dr. John." Please include the following information: (1) your name, address, and telephone number; (2) kind and origin of instrument(s) you own and/or play (e.g. OMI Dobro guitar, vintage National mandolin, etc.); (3) style(s) of music you play (e.g. bluegrass, old-time, jazz, blues, Hawaiian, folk, country, rock, etc.); (4) something about yourself (e.g. how you developed your interest in the instrument, songs you especially enjoy playing, bands play(ed) with, if you play professionally, if you have made recordings. who taught you and whose style did/do you try to follow, where you were born and raised, where you first heard the style of music you enjoy and who was playing it, other comments and useful information).

Please pass this information on to others who might be interested. Thanks.

John E. Dopyera Cumberland Hill Associates 16 University Station Syracuse, New York 13203

A retired music professor, active and dedicated in his field, wishes to donate his copies of *Musical Quarterly* to a library where students may obtain some benefit from them. There are about forty years, commencing 1941, unbound and in fine condition. If you are interested, please contact:

Raoul Camus 14-34 155th Street Whitestone, NY 11357

# **BULLETIN BOARD**

#### PERFORMANCES OF AMERICAN MUSIC

Gillian B. Anderson, music specialist in the Music Division, Research Services [Library of Congress], conducted the original score for D.W. Griffith's 1920 silent film Way Down East at the seventh annual festival of Silent Film held in Pordenone, Italy, October 1-8.

The film score by Louis Silvers and William Frederick Peters was performed by the Ljubliana (Yugoslavia) Radio Orchestra. The sold-out screening was the grand finale of the festival and received a standing ovation and a favorable review in Variety (October 19 [also January 18, 1989]).

Ms. Anderson's involvement with Way Down East began in 1981, when Peter Williamson of the Museum of Modern Art (MOMA) asked her if she thought the Silvers/Peters score (held by the Library of Congress) would help him restore the original version of the film. The answer was yes, and this began a five-year collaboration between MOMA and the Library of Congress Music Division and Motion Picture, Broadcasting and Recorded Sound (M/B/ RS) Division.

The complex process by which the original music was used to help reconstruct the film involved Ms. Anderson's transcribing every printed and manuscript cue, title, and clue from the score, counting the number of musical beats, calculating the number of seconds for the sections that had metronome markings.

The project resulted in a beautifully restored MOMA print of Way Down East, accompanied by the original score reconstructed by Ms. Anderson.

Way Down East stars Lillian Gish and concludes with the famous scene in which she is rescued from a floating piece of ice just before it goes over a waterfall. The October 8 performance in Pordenone was the first time since the 1920s that the original orchestrations had been heard in Europe with the original, restored version of the film. The score is quintessentially American, containing ragtime, fiddle tunes, dance band music, and sparkling arrangements of American popular tunes like "The Old Grey Mare," "Jingle Bells," and "Love's Old Sweet Song," but it also includes selections from Wagner's overture to The Flying Dutchman and Liszt's Les Preludes (which accompany the ice floe scene).

The performance was repeated the next evening in Ljubljana, Yugoslavia. The following day, Susan Dalton of the American Film Institute, Paul Spehr of M/B/RS, and Ms. Anderson held an informal discussion about silent film presentation and preservation for members of a film school.

Forty of the 154 silent films shown at the Pordenone festival were from the Library of

The festival program welcomes the Congress. Library's upcoming publication of Music for Silent Film (1894-1929): A Guide, which was written, edited, and compiled by Gillian Anderson.

The above article, titled "Gillian Anderson Conducts at Silent Film Festival," is reprinted from the Library of Congress Information Bulletin, Vol. 47, No. 48 (November 28, 1988), used by permission.

The OueensBorough Symphonic Band performed its Gala One Hundredth Concert on November 5, 1988, with Raoul Camus directing. The program of audience favorites was chosen by the audience at the ninety-ninth concert; seven of ten works performed were American. They included Sousa, Washington Post and Stars and Stripes Forever marches; Irving Berlin, A Symphonic Portrait; Bernstein, overture to Candide; W.C. Handy, St. Louis Blues March; Peter Green, Black Magic Woman; and selections from Jerome Kern's Show Boat. (The other perennials were Offenbach, overture to Orpheus in the Underworld: Rossini, overture to William Tell; and Tchaikovsky, Overture 1812.)

The Goodspeed Opera House is the only theater dedicated to the preservation of the heritage of the American musical. It was built on the Connecticut River at East Haddam, CT, in 1876. The six-story structure housed the business ventures of William H. Goodspeed with a theater atop the building. building was marked for demolition in 1958, but the Goodspeed Opera House Foundation was organized to restore and reactivate the House. The Goodspeed was reopened in June 1963, and thus celebrates the twenty-fifth anniversary of its restoration this year. The opera house has revived old musicals and provided a venue for the performances of new works. Among the works which have gone on to Broadway from the Goodspeed are Man of La Mancha (1966), Shenandoah (1974), and Annie (1977).The 1989 season includes Rodgers and Hart's 1927 Connecticut Yankee, with performances April 12-June 23; Karl Hoschna's 1910 Madame Sherry, June 28-September 22; and Gershwin's Oh. Kay! (1926), September December 17.

# **EVENTS OF INTEREST**

When Time magazine listed its ten best classical releases for 1988 (Time, January 2, 1989), half of the works on the list were by Americans: John Adams, Nixon in China, best new opera recording (Nonesuch); Gershwin, American in Paris, Rhapsody in Blue, Concerto in F, conducted by Mitch Miller (Arabesque); Jerome Kern, Show Boat (EMI); Michael Nyman, The Man Who Mistook His Wife for a Hat, "the first neurological opera," (CBS); and

Songs of America, songs from Foster to Carter performed by mezzo soprano Jan DeGaetani and pianist Gilbert Kalish (Nonesuch).

In an article entitled "Paine and Chadwick Return to Favor" (January 15, 1989), New York Times columnist John Rockwell discussed the recent surge of interest in the music of late 19th- and early 20th-century American symphonists such as John Knowles Paine and George W. Chadwick. mentioned as examples the performances of Paine's As You Like It overture (1876) and Symphony No. 1 (1875) by the New York Philharmonic conducted by Zubin Mehta and the release of the five string quartets and Piano Quintet of George W. Chadwick by Northeastern Records. Rockwell feels that the fall from favor of these composers may have been due in part to the anti-German bias during and after the first World War, as well as the "inevitable generational reaction." He attributes their rediscovery to the "neoconservative, neo-Romantic cultural climate in which we now flourish." He continues: "This effort has been furthered by increasing historicization of our international musical culture, and the proliferation of national organizations like the Institute for Studies in American Music at Brooklyn College, the Sonneck Society, and New World Records, all devoted to reclaiming America's musical past."

Reminder: All communications regarding the American Music Research Center (formerly located at Dominican College in San Rafael, CA) should be directed to Dr. William Kearns, Director; American Music Research Center; College of Music/Box 301; University of Colorado; Boulder, CO 80309; 303-492-7540.

Arthur Foote II, the grand-nephew of the composer, has donated his important and extensive collection of published music by Arthur Foote, scrapbooks, books, letters to and from Foote, and a few early manuscript compositions to Williams College, Williamstown, MA. Douglas B. Moore writes, "Perhaps the most interesting item is a fortyfive-page handwritten document entitled summary of the Principles of Harmony/Written by Arthur Foote I/for Arthur Foote II/1932." new collection joins the Willeke Collection, which includes the materials related to the career of Willem Willeke, cellist with the Kneisel Quartet Moore would be happy to answer 1907-1926. inquiries about either collection.

Since 1983, Boston area musical and educational institutions have participated in the Share a Composer Consortium, a program in which a major American composer is invited to Boston for a week

of concerts, lectures, media interviews, and other events featuring their music. The 1989 composer will be Vivian Fine; three new works by Fine will be premiered in April. Past composers have included Henry Brant, Vincent Persichetti, Karel Institutions who have Husa, and Ulysses Kay. participated in the program include Harvard University, the Office for the Arts at Harvard and Radcliffe, Tufts University, Northeastern University, the University of Massachusetts Boston, New England Conservatory, Boston Conservatory, NPR stations WGBH and WBUR, and the New England Foundation for the Arts.

The International Bluegrass Association has announced its Certificate of Merit award winners The certificates recognize lifelong for 1988. Those honored achievement in bluegrass music. were Earl Scruggs (Madison, TN), 3-finger banjo player with Bill Monroe's Blue Grass Boys and later with Lester Flatt and the Foggy Mountain Boys; Tom Henderson (Tampa, FL), producer of the "This is Bluegrass" radio series; Ola Belle Reed (Rising Sun, MD), performer, promoter, composer, and folklorist; John Duffey (Arlington, VA), mandolinist and vocalist and founding member of the Country Gentlemen and the Seldom Scene; Bill Vernon (Rocky Mount, VA), a pioneer in bluegrass performing on public radio; and Peter Kuykendall (Broad Run, VA), founder of Bluegrass Unlimited magazine.

A number of Sonneck members presented papers at the October, 1988, Midwest Chapter meeting of the Music Library Association at Urbana-Champaign. One of the highlights was George Foreman's paper about the Sousa-exhibition at last year's Sonneck meeting at Centre College in Danville. Foreman's paper title (suggested by mildmannered Jean Geil) was "Confessions of an Exhibitionist: Planning and Mounting a Large-Scale Exhibit on the Life and Music of John Philip Sousa." At the end of the paper George, true to his title, removed his suit coat and turned around to show the picture of Sousa on the back of his dress shirt.

Folkline, a joint project of the American Folklife Center and the American Folklore Society, is designed to provide timely information on the field of folklore and folklife, including training, professional opportunities, and other news notes of national interest. The taped announcement is available twenty-four hours a day, seven days a week, except for the hours of 9 a.m.-noon, eastern time, on Monday, when it is changed. Please note the new number: 202-707-2000.

į

Cartoonist Jeff MacNelly, creator of the comic strip "Shoe," was presented with a certificate naming one of his cartoon characters a member of the Marine Band tuba section by Band Director Colonel John Bourgeois. Skyler Fishhawk was portrayed by MacNelly as joining the Marine Band when his Marine reserve unit was called up this summer. Marine Bandsman Fishhawk carried an "M-1 tuba." MacNelly told Marine Band members that Skyler was thrilled at the honor.



Cartoonist Jeff MacNelly (left) meets the Marine Band's tuba section leader, Master Gunnery Sgt. Thomas Lyckberg (right) as Marine Band Director Colonel John Bourgeois, center, looks on. (Photo by MSgt Andrew Linden, USMC, U.S. Marine Band)

The 1988 inductees into The National Academy of Popular Music songwriter's hall of fame were Leroy Anderson, Brian Holland, Lamont Dozier, Eddie Holland, and Noel Coward. Dick Clark received a lifetime achievement award, Buddy Killen the Abe Olman Publisher Award, and Stanley Adams the Board of Directors Award.

An Exhibit at the Library of Congress chronicles sixty-three seasons of chamber music at the Library. A display of manuscripts, photographs, printed programs, and other memorabilia from the collections of the Music Division is on display in the foyer of the Coolidge Auditorium, in the Whittall Pavilion, and in the northwest ground floor corridor of the Thomas Jefferson Building at the library. The history of chamber music concerts at the Library of Congress began in 1925 with the creation of the Elizabeth Sprague Coolidge Foundation and the construction of the Coolidge Auditorium, both gifts of Elizabeth Sprague Coolidge (1864-1953). The Coolidge Foundation has commissioned many of the outstanding chamber works of this century, including Samuel Barber's Hermit Songs, Aaron

Copland's Appalachian Spring, and George Crumb's Ancient Voices of Children. A second major benefactor was Gertrude Clarke Whittall (1856-1965), who donated five Stradivari instruments and established the Gertrude Clarke Whittall Foundation to provide for their care and use.

The entire north side of the Jefferson Building will be closed beginning in October 1989 for comprehensive restoration and repair. Coolidge Auditorium will not be available for concerts until 1992, when it will be reopened with a season of celebration and with the premieres of new chamber works commissioned during the renovation period.

#### **NEWS OF OTHER SOCIETIES**

The University of North Carolina at Chapel Hill will host "The Sounds of the South: A Conference on the Collecting and Collections of Southern Traditional Music" on April 6-8, 1989. Sponsors are UNC-CH Curriculum in Folklore, the Manuscript Department of the UNC-CH Academic Affairs Library, and the Folklife Section of the North Carolina Arts Council. The conference will mark the opening of the Southern Folklife Collection and assess the history, present situation, and future of the collection and documentation of Southern traditional music. For more information, contact Will Nash, Southern Folklife Collection, Manuscripts Department, University of North Carolina at Chapel Hill, CB#3926, Wilson Library, Chapel Hill, NC 27599-3926.

The Music Library Association will hold its Fifty-eighth Annual Conference March 14-18, 1989, at the Stouffer Inn in Cleveland, Ohio. For more information contact Martin A. Silver, Music Library, University of California, Santa Barbara, CA 93106, 805-961-3609.

The Society for Ethnomusicology will hold its Thirty-fourth annual meeting November 9-12, 1989, at the Hyatt-Regency Hotel in Cambridge, MA. Hosts are the Massachusetts Institute of Technology and Harvard University. The general theme is Assessing Ethnomusicology Today. More information may be obtained from Jeff Titon, 1989 SEM Program Chair, Music Department, Brown University, Providence, RI 02912.

Spring chapter meetings of the College Music Society typically include significant papers, panels, and concerts with American music content. The following meetings are scheduled: March 11-12, **Pacific** Northwest Chapter, Seattle **Pacific** University; March 16-18, Southern Chapter, University of Central Florida; March 31-April 1, Mid-Atlantic Chapter, University of Maryland,

College Park; March 31-April 2, Great Plains, Park College; April 7-8, Great Lakes, University of Wisconsin, Milwaukee: April 7-8, Northeast Chapter, Manhattanville College; April 7-8, South Central Chapter, Trinity University; April 8, European Chapter, University of Cologne; April 8, Pacific Central Chapter, Dominican College of San Rafael; April 14-15, Rocky Mountain Chapter, University of Denver; April 14-15, Southwest Chapter, Texas Tech University: April 15, Pacific Southern Chapter, Chapman College. For more information about American events at these meetings or for the names, addresses, or telephone numbers of contact persons, contact Douglas B. Moore, Vice-President, College Music Society, Box 536, Williamstown, MA 01267, 413-597-2436 or 662-2071.

# **HUE AND CRY**

Advertisements for this column must be of special interest to members of the Sonneck Society. Your ad may contain no more than 25 words (plus address and telephone). Payment of \$10 for members and \$20 for non-members must be included with order. Send copy and check to: HUE AND CRY; Sonneck Society; 13125 Scarlet Oak Dr., Darnestown, MD 20878.

ALRY PUBLICATIONS publishes a wide variety of music for all wind instruments. Catalog includes many works by American composers. For a complete catalog, call or write: ALRY Publications Etc., Inc., P.O. Box 36542, Charlotte, NC 28236, 704-334-3413.

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

AWARD-WINNING CONCERT VIDEOS. Four works by Reynold Weidenaar for soloists with color video and electronic sound: clarinet, alto saxophone, double bass. Send for complete information. Magnetic Music Publishing Co., 5 Jones St., Suite 4, New York, NY 10014-4133, 212-255-8527.

DEAR FRIENDS. Two splendid cassette tapes by the resident ensemble at Foster Memorial: The Blues and the Grays and Christmas in the Parlour. \$11.75 each. Deane Root, Curator, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260, 412-624-4100.

"HOW BEAUTIFUL UPON THE MOUNTAINS and Other Edwardian Gems," 15 solos with operatic baritone and large 1929 Skinner Organ. AFKA stereo cassette, \$11. Miratti-Ramsey Productions, 92 Cambridge Street, West Hartford, CT 06110-2305, 203-236-6352 evenings.

QUALITY BOOKS on American concert band history: Sousa, Fillmore, etc. For catalog, write Integrity Press c/o Paul Bierley, Editor; 61 Massey Drive; Westerville, OH 43081.

RARE MUSIC COLLECTIBLES. J & J Lubrano, dealers in autograph musical manuscripts, letters, early printed scores, rare books, etc. Catalogues issued. Fine items and collections purchased. Appraisals performed. Please contact J & J Lubrano, 39 Hollenbeck Avenue, Great Barrington, MA 01230, 413-528-5799. (Sp90)

SONIC FIREWORKS. Boston Common Brass for eight trumpets (1987, 6:00) and Tower Piece for four trumpets, four trombones (1987, 6:00) by Jean Hasse. \$22.00 each set. Visible Music, 20 Atwood Square #5, Jamaica Plain, MA 02130, 617-524-3912.

10% DISCOUNT TO SONNECK SOCIETY MEMBERS off the List Price (\$66.95) of A Choice Collection of the Works of Francis Johnson by Jones and Greenwich. Write Point Two Publications, P.O. Box 725, R.C.U., New York, NY 10185. (F89)

TWENTIETH-CENTURY BRASS MUSICAL INSTRUMENTS IN THE U.S., by Richard J. Dundas. Includes 167 photos and information about 31 manufacturers. Price \$10 + \$1.50 postage. Queen City Brass Publications, Box 75054, Cincinnati, OH 45275, 606-525-1411 (Su89)

VINCENT PERSICHETTI: A BIO-BIBLIO-GRAPHY by Donald and Janet Patterson, the first book to be published about this recently deceased American composer, is available from Greenwood Press, 88 Post Road West, Box 5007, Westport, CT 06881. \$49.95.

THE VOICE OF THE DELTA: Charley Patton and the Mississippi Blues Traditions. Robert Sacre, ed. \$25.00. Blues scholars commemorate 50 years since the death of Patton. Now available from: LEGACY BOOKS, P.O. Box 494; Hatboro, PA 19040.

WILLIAM GRANT STILL MUSIC offers sheet music by Still, plus books, recordings, and tapes. Has holdings of a few other Negro composers. Write for catalog: 22 S. San Francisco Street, Suite 422, Flagstaff, AZ 86001-5737; 602-526-9355.

# RECENT PUBLICATIONS AND RELEASES

Oberlin College and the Smithsonian Institution announced the establishment Masterworks Editions, an organization that will publish the first authoritative transcriptions of recorded classic iazz performances by Duke Ellington, Fletcher Henderson, Count Basie, Earl Hines, Artie Shaw, Benny Goodman, Jimmie Lunceford, and Dizzy Gillespie. The project will begin with three volumes devoted to transcriptions of works by the Duke Ellington Orchestra and 1930s recordings by the Fletcher Henderson and Count Basie orchestras; twelve volumes are to be published over an initial five-year period. A campaign to raise \$1.25 million is in progress, supported by a planning grant from the Rockefeller Foundation. The transcriptions are designed for both scholarly study and modern performance. The executive board for the project includes Gunther Schuller, David Baker, Martin Williams, and John Edward Hasse; executive director is Ronald M. Radano. For further information, contact Jazz Masterworks Editions, c/o Office of the President, Cox Administration Building, Oberlin College, Oberlin, OH 44074.

The New Grove Dictionary of Jazz, the first truly comprehensive dictionary of jazz, published on November 18, 1988, after more than four years of planning and preparation. The twovolume, 1400-page work contains more than 4,500 entries, more than 3,000 biographies, over 220 illustrations, 1,800 discographies, and 1,000 cross references. More than 250 experts from around the world-including Gunther Schuller, Martin Williams. Frank Driggs, Leonard Feather, Alden Ashforth,



Editor Barry Kernfeld and jazz great Dizzy Gillespie discuss The New Grove Dictionary of Jazz

Chris Sheridan, Tom Owens, Danny Barker, John Chilton, Dan Morgenstern, Eileen Southern, James Lincoln Collier, and Olly Wilson-contributed to the project, which was edited by Barry Kernfeld. The Dictionary is available for \$295 plus \$10 shipping from Grove's Dictionaries of Music, Inc., Department CH, 15 East 26th St., New York, NY 10010.

The rumors of the death of Northeastern Records are greatly exaggerated! Last February Northeastern University announced its decision to cut Northeastern Records from the Northeastern Press. According to Steven Ledbetter, the decision was simply budgetary and no reflection on the quality of the work produced. Lynn Joiner, who had been operating Northeastern Records for the university, decided to try to continue the company as a private label. After months of negotiations with the University, particularly with regard to the name of the company, the transfer was completed in November 1988. Northeastern Records continues to exist but now as a small private label which will seek out and issue recordings similar to those which have already appeared, still including major emphasis on American music. Since the transfer of ownership, Northeastern has issued a new recording of Walter Piston's chamber music (including the Piano Quintet and an unpublished piano sonata, with Leonard Hokanson and the Portland String Quartet) as well as three compact discs containing the complete chamber works in the larger forms of George W. Chadwick. (See the recent favorable review in New York Magazine.) Also re-released on compact disc are Amy Beach's songs and piano music, the chamber music of Arthur Foote, and the Piston string quartets. Pickles and Peppers; and Other Rags by Women (reviewed in American Music, VI, 4, 474) is now available on cassette. Projects in development include a Jenny Lind recital by Elizabeth Parcells and a Virgil Thomson recital by violinist Sharan Leventhal and pianist Anthony Thommasini. According to the Boston Globe (December 1, 1988), Lynn Joiner also hopes to start a non-classical popular line devoted to "an eclectic mix of tasteful country, folk, and jazz music without any strict adherence to genre." Ledbetter urges that Sonneck members support Northeastern through this time of transition by buying records; he also suggests that you keep Northeastern in mind for recording projects with university or outside funding. Contact Northeastern Records, P.O. Box 116, Boston, MA 02117, 617-536-9096.

Arthur Schrader's article, "Broadside Ballads of Boston, 1813: The Isaiah Thomas Collection," printed in Volume 98:1 of the Proceedings of the American Antiquarian Society, is now available in booklet form from the University Press of Virginia, Box

3608 University Station, Charlottesville, VA 22903. The list price is \$7.50; teachers in an accredited institution may take a 10% discount; add \$2.00 postage and handling for the first book order and \$.75 for each additional book. This article is an interim report on a project to publish the Isaiah Thomas Ballad Collection, which was donated to the American Antiquarian Society by Thomas in 1814 "to shew what articles of this kind are in vogue with the Vulgar at this time . . ." Thomas' collection comprises three bound volumes consisting of 298 broadsides, with 365 song, ballad, and hymn texts and thirty prose texts.

A second edition of Music in Europe and the United States, by Edith Borroff, is being issued by Ardsley House in the spring of 1989. This history of music, incorporating American music from the Renaissance to the present, is being reissued together with an anthology and a set of records that will be welcome to those who wish to integrate our own heritage more fully with that of the Western European tradition. Music in Europe and the United States presents the six major eras (Medieval, Renaissance, Baroque, Classical, Romantic, and Twentieth Century), each from the vantage of its own proponents. Every quotation in the book is from the period being discussed. The anthology and the record set concentrate on music unlikely to be found in school libraries; they contain substantial coverage of music in the popular venues (in all centuries), music by women, and, of course, music by Black composers. Judging from responses currently being received from Sonneck members to the American Music in American Colleges and Universities survey, this textbook may provide a means of correcting a clearly indicated and strongly-felt deficiency.

Jim Heintze (American University) has recently published Igor Stravinsky: An International Bibliography of Theses and Dissertations, 1925-87 (Harmonie Park Press, 1988). Included are over four hundred annotated works representing 138 colleges and universities in fifteen countries. The range of subjects is broad and includes Stravinsky's work in the United States as well as his influence on American musicians.

Heintze is also preparing his Early American Music: An Information and Reference Guide, to be published by Garland Press in 1989. The book consists of a core collection of books, articles, papers, guides, lists, exhibition catalogs, and other materials to aid researchers, teachers, librarians, and others in their work on early American music. The period covered is from the beginning of America's musical history to 1820. The work is divided into eight parts: Encyclopedias and Dictionaries;

Bibliographies of Published Literature and Music; Library, Museum, and Historical Society Resources; Special Reference Works; Histories, Chronologies, and Area Studies; Topical Studies; Biographies; and Monumental and Collected Editions. Included are guides to church and parish records, probate records, city and trade directories, diaries and travel accounts, newspapers, discographies, dissertations, and other documents.

Recently published in the Greenwood series is Vincent Persichetti: A Bio-Bibliography, by Sonneck members Donald L. and Janet L. Patterson. This is the first book to focus exclusively on Persichetti. It contains a brief biography of Persichetti, with various listings of his compositions, a 507-entry bibliography, and a discography. Priced at \$49.95, the book may be obtained from Greenwood Press, 88 Post Road West, Box 5007, Westport, CT 06881.

The Library of Congress has released the "Gaelic" Symphony by Amy Beach and Four Character Pieces after the Rubaiyat of Omar Khayyam, Op. 48, by Arthur Foote on compact disc (\$14.95) and cassette (\$8.95). These recordings have been digitally remastered from the originals made in 1965-1966 by the Society for the Preservation of the American Musical Heritage, performed by Karl Krueger and the Royal Philharmonic.

The Library of Congress has definitively restored the sole motion picture of Arturo Toscanini (1867-1957) conducting, filmed in 1943. Although Toscanini had avoided motion pictures, he agreed to participate in this Office of War Information recreation of a portion of his NBC Radio broadcast celebrating the downfall of Mussolini's fascist Works performed include government in Italy. Verdi's overture to La Forza del Destino and Hymn of the Nations. The videocassette is the first in a series, Living Collections from the Library of Congress, created by the Library's Motion Picture, Broadcasting, and Recorded South Division. Future musical subjects planned include the Stradivari violins and the Dayton C. Miller Collection of 1500 flutes. The 30-minute black and white videotape is available in VHS, Beta II, and 8 mm. formats for \$19.95 (includes fourth class postage). Order either the Beach recording or the Toscanini video from Public Services Office, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, Washington, DC 20540.

Recently released by Prentice Hall is the third edition of Mark C. Gridley's textbook, Jazz Styles: History and Analysis. Opening chapters cover the Basics of Jazz and Premodern Jazz; the focus of the book is its extensive coverage of Jazz since 1940, extending into the mid-1980s. Useful appendices

include a chronology of jazz styles from the 1920s to the 1970s, and a reference on the elements of music. An accompanying cassette contains demonstrations of jazz styles. The separate instructor's manual contains a test bank and discography. The text is available for \$19.00 from Prentice Hall, Englewood Cliffs, NJ 07632.

American Keyboard Artists has announced publication of the first edition of a performing arts biographical directory of two thousand living American keyboard professionals. The book is priced at \$89.95 plus \$2.95 shipping. Order from American Keyboard Artists, Chicago Biographical Center, Box 557755, Chicago, IL 60655.

Pinetree Productions has released a special edition VHS videotape titled "Now and Then: The Musical Telephone." The work, based on Looking Backward (1888) by Edward Bellamy, was dramatized and directed by Roger Hall for the Bellamy Centennial Conference at Emerson College in Boston on September 29, 1988. All music was compiled or composed by Hall, and performed by Greg Bazaz and Dorothy Yanish. Send \$24.95 (postage included) for each tape to Roger Hall, Pinetree Productions, 235 Prospect St., Stoughton, MA 02072.

The College Music Society announces the availability of two new books in the Bibliographies of American Music series. Music Publishing in St. Louis by Ernst C. Krohn (1888-1975), completed and edited by J. Bunker Clark, includes information on publishers, composers, and performers active in St. Louis during the nineteenth and twentieth centuries. Periodical Literature on American Music, 1620-1920: A Classified Bibliography with Annotations by Thomas E. Warner is the first comprehensive bibliography of periodical literature on American music, and includes 5,348 articles from 500 music and non-music journals. The book is divided into six major categories: Research and Reference Materials, Historical Studies, Theory and Composition, Ethnomusicology, Organology, and Special Topics. Series editor is James Heintze. The cost for the Krohn book is \$30, and for the Warner book \$48; CMS members may take a 15% discount. Send a check to The College Music Society, 1444 Fifteenth St., Boulder, CO 80302.

#### **NOTES IN PASSING**

Early American Choral Music: An Annotated Guide. By David P. DeVenney. Berkeley, CA: Fallen Leaf Press, 1988. ISBN 0-014913-90-3. Pp. xx, 150. \$19.95.

The maxim that one cannot judge a book by its cover was never more true than here; a relatively

small paperback contains an engrossing list of choral works by thirty-two composers comprising a Who-Was-Who of American music between 1750 and 1850. The main "Catalogue of Works" is supplemented by an extensive bibliography, plus indexes of works by genre, sacred and secular, title, texts, authors, and translators. Entries in the main catalogue describe performing resources, author of text, duration when over ten minutes, publisher and date of publication, location of manuscript source, and relevant citations from the bibliography. The only element lacking is a thematic incipit to identify each composition. The Guide should be an invaluable source for quick and thorough reference for anyone working with American music from this period, particularly choral conductors, for whom it surely must have been conceived. Early American Choral Music is a most worthy companion to the same author's Nineteenth-Century American Choral Music (1987).—Douglas A. Lee

The Norton/Grove Concise Encyclopedia of Music. Edited by Stanley Sadie. New York: W.W.Norton & Co., 1988. ISBN 0-393-02620-5. Pp. 850. \$40.00.

The editor is quick to point out that this book "should not be regarded as a concise version of the twenty-volume New Grove Dictionary of Music and Musicians (1980)," and yet The New Grove was its primary source book, the scope is similar though on a much smaller scale, and Sadie was editor for both. So why the disclaimer? To those who can't afford Grove VI, even with the special prices now being offered, this little volume is a godsend. understandably retains its British emphases (the British guitarist John Williams is included, but not the American composer/conductor), but Sadie has had the benefit of co-editing Amerigrove since Grove VI, and so both Charlie and Horatio Parker are included, along with many other Americans. Each of us will no doubt be disappointed to find names we consider important in our specialized fields have been omitted (Herbert Clarke, Henry Fillmore, Arthur Pryor, and others in the band world), but many others are included. Considering that this volume includes biographical entries as well as definitions of terms and concepts, it really attempts to be a combination of the two standard reference works presently at hand, the Harvard Dictionary and Baker's Biographical Dictionary, and at less than half the price of the latter. I don't know what librarians are going to call it for short (Norton/Grove?), but I'm sure it will quickly become one of the most used books on the handy reference shelf. Students, amateurs, professionals alike will welcome this tool, and be pleased that one can still get quality without paying an exorbitant price.—Raoul Camus

Music in New York during the American Revolution: An Inventory of Musical References in Rivington's New York Gazette. By Gillian B. Anderson. MLA Index and Bibliography Series, 24. Boston: Music Library Association, 1987. ISBN 0-914954-33-4. Pp. xxix, 135. \$15.00.

New York in the American Revolution? Who cares? It was in British hands, and wasn't even the largest or most important city in the colonies. Rivington, that Tory? Precisely; the arts need peace in order to prosper, and the presence of the major British command for such a long time fostered performances and permitted an uninterrupted flow of music and musical instruments from the mother country. Anderson documents a decade of musical life in New York City by inventorying "all references to music, musicians, musical instruments, and musical events found in James Rivington's New York newspaper between 1773 and 1783." (Before we are too hard on Rivington, remember that Kenneth Scott and Catherine Crary have shown that he was one of Washington's paid double agents.)

Anderson's work has been painstaking, and she has tried to make entries as complete as possible with references to BUCEM and RISM. What emerges is a picture of musical activities in a typical British provincial town and, as such, is important to anyone working in either British or American areas. Imagine, if there is this much in just this one paper, what the results of the Society's Eighteenth-Century Newspaper Project will be! In the meantime, as Rivington's Gazette is available on microcard, we can be thankful to Anderson and the MLA for providing us with yet another important working tool.—rc

The Drums Would Roll: A Pictorial History of US Army Bands on the American Frontier 1866-1900. By Thomas C. Railsback and John P. Langellier. Poole, Dorset: Arms & Armour Press, 1987. ISBN 0-85368-876-1. Pp. 63. »7.95. Distributed in the US by Sterling Publishing Co., New York, \$14.95.

Here is yet another example of a European publisher treading where no American publisher has gone before, with this little volume from Arms & Armour Press, in their fine series of books on military uniforms. One must realize these considerations, for there are some quaint "Britishisms" and the emphasis is on uniforms, not the musical organizations or the music they performed. The authors, both historians, are sometimes naive in their interpretation of the role, functions, and duties of bands but are otherwise thorough in their scholarship and amply document their statements (at times annoyingly so, especially with pedantic end notes of ibid.). They point out curiosities or deviations in uniform regulations, but, other than a superficial overview in the appendix,

ignore any discussion of instruments, instrumentation, or repertoire.

That should not diminish their contribution to the study of music in the Western territories. By painstaking digging they have presented us with seventy-seven illustrations of nineteenth-century military bands. Some are old friends, and I was delighted to see examples from the important Joseph J. Pennell Collection in Kansas, but most are new finds. The sources are clearly indicated so one may easily explore further. Even though some of the illustrations are so small that one can hardly see the bands or make out their instrumentation, we have here a beautiful collection that amply documents the vital role played by the military bands in the Western territories. With that as a start, I hope others will become interested in this major area of unexplored Americana and add musical perspective to this little ground breaker.—rc

Ellingtonia: The Recorded Music of Duke Ellington and his Sidemen. 3d ed. W.E. Timner, compiler. Studies in Jazz, No. 7. London and Metuchen, NJ: The Institute of Jazz Studies and Scarecrow Press, Inc., 1988. ISBN 0-8108-1934-1. Pp. xiv, 534, \$49.50.

Considering that recordings of jazz comprise the source material for studies in that genre in the same way that manuscripts and first editions serve for studies in traditional art music, this work might be compared to a thematic index in its intent and application. It offers a wealth of data on its stated subject, much of it very abbreviated but still useful: a list of orchestras, personnel for each recording, key to labels, a chronological listing of recordings, an alphabetical listing, and a list of players associated with Ellington for any length of time. Obviously a labor of love, this reference work is well timed to coincide with what seems to be a current swell of interest in The Duke and his music.—dal

A Choice Collection of the Works of Francis Johnson. Compiled, edited and annotated by Charles K. Jones and Lorenzo K. Greenwich II. New York: Point Two Publications, 1987. ISBN 0-911073-02-7. Pp. 259. 2 vols. in slipcase, \$66.95.

This is truly a labor of love: lavish illustrations, luxuriant bindings, narrative text, and facsimiles of forty-two of Frank Johnson's compositions. People in love, however, are frequently unrealistic, are blind to faults, and tend to place the object of their affections on a pedestal. So it is with these authors, who present Johnson in the most glowing terms, refer to him as "America's first native-born master of music," state that he was the "pivotal force in the development of what is known as the musical culture of America today," and that his "immortal" works in this collection are "some of the most

beautiful and exciting masterpieces of Early American Music the world has ever known." These are strong opinions, and it would have been nice if there were facts to support the rhetoric. The text is brief and full of curious statements (Queen Elizabeth II might be amused to read that Queen Victoria was the "last of the British Sovereigns of the House of Hanover"). It would have been most interesting, for example, to know why the authors refer to Johnson as "native-born" when Eileen Southern, in her Amerigrove entry, gives Martinique as the probable place of birth. Have the authors found something that others have overlooked? Unfortunately, there are no footnotes, documentable facts. The analyses of the music are no better, filled as they are with adulatory It would have been better if the descriptions. authors had let the music speak for itself, and had provided more complete facsimiles, for that is the one great contribution of these volumes: piano editions of Frank Johnson's music.—rc

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

# Richard Jackson New York Public Library

- Allan, Johnnie. Memories: A Pictorial History of South Louisiana Music, 1920s-1980s. Lafayette, LA: Jadfel Pub., 1988. Vol. I. \$38.95. ISBN 0-9619335-0-X; \$28.95. ISBN 0-9619335-1-8 (pbk.).
- Austin, William W. "Susanna," "Jeanie," and "The Old Folks at Home": The Songs of Stephen Foster from His Time to Ours. 2nd ed. Urbana: University of Illinois Press, 1987. \$29.95. ISBN 0-252-01476-6.
- Chilton, John. Sidney Bechet: The Wizard of Jazz. New York: Oxford University Press, 1987. \$24.95. ISBN 0-19-520623-1.
- Condon, Eddie. We Called It Music: A Generation of Jazz. Narration by Thomas Sugrue. New introduction by Gary Giddins. New York: Da Capo Press, 1988. \$35.00. ISBN 0-306-76276-6. (The Roots of Jazz.) (Reprint. Originally published: New York: Holt, 1947.)
- Cotton, Lee. The Elvis Catalog: Memorabilia, Icons, and Collectibles Celebrating the King of Rock 'n' Roll. Garden City, NY: Doubleday, 1987. \$35.00. ISBN 0-385-23704-9; \$17.95. ISBN 0-385-23705-7 (pbk.).
- Crowther, Bruce. Gene Krupa: His Life and Times. New York: Universe Books, 1987. \$17.50. ISBN 0-87663-670-9; \$10.95. ISBN 0-87663-531-1 (pbk.). (Jazz Life & Times.)
- Elliker, Calvin. Stephen Collins Foster: A Guide to Research. New York: Garland, 1988. \$30.00.

- ISBN 0-8240-6640-5. (Garland Composer Resource Manuals, 10.)
- Frankl, Ron. Duke Ellington. New York: Chelsea House, 1988. (Grade 5 up.) \$16.95. ISBN 1-55546-584-6. (Black Americans Achievement.)
- Grafton, David. Red. Hot & Rich! An Oral History of Cole Porter. New York: Stein and Day, 1987. \$17.95. ISBN 09-8128-3112-8.
- Green, Stanley. Broadway Musicals, Show by Show. 2d ed. Milwaukee: H. Leonard Books, 1987. \$19.95. ISBN 0-88188-761-7.
- Greenberg, Keith Elliot. Rap. Minneapolis: Lerner Publications, 1988. \$8.95. ISBN 0-8225-1617-9.
- Hoffmann, Frank W. and George Albert. The Cash Box Album Charts, 1955-1974. With the assistance of Lee Ann Hoffmann. Metuchen, NJ: Scarecrow Press, 1988, \$24.50, ISBN 0-8108-2005-6.
- Horstman, Dorothy. Sing Your Heart Out, Country Boy. Rev. ed. 2d ed. Nashville: Country Music Foundation, 1986, \$24.95, ISBN 0-915608-10-3. (A collection of the lyrics of many modern country songs with notes on their background.)
- Kostelanetz, Richard. Conversing with Cage. New York: Limelight Editions, 1988. \$22.98. ISBN 0-87910-104-0; \$13.95. ISBN 0-87910-100-8 (pbk.).
- Oliver, Paul, Max Harrison, and William Bolcom. The New Grove Gospel, Blues, and Jazz, with Spirituals and Ragtime. New York: Norton, 1986. \$22.95. ISBN 0-393-01696-X; \$11.95. ISBN 00393-30100-1 (pbk.).
- Pitts. Michael R. Kate Smith: A Bio-bibliography. New York: Greenwood Press, \$37.95. ISBN 0-313-25541-5. (Bibliographies in the Performing Arts. 2.)
- Rorem, Ned. The Nantucket Diary of Ned Rorem, 1973-1985. San Francisco: North Beach Press. 1987. \$30.00. ISBN 0-86547-259-9.
- Shaffer, Karen A. and Neva Greenwood. Maud Powell, Pioneer American Violinist. Foreword by Yehudi Menuhin. Arlington, VA: Maud Powell Foundation: Ames, IA: Iowa State University Press, 1988. \$29.95. ISBN 0-8138-0989-4.
- Smith, Jay D. and Len Guttridge. Jack Teagarden: The Story of a Jazz Maverick. New Preface by Martin Williams. New York: Da Capo Press, \$9.95. ISBN 0-306-80322-4 (Reprint. Originally published: London: Cassell, 1960.)
- Steinbach, Sheila. Alabama: The State of the Art of Country. Port Chester, NY: Cherry Lane Books, 1986. \$5.95. ISBN 0-89524-283-4 (pbk.) (About the group Alabama.)
- Tally, John B. Secular Music in Colonial Anapolis: The Tuesday Club, 1745-56. Urbana: University

of Illinois Press, 1988. \$29.95. ISBN 0-252-01402-2. (Music in American Life.)

Thomas, Bob. Liberace: The True Story. New York: St. Martin's Press, 1987. \$18.95. ISBN 0-312-01469-4.

Tobias, Henry. Music in My heart and Borscht in My Blood: An Autobiography. New York: Hippocrene Books, 1987. \$18.95. ISBN 0-87052-457-7.

Wenner, John S., ed. 20 Years of Rolling Stone: What a Long, Strange Trip It's Been. New York: Friendly Press, 1987. \$24.95. ISBN 0-914919-10-5.

# SOME RECENT ARTICLES Part I: 1988-89 (A-C)

William Kearns University of Colorado, Boulder

ACTA MUSICOLOGICA 59/2 (1987): Howard Mayer Brown, "In Memoriam Donald Jay Grout (1902-1987)," 217-219.

THE AMERICAN HARP JOURNAL 11/3 (Summer 88): Kenneth R. Piotrowski, "The Harp and the Glass Harmonica," 20-22.

AMERICAN MUSIC TEACHER 38/1 (Sept-Oct 88): Mark Wait, "Leonard Bernstein: Only Seventy?" 12-15; Jane Magrath, "Bernstein's 'Anniversaries' and other works for solo piano," 16-21, 66-67. 38/2 (Nov-Dec 88): Robert Weirich, "Who's afraid of Elliott Carter?" 14-17, 59. George Pappastavrou, "Carter's Piano Sonata and Night Fantasies." 18-19. 38/3 (Jan 89): Paul Stewart, "The Piano Music of George Rochberg and the New Romanticism," 24-27, 62.

THE AMERICAN ORGANIST 23/1 (Jan 89): William E. Studwell, "From Handel: the Story of 'Joy to the World," 72-73.

AMERICAN RECORD GUIDE 52/1 (Jan-Feb 89): review of J. Kern's Showboat, with soloists, John McGlinn, London Sinfonietta, and Ambrosian Chorus, Angel 49108 [3CDs], by Richard Traubner, 130-31. Rev. of Gordon Getty's, "The White Electron" (poems by Emily Dickinson), Karen Erickson, sop; Armen Gugelimian, piano (Delos 3057), by Philip Miller, 53. Rev. of Ives' Holidays Symphony, The Unanswered Question, Central Park in the Dark, Chicago Sym, Michael Tilson Thomas [CD, LP, CS], by Arved Ashby 59-60. Rev. of George Perle's, Complete Wind Quintets, Dorian Quintet, New World 359 [LP, CD] by Timothy D. Taylor, 75. Rev. of Peter Schickele's "Quartet 'American Dreams," and Ezra Laderman's "Quartet

6," Audubon Quartet, RCA 7719, by David W. Moore, 83-84. Rev. of Sousa's "Marches and Dance Music," Wallace Collection/John Wallace, Nimbus 5129, by Michael Mark, 90. Rev. of K. Weill's "American and Berlin Theater Songs," Lotte Lenya, CBC 42658.

AMERICAN STRING TEACHER 38/3 (Summer 88): Richard Gordon "The Fiddlers and Fiddles of Mexico's Copper Canyon," 29-31. 37/4 (Autumn 87): Daniel Kingman, "Breaking Ground in the Hills of Mexico," 33-37.

ASSOCIATION FOR RECORDED SOUND COL-LECTIONS 19/1 (1987): R.D. Darrell, "O Pioneer! (A Half Century Later)," 4-10; Jon Samuels, "A Complete Discography of the Recordings of the Flonyaley Quartet," 25-62; Philip Hart, "Toward A Reiner Discography," 63-70.

BLACK MUSIC RESEARCH BULLETIN 10/2 (Fall 1988) Paul DeMarinis, "Eddie Randle and the St. Louis Blue Devils," 1-3; Trebor Jay Tichenor, "Ragtime in St. Louis," 3-5; Leonard Goines and Mike Shepard, "James Reese Europe and His Impact on the New York Scene," 5-8; Samuel A. Floyd, Jr., "The Harlem Renaissance of the 1920s," 8-10; Lucius R. Wyatt, "Composers Corner: Carman L. Moore," 10-13; E.S. Virgo, "A Note on the Death Date of Blind Lemon Jefferson," 14-15; Neil V. Rosenberg, "Canadian Newspapers as Source Material: Further Notes on James Douglass Bohee (1844-1897)," 15-17.

BLACK MUSIC RESEARCH JOURNAL 8/2 (Fall 1988): Ralph Eastman, "Country Blues Performance and the Oral Tradition," 161-176; Joseph Witek, "Blindness as a Rhetorical Trope in Blues Discourse," 177-193; Louis Porter, "Some Problems in Jazz Research," 195-206; Clark Halker, "A History of Local 208 and the Struggle for Racial Equality in the American Federation of Musicians," 207-222; William F. Rogers, Jr., "The Establishment of the Harlem School of the Arts," 223-236; Rosa M. Sands, "A Survey of Unpublished Materials Focusing on the Pedagogy of Afro-American Music in General Education," 237-248.

THE BLACK PERSPECTIVE IN MUSIC 16/1 (Sept 88): Wallace McClain Cheatham, "Black Male Singers at the Metropolitan Opera," 3-20; David H. Rosenthal, "Hard Bop and its Critics," 21-29; Queen Booker, "Congregational Music in a Pentecostal Church," 31-44; Joshua Berrett, "The Golden Anniversary of the Emancipation Proclamation," 632-80; Doris Evans McGinty, "Conversation with Revella Hughes," 81-104.

BRASS BULLETIN 1988: Michel La Place, "Homage to Dizzie Gillespie," in four parts—Pt. II, 1988/2, 10-15; Pt. III, 1988/3, 42-47; Pt. IV 1988/4, pp 96-100. 1988/3: Peter Knudsvig, "Europe & America: A Cultural Comparison," 10-14.

CANADIAN FOLK MUSIC BULLETIN 1987: Ian Bell, "The Big Squeeze: Button Accordions in Canada," Pt I 21/3 (Sept 87), 4-7; Pt II, 21/4, (Dec 87), 7-14.

CANADIAN FOLK MUSIC JOURNAL 16 (1988): Diane Tye, "Retrospective Repertoire Analysis: The Case Study of Ben Henneberry, Ballad Singer of Devil's Island, Nova Scotia," 3-15; Jay Palm, "M'en Revenant de la Joli' Rochelle": A Song from ca.1500 in the current French-Canadian Repertoire," 16-31; Symposium, Society's 1987 General Meeting: "What is Folk Music (Discussion Paper by David Spalding); Larry Reynolds, "The Renfrew Ballad of 'Young Conway," 43-48; Ann Osborn-Seyffert, "Analysis and Classification of British Canadian Children's Traditional Singing Games," 49-53.

CENTRAL OPERA SERVICE BULLETIN 28/1, 2, & 4 (1987-88): under "New Operas and Premieres," several operas by U.S. composers are scheduled for production by various opera houses in 1989.

CHOICE 25/10 (June 88): Reviews of Gilbert Chase's American Music (3rd ed., 1987), by C.W. Henderson, 1565; Simon Frith's Art Into Pop (1988), by C. Rabson, 1565-66; N.W. Pearson's Goin' to Kansas City (1988), by C.M. Weisenberg, 1566. 25/11-12 (Aug 88): Revs. of Virginia Bortin's Elinor Remick Warren: Her Life and Her Music, (1987), by Sylvia Glickman, 1703-04; James Haskin's Mabel Mercer: a Life (1988), by A.D. Franklin; Vera Brodsky Lawrence's Strong on Music, Vol. I (1988), by D.W. Krummel; Bob Wilbur's Music Was Not Enough (1988), by R.L. Greenhorn, 1705. 26/1 (Sept 88): Rev. of John Chilton's Sidney Bechet, the Wizard of Jazz (1988), by C.M. Weisenberg, 137; Odyssey: Jazz the Autobiography of Darensbourg (1988, ed. Peter Vacher), by J. Rayburn: Karen A. Shaffer's Maud Powell. Pioneer American Violinist (1988), by C. Rabson, 140. 26/2 (Oct 88): Reviews of John Blacking's "Commonsense View of All Music," Reflections on Percy Grainger's Contribution to Ethnomusicology and Music Education (1988), by W.P. Dougherty, 326-27. 26/2 (Oct 88): Revs. of Max Jones' Talking Jazz (1988), by C.M. Weisenberg, 327; of Richard Kostelanetz' Conversing with Cage (1988), by R. Zierolf, 327; Carol Pemberton's Lowell Mason: a Bio-Bibliography (1988), by G.A. Marco, 327: Nicolas Slonimsky's Perfect Pitch: a Life Story (1988), by K. Pendle, 327-28. 26/3 (Nov. 88): Revs. of D.D.

Harrison's Black Pearls: Blues Queens of the 1920s (1988), by L. Berry, Jr., 501; Tim Riley's Tell Me Why: a Beatles Commentary (1988), by H.A. Keesing, 501.

THE CHORAL JOURNAL 24/1 (Aug 88): Mark L. Mecham, "The Choral Music of Vladimir Ussachevsky," 7-9; William E. Studwell and Dorothy James, "Obscure Carol Classics" (Charles Hutchins' Carols Old and New [1916], 10 complete carols printed), 11-14, Pts. II, III featuring other carol books are found in following issues. 24/5 (Dec 88): Donald Studebaker, "The Choral Cantatas of Daniel Pinkham," 15-20.

CLAVIER 28/1 (Jan 89): Duncan Stearns, "Joseph Hofmann's Berceuse," (full score & discussion), 18-23.

COLLEGE MUSIC SYMPOSIUM 27 (1987): Randall G. Pembrook, "A Stylistic Analysis of Selected Pop Songs, 1965-1984," 117-140; Richard Crawford, Essay Review—"Amerigrove's Pedigree: on *The New Grove Dictionary of American Music*," 172-186.

COUNCIL FOR RESEARCH IN MUSIC EDUCATION BULLETIN 97 (Summer 88): Critique of dissertation, Daniel Evans Frizane's "Arthur Pryor (1870-1942) American Trombonist, Bandmaster, Composer" (DMA, Kansas, 1984) by William Young, 85-88. 98 (Fall 88): Critique of Lewis R. Porter's "John Coltrane's Music of 1960 through 1967: Jazz Improvisation as Composition," (Ph.D. Brandeis U., 1983), by Donald Newman, 50-52. 99 (Winter 1989): Michael L. Mark, "A New Look at Historical Periods in American Music Education," 1-6; Allen P. Britton, "The Here and Why of Teaching Singing Schools in Eighteenth-Century America," 23-41.

# **REVIEWS OF BOOKS**

Douglas A. Lee, Editor

THE COLLECTOR'S GUIDE TO THE AMERICAN MUSICAL THEATRE. By David Hummel. Vol. 1: The Shows; Vol. 2: Index. Metuchen: Scarecrow Press, 1984. ISBN 0-8108-1637-7. Pp. xliv, 662, 231. \$89.50 set.

If you need one discography for American musical theater, this is it. If you have any reference materials for musical theater, this title should be among them. Hummel's need for control over the individual items in his private collection of LPs, reissues, demo and noncommercial recordings spawned the first edition of his *Guide* in 1977 (only sixty-four pages); feedback and collaboration with

other collectors have led to massive increases in detail and reliability, and wider relevance of the information.

The Guide alphabetically lists shows (with alternate titles) for which original or later recordings exist. Each listing includes authors' and composers' names; place, date, and number of first-run performances; titles of musical numbers, cut songs. added songs, songs for film and television versions. etc.; known recordings, with label numbers and performers' names; even recording quality for noncommercial discs and tapes. Volume II indexes the personal names (some 17,000 of them). To be sure, serious users will sometimes encounter problems: for example, contents are not given for retrospective albums or performers' "greatest hits" releases containing numbers from several shows, and some individual numbers from such discs that I checked were omitted from the Guide. I would urge greater (and clearer) reference to other bibliographical tools for the field, and some key to the locations of the recordings, especially the unique ones.

Hummel continues to document recordings at his collection in Traverse City, MI, now designated "The Archives of the American Musical Theatre." If collectors and scholars continue responding, helping him add to and correct the data, and if, as he hopes, Hummel can add English-language musical theater from other countries as well, the next edition is a candidate for on-line or CD-ROM publication. In its present form, the *Guide* is easy to use, marvelous in its detail, and invaluable not only to record collectors but to anyone concerned with the music of twentieth-century American theater.

Deane L. Root Foster Hall Collection University of Pittsburgh

BIBLIOGRAPHICAL HANDBOOK OF AMERICAN MUSIC. By D.W. Krummel. Urbana: University of Illinois Press, 1987. ISBN 0-252-01450-2. Pp. 269. \$24.95.

Donald Krummel has done it again! First he gave us Resources of American Musical History (RAMH), that indispensable tool to find source materials for research in American music. Now he gives us what will surely quickly become an indispensable bibliographical tool to the literature of the field of American music. His goal is "to promote an awareness of what one might call the bibliographical infrastructure of an American musical learning," and there is no question he accomplishes his goal admirably. Those of us who have struggled for so long to promote American music (the primary goal of the Society) may take

pride in the fact that we have finally come of age when our discipline has its own bibliography!

The entries are divided into four main categories: chronological perspectives, contextual perspectives (regional, group, and personal bibliographies), musical media and genres (concert and vernacular music, popular song, and sacred music), and bibliographical forms (source materials, writings about music, discography, the literature for music bibliophiles and bibliographers, and bibliographical guides). There is an extensive name and subject index. The title reminds us that this is a handbook, a ready reference guide, and the author acknowledges that this is an overview. It is also upto-date: while one is disappointed not to see Keller and Rabson's important National Tune Index, one will find Ellingwood and Lockwood's massive Hymnology: North and South America, indicating that microform editions have been considered. It is also encouraging to see that entries on band music are included in the "concert" section, and not relegated to the pop music area or omitted altogether. This is a work that all who are interested in American music will refer frequently, and at this price it is a bargain.

> Raoul Camus Queensborough Community College

DANIEL PINKHAM: A BIO-BIBLIOGRAPHY. Kee DeBoer and John B. Ahouse. New York: Greenwood Press, 1988. ISBN 0-313-25503-2. Pp. 238. \$39.95.

Following the brief introductory biography, DeBoer and Ahouse chronicle the music of their sixty-five-year-old subject, Daniel Pinkham, in one hundred valuable pages of Works and Performances. The sixty pages of annotated bibliography, however, read like a composer's brochure gone amok. appears that every newspaper review Pinkham received shows up here; it's a printed clipping file. The inclusion of so many (especially Boston Globe) reviews raises questions concerning the validity of newspaper reviews for scholarly pursuits (other than to give a limited feeling for the reception of the music). We find Ph.D. dissertations on Pinkham's music juxtaposed with reviews from the Boston Herald. Useful distinctions need to be maintained in the bibliographic world between a scholarly treatment of a composer and a (usually highly debatable) newspaper review.

If Series Advisor Donald Hixon wishes reviewers to "distinguish a bibliography from a biography" (Sonneck Society Bulletin 14/3, 134) then perhaps he ought to consider replacing the term "Bio-Bibliography" that subtitles each book. The ten-page biography of Daniel Pinkham represents only one/twenty-fourth of the total length and yet one-half of the subtitle. He cites "guidelines for

this series" which restrict the biographical length; these must surely be the cause of considerable frustration to the authors.

Authors writing for a series such as this ninety-three-volume set proposed by Greenwood Press are, by the nature of the project, hamstrung in order to conform to a preset format (The Pinkham volume is number twelve of thirteen thus far published). Greenwood's format imposes considerable financial constraints on its authors; one must question if it also locks an author not only into a series format but, indeed, into a straitjacket.

The question is, whose idea are these volumes and who pays for them? Does the composer himself sometimes subsidize, even indirectly, the publica-By providing camera-ready copy to the tions? publishers, do the authors in effect provide a subsidy? Does the publisher, now free from typesetting, cut his expenses even further by prohibiting any musical examples and allowing only one photograph per volume? Hixon states: "I feel that these [photos, ms. reproductions, etc.] would be more decorative than substantive in a bibliography. They would also lead to such considerable expense in the production . . . " (Ibid.). The Pinkham volume costs \$39.95! Who is being served by such a low-budget approach? Certainly not the composer-subjects, not the readers, and definitely not the authors.

The time has come to distinguish again between legitimate presses and vanity adventures. Composers have long been in the preposterous position of being required to pay thousands of dollars toward producing an engineered master tape to provide to certain record labels (CRI, Orion, Grenadilla, Opus One, etc.) who then high-handedly deign to press or not to press the record. Now publishers of musicology (such as Greenwood, Scarecrow, University Press of America) have gotten into the same act by forcing their authors to shoulder the main financial burden of publishing by providing cameraready copy and obeying restrictive caveats. Greenwood's job of holding up their end (printing) might also be questioned: in the Pinkham volume no fewer than eleven pages, randomly placed, appear completely blank.

Andrea Olmstead
The Boston Conservatory

THE AGO 90TH-ANNIVERSARY ANTHOLOGY OF AMERICAN ORGAN MUSIC. Edited by Philip Brunelle. New York: Oxford University Press, 1988. ISBN 0-19-385788. Pp. 171. \$35.00

This ambitious collection, celebrating the ninetieth birthday of the American Guild of Organists, reflects a wide variety of both composers and styles. The influence of Olivier Messiaen and a trend toward more diatonicism might reflect what

seems to be a renewed interest in the organ among mainstream composers, but credit must also be given to commissions from the AGO and its chapters. This anthology emphasizes recent works by active composers—to be exact, twenty-nine pieces by twenty-two composers—and is a worthy successor to its model, the 1949 anthology published by H.W. Gray.

The selections committee began by restricting itself to living composers (though three of those represented-Paul Creston, Calvin Hampton, and Vincent Persichetti-have died since 1984). That decision creates something of an anomaly, because significant works by Roger Sessions and Leo Sowerby could have been more recent that the fairly standard works by Aaron Copland and Virgil Thomson that are included. Another decision, the inclusion of several pieces already in print, probably enhanced the overall quality of the collection. According to selection committee member Leonard Raver, the important works by Copland, Libby Larsen, Myron Roberts, Thomson, and Alec Wyton were previously published. Those by William Albright, Creston, Persichetti, Daniel Pinkham, McNeil Robinson, Ned Rorem, and Gunther Schuller are excerpted from suites or collections—which may be somewhat unfair to the composers, except that those who are sufficiently tantalized can acquire the entire works elsewhere.

The strength of the anthology lies in its more extended works, many of which have not previously appeared in print: Copland's Preamble (for a Solemn Occasion); Larry King's Resurrection; Persichetti's Dryden Liturgical Suite (represented by its Toccata: "Inflame and fire our hearts"); the excerpts from Rorem's two suites, A Quaker Reader and Views from the Oldest House; and Thomson's "Shall We Gather at the River?" from his Variations on Sunday-School Tunes. All these certainly are worthy of inclusion.

Any anthology will imply apparent omissions to each reader, but my quibbles are minor. I believe neither Albright nor Pinkham are represented by their best work. "An Evening Dance" from 1732: In Memoriam Johannes Albrecht is cute and typical of Albright's ragtime style, but I would have preferred that it be balanced by one of his outstanding serious pieces. Pinkham's large-scale suites were bypassed in favor of two excerpts from his Versets for Small Organ, probably to provide something for those with limited instruments. Among the many composers omitted, we note Pulitzer Prize-honoree William Bolcom, whose sets of "Gospel Preludes" are delightful, and George Crumb, whose Pastoral Drone is likewise a major recent work. Presumably the omission of more avant-garde compositions is inevitable in a collection designed to appeal to a broad spectrum of organists, but a more daring

volume might have included works by John Cage, Lukas Foss, and Alan Hovhaness, all important American composers.

One finds a few minor typographical errors, and some page turns could have been made more convenient; the decision to organize the collection alphabetically by composer probably made awkward breaks unavoidable. I must take exception to Ray Urwin's editing of the Copland *Preamble*; Urwin adds a line to be played by an assistant in two passages, presumably to make the voicing more faithful to the orchestral original, but I find Copland's own transcription to be adequate with no need for an extra hand.

The most serious flaw in the anthology is the lack of notes on the compositions. Adequate composers' biographies appear in a appendix, but to have little or nothing about the provenance and programs of the works chosen for such an important collection seems unconscionable.

The book's engraving, underwritten by the Twin Cities Chapter of the AGO, has been recognized by a Paul Revere Award for excellence in music publishing. Oxford University Press is to be congratulated on the sheer beauty of the typesetting. Acid-free paper and a hard cover will help the anthology stand up to repeated playings, and I can report that it stays open on the music desk.

All in all, this is a significant addition to American music literature.

David Vogels Greenwood Village, Colorado

THE WANDERER: DION'S STORY. By Dion DiMucci with Davin Seay. New York: Beech Tree Books William Morrow, 1988. ISBN 0-688-07841-9. Pp. 221. \$16.95.

The period of the later 1950s and early 1960s has more than once been referred to as the "Dark Ages" of popular music. Those embracing this view see the period as lacking the raw excitement and spontaneity of the mid-1950s rock and roll explosion which preceded it and the originality and relative complexity of the British Invasion period that followed it. While Dion's Story is not likely to challenge this view in any substantive way, it does provide significant insight into the stylistic and commercial dynamics of the period.

Much of the book is devoted to Dion's personal odyssey. His description of growing up "as a son of Italy in the heart of the Bronx" is sometimes engrossing. He relates in colorful detail his attempts to come to terms with his eccentric father plus the struggles and tempfations of the street, giving considerable attention to his addictions to heroin and alcohol. In the final chapters, he tells of his

conversion to Christianity and a "Born Again" experience which brings him stability and peace, even though his career is no longer flourishing.

The book is most significant for the ways in which it documents Dion's musical development and the various stylistic currents of popular music, 1955-65. Surprisingly, country and western singer Hank Williams is revealed as a powerful early influence on Dion, although blues and rhythm-andblues artists such as Big Bill Broonzy and Jimmy Reed soon figured in the equation. The early rock and roll styles of Fats Domino, Elvis Presley, and Jerry Lee Lewis were soon vying for supremacy in his musical heart, while Dion gained a performing outlet by working with the Belmonts, one of innumerable "street groups" specializing in the "doowop" style (or "Bronx Blues" as Dion often refers to it), a style demonstrating the "seamless harmonies and vows of eternal love that make that music an Dion makes a number of American classic." references to the "purity" of this street style, even though he eventually became more enamored with the rock and roll mainstream of the period and less committed to doo-wop. That section of the book providing an account of his early recordings with Mohawk Records (later Laurie Records), with its references to the musical backgrounds of the studio musicians and the musical dynamics of those sessions, is among the most fascinating in the book. The tensions between Dion and the Belmonts began to build as they were pushed by their promoters into the recording of old standards. Dion reports that the Belmonts apparently saw this new direction as a natural extension of the smooth harmonies of their original doo-wop idiom while Dion, increasingly interested in his guitar-playing and a solo-oriented rock and roll style, saw it simply as a commercial sell-out. Even after breaking with the Belmonts to pursue a "solo" career, Dion felt that he was being pushed into a "tuxedo mold," or at least a splitpersonality in which he spent his time singing rock and roll for the teen-agers and "crooning standards for the folks with the blue hair." He was dismayed at the fact that he was "playing their game, by their rules."

Dion recounts how, in an intermittent rebellion against this "night club packaging," he began to frequent Greenwich Village and became influenced by the folk music there. According to Dion, the influence was mutual. He describes a scenario in which Bob Dylan's turn to electrified folk-rock in 1964 was inspired in no small part by Dion himself. From this same period, Dion's work on the singles "The Wanderer," "Donna the Primma Donna," and "Drip Drop" is discussed affectionately. The decline in Dion's fortunes after 1964 is described rather poignantly, although due attention is paid 403 his

1968 "comeback" with the single "Abraham, Martin, and John."

From this point forward, the story becomes more personal and less valuable as a document of the popular music world of that period. Nevertheless, there is much in this book that will interest those intrigued by a fascinating period in the history of American popular music.

Terence J. O'Grady University of Wisconsin—Green Bay

POPULAR MUSIC. Vol. 12, 1987. Ed. Bruce Pollock. Detroit: Gale Research Co., 1988. ISBN 0-8103-1810-5. Pp. 175, \$48.00.

The volumes in this series purport to present "a selective annotated list of the significant popular songs of our times." Early volumes each cover five or ten years, each of the most recent three one year. The 525 songs indexed here were chosen because they "achieved a substantial degree of popular acceptance, were exposed to the public in especially notable circumstances, or were accepted and given important performances by influential musical and dramatic artists." Precisely how the team of editors reached these judgements is unclear, though their list of sources is long.

Each listing includes title(s), country of origin, author(s), composer(s), current publisher, date of copyright, and a one- to five-line annotation. Here is a sample entry:

For the Sake of the Song Words and music by Townes van Zandt Will Music, 1987

Introduced by Townes van Zandt on the album At My Window (Sugar Hill, 87), marking the legendary, grizzled country-folk writer's return to recording after a long absence.

I wonder if performers in their forties qualify as "grizzled"? This song was not introduced in 1987; it was released at least twice previously. Similar errors abound.

The volume is introduced with a summary of developments in popular music in 1987. This is valuable, although cast in "fanzine hype". For example, concerning pop music's response to AIDS: "Even in country music, as far from rap as north is from the south, precautions were the rule, as epitomized by 'I Want to Know You Before We Make Love,' the hit for Conway Twitty. But since the sex drive is what causes popular music's turntable to turn, there were those who instinctively resisted even the most eminently plausible admonishments. In 1987 they paid a stiff price" (16-17).

The songs are also indexed by lyricist/composer, "important performances," and awards

received. The book ends with a list of addresses for publishers represented; quite a few were "address unknown."

This volume (and series) is less for the scholar than for the sort of fan who, if interested in baseball, would want to know and remember player statistics. For the time and money invested, a similar but longer index without "purple" prose and questionable annotations would have been preferable. However, that this is the twelfth volume in the series means that the editors' formula certainly is finding favor somewhere. I would suggest that large public libraries buy this book (and series), but that individuals and schools need not.

Chris Goertzen University of Trondheim

ERNEST BLOCH: A GUIDE TO RESEARCH. By David Z. Kushner. New York: Garland Publishing Inc., 1988. ISBN 0-8240-7789-x. Pp. 345. \$49.00.

Thirty years after his death, Ernest Bloch remains largely an enigma—a composer with identity and stylistic problems not easily solved, but seemingly delineated by the titles of three of his major programmatic works, *Helvetia*, *Israel*, and *America*.

With more than two decades of concentrated research and writing on Bloch to his credit, David Z. Kushner has compiled a volume which contains much of potential usefulness: introduction to Bloch and his works, annotated bibliography, catalog of unpublished works, catalog of published works, discography, archives and repositories, festivals and retrospectives, list of program notes in whole or in part authored by Bloch, awards and honors, Ernest Bloch Award Competition, Ernest Bloch Professorship, and illustrations.

Unfortunately, Kushner's Bloch Guide is dogged by organizational and technical problems; the user must work very hard to discover the wealth of information this research tool contains. As Kushner himself notes (p. ix), "the literature about Bloch is largely fragmented," and one cannot envy him the problems he faced in attempting to place the 579 annotated bibliographical items (the most extensive ever compiled on Bloch) into some sort of coherent order, especially with so many overviews of the composer's life, works, and philosophy among them. A subject arrangement could have been most helpful in identifying *lacunae* for further investigation, but in the end Kushner opted for an alphabetical arrangement by author's surname or, in instances of unsigned articles, by title. The entries range from books and articles exclusively about Bloch to such items as Persichetti's Twentieth-Century Harmony, which cites four Bloch works among its musical examples.

Bloch spent over half of his life living and working in Europe, yet only about forty-five of the 579 items cited are in languages other than English, thus leaving significant portions of his activity seriously underrepresented in this research guide. Bibliographical citations, especially for periodicals, are curiously inconsistent and often incomplete. Titles of books, journals, and musical compositions are given in ALL UPPER-CASE LETTERS (thus), potentially confusing and tiring to the eye as well.

Much of the Bloch literature cited was written by a handful of individuals: Suzanne Bloch (twentyone items), Kushner (eighteen), Olin Downes (sixteen), David Ewen (sixteen), Bloch himself (thirty), for instance. Following one seemingly valid bibliographical option, Kushner employs the "line" to indicate subsequent entries by the same author, with the inconvenient cumulative result that fortynine out of the 195 pages devoted to the core bibliography are devoid of author identification.

Ten shorter sections following the annotated bibliography contain a great deal of fascinating, if sometimes ephemeral, information. With sufficient unification by means of a thorough index, the diverse contents could be most useful. Alas, of those ten sections, six seem not to have been indexed at all; and for those which have been indexed (in *four* fragmented indices!), the locations given are off their mark by at least two pages after p. 219 (basically the final third of the volume).

The writing style is often self-conscious, awkward, and impersonal, with an irritating proliferation of "educationese" and the passive voice ("An extensive, though not exhaustive, bibliography has been possible to attain." [p. x]) Although one might wish for a more engaging sense of involvement and liveliness (not to forget lexicographical and bibliographical technique), David Kushner's Bloch Guide—while remaining as much an enigma as the composer himself—will provide an indispensable point of departure for Bloch research in years to come.

Theodore Albrecht Park College

THE MUSIC CAME FIRST: THE MEMOIRS OF THEODORE PASCHEDAG. As told to Thomas J. Hatton. Carbondale: Southern Illinois University Press, 1988. ISBN 0-8093-1471-1, 0-8093-1472-X (paper). Pp. 108. \$12.95, 7.95 (paper).

There seems to be no end to the number of memoirs that are being published these days, so it is refreshing to see one that is not by a jazz or rock musician. At the age of 83, Ted Paschedag can look back not only upon a life filled with music, but a life filled with bringing the joys of music to others. Fatherless at four, he had to struggle to pay for his

early musical training on flute and piano, but he completed high school and was a professional musician by the age of eighteen. He achieved his goal of playing in and directing orchestras in the silent movie houses of Selma, Columbia, and St. Louis, only to find that the talkies were quickly eliminating these opportunities. Looking for work, he answered an advertisement seeking a professional musician to establish a youth band in West Frankfort, Illinois. He did so well in that one-month position that he is still there, teaching, running a music store, and directing a community band.

This is not intended to be a scholarly study of rural America between the two wars, and there are The ten brief chapters are the no footnotes. reminiscences of an old man looking back, and perhaps the memory is faulty on details, but the spirit, wit, and earthy humor remain, and make the volume well worth reading. His discussion of the routines, problems, and techniques of accompanying the silents, for example, is most interesting. Gillian Anderson and Donald Hunsberger have been recapturing these old days, but with large orchestras and major movies. Can you imagine a three-piece combination of piano, trumpet, and drums accompanying a full program of news, a one-reel comedy, a cartoon, a main feature, and some vaudeville acts? The larger houses had seven-piece orchestras, but that still stretches the imagination. Similarly, his recollections of the week spent playing as a substitute in Sousa's band, his work for the C.G. Conn Company as the prototype for Professor Harold Hill, his struggles to build instrumental music programs in the schools, and his discussions of the early band contests all flesh out the bare details we read about in more formal treatises. Truly, for Ted, the music always came first.

Raoul Camus

THE LITERATURE OF AMERICAN MUSIC IN BOOKS AND FOLK MUSIC COLLECTIONS. Supplement I. By David Horn with Richard Jackson. Metuchen, NJ and London: The Scarecrow Press, 1988. ISBN 0-1808-1997-X. Pp. xvi, 570. \$49.00.

This is a supplement to David Horn's 1977 bibliography of books and folk music collections in American music. Similar in size and scope to the original volume, it is a bibliography of approximately 1300 entries arranged by subject, 996 of which are annotated. Subject subdivisions include the cultivated tradition, music of the American Indian, folk music, Black music, jazz, and popular music. Richard Jackson has been promoted from an acknowledgement in the preface of the original volume to co-compiler, and a new section entitled

"Rock and Roll, Rock, and Pop" has been added. addressing a perceived weakness in the first volume.

Horn's original 1977 bibliography (still available) covers books published through August of 1975. This supplement is almost the same length, but covers mainly those books published from mid-1975 through 1980. By including two appendices of entries without annotation, the compilers have extended its coverage to 1985 (850 items) and included a brief list of books from the 1977 bibliography (thirty-five items) which have since been published in revised or reprint editions. It should be noted that a number of pre-1975 titles appear in this Supplement, presumably filling lacunae from the 1977 volume. Regrettably, the new divided name and title indexes provide no help to the reader hoping to bring together entries on a particular subject not covered by the table of The supplement index covers only the supplement; a combined index to the supplement and original volume would have been most welcome. The greatest strength of the book is its annotations, which are critical and considerably more detailed than often found in bibliographies of this type.

Its major weaknesses are the holes and uneven coverage in the literature left by limiting the contents to books. To take the example of ethnic folk music, Horn's first volume together with the supplement include a total of twenty-seven titles covering mostly Anglo-American and Spanish-A brief glance at the American traditions. bibliographies of the "European-American Music" article in the "Amerigrove" shows us what's missing: considerable literature on French, German, Greek, Irish, Italian, and Eastern-European folk musics in the United States (not to mention Asian-American). This literature which is omitted does not appear in Horn because it is in the form of articles in journals or as dissertations. Even taking into account the practical considerations of space and time, this omission narrows the field of readers best served by this book.

The Horn bibliographies (main volume and supplement) are excellent annotated checklists of books' on American music such as one would expect to find in the collection of a major urban public library. It can be used as a good overview of the literature for the beginner, but the researcher in American music will still need to turn to the more specialized bibliographies found in the New Grove Dictionary of American Music and in D.W. Krummel's new Bibliographic Handbook of American Music.

Ned Quist Peabody Conservatory of Music.

Tomorrow is two days late for yesterday's work.

## REVIEWS OF RECORDINGS

Marie Kroeger, editor

Louise Talma. THE AMBIENT AIR. Jayn Rosenfeld, flute: Ronald Oakland, violin; Alvin McCall, cello; Sahan Arzruni, piano. FULL CIRCLE. The Prism Orchestra; Robert Black, conductor. Lament. Andre Emelianoff, cello; Sahan Arzruni, piano. THREE BAGATELLES. KALEIDOSCOPIC VARIA-TIONS. Sahan Arzruni, piano. FOUR-HANDED FUN. Sahan Arzruni and Louise Talma, piano. Composers Recordings CRI 549. 1987.

Louise Talma (b. 1906) is known as "one of America's foremost composers," a well-deserved Her music contains energetic drive, clear rhythms, well-balanced proportions, and a dramatic sense of mood. This recording is an interesting look at the evolution of her style.

Four-Handed Fun (1939), a rollicking, perpetual motion two-piano work from her neoclassic period, features Talma at the piano in this 1986 recording. Three Bagatelles (1955) for solo piano demonstrate Talma's personal adaptation of serial technique to which she turned in 1952. Her rhythmic tautness remains, and her approach to the row is more melodic than angular. Lament (1980) for cello and piano, based on a Bedouin fiddle tune, is a poignant set of exchanges between the two instruments. Kaleidoscopic Variations (1984), a solo piano work, opens with a number of different motives which Talma used as the basis for seven continuous transforming and rearranging her variations. material in various alternate tempos and characters.

The Ambient Air (1980-1983), is a fourmovement work for flute, violin, cello, and piano. In "Echo Chamber," "Driving Rain," "Creeping Fog," and "Shifting Winds." Talma continually varies ther. combinations of instruments and moods. Eull Gircle (1985), written for the Prism Orchestra heard here, is another continuous sectional work. section is the first in reverse, hence the title. Talma's writing contains many interesting aural surprises.

This recording is a must for those, who emphasize American women's contributions to twentieth-century music. Far, Park Li Julia Combs University of Wyoming

William Grant: Still. PIANO MUSIC: Albert Dominguez, piano. William Grant Still Music MGSM: 1002. 1987. سر ا

William Grant Still was note really much concerned with writing music for the piano until he met and fell in-love with his wife: Verna Aryey.

T USICI

From 1936 to 1944 he produced several sets of appealing, delicate pieces. They were "rather like love notes scrawled in the margin of his talent," according to album producer John R. Kniest.

Pianist Albert Dominguez offers sensitive, expressive performances of these uncomplicated but atmospheric and gentle works. Three of the five selections were written for Miss Arvey: Bells (1944), Three Visions: "Dark Horsemen," "Summerland," "Radiant Pinnacle" (1936), and Seven Traceries: "Cloud Cradles", "Mystic Pool," "Muted Laughter," "Out of the Silence," "Woven Silver," "Wailing Dawn," and "A Bit of Wit" (1939).

The Seven Traceries are the most interesting works on the album, when considered simply as non-descriptive, abstract musical inventions. As with most of his other pieces here, Still frequently employs quiet, undulating chordal textures with harmonies slightly reminiscent of impressionistic idioms. Repetitive ideas appear often, sometimes on isolated pitches or in thickened chordal patterns.

Never is there more than just mild dissonance. Often the style is warm and relaxing or deliciously quiet. Perhaps the most vigorous, aggressive selection is "Dark Horseman," the first of the *Three Visions*, but even here the vigor takes the form of a momentary rise in dynamic and tempo level, with mystical harmonies and repetitive intervallic patterns maintaining the even flow of his idiom.

Lenox Avenue (The Blues) and Quit dat fool'nish (both written in 1938) most clearly relate to Still's African-American heritage, although touches of "blue" notes and other ethnic stylistic hints appear elsewhere, too. Lenox Avenue offers a straightforward, rather simple blues, while Quit dat fool'nish is a puckish, running, high-pitched, pentatonic, folkdance melody over rhythmically matched supporting chords.

Nancy R. Ping-Robbins Atlantic Christian College

William Grant Still. STRINGS, KEYBOARD, AND HARP. Louis Kaufman, violin; Annette Kaufman, piano; Lois Adele Craft, harp; The Kaufman String Quartet. William Grant Still Music WGSM 1001. 1987.

In spite of the fact that the violin was his first instrument, William Grant Still had never written for solo violin until Louis Kaufman (who performs on this album) asked him to do so. Still rearranged his piano piece, "Summerland," and Kaufman introduced it in concerts across the country during the 1940s.

After the favorable reception of "Summerland," Still decided to honor the Kaufmans (Annette and her husband Louis) with The Suite for Violin and Piano, which features three descriptive movements,

each inspired by a different African-American artist: "African dancer" (Richard Barthe), "Mother and Child" (Sargent Johnson), and "Gamin" (Augusta Savage).

On this album, the Suite is combined with "Summerland," Pastorela (a tone poem descriptive of the California landscape), and two arrangements created by Kaufman himself (with Still's approval and suggestions): "Blues" from Lenox Avenue (a ballet based on street scenes in Harlem), and Here is one, Still's setting of the spiritual "Talk about a child that do love Jesus, here's one."

All of these works reflect Still's African heritage to greater or lesser extent. Violinist Kaufman adds to the performance with frequent portamento (as was popular early in the century). The overall effect of most of the violin and piano works on this album is of quiet, simple elegance,

The most exciting music on either of these albums, though, is the very beautiful Ennanga for harp, piano, and string quartet and Danzas de Panama for string quartet. Ennanga is based on the composer's impressions of African music (with the title derived from a native African harp), while Danzas de Panama is derived from a group of Panamanian dance tunes. Still's setting requires the musicians to sound rhythms by knocking on the bodies of their instruments.

Nancy R. Ping-Robbins Atlantic Christian College

Peter Dickinson. RAGS, BLUES, AND PARODIES. Meriel Dickinson, mezzo-soprano; Peter Dickinson, piano. Conifer Limited MCFRA 134. 1986. One cassette.

Like a latter-day Hermes, Peter Dickinson has been winging back and forth across the Atlantic for the past twenty years or more. As composer, pianist, lecturer, and writer, he has been a vital presence in locations from Oxford, England, to Boulder, Colorado, not to mention points south.

The present recording attests to Dickinson's seemingly boundless style, suggesting a far-ranging internationalism in terms of source material wedded to a consummate parasitic-parodistic compositional The opening selection, while not essentially "American," does nevertheless contain a refrain that can well serve as a metaphor for Dickinson the composer. Stevie's Tunes (1984) is a cycle of nine songs inspired by the poetry of Stevie Smith (1902-1971), with melodies either specified or implied by her. It is unified by a refrain "O Circle of Trismegistus, oh where is your circumference?" -an allusion to the Neo-Platonic figure of Thoth/ Hermes-in which Dickinson has adapted an excerpt from Tchaikovsky's "Pathetique" Symphony (second subject, first movement). This in turn is quilted

into a fabric made up of carols and sundry English folk tunes colored by occasional patches of blues harmony. Meriel Dickinson, the composer's sister, is a committed partner here as well as in the miniature song cycle Extravaganzas (1963, 1969). It is a Webernist setting of the aphoristic poetry of Gregory Corso of the American beat movement.

Aside from the blues-inspired setting of Robert Burns' poem "A Red, Red Rose" and the "bluesified" Ravel-derived "So We'll Go No More A Roving," the other selections are all for solo piano and more accurately reflect the title of this recording. Known collectively as Rags, Blues, and Parodies, they contain vivid examples of Dickinson's zest for blues harmony and rags. Dickinson offers blues and rag versions of McDowell's "To a Wild Rose" in his "Blue Rose" (1979) and "Wild Rose Rag" (1985) respectively. Incidentally, these in turn became the basis for his organ opus, Blue Rose Variations (1986), not included here. Also featured are "Four Blues" (1973), "Quartet Rag" (1976), and "Hymn-Tune Rag," (1985), all adapted from his chamber music, and "Concerto Rag" (1980) from his piano concerto.

This is a fine recording—some pre-echo notwithstanding-with detailed commentary by the Music like this deserves to be more composer. widely heard and performed.

> Joshua Berrett Mercy College

AN*IDYLL* **FOR** THE George Crumb. MISBEGOTTEN. VOX BALAENAE (Voice of the Whale). MADRIGALS. Zizi Mueller, flute: Jan DeGaetani, mezzo-soprano; The University of Pennsylvania Chamber Players. New World Records NW 357, 1987.

George Crumb, the foremost "colorist tone poet of our time," seems to have a number of themes which recur throughout his life and works and which are represented on this album. They are: sonority reflecting myth, ritual, and mood; his preoccupation with Garcia Lorca's poetry; theater pieces; and fear that Man has disassociated himself from Nature.

The four books of Madrigals (1965-1969), are a Acoustic Research LP reissue  $\mathbf{of}$ 0654085. Brilliantly performed by Jan DeGaetani and The University of Pennsylvania Chamber Players, these bits of dark, image-filled Lorca poems evoke haunting visions with their angular vocal line and agitated percussion accompaniment.

Vox Balaenae (Voice of the Whale) [1971], for flute, cello, and piano, is based on humpback whale "singing." The performers play their instruments in nontraditional ways while wearing black half-masks symbolizing Nature depersonalized. This magical

work begins with a "Vocalise" (. . . for the beginning of time), continues with five variations on "Sea Time" (each named for a geologic period) and concludes with a "Sea Nocturne" (. . . for the end of time).

The newest work presented is An Idyll for the Misbegotten (1985) for amplified flute and percussion. The soundscape begins with the flute quoting a passage from Debussy's Syrinx. The Panlike melody grows more and more agitated, and the Finally, the frenzy dies percussionist responds. away, leaving the flute to murmur alone on a tritone, the "Devil's interval."

The performers are stellar and Michael Walsh's liner notes are exceptionally good. This recording is also available on compact disc.

> Julia C. Combs University of Wyoming

Duke Ellington. EARL HINES PLAYS DUKE ELLINGTON. Earl Hines, piano. New World Records NW 361/362. 1988. Two 12" discs.

Thanks largely to the efforts of Stanley Dance, Earl Hines was recorded extensively as a soloist during the last two decades of his life. This newly issued two-record set devoted to tunes by Ellington, recorded 1971-1975 and available earlier on the Master Jazz label, contains some brilliant musicmaking; however, the set is ultimately less satisfying than other albums recorded by Hines during this period (the "Quintessential Recording Session" on Halcyon and "Earl Hines At Home" on Delmark, for example). Perhaps this is because several of the tunes recorded at the session were unfamiliar to Hines. According to producer Bill Weilbacher, Hines had to learn them directly from the sheet music (there is even an audible turning of pages in "Take Love Easy").

Luckily the album contains a good dose of tunes that had been in Hines' repertoire for some time. "Love You Madly" shows the pianist at his energetic best and features the punchy, single notes in the left hand that are trademarks of his later style, along with occasional touches of stride, barrelhouse, and even a hint of waltz-time. "C Jam swings irresistibly, with Hines in a characteristically aggressive vein. He uses the tune's simple framework of the blues progression and its two-note theme as a basis for an endless variety of textures and dynamic contrasts. "Caravan" is a classic, no-holds-barred Hines performance, with the pianist always trying to top himself in his fascinating (and occasionally bizarre) technical excursions.

Of the renditions of tunes with which he was less familiar. "Black Butterfly" is the most successful. The lovely melody and unusual chord

progression of this unjustly neglected tune (first recorded by Ellington in 1936) clearly evoke a response from Hines; one can almost feel his sense of discovery as he explores its possibilities. performance contains, typically, a wide variety of contrasting approaches; there are touches of stride, technical flights which border on garishness, and even the use of a Latin riff (lifted from Hines' own "Tantalizing a Cuban"). However, compositions such as "Come Sunday," "The Shepherd," "Warm Valley," and "Heaven" (the latter from the Second Sacred Concert) do not seem to fire Hines' imagination. After a fairly straight rendition of each first chorus, he seems unsure what to do with the tunes. One wishes Hines had been encouraged instead to record pieces which were, for him, old friends: tunes such as "Solitude," "Prelude to a Kiss," or "I Got It Bad."

Nevertheless, even with its flaws, this album is still the work of one of jazz's most endlessly inventive pianists, and does include several excellent Ellington tunes that are somewhat off the beaten path.

> Jeffrey Taylor University of Michigan

## THE SONNECK SOCIETY BULLETIN

Index to Volume 14 (1988)

Compiled by James Farrington

Letters following name entry indicate: a, that the person was author of the citation indexed; c, compiler; e, editor; p, performer; r, reviewer; s, subject; rec indicates a recording, numbers refer to Issue Number. Page(s). The compiler welcomes criticisms and suggestions for future indexes.

## Part I. General

Adkins, Cecil, and Alis Dickinson, a. "Some Recent Dissertations on American Topics", excerpt. 1:36-38; 2:101-02 American Antiquarian Society. 1:20-21, 29; 2:94 American Composers Alliance. 3:121-25 "American Music Since Charles Ives: Duisberg Conference" (Borroff). 1:11-12 Amèrican music, vs. European. 1:9-10 American Music Week. 1:27-28; 2:91 Amerigrove. 2:78-79 "Amengrove Expanded" (Clark): Julius Metz. 1:14-15 Ammer, Christine, s. 1:23

Anderson, Gillian B., a. "Toward an American Denkmäler: COPÁM Conference, 1987". 1:3-9

Anderson, Gillian, s. 3:135-36

"An Appeal from the Editor" (Porter). 2:84 Armstrong, Louis, s. 2:90-91

Bacon, Ernst, a. "Native Soil". 1:9-10; "Of Songs, Contests, and Publishers". 2:83-84

Bandel, Betty, a. "Elizabeth Sprague Coolidge and the Vermont Spragues". 1:12-13

Banfield, Stephen, a. "Letter from England". 1:21; 2:82-83; 3:134 Banfield, Stephen, s. 3:135

Barnhill, Georgia B., s. 1:23

Barr, Cyrilla, s. 3:135 Beck, Jeremy, s. 2:84 Behrend, Jeanne, s. 2:86 Bialosky, Marshall, s. 2:84 Bierly, Paul E., s. 1:23 Billings, William, s. 3:126-28 Black music. 2:55-57; 3:138 Black Music Repertory Ensemble. 3:139 Black Music Research, Center for. 1:32; 3:145-46

Blake, Henry, s. 3:115-16 Block, Adrienne Fried, a. "Tribute to Women Making Music". 1:22-

Bluegrass music. 3:139-40

Bluegrass Music Month, Worldwide. 1:29
Bolcom, William, s. 1:27; 2:84-5
Bonin, Jean, a. "The 'Business' and 'Finish With a Dash': Stage
Manager's Guides in the Tams-Witmark/Wisconsin Collection". 2:72-76

Bordman, Gerald, s. 1:23
Borroff, Edith, a. "American Music Since Charles Ives: Duisberg Conference". 1:11-12; "International Symposium on American Music Cologne, 1988". 2:69-72
Borroff, Edith, s. 1:23-24; 3:136

Boston, 1:13-14

The Boston Musica Viva. 3:117-18

Bowers, Jane, s. 1:23; 3:135

Brasher, Larry, s. 1:24

"Breaking Ground in *The Hills of Mexico*" (Kingman). 2:66-69 Bristow, George F., s. 2:89-90

Britton, Allen P., a. "From the President". 1:2; 2:54; 3:114

Britton, Allen and Veronica, s. 3:136

Brook, Claire, s. 1:23 Bruce, Neely, s. 1:24

"The Bulletin Board": "Performances of American Music". 1:26-27, 2:88-90, 3:139-141; "Events of Interest". 1:28-30, 2:90-92, 3:142-44; "News of Other Societies". 1:30, 2:92-93, 3:144

Burkat, Leonard, s. 3:136

"The 'Business' and 'Finish With a Dash': Stage Manager's Guides in the Tams-Witmark/Wisconsin Collection" (Bonin). 2:72-76

Butts, Robert W., a. "Fifth Country Music Conference in Meridian". 3:118-19

Butts, Robert W., s. 2:85

Cage, John, s. 1:24; 2:72, 84 Center for Black Music Research. 1:32; 3:145-46

Charles Ives and the American Music Tradition up to the Present (Symposium). 1:11-12; 2:69-72

Childs, Barney, s. 1:24

Cifaldi, Susan, a. "Henry Blake, A New Hampshire Fifer in the Revolutionary War". 3:115-16

Clark, J. Bunker, a. "Julius Metz (Amerigrove Expanded, V)". 1:14-

College Music Society. 2:92

"CMS and American Music" (Moore). 3:135

Comer, Irene Forsyth, s. 1:24
"Communications": "Letter from England" (Banfield). 1:21, 2:82-83, 3:134; "Yankee Doodle Gallumphs Again!" (Shirley). 1:21; "In Search of Piano Music at AAS" (Gillespie and Gillespie, reply by Burkett). 1:20-21; "Tribute to Women Making Music" (Block). 1:22-23; "Of Songs, Contests, and Publishers" (Bacon). 2:83-84; "Thanks to Friends and Colleagues" (Ray). 2:84; "An Appeal from the Editor" (Porter). 2:84; "In the Matter of a Title" (Hixon). 3:134-35; "CMS and American Music" (Moore).

Computer music. 2:71 Contemporary music. 1:11-12; 2:69-72; 3:117-18, 121-25 Cook, Susan C., s. 1:24

Coolidge, Elizabeth Sprague, s. 1:12-13 COPAM. 1:3-9; 2:57-65

COPAM Conference, 1987. 1:3-9

"COPAM: The Early Years" (Crawford). 2:57-62 Country Music Conference. 3:118-19

Crawford, Richard, a. "COPAM: The Early Years". 2:57-62

Crumb, George, s. 2:71-2

Cureau, Rebecca T., s. 3:136

Dance, American, 18th-century. 1:15-17

Davidson, Tina, s. 3:136 Kearns, William, a. "Some Recent Articles". 1:33-36; 2:98-101; 3:149-53 Davison, TenBroeck S. and David N. Patterson, a. "Putting Music Kearns, William K., s. 1:24 Keller, Kate, s. 3:136 First: Twenty Years of The Boston Musica Viva". 3:117-18 Dear Friends, s. 1:27; 3:146 Delaware Valley Composers. 3:140 Kermani, Peter, s. 2:85 Kingman, Daniel, a. "Breaking Ground in The Hills of Mexico". 2:66-69 Deveaux, Scott, s. 3:136 Dickinson, Alis, and Cecil Adkins, a. "Some Recent Dissertations on American Topics", excerpt. 1:36-38; 2:101-02 Kingman, Daniel, s. 1:24, 26-27; 2:85 Drexel University Colonial Ensemble. 3:140 Kirk, Elise K., s. 1:23; 3:139 Koenig, Karl, s. 3:136
Koston, Dina, a. "Further Comments on COPAM/Music of the United States". 2:63 Dudgeon, Ralph T., s. 1:24 Duisberg conference. 1:11-12; 2:69-72 Dulcimer Festival, Great Black Swamp. 1:29-30 Dunham family, Brockton, MA. 3:125-126 Kowalke, Kim H., a. "Further Comments on COPAM/Music of the United States". 2:63-4

Kroeger, Karl, a. "The US-RILM Office and American Music".
2:81; "Errors in the Facsimile Edition of William Billings' The "Elizabeth Sprague Coolidge and the Vermont Spragues" (Bandel). 1:12-13 Continental Harmony". 3:126-28 "Errors in the Facsimile Edition of William Billings' The Krummel, Donald W., s. 2:85 Continental Harmony" (Kroeger). 3:126-28 Eskin, Virginia, s. 2:84 "Letter from England" (Banfield). 1:21; 2:82-83; 3:134 Library of Congress. 1:27, 29, 31; 3:139 Europe, James Reese, s. 2:92 European music, vs. American. 1:9-10 Lied, German, influence in America. 1:26
"The Lighthouse-Keeper's Family: The Musical Dunhams of Brockton" (Owen). 3:125-126 Festival Chamber Players. 3:141 Fife. 3:115-16 "Fifth Country Music Conference in Meridian" (Butts). 3:118-19 Lockwood, Normand, s. 1:24 "Loretta Manggrum: A Woman and Her Music" (Mroczek). 2:55-57 Floyd, Samuel A., Jr., s. 3:136 Folk music, and classical music. 2:66-69 Lornell, Kip, s. 1:24 Luening, Otto, s. 1:24 Folkways Records. 2:91 Friends of Dr. Burney. 2:90 McBeth, W. Francis, s. 1:25 "Further Comments on COPAM/Music of the United States". 2:62-McCarty, Patricia, s. 2:85 McCulloh, Judith, a. "Further Comments on COPAM/Music of the Gershwin, George, s. 2:71, 88 United States". 2:62 Maddison, Dorothy, s. 3:136 Gillespie, John and Anna, a. "In Search of Piano Music at AAS" (reply by Burkett). 1:20-21 Made in the U.S.A. (conference). 2:88 Manggrum, Loretta, s. 2:55-57 Glass Music International. 2:86 Glickman, Sylvia, s. 1:24, 27 Mason, Lowell, s. 1:26 Goodspeed Opera House. 1:28 Metz, Julius, s. 1:14-15 Graziano, John, s. 1:24 Miller, Geoffrey, s. 1:25 Mitchell, Lee, s. 1:25 Green, George Hamilton, s. 3:138 Gridley, Mark, s. 3:136 The Monster Organ. 1:13-14 Gushee, Lawrence, s. 3:136 Moseley, Caroline, s. 3:137 Hahn, Ruth S., a. "Music and the Harmonists". 3:119-20 Music". 2:55-57 Harmony Society. 3:119-20 Hendrickson, Chip, a. "In Honor of Ralph Page: Traditional New "Music and the Harmonists" (Hahn). 3:119-20 England Music and Dance". 1:15-17 Music of the United States series. 1:3-9; 2:57-65 "Henry Blake, A New Hampshire Fifer in the Revolutionary War" (Cifaldi). 3:115-16 2:72-76 Myers, Gordon, s. 3:136-37, 141 Hewitt, James, s. 2:86 Hickerson, Joseph C., s. 2:85; 3:136 Hitchcock, H. Wiley, s. 1:23; 3:136 Nancarrow, Conlon, s. 2:72 Hixon, Don, a. "In the Matter of a Title". 3:134-35 "Native Soil" (Bacon). 1:9-10 Housewright, Wiley, s. 2:85 "Hue and Cry". 1:31; 2:94; 3:145 the American Composers Alliance". 3:121-25 Hughes, Josephine L., sheet music collection. 1:26 The New American Company. 3:139 New England. 1:12-13, 15-17; 3:125-126 Husa, Karel, s. 2:85 Hutchinson Family Singers. 3:141 New Hampshire. 3:115-16 "Notes About Members". 1:23-26; 2:84-86; 3:135-37 "Notes and Queries". 1:26; 2:86-88; 3:138 "In Honor of Ralph Page: Traditional New England Music and

Dance" (Hendrickson). 1:15-17

"In Search of Piano Music at AAS" (Gillespie and Gillespie, reply by Burkett). 1:20-21

"In the Matter of a Title" (Hixon). 3:134-35 Institute for Studies in American Music. 2:93

"International Symposium on American Music: Cologne, 1988" (Borroff). 2:69-72

International Festival of American Music, Germany. 1:11-12 Ives, Charles, s. 1:11-12; 2:70

Jabbour, Alan, a. "Further Comments on COPAM/Music of the United States". 2:64-5

Jackson, Richard, a. "Some Recent Books Dealing with Music and Musicians of the United States". 1:32-33; 2:97-98; 3:148-49 "Julius Metz (Amerigrove Expanded, V)" (Clark). 1:14-15

Kammermusik aus den U.S.A., festival. 3:140-41

Moore, Douglas B., a. "CMS and American Music". 3:135 Mroczek, Patricia, a. "Loretta Manggrum: A Woman and Her Musical theater. Bonin, "The 'Business' and 'Finish With a Dash'". Neff, Severine, a. "Some Comments for the Fiftieth Anniversary of "Notes in Passing". 2:95-97; 3:147-48 "Of Songs, Contests, and Publishers" (Bacon). 2:83-84; Officers of the Society, 1987-88. 1:20, 2:82; 1988-89. 3:133 Oja, Carol, s. 3:137 O'Neill, Eugene, s. 2:87-88 Organs. 1:13-14

Owen, Barbara, a. "The Lighthouse-Keeper's Family: The Musical

Patterson, David N., and TenBroeck S. Davison, a. "Putting Music First: Twenty Years of The Boston Musica Viva". 3:117-18

Panorama of American Music, Kansas State University. 3:140

Dunhams of Brockton". 3:125-126

Pennsylvania Chamber Players, s. 1:27

Page, Ralph, s. 1:15-17

Piano music. 1:20-21

Patterson, Daniel, s. 1:25

Pizer, Elizabeth Faw Hayden, s. 3:137 Pohly, Linda, s. 2:85 Polansky, Larry, s. 1:25

Porter, Susan, a. "An Appeal from the Editor". 2:84
"Putting Music First: Twenty Years of The Boston Musica Viva"

(Patterson and Davison). 3:117-18

Radano, Ronald, s. 3:137 Ray, Sister Mary Dominic, a. "Thanks to Friends and Colleagues". 2:84

Ray, Sister Mary Dominic, s. 2:79

"Recent Publications and Releases". 1:31-32; 2:94-95; 3:145-47

Revolutionary War. 3:115-16

Riis, Thomas L., s. 1:25

RILM. 2:81

Rivinac, Peter, s. 3:138 Rodgers, Jimmie, s. 3:118-19

The Roger Sessions Society. 3:139, 144

Russell, Craig H., s. 3:137

Salvatore, Ramon, s. 3:137

Schuller, Gunther, s. 1:25; 2:78; 3:137, 140 Schwartz, Elliott, s. 1:25, 27; 2:85 Shape-note music. 1:26

Shaw, Artie, s. 2:90

Sheet music. 3:138 Sheldon, Robert, s. 1:25

Shields, Ella, s. 2:87

Shirley, Wayne D., a. "Yankee Doodle Gallumphs Again!". 1:21; "Further Comments on COPAM/Music of the United States".

Shive, Clyde, s. 3:137 Siegmeister, Elie, s. 1:25 Singer, Jeanne, s. 1:25

Slonimsky, Nicolas, s. 1:25; 2:85 Smith, Carleton Sprague, s. 2:77-78

Smithsonian Institution. 1:30; 2:91; 3:131-32

The Society for Research in American Music, China. 2:92

"Some Recent Articles, 1987-88" (Kearns). 1:33-36; 2:98-101; 3:149-

"Some Recent Books Dealing with Music and Musicians of the United States" (Jackson). 1:32-33; 2:97-98; 3:148-49
"Some Comments for the Fiftieth Anniversary of the American

Composers Alliance" (Neff). 3:121-25

"Some Recent Dissertations on American Topics", excerpt (Adkins and Dickinson). 1:36-38; 2:101-02

Sommer, Susan T., s. 2:85 Sonneck Society, News of the: "Society Office is Moving". 1:17; "Shaker Village/Centre College Hosts Society". 1:17-18; "Music in the Nineteenth Century: Oxford Conference". 1:18; "Conferences on Gilbert and Sullivan, Early Keyboard Instruments Follow Oxford Conference". 1:18-19; "Changes in Instruments Follow Oxford Conference". 1:18-19; "Changes in Society By-Laws". 1:20 "Sousa Exhibit Highlights Danville Conference". 2:76-77; "Society Recognizes Special Achievement: Carleton Sprague Smith Honorary Member, Gunther Schuller Receives Lowens Award, New Grove Dictionary of American Music Receives Special Commendation, Sister Mary Dominic Ray Cited". 2:77-79; "Sonneck Society Meets in Danville: Silent Auction Uproarious Success, Highlights from the Annual Business Meeting, Highlights of the Board of Trustees Meeting". 2:79-81; "The US-RILM Office and American Music" (Kroeger). 2:81; "Notices and Announcements". 2:81-82, 3:132-33; "Oxford Conference Highlights". 3:128-30; "Smithsonian American Music Exhibition" (Borroff). 3:131-32

The Spragues (Vermont) and Elizabeth Sprague Coolidge. 1:12-13

String instruments. 2:66-69

Tams-Witmark/Wisconsin Collection. 2:72-76 Temperley, Nicholas, s. 2:85-86 "Thanks to Friends and Colleagues" (Ray). 2:84

Thomas, Jean, s. 1:27; 3:139 Thomson, Virgil, s. 2:71 Thornhill, William, s. 1:25

Tick, Judith, s. 1:23

"Toward an American Denkmäler: COPAM Conference, 1987" (Anderson). 1:3-9

"Tribute to Women Making Music" (Block): 1:22-23 Tucker, Mark, s. 1:23; 3:136

"US-RILM, The Office and American Music" (Kroeger). 2:81

Vallee, Rudy, s. 2:90 Van de Vate, Nancy, s. 1:26; 2:85-86

Van Appledorn, Mary Jeanne, s. 2:84-85; 3:137

Wallach, Joelle, s. 1:26

Weidenaar, Reynold, s. 1:26; 2:86

Weill, Kurt, s. 1:28

Willeke, Willem, s. 2:87

Willey, James, s. 2:86; 3:137

Williams, Martin, s. 1:23; 3:136

Winkler, Peter, s. 3:136

Wolfe, Charles, a. "Further Comments on COPAM/Music of the United States". 2:65

Wolfe, Charles K., s. 1:23

Wolz, Larry, s. 2:86

Women Making Music, tribute to. 1:22-23

Women's music. 1:22-23; 3:139

"Yankee Doodle Gallumphs Again!" (Shirley). 1:21

Ziffrin, Marilyn J., s. 1:26

## Part II: Review Index

Adler, Samuel, a. Hymnset for Organ Solo, rec (Gano, r), 1:47;

Sonata for Harpsichord, rec (Gillespie, r), 3:158-59
Adolphe Sax 1814-1894: His Life and Legacy (Horwood, a; Camus, r), 3:152

Aitken, Hugh, a. Partita for Solo Violin, rec (Burk, r), 2:110-11

Albert, George, and Frank Hoffmann, c. The Cash Box Album Charts, 1955-1974 (Farrington, r), 3:153-54

Albright, William, a. Four Fancies for Harpsichord, rec (Gillespie, r), 3:158-59

Althea Waites Performs the Piano Music of Florence Price, rec (Hayes, r), 2:111-12

American Hymn Preludes, rec (Gano, r), 1:47

Apostel, Hans Erich, a. Sonatine fur Horn Solo, Op. 38B, rec (Kearns, r), 3:156-57

Armstrong, Louis, a. Satchmo: My Life in New Orleans (Williams. r), 2:103-04

Anists of American Folk Music: The Legends of Traditional Folk, the Stars of the Sixties, and the Virtuosi of New Acoustic Music (Hood, e; Kearns, r), 2:105

Austin, William W., r (Elliker, Stephen Collins Foster), 2:102-03

Ballet and Film Scores as Arranged for Piano, rec (Thomson, a; Meckna, r), 3:156

Band music. Brand, The World of Brass Bands (Camus, r), 1:38-39 Barber, Samuel, a. Sonata for Cello and Piano, Op. 6, rec (Moore, r), 1:46-47

Barnes, James, r (Lake, Great Guys), 2:106-07

Beaser, Robert, a. Mountain Songs, A Cycle of American Folk Music, rec (Burk, r), 1:47

Benes, Peter, è. Itinerancy in New England and New York (Camus, r), 2:107-08

Berlin Edward A., r (Clayton and Gammond, Jazz A-Z), 1:41-42 The Best of Adam Herbert: Cajun Music of the 60s, rec (McKenzie,

Bibliographies. DeVenney, Nineteenth-Century American Choral Music (Specht, r), 1:38; Wildbihler and Volklein, The Musical (Mates, r), 1:43-44; Elliker, Stephen Collins Foster (Austin, r), 2:102-03

Black music. Haskins, Black Music in America: A History Through Its People (Steg, r), 1:42; Traveling on with the Spirit of Memphis Quartet, rec (Gano, r), 1:48-49; Althea Waites Performs the Piano Music of Florence Price, rec (Hayes, r), 2:111-12

Black Music in America: A History Through Its People (Haskins, a; Steg, r), 1:42

Blank, Alan, a. Duo for Bassoon and Piano, rec (Combs, r), 2:109

The Blues and the Grays: Music of the American Civil War, rec (Epstein, r), 3:157

Blues. Joseph and Ottenheimer, Cousin Joe: Blues from New Orleans (Tallmadge, r), 1:44

Bordman, Gerald, r (Simas, The Musicals No One Came to See),

Boucourechliev, André, a. Stravinsky (Kroeger, r), 1:39-40

Boyer, D. Royce, r (Songs by Coe, Pasatieri, and Rochberg, rec),

Brand, Violet and Geoffrey, a. The World of Brass Bands (Camus, r), 1:38-39

Briscoe, James R., e. Historical Anthology of Music by Women (Camus, r), 2:108

Brown, Charles T., a. Music U.S.A.: America's Country and Western Tradition (Malone, r), 1:41

Brown, Scott E., a. James P. Johnson: A Case of Mistaken Identity (Scott, r), 2:104-05

Burk, James M., r (Beaser, Mountain Songs), 1:47; (Violin music by Piston, Schuller, Copland, Aitken, and Schoenfield, rec), 2:110-

Burkat, Leonard, r (Cohen, Years of Pilgrimage), 1:42

Cajun music. 14 Cajun Hits, rec (McKenzie, r), 1:46; The Best of Adam Herbert, rec (McKenzie, r), 1:48; Rockin' Dopsie, rec, (McKenzie, r), 1:49-50

Camus, Amy, r (Koskoff, Women and Music in Cross-Cultural Perspective), 2:102

Camus, Raoul, r (Brand, The World of Brass Bands), 1:38-39; (Strainchamps and Maniates, Music and Civilization), 1:39; (Kowalke, A New Orpheus), 2:104; (Benes, Itinerancy, in New England and New York), 2:107-08; (Briscoe, Historical Anthology of Music by Women), 2:108; (Horwood, Adolphe Sax),

3:152 Carnovale, Norbert, r (Gershwin, Rhapsody in Blue; Second Rhapsody; Concerto in F, rec), 3:158; (An American in Paris; Catfish Row; Promenade; "I Got Rhythm" Variations, rec), 3:158

Carter, Elliott, a. Riconoscenza, rec (Stacy, r), 2:110

Casey, Betty, a. Dance Across Texas (Keller, r), 2:105-06 The Cash Box Album Charts, 1955-1974 (Hoffmann and Albert, c;

Farrington, r), 3:153-54 Chmaj, John S., r (Williams, The Smithsonian Collection of Classic Jazz, rec), 1:50-51

Choral music. DeVenney, Nineteenth-Century American Choral Music (Specht, r), 1:38 Civil War music. The Blues and the Grays: Music of the American

Civil War, rec (Epstein, r), 3:157

Clayton, Peter, and Peter Gammond, a. Jazz A-Z (Berlin, r), 1:41-42

Coe, Kenton, a. London Songs, rec (Boyer, r), 2:111
Cohen, Sol B., a. Years of Pilgrimage: Memoirs of an American Musician (Burkat, a), 1:42

Colonial music. The Good Old Colony Days, rec (Schrader, r), 2:109 Combs, Julia C., r (Music from Eastman, rec), 2:109; (flute music by Rochberg, Reigger, Luening, Schickele, rec), 2:110

Copland, Aaron, a. Noctume, rec (Burk, r), 2:110-11

Country and Western music. Brown, Music U.S.A. (Malone, r), 1:41 Cousin Joe: Blues from New Orleans (Joseph and Ottenheimer, a. Tallmadge, r), 1:44

Cowell, Henry, a. Set of Four, rec (Gillespie, r), 3:158-59

Creston, Paul, a. Homage for Cello and Piano, Op. 41, rec (Moore, r), 1:46-47

Dance Across Texas (Casey, a; Keller, r), 2:105-06

Dance music. Casey, Dance Across Texas (Keller, r), 2:105-06 David, Avram, a. Sonata for Horn Solo, Op. 101, rec (Kearns, r), 3:156-57

Davidovici, Robert, p. 2:110-11

De Stefano, Gildo, a. Storia del ragtime (Hitchcock, r), 2:106

Dear Friends, p. 3:157

DeVenney, David P., a. Nineteenth-Century American Choral Music: An Annotated Guide (Specht, r), 1:38

Discographies. Hilbert, A James P. Johnson Discography (Scott, r),

DuPree, Mary H. r (Epstein, Music Talks), 1:39

Elliker, Calvin, a. Stephen Collins Foster: A Guide to Research (Austin, r), 2:102-03

Epstein, Dena J., r (The Blues and the Grays, rec), 3:157

Epstein, Helen, a. Music Talks: Conversations with Musicians (DuPree, r), 1:39

Ethnomusicology. Frisbie, Explorations in Ethnomusicology: Essays in Honor of David P. McAllester (Pantaleoni, r), 1:45

Explorations in Ethnomusicology: Essays in Honor of David P. McAllester (Frisbie, e; Pantaleoni, r), 1:45

Farrington, James, r (Hoffmann and Albert, The Cash Box Album Charts, 1955-1974), 3:153-54; (Shaw, The Jazz Age), 3:155

Folk music. Hood, Artists of American Folk Music (Kearns, r), 2:105 Foster, Stephen, s. Elliker, Stephen Collins Foster (Austin, r), 2:102-

14 Cajun Hits, rec (McKenzie, r), 1:46

Frisbie, Charlotte J., e. Explorations in Ethnomusicology: Essays in Honor of David P. McAllester (Pantaleoni, r), 1:45

Gammond, Peter, and Peter Clayton, a. Jazz A-Z (Berlin, r), 1:41-42 Gano, Peter, r (George Gershwin Memorial Concert, rec), 1:45-46; (American Hymn Preludes, rec), 1:47; (Peaches and Cream, rec), 1:48; (Traveling on with the Spirit of Memphis Quartet, rec), 1:48-49; (Krenek, String Quartet No. 5, Op. 65, rec), 1:49

George Gershwin Memorial Concert, September 8 1937, rec (Gano, r), 1:45-46

Gershwin, George, a. Rhapsody in Blue; Second Rhapsody; Concerto in F, rec (Carnovale, r), 3:158; An American in Paris; Catfish Row; Promenade; "I Got Rhythm" Variations, rec (Carnovale, r), 3:158

Gershwin, George, s. George Gershwin Memorial Concert, rec (Gano, r), 1:45-46

Gillespie, John, r ("Something Else to Do": 20th-Century Harpsi-chord Works, rec), 3:158-59; (Harbach Harpsichord--Music of the 20th Century, rec), 3:158-59

The Good Old Colony Days, rec (Schrader, r), 2:109

Gottschalk, Louis Moreau, a. [Piano music], rec (Kroeger, r), 2:112 Grainger, Percy, a. Youthful Rapture: Chamber Music of Percy

Grainger, rec (Josephson, r), 2:108-09
Great Guys: Laughs and Gripes of Fifty Years of Show-Music Business (Lake, a; Barnes, r), 2:106-07

Griffiths, Paul, a. The Thames and Hudson Encyclopaedia of Twentieth-Century Music (Watkins, r), 1:44-45

Harbach, Barbara, p. 1:47; 3:158-59

Harbach Harpsichord--Music of the 20th Century, rec (Gillespie, r),

Harris, Roy, a. Duo for Cello and Piano, rec (Moore, r), 1:46-47 Haskins, James, a. Black Music in America: A History Through Its *People* (Steg, r), 1:42

Hayes, Deborah, r (Althea Waites Performs the Piano Music of Florence Price, rec), 2:111-12

Herbert, Adam, a. The Best of Adam Herbert, rec (McKenzie, r),

Hilbert, Robert, a. A James P. Johnson Discography (Scott, r), 2:104-05

Hill, Douglas, a. Jazz Set, rec (Kearns, r), 3:156-57

Hill, Douglas, p. 3:156-7

Historical Anthology of Music by Women (Briscoe, e; Camus, r), 2:108

Hitchcock, H. Wiley, r (Roncaglia, *Una Storia del jazz*), 2:106; (De Stefano, Storia del ragtime), 2:106

Hoffmann, Frank, and George Albert, c. The Cash Box Album Charts, 1955-1974 (Farrington, r), 3:153-54

Hood, Phil, e. Artists of American Folk Music: The Legends of Traditional Folk, The Stars of the Sixties, and the Virtuosi of New Acoustic Music (Kearns, r), 2:105

Horwood, Wally, a. Adolphe Sax 1814-1894: His Life and Legacy (Camus, r), 3:152

Itinerancy in New England and New York (Benes, e; Camus, r), 2:107-08

A James P. Johnson Discography (Hilbert, a; Scott, r), 2:104-05 James P. Johnson: A Case of Mistaken Identity (Brown, a; Scott, r), 2:104-05

Jazz A-Z (Clayton and Gammond, a; Berlin, r), 1:41-42 The Jazz Age: Popular Music in the 1920s (Shaw, a; Farrington, r), Jazz music. Clayton and Gammond, Jazz A-Z (Berlin, r), 1:41-42; Williams, The Smithsonian Collection of Classic Jazz, rec (Chmaj, r), 1:50-51; Armstrong, Satchmo (Williams, r), 2:103-04; Brown, James P. Johnson (Scott, r), 2:104-05; Hilbert, A James P. Johnson Discography (Scott, r), 2:104-05; Roncaglia, Una Storia del jazz (Hitchcock, r), 2:106; De Stefano, Storia del ragtime (Hitchcock, r), 2:106; Shaw, The Jazz Age (Farrington, r), 3:155

Johnson, James P., s. Brown, James P. Johnson (Scott, r), 2:104-05;

Hilbert, A James P. Johnson Discography (Scott, r), 2:104-05
Joseph, Pleasant "Cousin Joe", and Harriet J. Ottenheimer, a.
Cousin Joe: Blues from New Orleans (Tallmadge, r), 1:44

Josephson, David, r (Youthful Rapture: Chamber Music of Percy

Grainger, rec), 2:108-09
Juilliard School of Music. Kogan, Nothing But the Best (Titcomb, r), 1:42-43

Kearns, William, r (Hood, Artists of American Folk Music), 2:105; (A Solo Voice, rec), 3:156-57

Keller, Kate Van Winkle, r (Casey, Dance Across Texas), 2:105-06 Kogan, Judith, a. Nothing But the Best: The Search for Perfection at the Juilliard School (Titcomb, r), 1:42-43

Koskoff, Ellen, e. Women and Music in Cross-Cultural Perspective

(A. Camus, r), 2:102

Kowalke, Kim H., e. A New Orpheus: Essays on Kurt Weill (Camus,

Krenek, Ernst, a. String Quartet No. 5, Op. 65, rec (Gano, r), 1:49 Kroeger, Karl, r (Boucourechliev, Stravinsky), 1:39-40; (Locklair, Constellations; Visions in the Haze; Agonies and Ecstasies, rec),

Lake, Mayhew "Mike", a. Great Guys: Laughs and Gripes of Fifty Years of Show-Music Business (Barnes, r), 2:106-07

Locklair, Dan, a. Constellations; Visions in the Haze; Agonies and

Ecstasies, rec (Kroeger, r), 3:156 Luening, Otto, a. Third Short Sonata for Flute and Piano, rec (Combs, r), 2:110

Machover, Tod, a. Hidden Sparks, rec (Stacy, r), 2:110

McKenzie, Wallace, r (14 Cajun Hits, rec), 1:46; The Best of Adam Herbert, rec), 1:48; (Rockin' Dopsie, rec), 1:49-50

Malone, Bill C., r (Brown, Music U.S.A.), 1:41
Maniates, Maria Rika, and Edmond Strainchamps, e. Music and Civilization: Essays in Honor of Paul Henry Lang (Camus, r),

Martinu, Bohuslav, a. Complete Works for Harpsichord Solo, rec (Gillespie, r), 3:158-59 Mates, Julian, r (Wildbihler and Volklein, The Musical), 1:43-44

Meckna, Michael, r (Thomson, Ballet and Film Scores as Arranged

for Piano, rec), 3:156; (Proud Traditions: A Musical Tribute to Pitt, rec), 3:157 Melby, John, a. Concerto for Violin and Computer-Synthesized Tape,

rec (Stacy, r), 2:110

Mirecourt Trio, p. 20th-Century American Chamber Music, rec (Moore, r), 1:46-47

Moore, Douglas B., r (20th-Century American Chamber Music, rec),

1:46-47 Music and Civilization: Essays in Honor of Paul Henry Lang (Strainchamps and Maniates, e; Camus, r), 1:39

Music as Propaganda: Art to Persuade, Art to Control (Perris, a; Schrader, r), 3:154-55

Music from Eastman, rec (Combs, r), 2:109

Music Talks: Conversations with Musicians (Epstein, a; DuPree, r),

Music U.S.A.: America's Country and Western Tradition (Brown, a; Malone, r), 1:41

The Musical: An International Annotated Bibliography (Wildbihler and Volklein, c; Mates, r), 1:43-44

Musical theater. Wildbihler and Volklein, The Musical (Mates, r), 1:43-44; Lake, Great Guys (Barnes, r), 2:106-07; Simas, The Musicals No One Came to See (Bordman, r), 2:107

The Musicals No One Came to See (Simas, a; Bordman, r), 2:107

New England. Benes, Itinerancy in New England and New York (Camus, r), 2:107-08

A New Orpheus: Essays on Kurt Weill (Kowalke, e; Camus, r), 2:104

New York. Benes, Itinerancy in New England and New York (Camus, r), 2:107-08

Ninèteenth-Century American Choral Music: An Annotated Guide (DeVenney, a; Specht, r), 1:38

Nothing But the Best: The Search for Perfection at the Juilliard School (Kogan, a; Titcomb, r), 1:42-43

Organ music. American Hymn Preludes, rec (Gano, r), 1:47 Ottenheimer, Harriet J., and Pleasant "Cousin Joe" Joseph, à. Cousin Joe: Blues from New Orleans (Tallmadge, r), 1:44

Pantaleoni, Hewitt, r (Frisbie, Explorations in Ethnomusicology), 1:45

Pasatieri, Thomas, a. Three Poems of James Agee, rec (Boyer, r), 2:111

Peaches and Cream: John Philip Sousa, Marches and Dances, rec (Gano, r), 1:48

Perris, Arnold, a. Music as Propaganda: Art to Persuade, Art to Control (Schrader, r), 3:154-55

Persichetti, Vincent, a. Sonata for Harpsichord, Op. 52, rec (Gillespie, r), 3:158-59; Sonata No. 7, Op. 156, rec (Gillespie, r),

Piano Music of Louis Moreau Gottschalk, rec (Kroeger, r), 2:112

Piston, Walter, a. Sonatina, rec (Burk, r), 2:110-11

Popular music. Hoffmann and Albert, The Cash Box Album Charts, 1955-1974 (Farrington, r), 3:153-54; (Shaw, The Jazz Age), 3:155

Price, Florence, a. Sonata in E Minor, The Old Boatman; Cotton Dance; Dances in the Canebrakes, rec (Hayes, r), 2:111-12

Proud Traditions: A Musical Tribute to Pitt, rec (Meckna, r), 3:157

Read, Gardner, a. Preludes on Old Southern Hymns, rec (Gano, r), 1:47

Reale, Paul, a. Piano Trio, rec (Moore, r), 1:46-47

Reynolds, Verne, a. Elegy for Solo Hom, rec (Kearns, r), 3:156-57 Riegger, Wallingford, a. Whimsy for Cello and Piano, rec (Moore, r), 1:46-47; Suite for Flute Alone, rec (Combs, r), 2:110 Rochberg, George, a. Between Two Worlds (Ukijo-e III): Five

Images for Flute and Piano, rec (Combs, r), 2:110; Eleven Songs, rec (Boyer, r), 2:111

Rockin' Dopsie: Crown Prince of Zydeco, rec (McKenzie, r), 1:49-50 Roncaglia, Gian Carlo, a. Una Storia del jazz (Hitchcock, r), 2:106 Rorem, Ned, a. Spiders, rec (Gillespie, r), 3:158-59

Satchmo: My Life in New Orleans (Armstrong, a; Williams, r), 2:103-04

Sax, Adolphe, s. Horwood, Wally, a. Adolphe Sax 1814-1894: His Life and Legacy (Camus, r), 3:152

Schickele, Peter, a. Spring Serenade, rec (Combs, r), 2:110

Schoenfield, Paul, a. Three Country Fiddle Pieces, rec (Burk, r),

Schrader, Arthur, r (The Good Old Colony Days, rec), 2:109; (Sing We All Merrily, A Colonial Christmas, rec), 2:109; (Perris, Music as Propaganda), 3:154-55

Schuller, Gunther, a. Recitative, rec (Burk, r), 2:110-11; Studies for Unaccompanied Hom, rec (Kearns, r), 3:156-57
Schuman, William, a. "When Jesus Wept" from New England Triptych (arr. Adler), rec (Gano, r), 1:47
Scott, Wayne, r (Brown, James P. Johnson), 2:104-05; (Hilbert, A James P. Johnson Discography), 2:104-05
Schoper, Belleh, a England of Figure and Picture and Pictu

Shapey, Ralph, a. Fantasy for Violin and Piano, rec (Stacy, r), 2:110 Shaw, Arnold, a. The Jazz Age: Popular Music in the 1920s

(Farrington, r), 3:155 Simas, Rick, a. The Musicals No One Came to See (Bordman, r), 2:107

Sing We All Merrily, A Colonial Christmas, rec (Schrader, r), 2:109 The Smithsonian Collection of Classic Jazz, rec (Williams, c; Chmaj, r), 1:50-51

A Solo Voice, rec (Kearns, r), 3:156-57

"Something Else to Do": 20th-Century Harpsichord Works, rec (Gillespie, r), 3:158-59

Sousa, John Philip, a. Peaches and Cream, rec (Gano, r), 1:48

Specht, R. John, r (DeVenney, Nineteenth-Century American Choral Music), 1:38

Spirit of Memphis Quartet, p. 1:48-49

Stacy, William B., r (Violin music by Carter, Machover, Shapey, and Melby, rec), 2:110

Steg, Paul O., r (Haskins, Black Music in America), 1:42

Stephen Collins Foster: A Guide to Research (Elliker, a; Austin, r), 2:102-03

Stevens, Halsey, a. Romanian Dance for Cello and Piano, rec (Moore, r), 1:46-47

Storia del ragtime (De Stefano, a; Hitchcock, r), 2:106

Strainchamps, Edmond, and Maria Rika Maniates, e. Music and Civilization: Essays in Honor of Paul Henry Lang (Camus, r), 1:39

Stravinsky (Boucourechliev, a; Kroeger, r), 1:39-40

Stravinsky, Igor, s. Boucourechliev, Stravinsky (Kroeger, r), 1:39-40

Tallmadge, William H., r (Joseph and Ottenheimer, Cousin Joe), 1:44

Templeton, Alec, a. Bach Goes to Town, rec (Gillespie, r), 3:158-59

Terry, Carole, p. 3:158-59
Texas. Casey, Dance Across Texas (Keller, r), 2:105-06

The Thames and Hudson Encyclopaedia of Twentieth-Century Music (Griffiths, a; Watkins, r), 1:44-45

Thomson, Virgil, a. Etude for Cello and Piano, rec (Moore, r), 1:46-47; Ballet and Film Scores as Arranged for Piano, rec (Meckna, r), 3:156

Titcomb, Caldwell, r (Kogan, Nothing But the Best), 1:42-43

Traveling on with the Spirit of Memphis Quartet, rec (Gano, r), 1:48-

20th-Century American Chamber Music Played by the Mirecourt Trio, rec (Moore, r), 1:46-47

Una Storia del jazz (Roncaglia, a; Hitchcock, r), 2:106

Volklein, Sonja, Hubert Wildbihler, c. The Musical: An International Annotated Bibliography (Mates, r), 1:43-44

Waites, Althea, p. 2:111-12

Watkins, Glenn, r (Griffiths, The Thames and Hudson Encyclopaedia of Twentieth-Century Music), 1:44-45

Weill, Kurt, s. Kowalke, A New Orpheus (Camus, r), 2:104

Wildbihler, Hubert, and Sonja Volklein, c. The Musical: An International Annotated Bibliography (Mates, r), 1:43-44

Wilder, Alec, a. Oboe Sonata, rec (Combs, r), 2:109; Bassoon Sonata No. 3, rec (Combs, r), 2:109; Phyllis McGinley Song Cycle, rec (Combs, r), 2:109

Williams, Martin, c. The Smithsonian Collection of Classic Jazz, rec (Chmaj, r), 1:50-51

Williams, Martin, r (Armstrong, Satchmo), 2:103-04

Women and Music in Cross-Cultural Perspective (Koskoff, e; A. Camus, r), 2:102

Women's music. Koskoff, Women and Music in Cross-Cultural Perspective (A. Camus, r), 2:102; Briscoe, Historical Anthology of Music by Women (Camus, r), 2:108

The World of Brass Bands (Brand, a; Camus, r), 1:38-39

Years of Pilgrimage: Memoirs of an American Musician (Cohen, a; Burkat, a), 1:42

Youthful Rapture: Chamber Music of Percy Grainger, rec (Josephson, r), 2:108-09

SONNECK SOCIETY BULLETIN The Ohio State University 4240 Campus Drive Lima, Ohio 45804

Forwarding and Return Postage Guaranteed Address Correction Requested

Nonprofit Org. U.S. Postage PAID Lima, OH Permit No. 99