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FROM THE PRESIDENT

The Sonneck Society has reached a significant age. This year we are "sweet sixteen," and signs of youthful vigor mixed with early maturity are everywhere present. Since I’ve just assumed the office that carries with it the responsibility of writing this column, it seems an appropriate time to ponder the future of the Sonneck Society and the goals we set for its mission, the "encouragement and study of all aspects of American music and music in America."

I begin with the understanding that the Sonneck Society is highly unusual among the community of learned societies. There is a fundamental difference between the Sonneck Society and organizations such as the American Musicalological Society, the Music Library Association, or the Organization of American Historians, which are built to serve disciplines with their own sets of perspectives, professional standards, and specialized training. The Sonneck Society serves not a discipline but a subject interest, drawing on all relevant disciplines to fulfill its mission. Our membership, therefore, crosses the boundaries of AMS, MLA, music collectors, jazz buffs, performers, publishers, dealers, and any others with an interest in music in American life. This is both our distinction and our strength.

A splendid diversity of subjects and approaches was evident in the annual meeting at Nashville; a refreshing mix of new topics and new faces complemented those more familiar. Even so, we still have much to do to attract to the Society's activities greater representation from composers and performers, archivists and librarians, folklorists, museologists, and other professions, from living traditions as well as historical ones.

Where do we go from here? The Society has often seen its role as being a champion of American interests among the various professions of its members. It has been exhilarating to play the modern-day Sons of Liberty, thumbing our noses at unsympathetic regimes and asserting the rights of territory. But neither the Society’s need to exist among professional and scholarly associations nor the importance of American music studies are still denied; our task may now be closer to that of a constitutional convention, building effective frameworks for our future work and that of our heirs.

I have two overriding goals for my tenure. One is to improve the effectiveness of the Society in the tasks it has undertaken. To this end, board members have agreed to become more active throughout the year in addition to their twice-a-year meeting times, accepting specific assignments to which they can apply their talents. And we are at work on a Sonneck Society Operational Handbook, which will put in writing the rationale and procedures for each of our offices, committees, and functions. Early drafts have already benefitted from the experience of other organizations’ manuals.

The second major goal is to increase the Sonneck Society’s perceived stature. The Society has reached a respectable maturity, not only through age or in number of members as we reach the one thousand mark, but also in the substance and significance of our many activities. We are ready to embrace the formalities and benefits of closer ties with other learned and professional organizations, and to promote our mission through mutual cooperation rather than assertion of domain.

As an example, the Common Agenda for History Museums (a project of the American Association for State and Local History) wants to improve the documentation and understanding of the cultural context of America’s history collections. We in the Sonneck Society need to know more about music-related holdings in museums. At the same time, we are aware that America’s intangible culture—musical styles, preferences, associations, and functions—is represented too seldom in writings, exhibitions, and other interpretations of American history. We need to know of these initiatives in other organizations that parallel our own Society’s mission, and they need to know about and draw on the work of Sonneck Society members.

On behalf of all the officers of the Society, I would like to close by offering grateful thanks to all who have served and whose terms have now elapsed. In particular, John Graziano has earned our admiration for giving so mightily of his skills as editor and counselor to authors laboring in the field, and for guiding the journal to excellence. And Allen Britton deserves sustained applause for his many years as editor, then as president, serving with dignity, enthusiasm, and not a little humor.

Deane L. Root

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* Send all contributions for the Bulletin to editor Susan L. Porter at the address above. Articles may be submitted on floppy disk if your machine is IBM-PC compatible and uses Microsoft Word, WordPerfect, or Wordstar. Your 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 Kate Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878.

* Planning to move? Please notify us about your change in address.
AMERICAN MUSIC: A TEACHING QUESTIONNAIRE

In the fall of 1988, all members of the Sonneck Society who teach at American colleges or universities were asked to fill out a questionnaire about the teaching of American music at their institution. Some other members of the society assisted by distributing questionnaires to teaching colleagues who are not members of the society. By May of 1989, 154 questionnaires had been returned.

Perhaps the most important thing I've learned so far from this exercise is that, if I had it to do again, I would design the format of the survey for easier compilation. I'd also change the wording of several questions that seemed perfectly clear to the board members who reviewed them in advance—but left some of the respondents obviously confused.

Another flaw in the survey is the fact that, since we did not ask respondents to identify themselves, it was possible to have several responses from the same school. In two cases, I knew of pairs of responses from the same institution—but the respondents reported different information! I decided, therefore, that the only reasonable procedure was to include all responses.

Nonetheless, the survey revealed a great deal about the teaching of American music in American schools, gave an opportunity for the expression of some strong opinions and feelings, and disclosed several areas which should be given attention by the Society.

About the Respondents and Their Institutions:

The majority of respondents (60%) had teaching assignments at a campus which included four years of undergraduate instruction plus some graduate instruction. About one-third (34%) taught at campuses which offered four years of undergraduate instruction with the remainder (6%) at two-year campuses.

Of those reporting approximate enrollment, 39% came from institutions with less than 5,000 students; 34% had enrollments from 5,001–15,000; 14% had enrollments from 15,001–25,000; and 13% had enrollments over 25,000.

About two-thirds of those responding (67%) said that their institution had a faculty member whose principal research area was in the field of American music, not a surprising result from a survey sent primarily to Sonneck Society members. Only 37%, however, a total of 56 schools, reported that their institution had a faculty member whose principal teaching assignment was in the field of American music.

The membership committee should be interested to learn that only 50% of those responding said that all those who teach American Music courses at their institution belong to the Sonneck Society!

Twenty-seven respondents reported that their schools offered a Ph.D. program in music history or musicology, with enrollments from two to eighty students. Thirteen of those schools reported a total of 43 dissertations on topics in American music in the past five years, with several institutions reporting five, six, or seven American dissertations in that period. I thought it particularly interesting that nine of the thirteen schools which reported dissertations in American music had no faculty member whose principal teaching area was in American music, and five had no faculty member whose principal research area was in American music.

American Music in Undergraduate Music Courses:

Respondents were asked to report on the amount of American music taught in undergraduate music history survey courses. A small amount of American music is taught by 72% of those responding; a substantial amount is reported by 21%; while 6% report that American music is not taught at all. When asked what genres were taught, the highest number of respondents (35 or 28%) responded with "jazz." A better-designed survey might have offered specific categories for checkmarks in order to standardize responses; nonetheless, some generalizations can be made. Combining such answers as "classical composers," "20th-century cultivated" and "orchestral and symphonic" shows that about 40% (61) include some American art or classical music in survey courses. About 15% include popular forms or rock. About 10% reported including vocal music—songs or choral—in their survey courses. About 6% include psalms or hymnody, and about 5% list each of the following categories: opera, musical theater, chamber music, and black music. About 14% reported that they include all genres.

It is perhaps surprising that as many as one in five surveyed reported that substantial amounts of American music were presented in American music courses, when the textbooks used are considered. Apparently many of those instructors supplement the textbook material with music from other sources.

Respondents were asked to report what textbooks are used for survey courses in music history; 111 responses were apparently for music history survey textbooks, including Grout, History of Western Music, 95 (86%); Prentice-Hall series, 8 (7%); Rosenstiel, Schirmer History of Music, 6 (5%); Borroff, Music in Europe and the United States, 2 (2%). Of the 188 responses to the question, 44 appeared to be texts for non-major music appreciation courses (with Machlis, Enjoyment of Music leading at 23%); Kamien and Kerman tied at
18% each), seven were for supplementary materials such as the Norton anthology or the Strunk Source Readings, six listed books on specific periods, one listed an "in-house" text, and two reported no text. Seventeen listed an American Music text (Hitchcock, Hamm, Chase, or Kingman) with no other—having apparently misunderstood the question as meaning an American Music survey course.

Sixty-nine percent of respondents reported that small amounts of American music are used in theory classes at their institution, while 19% report substantial amounts of American music used, and 12% report none at all.

When asked how much American music is included in applied music recitals, 54% responded that a small amount was performed, and several noted in the margin that most was contemporary music. Substantial amounts of American music were reported by 42% of respondents, while 4% reported that no American music was performed.

Forty-nine respondents said that other programs included American music in their curricula. Of these, 51% (25) are American Studies programs. Eight respondents reported that music was used in Humanities or in General Studies; the only other significant number is in Afro-American Studies, also with eight respondents (16%).

American Music: Offer or Require?

The inclusion of American music in American classrooms is an idea whose time has come; 93% of those surveyed reported that at least a small amount of American music is included in music history survey courses. The inclusion of American music in course work has been discussed in committees at 48% of the institutions surveyed and by 35% at faculty meetings.

Are students required to include courses in American music in their curriculum? Seventeen respondents (6% of those responding to that question) said that courses in American music are required of some music majors; most are for students majoring in some specialized discipline such as Jazz Studies or Musical Theater. Only three respondents (2% for that question) reported that courses in American music are required of all music majors. Perhaps the majority of respondents agree with Douglas Lee of Vanderbilt University, Nashville, who enclosed a letter with his survey:

I feel strongly motivated to question what seems to be the substance of items 12 and 13 [concerning the requirement of American music for some or all music majors]. This seems to imply that requiring courses in American music would be a desirable thing, that it is a goal to be pursued. I must maintain that the desirability of offering a course and requiring it are two different things. Establishing such courses as requirements looms as some academic nationalism, a trend to be avoided by persons who are supposed to be thinking people. To require such a course is, in effect, a step toward consolidating it as a separate entity, something apart from the mainstream of Western music. I propose to any Sonneck Society curriculum committee that a wise move would be to encourage inclusion of American music within the mainstream of Western Music Survey courses, an inclusion which would not separate American music from the broad body of musical activities in Western society. That which is isolated as a specialty so often becomes the victim of reductions in force (both intellectually and materially).

American Music Survey Courses:

Survey respondents were asked to list all courses in American music taught at their institutions in the last three years, along with such information as enrollment, number of times offered, and textbook used. Two courses were clearly the most popular courses taught: surveys of American music, and surveys of jazz.

Eighty-six universities (56%) reported that some sort of Survey of American Music was taught; five offer a survey which extends for more than one term. Four break the course at 1900 and one at the Civil War. None of these courses are required, but they are offered with the hope, one assumes, that students will elect to take both parts of the course.

More surveys of American music are offered to non-music majors (50%) and to music majors at the graduate level (41%) than to upperclass music majors (31%) or to general undergraduate music majors (30%). Many courses were offered to more than one category, with the most common combinations being upperclass and graduate level music students or music undergraduates and non-music majors. Enrollments are generally small, with 81% reporting average enrollments of less than 25 students (only 1% reported average enrollments of more than 100). In only three cases was the survey required; 97% reported that it was an elective course.

About one-third of the respondents (35%) reported that the American Music survey was offered an average of once a year; 60% reported that the course was offered less often, and 5% said it was offered more than once a year. In only 19% of cases was the American Music survey a new course in the last three years; the other 81% reported that it has at least been on the books for a longer time.

Of all respondents reporting textbook use, 30% indicate that they use Gilbert Chase's America's Music, 29% that they use Wiley Hitchcock's Music in
the United States, 27% report that they use Charles Hamm's *Music in the New World*, 7% say they use Kingman's *America's Music*, 4% report that they use no textbook, and 1% report using Irving Sablesky's *American Music*.

The percentages in the chart below are the result of counting the number of times each text was used in classes taught at any of the indicated levels. Reading horizontally, it is apparent that Chase and Hamm are favorites for graduate courses; while Hitchcock is the clear favorite for undergraduate and non-music major levels. Reading vertically, it is also seen that while both Hitchcock and Hamm showed strength throughout the chart, Chase was most often used for graduate students, Hitchcock was particularly popular for undergraduate courses for both majors and non-majors, and Kingman was clearly strongest in courses for undergraduate non-majors.

<table>
<thead>
<tr>
<th>Level</th>
<th>Chase</th>
<th>Hitchcock</th>
<th>Hamm</th>
<th>Kingman</th>
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<tr>
<td>Non-Music</td>
<td>16%</td>
<td>41%</td>
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Worth noting: Bunker Clark at the University of Kansas has covered all bases by requiring his graduate students to use Hitchcock, Chase, and Hamm as textbooks!

Jazz Survey Courses:

Fifty-two respondents (34%) said that some sort of jazz survey was offered at their campus; one of those indicated that the survey was offered in two parts, the first part to 1950 and the second from 1950 to the present.

Jazz courses are most frequently offered to non-music majors—69% of the courses offered are available at that level. More than one-third (37%) are available to undergraduate music majors, 22% are offered to upperclassmen, while only 17% are offered at the graduate level. Enrollment in half of the courses offered averages less than 25, 22% average 26-50 students, 9% average 51-100 students, and 20% have more than 100 students. Courses with extremely large enrollments are invariably offered to non-music majors.

Jazz courses are required for some students in six schools (13%). In 14% of the schools responding, the jazz course was new within the past three years. Twenty-four percent of those reporting said that a jazz survey course is offered at least once a year. In jazz courses, there is no clear favorite among textbooks. Of those responding to this item, 23% indicated that no textbook was used. Twenty-four gave the name of the text used, but no text was used in more than four of the schools responding. Most popular texts were Mark Gridley's *Jazz Styles* and James Lincoln Collier's *Making of Jazz*, each with four listings. Texts listed three times each were Paul Tanner/Maurice Gerow, *Study of Jazz*; Frank Tirro, *Jazz: A History*, and Grover Sales, *Jazz: America's Classical Music*.

American Popular Music Courses:

Survey courses in American Popular Music were reported by 23 respondents (15%). In two cases, the course is split into two terms, with one part covering beginnings to 1950 and the other 1950 to the present.

Popular Music survey courses are offered most frequently to non-music majors (87%) sometimes combined with undergraduate music majors (35%); in only two cases were they offered to graduate music students. Eighty-two percent of these courses are offered at least once a year. In three cases, popular music courses were required. Hamm's *Yesterdays* is the most popular textbook for popular music survey courses (24%), but several individuals reported using jazz or rock texts. Thirty-five percent report using no text.

In addition, four respondents reported that courses in American Popular Song are offered; three of these courses are for non-music majors; one is for upperclass and graduate music majors. Two schools have enrollments of more than 100 for the courses, and one reports that it is offered twice a year. Hamm's *Yesterdays* is used for two of these courses as well.

Six respondents report offering survey courses in Rock music. All are for undergraduates, with four for non-music majors. Enrollment in all is under fifty; two report that the course is offered twice each year. Two of the courses have been added in the last six years. Additional rock courses, each listed once, include Musical Theater of the Rock Generation, Rock Music in the 60s, and Rock Music in the 70s. The only textbook listed for rock classes is Ward, Stokes, and Tucker, *Rock of Ages: The Rolling Stone History of Rock and Roll*.

Other Courses Offered:

Many additional courses were reported by various schools. As the numbers for each course decrease, the results become less significant statistically. While recognizing the limitations of the data, however, there are still several interesting observations which can be made.

Thirteen schools report offering courses in American Musical Theater, all for undergraduates, and 54% for non-majors. Two-thirds report average
enrollments under 25, and all are under 50. Various textbooks are used with no consensus; one respondent complained that textbooks keep going out of print.

Eleven schools offer surveys of Afro-American music with various titles including "From the River Jordan to Jazz and Beyond" and "Spirituals, Blues, and All That Jazz." Four of these courses are offered at the graduate level, five are available for upperclass music majors, three for general undergraduates, and six for non-majors. Enrollment is less than 25 in all courses. The course is required at two institutions. Half of those responding said that the course is new within the past three years. Eileen Southern's Music of Black Americans is used as a text in 75% of the courses. Two other more specialized courses in black music are offered: two schools offered a course on "Rhythm and Blues in America" and one on "Spirituals, Worksongs, and Blues."

Eleven courses in 20th-century American Music or simply 20th-century music were listed by respondents. Four of these were at the graduate level; six were for non-music majors. One-third of those reporting said that this was a new course within the last three years. The most popular textbooks were both by Charles Hamm: Music in the New World and Yesterdays were each used twice. Other texts mentioned were Daniel Kingman's American Music: a Panorama; Eric Salzman, Twentieth-Century Music: An Introduction; Martin and Drossin, Music of the Twentieth Century; and Joseph Machlis, Introduction to Contemporary Music.

Five courses are offered in American Folk Music, one a graduate seminar, the remainder to undergraduates. Two use Bruno Nettl's Folk Music in the United States and one uses Alan Lomax's Folk Songs of North America. Two courses combine American Folk and Popular Music, one for graduates and one for non-music majors. One uses Chase, America's Music and the other uses Kingman's American Music: a Panorama.

Three courses are offered in various aspects of hymnody in America. Two regional courses are offered within the subject region, one on Music of New Orleans and one on Appalachian Music. Other courses listed only once are American Symphony, American Opera, 20th-century American Song, 19th-century American Piano Music, and American Composers (and specifically, courses in Stravinsky and Gershwin). Only one mentioned Music of the American Indians. No one mentioned courses in Canadian music, although a recent issue of the Bulletin reported a course in North American music. Only one Sonneck member reported courses in music of Mexico, Central America, and the Caribbean, but this may simply indicate that Sonneck members sometimes forget that these are America, too.

Recent Changes in American Music Programs:

Respondents were asked to report briefly changes in their American music program in the past five years. Fifty-six reported growth in the program, including new courses, more incorporation of American music in "regular" courses or the American Studies program, more performances in student or faculty recitals, or increased student interest. Seven reported that American music was being studied for the first time. Eight reported that the program had declined or been eliminated, due to the loss of a faculty member, conflict with other programs, or lack of student interest. Twenty-nine reported that no changes have occurred; six reported that no program exists.

Several respondents reported shifts in emphasis: one reported more emphasis on the vernacular tradition, another that there was greater interpenetration of "cultivated" and "vernacular" music. Several commented favorably on the "mainstreaming" of earlier American music such as Billings and Gottschalk in survey courses. One new master's program in American music was established, and several graduate courses were added. One respondent commented that the library had greatly increased its holdings for American music. Several commented on increasing research on American topics among faculty and graduate students. Another noted that he observes fluctuations rather than trends, and that "student interest tends to be stimulated by particular courses and faculty."

And What of the Future?

What changes do you foresee in the American music program in the near future? In general, responses to this question were optimistic. Sixty-two respondents predicted some sort of positive growth in the American music offerings. Several reported that they were planning to begin programs in American music. Many predicted the addition of new courses in American topics from Music of Ethnic Americans to American Song and Poetry and others predicted that existing courses will be offered more frequently or with increased enrollment. Several reported that they plan to hire specialists in some aspect of American music. Many commented that they plan to increase the amount of American music in courses for music majors. Some reported that American music will become a part of a newly-revised University core curriculum or of American Studies or Black Studies programs. One school plans a new emphasis in the Bachelor of Arts degree which will include jazz, rock, and popular music; several others plan to increase graduate offerings.

One respondent noted that he anticipates many more special conferences and guest lecturers in American music. Several predicted increased research and more theses in American music. A
few commented about growth in American Indian studies or study of Latin-American music.

One respondent expressed the hope that "an inferiority complex vis-à-vis American music" would be eliminated. Several commented that they hoped that American music would become a required course for music majors. One wrote: "I'd like to see American Music become the core of our music program—not just an interesting appendix." Another said: "I would hope that all music majors be required to take courses in American, popular, and world music." Another preferred "better integration of American music into music history/appreciation courses" rather than "ghetto-izing it."

Several respondents predicted changes in emphasis within the music program. One foresaw more emphasis on 20th-century art music. One reported integration into the World Music track, and another a more holistic-global viewpoint.

One university (the University of Colorado) anticipated a major change in its American Music program because of the forthcoming opening and expansion of the American Music Research Center, being moved from Dominican College in California for a September 1989 opening in Colorado.

Seven respondents predicted that their American music program will decline. One predicted "EXTINCTION, unless we can get rid of some of the crap that clogs our curriculum." Several complained of fiscal crises, and two worried about what would happen to the program when a professor currently active in American music retires and is replaced by a non-American specialist.

Twenty-eight foresaw little or no change in the American music program, and five answered the query with a question mark of their own.

Resources for Teaching American Music:

In the final section of the questionnaire, respondents were asked "Can the Sonneck Society help you by communicating your needs to publishers or others with influence in American music?" Fifty-five checked that they need recording anthologies; 56 need score anthologies; thirty listed specific text materials, and twenty-one listed reference materials.

The most frequently requested item was an anthology of records to accompany one or more of the standard text books. So many people suggested that anthologies be prepared to go with Hamm, Chase, or Hitchcock's text that the publisher who actually produced such a set might find a tremendous growth in usage for that specific text; one wonders how much of Grout's popularity is due to the availability of Palisca's score and record sets (NAWM). Many suggested coordinating a set of recordings and a score anthology for the use of music majors; others suggested a record set "like Kamien or Smithsonian Jazz" for the use of non-majors. Many commented on the usefulness of New World Records for teaching, but wanted "something the students can afford to buy." Several suggested a student set (3-6 records) compiled from the New World (RAAM) recordings. One cautioned: "The performances must be first-rate. Best to build a new anthology around pieces available in inspired performances."

Other record sets suggested were of American rock, pop, and country music, of the eras of popular song (to go with Hamm's Yesterdays), folk music, choral music, and keyboard music. Some stressed the general need for 17th-, 18th-, and 19th-century works on record (many preferred cassettes or CDs). One pleaded, "Encourage the Library of Congress to continue issuing the Krueger record set."

Several mentioned the need for a videotaped series to accompany opera and musical theater courses.

Many suggested (begged for) reissuing or revising the Marocco/Gleason Music in America score anthology and some suggested providing a record anthology to accompany it. One respondent (from the College of St. Thomas, St. Paul, MN) said that their performing faculty had expressed an interest in such a project. Several suggested continuing that anthology with a Volume Two from the Civil War to the present.

Besides a set of recordings and scores to accompany standard texts, the most frequently requested score anthology was one for Black Music courses, perhaps coordinated with Eileen Southern's Music of Black Americans. Several suggested a set of scores to coordinate with the New World set.

The most common plea for text materials was for a music history survey text which incorporated American examples. Several suggested the desirability of persuading Norton to add appropriate examples of American music to the Norton Anthology of Western Music. One said "The new Grout/Palisca text is greatly improved in its handling of older European music. It remains totally inadequate in its coverage of American and contemporary music." One asked for "a textbook which incorporates American music into the history of music (rather like Borroff, which I used for fifteen years and loved) and is coordinated with an anthology and record set;" this respondent and others who mentioned Edith Borroff's Music in Europe and the United States will doubtless be delighted by the report elsewhere in this Bulletin on the just-published revision. One member reminded, "Our music appreciation courses are heavily European in emphasis," too.

Several mentioned the need for a more basic American music text for non-music majors, preferably with recordings. Other needs were for a
book of readings or anthology of articles in American music, MIDI-oriented theory textbooks, a recent survey of American folk music, materials on native American music, and a new edition of *Yesterdays*.

Several respondents suggested the appropriateness of databases as means of disseminating reference materials on American music. One stated "The greatest need is for a frequently updated discography of early and popular American music." Others suggested periodical indexes, a subject index, a bio-bibliographical index, an updating of RAMH, a bibliography of teaching materials.

One member stressed the need for continued funding for reprints of primary source materials, including early monographs and documents of American music and musicians.

One respondent pointed out the need for librettos for musical theater pieces. Others pointed out the need for complete musical theater works in score, including full orchestral scores. (The new AMS *Music of the United States of America* [MUSA] series may eventually alleviate that need to some extent.) Another asked, "Whatever happened to the 19th-century theater music series?"

One member suggested a book of pictures relating to American music. Another suggested the Society could help by recommending publishers for dissemination of research. One survey ended, "I don't think materials are the problem—just a commitment on the department's part."

The questionnaire provides a great deal of additional information which, if included, would turn this brief summary into a soporific. It may also include connections and implications missed by the editor in her compilation and study of the results. If you would like a draft copy of the complete results (approximately sixty pages), please send $5 to: American Music Questionnaire, The Sonneck Society Bulletin, Susan L. Porter, Editor, The Ohio State University, 4240 Campus Drive, Lima, OH 45804.

**EASTMAN ANNOUNCES OPENING OF NEW SIBLEY MUSIC LIBRARY**

The University of Rochester's Eastman School of Music in Rochester, New York, proudly announces the formal opening on May 15, 1989, of its new Sibley Music Library adjacent to the Eastman School of Music in downtown Rochester. Opening festivities included a ribbon-cutting ceremony, a convocation ceremony featuring guest speaker James Billington, Librarian of Congress, and a concert presenting rare works from the Sibley Library holdings. The new library is housed in Eastman Place, an $18 million mixed-use facility; the Sibley Music Library is located in its top three floors (approximately 50,000 of the total 122,000 square feet of the complex). The interior of the library has been designed to meet innovative demands for technology, services, and conservation of the library's significant, and in many cases irreplaceable, holdings. The current librarian, Mary Wallace Davidson, adds: "The new building nearly doubles our space for books and people, and greatly enhances the latter's ability to read, listen, internalize, and reflect."

With total resources of well over a half-million items, and growing at approximately 8,000 items annually, the Sibley Music Library is recognized as one of the world's finest specialized research libraries devoted to all forms of music materials: books and journals about music, scores and sheet music, manuscripts, recordings, microforms, special collections, annals and archives, programs and clippings, pictures, and memorabilia. Its resources emphasize western art music, but also include a substantial collection of books pertaining to the allied fields of theater, dance, and the fine arts, as well as a growing collection of non-western materials.

The Sibley Music Library, founded by Hiram W. Sibley in 1904 as a public library for music, was integrated into the Eastman School of Music at the time of its founding by American industrialist and philanthropist George Eastman in 1921. Eastman School Director Howard Hanson persuaded the first librarian, Barbara Duncan, to come to Sibley from the Boston Public Library in 1922. Until their deaths in 1932, Sibley and Eastman provided Miss Duncan with generous allotments for major purchases of primary research materials from antiquarian dealers. In 1937, the first separate building in the country to house a music library was erected on Swan Street, adjacent to the Eastman School of Music. Its projected capacity was 150,000 volumes.

In 1947 Miss Duncan was succeeded by Ruth T. Watanabe, who turned her attention to the rapid expansion of music publishing after World War II. Dr. Watanabe bought widely in the current market, providing for scholars of the future. In the 1950s, the Sibley Music Library developed its own microfilm service and, in the 1980s, a conservation laboratory, both unique to American music libraries, allowing Sibley to concentrate on innovative techniques for the conservation of music materials.

The Sibley Library has long been known for the strength of its holdings in American music, not only for the breadth and depth of its acquisitions since World War II, but also and particularly for those autograph manuscripts by composers whose works were first performed before that time in the
American Composers’ Concerts and the Festivals of American Music. These comprise chiefly works by composers associated with Howard Hanson and the Eastman School (Wayne Barlow, R. Nathaniel Dett, David Diamond, Parks Grant, Otto Luening, Burrell Phillips, Gardner Read, Bernard Rogers, Gustave Soderlund, Donald Tweedy, and Adolph Weiss), but also by Aaron Copland, Roy Harris, George F. McKay (students of Hanson’s predecessors at Eastman, Christian Sinding and Selim Palmgren), Douglas Moore, Quincy Porter, Wallingford Riegger, Leo Sowerby, William Grant Still, Randall Thompson, and David Van Vactor. The Recording Arts and Services Library at Eastman holds, and is currently preserving, recordings of all performances of the American Composers’ Concerts (1925-1954) and the Festivals of American Music (1930-1971).1

The Library’s holdings of autograph manuscripts by Hanson himself as well as by Burrell Phillips are comprehensive. The published works of Arthur Foote and George Chadwick are represented in their near entirety. Recently the Library has been designated as the archive for the music of Alec Wilder and holds several autograph scores, as well as AMS letters, poems, and the draft of his original version of Letters I Never Mailed (1975) cast as an autobiography.

Not so well known are Sibley’s holdings in earlier American music, including four volumes of manuscript music from the 18th century, eleven more before the end of the Federal period, and several more before the mid-19th century. Numerous autograph letters by American musicians span the 19th and 20th centuries, highlighted by a collection of about thirty letters from Pablo Sarasate to his mother during his American tour of 1869-70. Sheet music collections number over 100,000 items, mostly 19th-century, and include some 500 pre-1825 imprints, 700 Civil War items, and several hundred publications issued in Rochester. The more than 200 pre-1850 hymnals have recently been preserved in custom-made acid-free “phase-boxes.”

Other kinds of documentation include scrapbooks of programs and reviews from Rochester and New York City (some 650 volumes in all, shrink-wrapped in preparation for the move into the new building); 27 scrapbooks related to Howard Hanson’s career; class and research notes revealing the pedagogical approaches of Gustave Soderlund, Allen I. McHose, and Ernest Bloch; and about 3,000 photographs and other pictorial materials on American subjects.


REINAER [?] TAYLOR [!]

Clyde S. Shive, Jr.

For over a quarter of a century, one of the most prominent musicians in Philadelphia was composer, organist, and pianist R. Taylor (1747-1825). It may be difficult to imagine a spelling of his first name which was not included among the many varieties found in censuses, city directories, etc., which were printed in Victor Yellin's article on Rayner Taylor in American Music. These included: Raynor, Reiner, Rayner, Rayner, Reine, Réné, Rene, and Renê.1 However, recent research has uncovered information which contradicts Yellin's statement that "all the American printed references to Taylor (newspaper advertisements particularly) precede his last name with only an initial 'R' or 'Ray'."2 Several examples using his complete first name and printed in the United States during Taylor's lifetime have been located. Unfortunately, even they do not agree on the spelling.

In 1803, the name "Reinaer Taylor" appeared on the membership list printed with the Constitution and By-Laws of the Philadelphia Harmonic Society.3 That organization was founded the previous year and, according to a newspaper advertisement, had been "instituted for the promotion of the study of SACRED music."4 It included among its members such well-known names as Benjamin Carr, Mary Oldmixon, C.W. Peale, Alexander Reinagle, and George Schetky.5

The membership list contains 153 names, so it is quite possible that the secretary of the Society was not a close friend of Taylor and found himself at the same disadvantage as the rest of us—all the music by Taylor printed in America, and concert advertisements in the newspapers, contained only Taylor's first initial "R" or "Ray".

On the other hand, Taylor's good friend and fellow musician, Benjamin Carr, writing in the preface to Masses, Vespers, Litanies, Hymns, Psalms, Anthems and Motets, which Carr published in 1805, included this acknowledgement:

I should be ungrateful were I to conclude without offering my grateful acknowledgements, to those who have kindly patronized this undertaking; . . . likewise to my friend Mr. Rayner Taylor, who, with a liberality that always accompanies real merit, has enriched the collection with some of his compositions, and in many instances I am indebted to his judgment and experience in this my first essay in church music.6

The name "Rayner Taylor" is also included in the list of subscribers' names which appears following the preface to this publication. It seems

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reasonable to assume that Taylor’s friend and associate Benjamin Carr would be more likely to use the correct spelling of his name than would the secretary of a large society who may have known Taylor only by reputation (and newspaper advertisements). Thus, Carr’s references to Taylor corroborate Yellin’s conclusion—that the correct spelling is “Rayner.”

1 Victor Fell Yellin, “Rayner Taylor,” American Music, I, 3 (Fall, 1983).
2 Ibid., p. 49.
4 Philadelphia: Poulsen’s American Daily Advertiser, March 18, 1802.
5 Constitution, pp. 13-16.

MORE ON THE LIGHTHOUSE-KEEPER’S FAMILY

Barbara Owen

Since my brief article on the Dunham family of Brockton appeared in Vol. XIV, No. 3, I have received two communications from friends that add a few more details to the family portrait. Roger L. Hall of the Old Stoughton Music Society sent photocopies of pages from a history of his organization, published in 1929, with biographical sketches of George Sawyer Dunham and Helen Elliott Dunham, both active in the Society. And Dr. Roberta Bitgood of Quaker Hill, CT, came across an old organ dedication program that shed a bit more light on William Dunham. I also recently ran across an obituary of Henry M. Dunham in The Diapason for June 1929 (while looking for something else) Here then is a bit of supplementary material on the Dunhams:

(1) Henry M. Dunham. Born in Brockton, MA, July 29, 1853; died in Brookline, MA, May 4, 1929. Graduated from New England Conservatory 1873. Compositions for organ include three Sonatas, a Passacaglia in G minor, an Elevation, a Festival March, and a Fantasia and Fugue in D minor written for the opening of Jordan Hall.

(2) William H. Dunham. Was residing in South Willington, CT, in 1911, in which year he sang in an organ dedication concert at the Congregational Church there, at which H.M. Dunham played.


(3a) Brooks Elliott. Son of the above, described as "a promising baritone soloist." Died in 1922.

(4a) George Sawyer Dunham. Born in Brockton, MA. He graduated from New England Conservatory in 1897 (teacher’s course), and earned his certificate as an organist in 1899; his teachers included Henry M. Dunham, Dr. Percy E. Goetschius, George W. Chadwick, and (in Paris) Isidor Philipp. Was conductor of the Old Stoughton Music Society in 1929.

HENRY COWELL, LEOŠ JANÁČEK, AND WHO WERE THE OTHERS?

Eva Drliková

Janáček’s relations with the United States are documented in only one instance—when he met with the American composer Henry Cowell. This incident has only been described in Czech literature.1 English-language scholars of Janáček and of Cowell may know about it in a rather vague sort of way, but they probably do not know all of it.2

In 1923, Henry Cowell made his first tour of Europe to play his works and demonstrate his new way of playing the piano. In the spring of 1926, he performed in Warsaw; from there he came to Brno, both to lecture on his new way of playing the piano and to give a concert to demonstrate his abilities as a composer and pianist. Organized by the Association of Moravian Composers (Klub moravských skladatelů), headed then by Leos Janáček, Cowell’s lecture was held on April 8, 1926, and his concert, sponsored by the Moravian Urania Society, was held the next day. The Czech general public in Brno knew Henry Cowell from hearays as an ultramodernist, which was the description used by Hans Heinz Stuckenschmidt in a German-language Prague journal, Auftakt. Cowell’s lecture and his concert received deserved acclaim, particularly his piano playing and his compositions oriented to support it. As a composer, however, Cowell appealed to the Brno public for his technical inventiveness rather than for his supreme artistic qualities. Dr. Ludvík Kundera, an excellent pianist of contemporary music and writer on Janáček’s work, shortly afterwards described Cowell’s concert in a journal: ... his works incorporate a lot of new techniques and their quality determines the success or otherwise of the work in question.

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Cowell, therefore, stresses primarily the quality of his compositions and only secondarily points to the new techniques, and to implement them he uses his musical ideas and explains them. And at this point I should like to state that Cowell as a composer was a complete disappointment. ... His innermost expression is, however, very simple, usually one-part melody, accompanied and apparently thickened by noises of some kind, either clusters of all diatonic or chromatic tones on the piano, or analogous clusters on his "string piano," or finally the accompaniment of the primitive native instrument, a "thunderstick" used by the Red Indians. The source of all of Cowell’s inventions is his interest in the color of the sound ... he is extremely daring in his harmonies, documenting it with his clusters he made a gradual and a very natural shift to a new method of playing the piano, which requires a systematic use of his hands and forearms ... fists, palms ... The second new aspect also concerns the color of the sound: to play the piano, he uses the strings directly ... Cowell is no charlatan; he is a serious musician, who is important primarily for his attempts to enhance our existing possibilities in expressing the color of the sound.4

The next year, Leoš Janáček received a letter from Cowell requesting him to accept honorary membership in the New Music Society of California (together with Bartók, Bliss, Malipiero, Haba, Krenek, and others), and at the same time informing him about publishing activities in the field of contemporary music in the United States.

Menlo Park, California
Aug. 3d, 1927

Dear Mr. Janarchek:
The New Music Society of California, which is formed to further the interests of new works in California in every way, and is not a profit-making organization, would be greatly honored if you will permit the use of your name as an honorary member. Among the other honorary members so far are Bartok, Arthur Bliss, Malipiero, Haba, Krenek, Schnabel, Alban Berg, Casella, Milhaud, Roussel, etc.

I enclose an announcement showing some of our publishing activities.

I shall always remember with the greatest pleasure our meeting last year, and I consider that you are without doubt one of the very greatest [sic] of living composers, without reservations. Hoping that we may meet again in the near future.

sincerely yours,
[signed] Henry Cowell

In June 1929, almost exactly three years after his first visit, Cowell—as pianist and composer—made his second and final appearance in Brno. This time his visit was advertised in the newspaper Lidove noviny, which published a Czech translation of Cowell’s essay entitled "Folk Songs as a Basis of New Music."5 In his study, Cowell describes the method of collecting Irish folk songs and refers to Janáček’s method of recording them; he felt that in view of the subject’s character, no other method was viable:

... this music is not based on scales but on elementary units [phrases, strains]. Each of the strains, tied to the meaning of the words, is such a unit that would be difficult to dissect or take into smaller units still—tones. It is interesting to compare Janáček’s discovery concerning elements of Slovak songs and the language in general, which show similarities so close that they are practically identical.

The second concert was certainly more significant for both Cowell and his audience than the first one in 1926, which seemed an official "get-together party."6 This time, Cowell’s music was played next to the works of leading Moravian composers (Janáček, Vítězslav Kaprál, Vílém Petřzelka), all by the Moravian Quartet. The concert became a major event, which took place in the music room of the Brno Faculty of Arts under the auspices of the progressive society Ethical Movement of Czech Students (Etické hnutí českého studentstva). The students were highly interested in Cowell’s music (Movement for Strings, 1928), as well as his way of playing the piano. As recorded by a correspondent of the Journal of the Ethical Movement of Czech Students,7 a long discussion developed, with the composer giving both an oral explanation and practical examples.

Cowell is also mentioned in Czech musical literature as an author of a series of articles "Composing Music for Americans," written for the magazine Rhythm.8

The above are all facts. Now the questions are: How did a young American composer happen to come to Brno? Who introduced him to Janáček? Who was instrumental in introducing Cowell to the Brno audience? Two hypotheses can be put forward, but unfortunately neither can be entirely substantiated.

1) In the early 1920s, the Ethnographic Department of the Moravian Museum was headed by Dr. František Pospíšil (1890–1951), well-known throughout Europe, England, and the Middle and Near East (also later in the U.S.) as a specialist in so-called sword and war dances (including those from Scotland and Ireland).9 The private archives of Pospíšil were destroyed after his death in 1951,
and no written documentation exists to prove that these two "collectors," Pospíšil and Cowell, ever met.

However, oral evidence of Dr. Ludvík Kunz, a younger collaborator of Pospíšil, seems reliable. He claims that Pospíšil mentioned several times that he had "met" Cowell over Irish folk dances. It was Pospíšil and his beautiful Slovak wife who are said to have introduced this inquiring American to Slovak folk songs and dances.  

2) The Association of Moravian Composers was approached by Dr. Vladimír Úlehla, a biologist, physiologist, and later also ethologist, to organize the first concert by Cowell in Brno. Úlehla was staying at the Desert Laboratory in Arizona and in California in the second half of 1925, having received a grant from the Rockefeller Foundation's International Education Board. When searching through Úlehla's diaries and itineraries, I was unable to find any other mention of Cowell except this: "July the 4th, a trip with Cowell!" Other friendly meetings cannot be ruled out.

No printed program for either of Cowell's concerts has been found. We know only that in 1926 Cowell played (with violinist Leo Lindner) mostly his own pieces (Suite, Episode, Advertisement), and that in 1929 the Moravian Quartet played his Movement for String Quartet, and that for an encore Cowell played his Irish Legends on the piano.

According to information from Czech ethno- grapher Dušan Holý, there are two lectures or studies by Cowell (for American and Russian journals) on the technique of folk string players from Velká (a village in Moravian Slovakia), which Cowell visited for the first time with Vladimír Úlehla in 1927 (sic).

Besides Cowell's letter to Janáček, the only direct document about the two meeting is found in Úlehla's memoirs. In his book Zivá píseň (Living Song), Úlehla writes: "Of all our composers, Janáček was practically the only one Cowell regarded favorably. They met several times and had very long discussions." Úlehla describes Cowell as a friend he met during his American stay.

What may also have happened is that Janáček, who was at that time writing his Capriccio for piano left hand, found some inspiration in the unusual model of the piano in Cowell's music, which was revolutionary at that time.

The question of Cowell and Janáček and the others is one of many incidents forming a mosaic of connections and relationships between Moravia and the U.S. that strengthened Masaryk's Czechoslovakia and that formed a rich source for the whole of Czech modern art. In this connection, I should also mention the second American trip of Tomáš Baťa, Vladimir Karfík's studies in Frank Lloyd Wright's studios, the conductor Breitislav Bakala's perfor-

mannances as an organizer, regular information on American musical life written by Vladimir Polivka, and a large number of other items which need to be placed in their proper context. Henry Cowell's contribution to Czechoslovakian musical culture lies in the fact that he was the first American to enrich significantly the Czech and Slovak musical scene with his non-European musical thinking.

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1) Pázdírkov hudební slovník naučný (Brno: O. Pazdírek, 1933-37, 2: Část osobní, 151; Hudební rozhledy 22, no. 3 (1969): 72; see the study by Miloš Štefoň about Janáček and his connection with contemporary composers.


3) "Die neue Klaviervirtuose," Aufsatz 3 (1926): 81.


5) "Lidová písen jako základ nové hudby," Lidové noviny, June 6, 1929, 7.

6) In 1926, after Cowell's Brno concert, the pianist and composer gave the same program for the Modern Music Association (Spolek pro moderní hudbu) in Prague at the Mozarteum, April 16. The second concert of Cowell's music was held only in Brno, and Cowell took his presence as a "persona grata." As far as I know, after this occasion he visited Bratislava, the capital of Slovakia, and from there, perhaps, went on his way to the U.S.S.R.

7) Among other things, it was broadcast by the Brno radio station at a very advantageous time.


11) In a short news item in the newspaper Lidové noviny, June 6, 1929, 7, Cowell is described as a collector who was also interested in Slovak folk songs.

12) Brno University archives, B 57/21-22.

13) While working on this subject, I received a very interesting letter from Jiří Úlehla, the son of Vladimír Úlehla. He writes about a big private party in his parents' house in Brno with many important persons, and Cowell as a star of this event. This happened in the second half of the 1920s.

14) Vladimír Úlehla, Studium lidového života na Moravě, Slovensku k ideově základní státu (The Study of Folk in Moravian Slovakia and the Ideal Basic of Czechoslovakia) (Bratislava, 1947), 6.


16) Ibid., 202, 339.

17) Baťa (1876-1932) was the first important industrialist in Czechoslovakia after World War I. During his two stays in the U.S. in 1913 and 1921, he learned to be a modern, self-made man like Ford or Vanderbilt. As the founder of the Baťa Shoe

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Company, he changed the look and life of his native town Zlín, which he built like a modern American town. In 1939, the company moved to Canada, where it flourishes.

**Eva Dřílková** is the editor of the journal Opus Musicum in Brno, Czechoslovakia. This article (pre-edited by Marilyn S. and J. Bunker Clark, University of Kansas) originated as a paper at the conference Leoš Janáček and Czech Music, Washington University, St. Louis, May 4–9, 1988, and is also scheduled to appear in the volume of conference proceedings, edited by Michael Beckerman and Glen Bauer, published by Pendragon Press.

## ON THE ROAD TO MUSIC IN EUROPE AND THE UNITED STATES

**Edith Borroff**

Somewhere about the year 1960 I decided to write a history of music in which American music was given its due. The work has been long and fascinating, frustrating, and exhilarating, an adventure, I think, worth sharing.

The determination to undertake so vast a project results from a coming together of happenstances at the one right time. For me there were several vital factors, some of them the silver linings of dark clouds—but that’s the way life works. The main spur was my continuing dismay that I had studied music at the college level for so many years and never encountered a work by an American composer; I found that appalling, and I wanted to do something about it.

Granted the determination, I then needed the capacity for a long sustained labor. That capacity developed as the result of a death, a personal loss so huge that I believed only a mammoth project could save me. The first edition took eight years.

There were other happenstances. One was that my mother was a well-known musician, in my childhood going off on tour and, later, playing on the radio. And my cousin Baldwin Bergersen composed shows—nine Broadway (or London) productions about which I heard before, during, and after the fact; he composed some of the most beautiful music I’ve ever heard. So I just did not suffer a prejudice against popular music.

We had a continuing musical parlor, of which I have written elsewhere, with a great deal of excellent music as a daily nourishment, and much of that music was American. My mother’s only recording contained fourteen items, of which seven were American. I had then the advantage of a genuine respect for and belief in the validity of American music. My book wouldn’t deal with it reluctantly or condescendingly.

Another happenstance was that I was primarily a composer (with my first two degrees in composition) and could readily see the history of music from the composer’s stance as well as the performer’s. This meant also seeing all music in its own contemporary terms, for every composer thinks of music in the present and the future tenses as well as the past.

There were also personal serendipities: my sister’s work in Old and Middle English (which taught me the reality of Medieval popular literature, which means Medieval popular music), and the gift of a string of beads from the tomb of Queen Ti of ancient Egypt (which had led me to a study of the Middle Kingdom and let me know about Egyptian musical theory).

Perhaps the most important happenstance was that I am a dyslexic. In my childhood I was an illiterate in a highly literate family, but of course dyslexia had not been identified. In high school I could not read. I got good grades because I had learned, as I suspect many dyslectics do, to glean information from a number of sources, piecing together a patchwork of information. I finally recognized my problem and developed exercises for myself, which I did over and over; they worked reasonably well, but I still find reading difficult and painful. The silver lining is that dyslexia had taught me the art of synthesis. And if any job calls for skill in synthesis it is the writing of a history of music.

Only one more happenstance, and that is that I spent three years of my early adult life in bed with rheumatic fever. I couldn’t wish that dark cloud on anyone, but the silver lining was that I had the time to read; and I read, however slowly and painfully, the materials that provided the background for the writing of a history of music.

I never abandoned my patchwork methodology in which reading books is not the only way to study. For example, I believed that nobody had written perceptively about Vivaldi’s music, and in 1967–1968 I went every week to the University of Michigan School of Music Library (I was living in Ypsilanti) and in two years listened to the entire works of that composer. (Scores, being in essence graphs, present no problem to me, and of course I can hear them in my head.)

I wanted American music to be integrated as much as possible; American chapters begin in the Renaissance and end in the nineteenth century, when American music is included with all other music, no longer out of sync. Out of 30 chapters, 28 of them chronological (the first deals with ancient music, and the last is a review), six are on American music.

The chief problem with including American music, of course, is one’s attitude toward it, and...
that, happily, was no problem for me. The second problem was one of organization: if one were to put American music in, what could be left out? For it just wasn't practical to make the book unmanageably large. I found two answers to that: one, from a view of the book as being a basic (rather than an advanced) text, was to scant transition periods. I did not omit them, but I explained them in summary rather than at length. Thus the book deals essentially with the six main periods in the history of Western music at their height: Medieval, Renaissance, Baroque, Classical, Romantic, and 20th Century. There are 79 complete musical examples in the book, and very few of them are transitional. To examine a work between two eras it is necessary to know both of the eras; discussion on the basis of the first without knowledge of the second just doesn't work.

The other way of saving space for American music was to make the book not about people but about music. This is, I think, a sensible decision for a history book, since discussion of "great composers," if it has a place at all, belongs to literature courses, not history courses. It is confounding to bow down before a short list of musical saints, all European, and then try to make American music important. So I decided to talk about the music and to illustrate my points with copious musical examples by representative composers. I put short biographical paragraphs on important composers at the ends of chapters.

The musical examples are important. The examples from the seventeenth century are facsimiles of first editions or composer manuscripts, and in fourteen cases in early music the facsimile of the original manuscript (i.e., Landini from the Squarcialupi Codex; Josquin from the Petrucci edition) is given alongside the modern notation. Thus a history of notation is included in the book, though never mentioned, since whether or not to talk about it is the prerogative of the individual instructor.

Also important for American music is the basic attitude that all of the styles discussed are wonderful. The aesthetic stance of each era is seen through the eyes of its proponents (all the quotations in the book come from the period under discussion), and each is championed in turn. This is vital to American music, which was in the beginning always a generation or so behind its European counterparts. Theorists I thought important as well; I wanted the mainsprings of style for each era to be clear. So the book also contains a history of the theory and philosophy of music. The teaching of that too is the prerogative of the individual instructor.

In fact, I saw the book as working closely in tandem with teachers. Women are a constant presence, both in the text and in the illustrations; there is also a good deal about the traditions of Black music. Teachers can single out either of these interests, or popular music, or American music, or keep to the old party line, and still find the book useful.

I sent each of the historical chapters off for others to read and comment upon. The chapter on Medieval plainsong, for example, I stuck in a manila folder and sent to the Vatican, along with a letter saying that I would appreciate criticism on it. Six months later I got a four-page single-spaced answer from the Archabbot of the Benedictine order (the Rt. Rev. Rembert Weakland, now Archbishop of Milwaukee—a musicologist himself) with many corrections and suggestions, every one of which I acted upon. For example, there are not eight Divine Offices but seven (the number of the perfect circle eight is the number of dissonance, impossible for such a concept); the Gradual was called the Gradual some 500 years before the use of stairs, and would I please remove the false etymology that relates the name to that modern usage. And so forth.

My sister helped me of course with the chapter on Medieval secular music. And I consulted a great many non-musical sources as well as musical ones. For the musical examples I purchased a number of high-calorie items, such as the first edition of the Rousseau Dictionnaire de musique and the 1711 London edition of the Corelli Opus 5 violin sonata (with the Adagios given not only as written, but also as Corelli played them); these purchases were made because it was cheaper to buy them than to pay the fees for having facsimiles made. I bought the Corelli, for example, for $35, when the library which housed the work charged $50 for permission to photograph. It felt wonderful to save $15, to eat my Corelli and have it too.

Prentice-Hall published the book in 1971, but in 1971 we were not ready to see American music as important. At a national meeting in 1973, a scholar told me he thought my book was excellent and was using it. Then he added, "We don't read the American chapters, of course." OF COURSE??? But the 1980s saw American music begin to come into its own; the founding and flowering of the Sonneck Society is, of course, one part of that movement.

In 1987 Martin Zuckerman of Ardsley House Publishers, Inc., suggested a second edition, and I am just emerging from that two-year labor. First, of course, was a rewrite and update, particularly of the American materials and of everything since the second World War. American music is in a much stronger position now than it was twenty years ago; instead of bowing before an altar of European music, we now stand tall as part of the world leadership in music in both concert hall and
stadium. In fact, 1989 is a far cry from 1969 (when the first edition went to press), and I believe we are on the edge of a future in which American music will emerge as the energizer of a new style, as Italian music was in the early 17th century and German music was in the 19th.

It is true also that scholarship in American music has burgeoned in the last twenty years: the Renaissance chapters on European music needed little change, but the chapter on American music (basically Inca and Aztec) was in large part rewritten because Robert Stevenson's fine work has refined the knowledge of that music. It is exactly in American music that musical scholarship has made the most progress in the last twenty years.

We have also produced an Anthology of 52 additional items, of which eighteen are American (and four examples are by women composers, four by Black composers). A record set has been prepared as well, with some items duplicating musical examples in the book and the Anthology (but not all—it is necessary to learn by eye and by ear, both together and separately); 51 items offer over four hours of music, and 22 of the items are by Americans (ten by Black composers, three by women). Even in so large a set, it seemed to me that I should concentrate on items that the average record library doesn't have: there are no symphonies (though European music is well represented), but there is a 1904 recording by the castrato Moreschi, and there are American works aplenty, from piano and banjo ragtime to a 1987 song cycle by Miriam Gideon.

Recordings can reveal American strengths with potent force, for their strength lies in performance; the life blood of our music does not lie in notated versions. Buy the sheet music of a popular song, bring it into class with recordings of it by two artists, and listen to the magic. The record set includes two performances by Baldwin Bergersen of his lazy rag "That's Good Enough for Me," danced by Bill Robinson in All in Fun in 1938; the piece is the same, of course, but the two versions, though the same, are also very different!

I heave a sigh at all of this, because I know well that no two people would select the same items, and there is absolutely no way to please everybody. But I hope that by offering a book that gives good coverage of both Europe and America I can help those who want to enter the 21st century holding a banner high for American music.

One way to pass is to be a genius; the other is to study.

There are three ways to get something done: do it yourself, hire someone, or tell your kids not to do it.

Raoul Camus, left; Bill Lichtenwanger, right

NEWS OF THE SOCIETY

SOCIETY RECOGNIZES
SPECIAL ACHIEVEMENT

During its annual business meeting in Nashville on April 8, the Sonneck Society gave public recognition to the talents and accomplishments of several members and special guests.

William Lichtenwanger Receives Society's First Distinguished Service Citation

The newly-created Distinguished Service Citation, intended to recognize exemplary and continued service to the Society by its members, was presented to William Lichtenwanger. The presentation speech below was written and delivered by Raoul Camus.

For the past eleven years, the Society has awarded Honorary Membership to outstanding members of the American musical scene, as exemplified by Bill Monroe, the designee for this year.

But as the Society nears its one-thousandth member and celebrates its fifteenth anniversary, the Board of Directors felt that a new category should be created in order to recognize the services and accomplishments of its own members. There is no one who better exemplifies the intent of this new award, or is more deserving to be the first recipient of the Society's Distinguished Service Citation than
William Lichtenwanger. As a founding member of the Society, he was influential in building a solid foundation to enable future growth. It was he who established our archives at the Library of Congress, and, as first archivist, saw to their development and permanence.

What can one say about Bill Lichtenwanger? *AmeriGrove* simply lists him as a "music librarian." *Baker's* states he is a "learned American librarian." Fluent in German, French, and Turkish, almost so in Japanese and Russian, Bill was music librarian at the Library of Congress for 34 years, the last fourteen as head of the music reference section. In his spare time he was associate editor and then editor of *Notes* for seventeen years, music editor for *Collier's Encyclopedia*, and consultant for and contributor to various projects such as the *Dictionary of American Biography*, *Notable American Women*, and *Baker's* 6th edition. Certainly everyone in the Society should be familiar with his long interest in "The Star Spangled Banner," culminating in his achieving what even Sonneck could not, documentary proof of John Stafford Smith's authorship. Not limited to the 18th century, he recently prepared a catalog of the works of Henry Cowell. He has edited numerous scholarly works, including our own *Oscar Sonneck and American Music*, and chaired the committee that compiled the *Survey of Musical Instrument Collections in the United States and Canada*.

But these are only some of the more visible signs of Bill's influence. I'm sure there are many in the audience who, like Nicolas Slonimsky, turned to him for help when faced with seemingly insoluble problems. To quote Slonimsky's preface to *Baker's* 7th edition, Bill "combines profound erudition with a detective flair that would have made him a rich man had he dedicated himself to the search for missing heirs and holders of unused bank accounts."

Fortunately for us, he preferred to remain at his post, helping anyone who came through his always-open door, whether established scholar or young student, with his smile, vast knowledge, dry humor, and sincere encouragement. To quote Slonimsky, once again, this time from the preface to *Baker's* 6, "Lichtenwanger is unique."

For these and many other reasons too numerous to mention at this time, it is my pleasure to present this first Sonneck Society Award for Distinguished Service to William Lichtenwanger.

**Bill Monroe Honorary Member**

_The following presentation speech was written and delivered by Judith McCulloh._

By conferring honorary membership on Bill Monroe, the "father of bluegrass music," the Sonneck Society recognizes a living treasure of American music. No other person in our musical history has done so much by himself to create a whole new genre, one that continues to thrive, evolve, and inspire performers and listeners alike.

William Smith Monroe was born in 1911 on a farm in western Kentucky, near Rosine. He found early comfort in music and absorbed the rich heritage around him. His mother sang the old ballads and played harmonica, accordion, and fiddle; his brothers Birch and Charlie also sang and played various instruments; his uncle Pendleton Vandiver played the fiddle; Arnold Shultz, a black guitar player and fiddler, asked Bill to back him at local dances; the Baptist and Methodist churches gave instruction in shape-note singing; the congregational singing, especially at Holiness revivals in Rosine, provided models for vocal style and harmony; the recordings of Jimmie Rodgers reinforced his long liking for the blues.

By the 1920s Bill had settled on the mandolin as his instrument. After performing first with Birch and Charlie, then as a duet with Charlie, he formed his own band in 1938. Later that year in Atlanta he organized the first Blue Grass Boys—named in honor of his home state—a trio with guitar, fiddle, and mandolin. In 1939 the band added an upright bass, and in 1942 a banjo. While the personnel of the Blue Grass Boys has changed often in the last half-century, the band and sound Bill developed by the mid-1940s remains the classic: mandolin, banjo, guitar, fiddle, bass; the mandolin setting the beat and rhythm; strong, loud singing, the high tenor standing out; driving tempos, two or three times faster than normal; improvised, virtuoso solos featuring mandolin and banjo as well as fiddle; older, sentimental songs as well as new ones; including those of his own composition; an acoustic ensemble maintained in the face of growing
pressures within the country-music world to add electric instruments, wind instruments, drums, and other "uptown" elements.

In 1939, Bill had joined the Grand Ole Opry, where he has been a mainstay ever since. These regular WSM broadcasts, combined with weekly touring and the records he was making for Victor, brought this new style to a huge national audience, especially in the South. In the late 1940s, when other bands began copying the sound of the Blue Grass Boys, the term "bluegrass" was applied to their music as well. The sound, in other words, became a style.

Bill Monroe, Deane Root, Paul Wells

Revered by his fans, respected by his fellow musicians, Bill Monroe has richly deserved the more formal honors to come his way: fifty years as a member of the Opry come this fall; election to the Country Music Hall of Fame in 1970; a U.S. Senate resolution in 1986 citing him as "a cultural figure and force of signal importance in our time"; a Grammy in 1989 for his latest album, Southern Flavor, as the best bluegrass recording (the first time a bluegrass category as such has existed). Through his unique vision, integrity, forceful personality, and sure standards of musicianship, he transformed the old-time Anglo-American string-band and vocal styles into a dynamic new genre, American in origin, international in impact. With respect and admiration, the Sonneck Society for American music welcomes its new honorary member, Bill Monroe.

Donald Krummel Receives Lowens Award

The Lowens Award is given by the Sonneck Society each year to the best scholarly publication in American music. This year's award is for the calendar year 1987. The following speech was written and delivered by William K. Kearns, chairman of the Lowens Award Committee. Other members of the selection committee were Ruth Henderson and Frederick Crane.

I am pleased to announce the decision of the selection committee to grant the Irving Lowens Award for the best book, article, music edition, or recording dealing with American music or music in America and published in 1987 to the Bibliographical Handbook of American Music, by Donald W. Krummel and published by the University of Illinois Press.

Bibliographical Handbook provides concise, sometimes evaluative, annotations for 760 bibliographical sources selected as most useful for research and performance of all types of American music. The distinctive character of the book, however, lies in its organization and general commentary. Following a short introductory chapter in which both an outline and philosophy of American music bibliography are developed, the remaining sixteen chapters group the works in an ingenious system of headings and subheadings that illustrates not only their relation to each other but also their place in an overall scheme for the study of American music. The introductions to each chapter and to the divisions within chapters offer readers a historical overview of American music bibliography and demonstrate its importance for an understanding of American music. Here the scope of the author's knowledge of bibliography and mastery of its organization is fully revealed.

Bibliographical Handbook has already been hailed as the "Duckles" of American music. It is, in fact, a seminal work that will take its place alongside our most important works in other categories and will become an indispensable tool for scholars in their efforts to realize Irving Lowens vision for the study of American music—all of it.

Donald Krummel, William Kearns
Gilbert Chase Receives Special Commendation

The following presentation speech was written by William Kearns and delivered by Fred Crane.

The Sonneck Society is pleased to give a special commendation to Gilbert Chase in honor of the publication of the third edition of America's Music in 1987 by the University of Illinois Press. The first edition, published in 1955, heralded a new approach in American historiography because of its emphasis on the diversity of America's culture and on the need to be inclusive in the treatment of the music. The third edition, while holding fast to these ideals, represents a further ripening of Chase's always keen thinking about the philosophical foundations of American music as well as his continuing enthusiasm about its ever-changing aspects. He has drawn fruitfully on the large body of research, much of it in unpublished doctoral theses, that has been produced since the publication of the earlier editions, and we now have the culmination of his work. The Sonneck Society will long continue to cherish his vision for American music and to admire the example of conceptual scholarship he has consistently demonstrated.

Special Commendation to University of Illinois Press

Fred Crane also presented, on behalf of the Lowens Award Committee, a special commendation to the University of Illinois Press, which published both works honored by the Committee this year. The citation read:

"Special Commendation to the University of Illinois Press, Richard Wentworth, Director, in Recognition of Bibliographical Handbook of American Music, winner of the Irving Lowens Award for Books Published in 1987, and America's Music from the Pilgrims to the Present, recipient of a Special Commendation, at the Society's 15th Annual Conference."

SOCIETY RECEIVES GIFT FROM JOHNSON ESTATE

The Sonneck Society has received a significant portion of the estate of the late H. Earle Johnson with the stipulation that the money be used "as the basis of a Publications Fund, not to be used for prizes." Johnson was a founding member of the Society, former Vice President, and first Chairman of the Publications Committee. Dale Cockrell, Secretary of the Sonneck and successor to Johnson at the College of William and Mary, responded: "I'm delighted but not surprised by the news of this gift. Earle spoke frequently and passionately about our need for quality publications in American Music. It's entirely fitting that he should provide some of the means for supporting those publications."

Sonneck Society President Deane Root writes:

One of my earliest memories of Earle was meeting him by chance in Washington. We had both been working at the Library of Congress and found ourselves walking into the Supreme Court building for lunch one day at the same time. I recall his eyes were glowing, for he was excited about some research papers or articles he had discovered, published long ago and now forgotten, lost to present-day students of American music.

He brought this same enthusiasm to the Sonneck Society, where he championed efforts to unearth valuable but inaccessible research and writing and to publish it for new generations of scholars. He was especially keen on the work of young scholars, and avidly read dissertations on American music.

Deane Root has announced that he will urge the board to considering appropriating money only from interest earned, using the $80,000 principal as an endowment so that it will last well into the future, perhaps even serving as seed money to build the endowment over the years.

WAYNE SHIRLEY NEW EDITOR OF AMERICAN MUSIC

Wayne Shirley of the Library of Congress has been chosen by a search committee and the Board of Trustees of the Sonneck Society as the new editor of the journal, American Music. Sixteen candidates were contacted by the committee; the Board unanimously approved the selection of Shirley. John Graziano will complete Volume 7; Shirley will begin his duties immediately in preparing succeeding volumes. Great appreciation was expressed by the Board of Trustees and by the membership for the exemplary work done by Graziano during his term as Editor.

SONNECK SOCIETY MEETS IN NASHVILLE

The Sonneck Society held its annual meeting in Nashville, Tennessee, on April 5-9, 1989, at the Vanderbilt Plaza Hotel. The facilities were excellent, the hospitality lived up to the Tennessee tradition, and the entertainment was superb. Host for the meeting was the Center for Popular Music, located at Murfreesboro; Paul Wells and the Local Arrangements Committee (Robert Cogswell, Ellen B. Garrison, Sarah P. Long, Bruce Nemerov, Shirley Wall, and Shirley Marie Watts) outdid themselves in providing a variety of stimulating activities and changing environments.
Especially notable at this meeting was the heightened activity among students. Students participated vigorously in all conference activities, and gathered informally to meet one another and senior scholars. Sonneck members donated sufficient funds to pay banquet costs for all students attending.

In spite of the busy schedule of papers and performances, there was time for "field trips" to events and places of interest in the Nashville area. Friday was a day filled with such activities, including a popular tour to the Center for Popular Music; a trip to the Country Music Foundation Library and Media Center; impromptu trips to Fisk University, Music Row, and the Hermitage; and a consciousness-raising, endurance- and anatomy-testing trip to about four hours of live broadcast of the Grand Ole Opry. (A good time was had by all.)

From the lavish opening reception to the final paper session, the meeting flowed smoothly and energetically from one activity to another; the only complaints heard were the usual ones about difficult choices and too little time. Mark Tucker and the Program Committee (Rae Linda Brown, Wayne Shirley, Judith Tick, Charles K. Wolfe) chose a fine schedule of papers and performances, which are listed below. Highlights were Judith Anne Still's slide lecture on her father, William Grant Still; and a showing of the film Powerhouse for God, which contains documentation of the southern white gospel tradition. A rich variety of music, including performances of bluegrass by the East Tennessee State University Bluegrass Band; of New Music by the Louisiana State University New Music Ensemble; and of Black Gospel Music by the Fairfield Four and McCrary provided respite, information, and entertainment.

There was still time that busy Friday to attend a champagne reception and an exhibit titled "George Pullen Jackson: Scholar of Southern Folk Hymnody" hosted by Vanderbilt University's Special Collections and Anne Potter Wilson Music Library. Vanderbilt also offered a program of American Music (including several works by Blair School of Music faculty composers) and a tour of the Wilson Music Library as an alternative to the Grand Ole Opry trip.

The Saturday business meeting of the Society was greeted with unusual anticipation, as the legendary Bill Monroe was made an honorary member of the Society. After the presentation, Monroe thanked the Society and led them in a chorus of "Swing Low, Sweet Chariot." Doyle Brown, representative of the National Academy of Recording Arts and Sciences (NARAS), presented Monroe a Grammy for his Southern Flavor, the "Best
Bluegrass Recording" of 1988. This first Grammy award given in a new "Bluegrass" category went, appropriately, to the "Father of Bluegrass."

The banquet provided a pinnacle for the weekend’s activities, with a southern-style barbecue and entertainment by Bill Monroe and the Blue Grass Boys. The affable Monroe seemed to take the Society (and some of its members) to his bosom; the members showed their appreciation for his music by calling out special requests and by a final standing ovation. Those who still had energy to do so danced till midnight to the music of the Blind Tiger String Band.

Highlights from the Annual Business Meeting, Saturday, April 8, 1989, Nashville

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


2. The Society is on the brink of having 1000 members.

3. Richard Crawford appealed for submissions to the Music of the United States of America (MUSA) project (which has been funded); introduced Wayne Schneider, the general editor; and thanked Gillian Anderson, who has served as Sonneck representative to the committee.

4. Jacklin Stopp announced that approximately $500 had been collected for Publications as a result of the silent auction.

5. After the gavel was turned over to New President Deane Root, he presented Allen Britton with a commemorative gavel and a citation from the Society honoring his work as President, 1985–1989.

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

Highlights of the Board of Trustees Meeting April 5, 9, 1989

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

1. The trial period with the University of Illinois subscription service was extended for one year.

2. The Board reaffirmed its policy on allowing non-members to be presenters at annual conferences and to have articles published in the journal.

3. The Sonneck Society reiterated its support for the MUSA project and will do anything necessary to bring it to fruition. The Sonneck Society believes it vitally important that major works appear in the first five publications, since they will inevitably set the tone of scholarly and critical response to the project.

4. The Board voted to grant $250 plus any funds contributed by the Society's members to US-RILM.

5. The Board voted to grant $1000 to the Smithsonian Press for subvention of a complete edition of the music of Stephen Foster. The Board also recommended that the edition be considered for inclusion in MUSA.

6. Completion of the Handbook is a primary concern for the new Executive Committee, which will meet in August to complete a draft for action at the fall board meeting.

7. At its next meeting, the board will consider a possible dues increase.

Papers Presented, Nashville Conference, 1989


NOTICES AND ANNOUNCEMENTS

Call for Nominations: The terms of the second Vice President and of the three Members at Large of the Board of Trustees elected in 1988 will expire in 1990. Nominations are accordingly requested for two candidates for each position, as mandated by the bylaws. Self-nominations are acceptable. Please send your recommendations, along with a supporting paragraph, to Susan Cook, chair, Sonneck Nominating Committee, Music Department, Middlebury College, Middlebury, VT 05753.

RILM Abstracts Needed: The Repertoire Internationale de Litterateur Musicale, better known as RILM, seeks abstracts of any article, book, or dissertation that you have produced, or that you believe would be of value. The address for guidelines and to send the abstract is: US-RILM Office, Cornell University Music Library, Lincoln Hall, Ithaca, NY 14853. Put American scholarship on the map; send your abstract!

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 Zehn Road, Ann Arbor, MI 48106.
Lowens Award Nominations Solicited: The Irving Lowens Award is given annually by the Sonneck Society for the best scholarly publication about American music. The 1988 award will be given for a book, recording, score, or article copyrighted or released in 1988. The Lowens Award Committee would be pleased to receive nominations, including self-nominations, of materials from the year 1988. All nominations must be made by October 1, 1989, to Bill Lichtenwanger, 1988 Lowens Award Chairman, P.O. Box 100, Berkeley Springs WV 25411-0100.

To Order Back Issues of the Sonneck Society Bulletin/Newsletter: The Sonneck Society Bulletin has been accepted by University Microfilms International for their Serials in Microform catalog. To order back issues, write to University Microfilms International, 300 North Zeeb Road, Ann Arbor, MI 48106 or call toll-free 800-521-3044. In Michigan, Hawaii, or Alaska call collect 313-761-4700.

Label Sets Available: Zip code order sets of the Sonneck Society address list may be purchased for mailing items of interest to the membership. Price $50 plus postage; member price $25 plus postage. Call or write Kate Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878; 301-990-1933.

SCHEDULED CONFERENCES OF THE SOCIETY

Toronto Meeting—Call for Proposals

September 15, 1989, is the deadline for proposals for the 1990 Toronto conference. Abstracts of papers and proposals for panels, sessions, concerts, and lecture-recitals are invited on the conference theme "The Great Divide? Studies in Canadian and American Music." However, topics on all aspects of American and Canadian music will be considered by the Program Committee. Proposals should be sent to: Wilma Reid Cipolla, 1990 Sonneck Society Program Chair, 79 Roycroft Blvd., Buffalo, NY 14226.

Abstracts should be no more than two pages in length and typed, double-spaced, on 8½ x 11 bond paper. Five copies of each abstract should be submitted. For discussion sessions and panels, the organizer may submit a general prospectus with summaries of the individual contributions. A cassette tape representative of the performing forces and proposed repertory should accompany all performance proposals.

Proposals should be planned to last no more than 20-25 minutes. Presenters are encouraged to include live or taped performances and other illustrative matter, and, insofar as appropriate, to involve audience members.

Toronto Committee Meetings

Sonneck committees wishing to have their meetings listed in the program for the April 1990 Toronto conference should send pertinent information by November 15 to Wilma Reid Cipolla, 1990 Sonneck Society Program Chair, 79 Roycroft Blvd., Buffalo, NY 14226. The Program Committee will try to honor times as requested by committee chairs but in no case will any committee meeting be scheduled opposite a Sonneck session.

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

17th National Conference
April 3-7, 1991
Newport News/Portsmouth, VA
Christopher Newport College
Anne Duh Shapiro, program chair
James Hines, local arrangements chair

18th National Conference
Spring, 1992
Baton Rouge, LA
Louisiana State University

OFFICERS OF THE SOCIETY, 1989-90

President: Deane L. Root
1st Vice President: Judith McCulloh
2nd Vice President: Wilma Reid Cipolla
Secretary: Dale Cockrell
Treasurer: George Foreman
Members at Large: Susan Cook, David Crawford, Dena Epstein, Cynthia Hoover, Tom Riis, Judith Tick

Executive Director: Kate Van Winkle Keller
Editor, American Music: John Graziano, Vol. IV-VII; Wayne Shirley, beginning Vol. VIII
Editor, Bulletin: Susan L. Porter

Committee Chairs:

American Music in American Schools: Alan Buechner
Archives: Margery M. Lowens
Band History: Dianna Elland
Eighteenth-Century Newspapers: Mary Jane Corry
Lowens Award: Bill Lichtenwanger (1988)
Membership: Jean Geil
Music of the United States: Judith McCulloh
National Conferences: Katherine Preston
Nominating: Susan Cook
Publications: Dena Epstein
Publicity: J. Bunker Clark
Silent Auction: Suzanne Snyder
Smithsonian Advisory: Edith Borroff
Students: Tom Riis, Jeffrey Taylor (student chairman)

It is not observed that . . . librarians are wiser men than others—Ralph Waldo Emerson

A library makes me sick.—Friedrich Nietzsche
I've just returned home from the Keele University campus, where I attended a series of finalists' recitals, and I find myself struck by the breadth of repertoire represented in the works these graduating musicians chose to perform. ("Finalist" translates into American as "seniors"; one of the department of music's requirements for graduation is that each music major specializing in performance—about half the total number of music students—perform a 45-minute solo recital in public.) The last three programs alone included a variety of works new to me: an oboe sonatina by Sir Lennox Berkeley (although I'd never before heard the work, it is probably not regarded as an unusual choice for a solo oboe program in England—still, how many solo oboe recitals does one attend in one's lifetime?); a set of Malaysian popular songs; and Janáček's "In The Mist," a cycle of four movements for piano from 1912. In addition to their recitals, incidentally, finalists must also complete a weighty thesis and pass a grueling series of exams covering a wide range of topics in music history; those who choose an option in composition must both pass the exams and submit a finished example of their work.

Constructing those exams, like almost all other tasks tackled by the music department here, was a communal effort. Over the course of the past academic year, in my capacity as a member of staff (i.e., faculty) at Keele, I've participated in a number of department meetings that focused on the nitty gritty of running an active and flourishing university music program. I should stress that I've done this of my own volition; my hosts have always been careful to insist that I preserve time for my own work, and have striven valiantly to protect me from the burdens of the administrative labors they share amongst themselves with scrupulous fairness. Nevertheless, my involvement with the department has worked very much to my advantage. I've gained a sharp sense of the different strategies a small but energetic faculty can employ to serve their students, themselves, the entire university community, and, of course, the cause of music itself. (Other Sonneck folk who've spent time at Keele—Bill Brooks, Karl Kroeger, and the editor of this Bulletin, Susan Porter—may have further thoughts on the role played by a Visiting Professor.)

From numerous perspectives, then, I can enthusiastically endorse a year at Keele as a sabbatical experience well worth pursuing. The department's collegial and supportive atmosphere combines with its tilt in scholarly interests towards American music to provide a stimulating environment for any Americanist. Among other things, the informal exchanges I've had with my colleagues here have significantly enriched my understanding of certain issues in American music, not the least because the richly colored—some would say gaudy—tapestry of our music is viewed from such a different yet illuminating perspective over here. The library, in spite of its quaint and antiquated catalog system (in conformity with what many Americans probably, but mistakenly, consider "typically British"), is reasonably well-stocked in terms of both monographs on and sound recordings of American music—certainly much more so than any other British university. And it is growing: the department has just received a bequest of 2,000 swing era LPs from a generous donor. (At this juncture, you must imagine a discreet but potent sigh of envy escaping my lips.) Teaching and conducting at Keele are rare and satisfying pleasures; the level of amateur music-making is high. And the stimulating musical life I described in my previous "Letter from England" (and the comparative ease of access to this life, as well as to major urban centers of musical activity) provide more than ample satisfaction for the most eager concert-goer of the most catholic tastes. (For academics with young families contemplating a year at Keele, the local village school offers the kind of flexible, creative, and individualized program that, to my mind, sparkles as a brilliant example of all that elementary education [K–] should be. My two children have flourished there.) In other words, if any Sonneck Society member out there is casting about for an intriguing sabbatical prospect, she or he should give serious consideration to a year at Keele.

But, as Erde would have it, all good things must come to a screeching halt (no reflection on Brunnhilde, that) at some point. And thus, as our year here draws to a close, my wife and I are off this weekend to an early-summer, end-of-term concert–cum–buffet at Stephen's house—a sort of potluck pastorale. My contribution will be guacamole. (Did P.D.Q. Bach ever compose a guacamole gavotte? One can imagine what it would be like if he had.) My choice of dish to bring is not meant as a sly commentary on the rather bland quality of English food; it's rather that I'd like to be remembered at Keele as having contributed just a touch of American spice to the proceedings.

Paul Machlin

All I can add is that we didn't pay Paul to write this. Honest. And that we shall miss him terribly when he goes back.

Stephen Banfield

Correction to last "Letter from England": On page 18, David Fellows should read David Fallows.
Letter from Canada

On July 10, at the new National Gallery of Canada in Ottawa, a significant and long-delayed premiere will take place—the first performance of the Piano Trio Op. 11 by Ernest Manning. It forms part of a concert-marking publication of Volume 11 of The Canadian Musical Heritage, in which this work, thought to have been composed in the second decade of this century, is published for the first time.

Manning, born in New Brunswick in the same year as Ives, 1874, died in New York in 1948. He was a student of—among others—MacDowell and Humperdinck, and was a music instructor and co-director of the orchestra at Columbia University in the period 1914-19, and a music supervisor for the New York schools after that. His compositions do not rate him a full entry in the Encyclopedia of Music in Canada, but the discovery four years ago by family members of copies of the Trio could raise his status. The work, as edited for CMH11 by Robin Elliott, is a full-blown late-romantic conception exhibiting strong themes and expert harmonic resourcefulness. Elliott's notes appropriately compare it to the music of Dvorak and the Second New England School. There is no definite evidence of any public performance of the Trio in the composer's lifetime.

Companion works in CMH11 are trios by Alexis Contant and Rodolphe Mathieu, both known from recordings but unavailable in published form until now. The volume includes violin and cello parts with the full scores.

Reading about musical life in late-19th-century Toronto, one is always struck by the extent and elaborateness of choral activities. So many 300-voiced societies seemed to be mounting oratorio performances, one wonders who in the city was left to be in the audience.

As this letter is being compiled, something of the spirit, though not always the size, of those events a century ago has been recreated in a month-long International Choral Festival. This June in Toronto it has been possible to hear three or four choral performances a day covering a truly wide gamut—Alexander Nevsky with Russian and Bulgarian choirs conducted by Rozhdestvensky; Bach conducted by Rilling; Brahms and Beethoven conducted by Robert Shaw; Spanish, Finnish, Latvian choirs; Welsh, French, German choirs; Electric Phoenix from Britain; the Montreal Jubilation Gospel Choir; Tibetan monks, the S.P.E.B.Q.S.A., you name it.

New works by the Canadians Alexina Louie and R. Murray Schafer have been premiered; the latter's Death of the Buddha was commissioned for the occasion by the BBC Singers. U.S. participants in the Festival have included the Tanglewood Festival Chorus and the Boys Choir of Harlem. Standard U.S. repertoire items (Ives' Harvest Home Chorales, Copland's In the Beginning) have been featured, but, oddly, no examples of composition for choir by younger contemporary U.S. composers.

Otto Friedrich's Glenn Gould, a Life and Variations (Random House, 441 pp.) is, among many publications about the late Canadian pianist, the first comprehensive biography, and the first study of any sort to make use of the Gould Collection in the National Library of Canada, Ottawa.

It is full of engrossing new detail, such as the astonishing description by Andrew Kazdin of the methods by which he in New York and Gould in Toronto edited recordings for CBS Records over the long-distance phone. (Kazdin has announced his own book about Gould.)

Friedrich allows his subject's own voice (from writings, tapes, radio and television scripts, interviews) to emerge centrally. The ideas on music and technology come across challengingly, sometimes with self-contradiction, often with characteristic provocativeness. An altogether typical artistic irreverence occurs when, having built one of the most successful recording careers of the century largely on his two renditions of Bach's Goldberg Variations, Gould tells an interviewer he thinks it is "a very oversold work."

The National Library's excellent 1988 exhibit of materials from its Gould Collection will travel to half-a-dozen other cities across Canada starting early this Fall in Vancouver. The poster for the exhibit features a blow-up of the performer's signature but with the first name given as "Glen," not "Glenn." This turns out to be no error. The exhibit includes a program of a concert given in 1938 for the businessmen's Bible-study club of Uxbridge, Ontario. Flo and Bert Gold (sic) were accompanied in vocal duets by their five-year-old son Glen (sic). His father changed the family name to Gould around 1940; in adult years Gould sometimes in haste reverted to "Glen."

Two current Canadian research projects have issued announcements calling for assistance. One concerns the history of music publishing in Maritime Canada, while the other proposes extensive study of the French, Metis, and Native song repertoires of Saskatchewan.

Nancy Vogan aims to trace tunebook, educational, and sheet-music publishing activities prior to 1920 in the provinces of New Brunswick, Nova Scotia, and Prince Edward Island—an area with close historical ties to New England. She welcomes any information or comments, and can be reached c/o Centre for Canadian Studies, Mount Allison University, Sackville, NB, Canada, EOA 3CO.
Begun last year, the Saskatchewan project, an initiative of a committee of music educators headed by Nancy Browne, is directed by the ethnomusicologist Lynn Whidden. Professor Browne may be contacted c/o Faculty of Education, University of Regina, Regina, SK, Canada, S4S OA2.

John Beckwith
Institute for Canadian Music

From the Editor

The Sonneck Society Bulletin is compiled from information sent to the editor. While some contributions are solicited, many are sent spontaneously by members. Your contributions are welcomed and solicited. Send contributions to any of the departments, or send a feature article. Feature articles should not exceed eight pages, typed, double-spaced, and footnotes should be kept to a minimum. If you use word processing, see p. 50 above for compatibility information. Remember, what you send is what you get!

Thank You!

I wish to extend my thanks to the members of the Sonneck Society who contributed to the Banquet subsidies for students at the recent Nashville meeting. It was an exciting evening and I am glad I was able to attend. I appreciate the friendly atmosphere of Sonneck gatherings and the encouragement extended to students and "Freshman Scholars."

Linda Pohly
The Ohio State University

Silent Auction Results Are In

There is $490 more in the Sonneck Society's Publications Fund thanks to those who donated books and bought them at the Silent Auction.

Oscar Sonneck's story of "The Star Spangled Banner" went for $47, a high bid based on the fact that this copy (donated by Kitty Keller) included the name of William Treat Upton written on its title page. On the lighter side, a flip of a coin made Bob Copeland the winner in a bidding war with Clyde Brockett. Yes, there are "finds" and excitement at the Silent Auction.

Over the three years of this venture, a number of you have donated books. Your contributions have realized a total of nearly $2,000. About thirty of your raised your hands at the Business Meeting in Nashville to indicate that you would bring or ship books to Toronto for next year's Auction. Don't forget, because, if you all donate, then 1990 will be the biggest and best auction yet.

As outgoing Chair may I thank contributors and buyers. All of you have made my task enjoyable. Now welcome Suzanne Snyder as the new Chair. She has assisted me these past two years. Look for her announcements in forthcoming issues of the Bulletin.

Jacklin Bolton Stopp
Silent Auction Chair 1987-89

Ageless Prose

A correction needs to be made in the obituary of H. Earle Johnson (XV, 1, p. 23). Earle was born May 10, 1903, not in 1908. For reasons known only to Earle, he never disclosed the day or the correct year of his birth. When I had to fill out forms for him that asked for his birth date, I used the year given in Amerigrove. He said this was fine. The exact date was "none of their business." He told me on other occasions that all the dates in dictionaries were incorrect, but until I had access to his birth certificate and discharge papers, I had little choice but to perpetuate the false information.

Bonnie Hedges
Washington, D.C.

Observations on Scholarly Writing, Reviewing, and Publishing

The Spring, 1989, issue of the Sonneck Society Bulletin contained a book review of Daniel Pinkham: A Bio-Bibliography (Greenwood Press, 1988). The review led me to think about the climate in which scholarly writers work these days. I believe that the review raises important issues that deserve our collective attention. To stimulate thought and discussion, I now offer some observations.

Authors and book reviewers relate to one another about the way dogs and cats do; between them, they create a certain amount of noise and commotion, but without settling much of anything. I realize the futility of involving myself in a fracas, but as an author, I cannot do otherwise; it is contrary to nature not to protest when book reviewing is unjust. In this instance, none of my books is under attack; nonetheless, I am still disturbed by what I see.

Fault-finding and book-reviewing are not the same thing. Book-reviewing deserves to be far more, but what? Surely, as a minimum, we should expect book reviewers to concentrate on the books themselves, rather than going off on tangents. In the review of the Daniel Pinkham bio-bibliography the reviewer devoted only about a third of the column space to the book, and what little is said about the book could be seen by anyone who looks at the book for a minute and a half. As it
happened, I found the entire review to be provocative reading, but I learned next to nothing about the book itself.

At the very least, reviewers should deal with fundamental questions:
* What is the intended audience for this book?
* What is the purpose of the book?
* What is its genesis and scope?
* How does the design of this book serve its audience and purposes?
* To what extent does the book succeed, measured against its intended audience, scope, and purpose?


To begin with, the reviewer takes exception to the sub-title, "Bio-Bibliography," used on each volume of the series. It seems to me that this subtitle does exactly what subtitles are meant to do: it narrows the focus (stated broadly in the title) to a more specific indication of the contents of the book. The number of pages devoted to the biographical sketch in a particular volume depends upon several factors, one of which is the availability of information in other sources. Yet, irrespective of its length, the biographical component deserves mention in the subtitle because it provides background data, making more meaningful the bibliographic data which ordinarily comprises most of the book.

The reviewer puzzles over the purpose of this series, finally questioning who is being served: the composer? the publisher? or the author?

Who is served? The answer is self-evident. Readers are served. Readers are offered convenient, one-volume bio-bibliographical sources on individual composers. Those who choose to look at these books find abundant information from which they can select whatever is useful to them. Conversely, those who choose not to use these books can track information in other ways. Concerning Lowell Mason's life and times, I can state without exaggeration that researchers who consult my work—imperfect and incomplete though it is—can save themselves months, possibly years, of hard work.

The reviewer speculates that the format of the series puts authors into a "straitjacket." Setting aside this odd metaphor, let us remember that we authors participate in negotiating book contracts. We help establish such parameters as a book's overall length and its principal components. Then, as the manuscript develops, we work out refinements with a series adviser and/or editor.

Therefore, although all books in a series follow certain broad guidelines, within those guidelines reasonable authors and editors make reasonable choices based on the materials. For instance, as I was working on the Lowell Mason bio-bibliography, we agreed that a discography section (normally a component for volumes in the series) would not be worth as much to readers as a well-chosen excerpt from Mason's writings on music pedagogy. Consequently, the Mason book departs from series' guidelines, but with the blessing of all concerned.

When this process works as it should, it serves readers in two ways: first, they can rely upon a basic consistency from volume to volume in a series; second, they can expect that the material in each book is presented in ways most appropriate for that material.

Beyond her specific questions about Greenwood Press and the Bio-Bibliography series, the reviewer questions the financial relationships between authors and publishers. Obviously an arrangement such as Greenwood Press has, in which authors produce camera-ready copy, saves the publisher a great deal of money. Evidently the reviewer disapproves of this practice, but she never confronts the real issue: To what lengths should we scholars/writers go in order to get books published? Or more to the point: to what lengths will we go?

We must go to considerable lengths, well beyond the labor of research and the toil of writing. No matter how diligently we research and how well we write, we face probable disappointment where publishing books is concerned. Even before we type our opening paragraphs, the mathematical probabilities are tremendously against us. Studies have proved what day-to-day observations reveal: about 2 or 3% of the scholars who write book-length manuscripts eventually get those manuscripts published as books. Where does that leave the 97-98%?

Book publishing prospects are grim enough today, but if we look to the future, we see that our prospects may well get worse. As publishing costs escalate, small publishers are driven out of business or into mergers with larger ones (many of whom watch bottom lines above all else). Moreover, electronic storage and transmission of information is sure to change the outlook in the decades ahead, in ways we cannot even guess today. In short, it ain't gettin' any better, folks.

The immediate question brings us right back to ourselves as writers. What are we willing to do to get our work published? Some of us give up on books and donate articles to journals instead. Some of us give up, period. To get books published, some of us search for grant money through foundations, institutions, or wealthy patrons. Some of us produce camera-ready copy. Some of us subsidize publishers.
with cash directly from our own pockets. Some of us do none of the above, but rather ignore the financial realities of publishing, write in a dream world, then awaken to disillusionment later.

For all of its provocative impact, the review in question offers no insight into much of anything. For instance, the reviewer states that "The time has come to distinguish again between legitimate presses and vanity adventures" but offers no definitions of "legitimate presses" and "vanity adventures." The reviewer disparages Greenwood Press, Scarecrow, and University Press of America as "publishers of musicology [who] have gotten into the . . . act of forcing their authors to shoulder the main financial burden of publishing by providing camera-ready copy and obeying restrictive caveats" (36).

But who are these "legitimate" and "vanity" presses? When we try to get a grip on terms, we discover how slippery they are. Consider, for instance, university presses who ask authors to find grant money to underwrite publication costs. I would argue that using grant money constitutes a "vanity adventure" no matter how prestigious the name of the press. From an author's standpoint, obtaining grant money may be even harder and more time-consuming than producing camera-ready copy. Given only those two choices, I recommend the latter because (if nothing else) producing a camera-ready book manuscript is a tremendous learning experience for any author.

Rather than belaboring the fuzzy distinctions between "legitimate" and "vanity" presses, our energies would be better spent in examining and sharing our experiences as serious writers engaged in the serious business of making our findings and insights known. To my knowledge, very little has been written on the problems associated with scholarly book publishing. Walter Powell's Getting into Print: The Decision-Making Process in Scholarly Publishing (University of Chicago Press, 1985) is one attempt. The NEA higher education journal, Thought and Action, devoted part of its Fall 1988 issue to the matter. I recommend both of these publications as a starting point for those interested in these matters.

By and large, unfortunately, we scholars/authors fend for ourselves, struggling with our frustrations in private. Perhaps we can at least get together and discuss our common concerns at a conference; perhaps at the Toronto meeting we could devote a session to problems (and, one hopes, solutions) vis-à-vis writing and publishing. We might invite editors from representative presses to speak or appear on a panel, but at least we could listen to one another and learn a great deal. If other readers believe that such a session would be useful, I would like to hear from them. I am willing to write a program proposal if other Society members share my interest.

Carol Pemberton
9265 Talus Circle
Eden Prairie, MN 55347

It has been brought to our attention that you have allowed to be published in the Sonneck Society Bulletin, vol. XV, no. 1, statements concerning Scarecrow Press which are false and extremely damaging to the reputation of this company.

Specifically, on page 36 of your Bulletin Scarecrow Press is discussed in the context of distinguishing "between legitimate presses and vanity adventures." This is followed by the statement that "Now publishers of musicology (such as . . . , Scarecrow . . . ) have gotten into the same act (our emphasis added) by forcing their authors to shoulder the main financial burden of publishing by providing camera-ready copy and obeying restrictive caveats."

The generally accepted definition of "vanity" when applied to a publisher is that given in Webster's Ninth New Collegiate Dictionary (Merriam-Webster, 1983) which defines a vanity press as "a publishing house that publishes books at the author's expense—called also vanity publisher." Since its inception in 1950, Scarecrow Press has never been a vanity press and has never published any book at the author's expense. In addition, Scarecrow Press has always paid royalties to the author on each copy sold.

The phrase "same act" noted above refers to the previous sentence in which it is stated that "Composers have long been in the preposterous position of being required to pay thousands of dollars toward producing an engineered master tape to provide certain record labels (. . . , etc.) who then high-handedly design to press or not to press the record." Whether or not this statement is true of the record industry there is no justification whatsoever for linking this to Scarecrow Press as having "gotten into the same act."

Scarecrow authors have complete freedom of choice to submit their manuscripts in either standard typed format or in camera-ready copy. No Scarecrow author has ever been forced to provide camera-ready copy. The increasing use of technology available today to authors means that more manuscripts are being submitted in camera-ready format. This is clearly more convenient to many authors and in recognition of the additional labor it saves us as publisher we pay an additional 5% royalty to authors who choose to submit their manuscripts in this manner.

To recapitulate our position:
1. Scarecrow Press never has been and never will be a vanity press;
2. Scarecrow Press never has and never will be in "the same act" attributed to the practices of certain record companies as stated in your review;

3. Scarecrow Press has not and will never "force[e] their authors to shoulder the main financial burden of publishing by providing camera-ready copy and obeying restrictive caveats."

Taken singly each statement is false and extremely damaging. Taken collectively they convey a view of Scarecrow Press that is completely unacceptable. In fairness to our authors (actual and potential), the purchasers of our books, and their readers, we must have it made absolutely clear that Scarecrow Press continues to maintain its reputation as an ethical publisher.

Albert W. Daub, President
Scarecrow Press, Inc.

The editor wishes to remind readers that the views expressed in the Bulletin do not necessarily represent those of the Sonneck Society. The Society regrets any misunderstandings that nonetheless may have arisen.

I found the review of Daniel Pinkham: a Bio-Bibliography by Kee DeBoer and John Ahouse (Sonneck Society Bulletin, XV, 1, Spring 1989) very disappointing. Not only does the review do a disservice to the efforts of the authors, but it also presents a rather confused and distorted view of the Greenwood Press series, "Bio-Bibliographies in Music."

The review seems to focus around five chief points, i.e., (1) the relevance of newspaper articles and their juxtaposition with citations to more "academic" publications, (2) a confusion with what is meant by the term "bio-bibliography," (3) a perceived restrictiveness on the part of the guidelines for the series, (4) the notion of vanity publications, and (5) the price of the volumes. I would like to respond briefly to each of these issues.

Depending on the nature of one's research, citations to newspaper articles are potentially as valuable as references to dissertations, monographs, interviews, diaries, etc. In some instances, they may be even more relevant. One of the features which distinguishes the Greenwood Press series from similar series by other publishers, e.g., Scarecrow, Twayne, Garland, etc., is an intentional emphasis on references to and excerpts from performance reviews appearing in the contemporary press. Indeed, someone wishing to trace the acceptance, rejection, or influence of a particular piece of music from its premiere performance onward might find reviews which appear in local newspapers of vital significance. As far as the placement of such references with relation to citations to other print and non-print formats, it would, of course, be possible to arrange items in a bibliography according to the form of the sources being cited. Thus, one could segregate citations to dissertations, journal articles, monographs, etc. Such an approach is not uncommon in college and university theses and dissertations. This is encountered with much less frequency in published monographs. As a researcher myself, I would rather be led to a variety of sources about a given topic than be forced to consult numerous sections in a bibliography in order to achieve full coverage, and I doubt that my views on the subject are unique or particularly radical. I would hope that the user of these volumes would be able to distinguish and weigh what is offered in terms of his or her own research requirements.

This review appears to indicate a lack of familiarity with the concept of what, precisely, a bio-bibliography is. Briefly, a "bio-bibliography" is a bibliography of biographical material. Often, as in the case of the series under consideration, biographical material is taken to include not only the facts of one's life but also one's music and artistic style. Therefore, the purpose of these bio-bibliographies is to provide references to source material about a composer's life and works. The biographical chapter in each of these volumes intentionally is kept short so as to allow room for fulfilling the chief purpose of a bibliography. While the length of the biography is not proscribed, it should bear some relationship to the amount of biographical material available elsewhere. I suspect the persons who rail most at the brevity of some of the biographies in these volumes would be the same who violently object to a biographical section which does little more than rephrase material readily obtainable in other sources. In any event, from the term "bio-bibliography" one ought not assume equal treatment in terms of length for the biographical and bibliographical elements. To make such an inference is unfortunate.

The guidelines which are described as restrictive were not thrown together carelessly. Considerable thought was given to their preparation so that the individual volumes collectively would form a cohesive and integral series. Such constraints are both necessary and common in publishing practice.

I find particularly offensive the suggestion that Greenwood Press might be a vanity press. Let me assure you, this is not the case. None of the authors has paid one cent to have his or her volume published. Obviously, Greenwood Press could not subsidize every conceivable expenditure an author would encounter in his/her research (transportation, equipment, supplies, software, etc.) This would be a most unreasonable expectation. When authors
have to pay for their interlibrary loan requests, when they have to buy their own gasoline to visit their local library, and when they have to purchase the paper on which the manuscript is submitted, I do not consider such expenditures a form of press subsidy.

I am surprised that the price of the Pinkham volume ($39.95) was considered exceptional. I suspect that the reviewer's familiarity with the cost of trade publications is somewhat less than current, for this price is not out-of-line for a publication of this type. It is important to consider that these volumes are research tools for scholars and professionals. Because of the specialization of the market, the exacting nature of the materials, and the need for their accurate presentation, as well as the importance of the currency of the bibliographic citations, Greenwood Press publishes these works from author-prepared camera-ready copy. Savings in production costs allow for royalty terms that would otherwise be prohibitive in works of such a limited market. Indeed, some of the bio-bibliographies might not be commercially viable if prepared by other production methods. Savings in production costs allow for royalty terms that would otherwise be prohibitive in works of such a limited market. Indeed, some of the bio-bibliographies might not be commercially viable if prepared by other production methods. Savings in production time not only allow for currency through speedier publication, but, by reducing demands on staff time, allow for the initiation of a good many works simultaneously and for continuous publication as they become available. Certainly, it is Greenwood's view that the bio-bibliographies are far more valuable and marketable as a visibly growing research collection than as isolated works.

I find amusing the observation that the Pinkham volume contains "no fewer than eleven pages, randomly placed" which are completely blank. In the interest of accuracy, there are only four blank pages: the page before the "Publishers Directory," the page preceding the half title page, the page preceding the beginning of the "Biography," and the page preceding the "Works and Performances" section. Also, these pages do not appear in a random fashion but precede the beginnings of chapters. In this way, each chapter is able to begin on a right-hand (recto) page. This is a point in publishing aesthetics, one which you'll find in the great majority of published monographs. I submit that the inclusion of four blank pages would have no impact on the cost of the product.

I am saddened that your reviewer chose to give only scant attention to what the Pinkham volume offers the music student, librarian, professional musician, radio station, and a whole host of other users. In one volume, one has access to a complete list of Daniel Pinkham's musical output, with considerable data on premiere and other significant performances; a complete discography of commercially-produced sound recordings; and an annotated bibliography leading to hundreds of sources of information about Pinkham and his music. There are even chronological listings of works arranged by date of composition, an alphabetical listing of his works, an appendix providing an author-arranged list of poems which Pinkham used for his texts, and even a list of Biblical references encountered in his works. Instead, the reviewer chose to question the necessity for the references to the Boston Globe, imply that Greenwood Press might be a vanity press, and count (incorrectly) the number of blank pages. Constructive and impartial criticism is always encouraged. I feel that this review was neither.

Don Hixon
Fine Arts Cataloger and Fine Arts Bibliographer
University of California, Irvine

At the risk of seeming to blow my own horn, as it were, let me enclose a piece I wrote while back about publishing folklore. Substitute "music" for "folklore" and everything is essentially the same. The three paragraphs on pp. 296-97 are especially pertinent to the present discussion on publishing, "vanity," and "subsidies."

Judith McCullogh
Executive Editor
University of Illinois Press

The following excerpt is reprinted from Judith's Presidential Address, "Writing for the World," delivered for the annual meeting of the American Folklore Society in Albuquerque, NM, on October 24, 1987. It was printed originally in the Journal of American Folklore, Vol. 101, No. 402 (July-September, 1988), pp. 293-301. Reprinted with the author's permission.

Learn to appreciate the financial aspects of scholarly publishing. The days are past when university presses felt free to publish books without regard for costs and sales. The good news is that excellence is still the ultimate bottom line. The bad news is that even though your taxes and mine keep going up, a funny thing happens to those revenues on their way to university presses. Library budgets, like our own, have also been hit hard. At the same time, we're facing greatly increased costs for composition, paper, printing, binding, shipping, and general overhead. Now, you'll probably buy books that really matter to you, whatever their price, but you'll think hard about more peripheral titles that you could just as well consult in the library. It's in this area of secondary or impulse buying that a price of $19.95 rather than $29.95, say, can make a
difference. These additional sales can determine whether a book recovers its costs, which in turn may influence a publisher's decision to do it in the first place. Given the nature of our discipline—varied and eclectic—rather few books are of prime importance to everyone. I doubt there's a single title that everyone in the Society or even in this room has purchased. That's a challenge to any publisher who might like to bring out an occasional folklore book, let alone develop a whole list.

Publishers try hard to hold book prices down, but you have to help us. Long manuscripts make long books, which cost a lot to produce. Protesting that your margins are wide and your type is big won't impress the production manager, or whoever else estimates costs. Trim and tighten your manuscript, ideally before submitting it. Studies that serve only a specialized market will be printed in limited quantities, which means that the costs can't be spread out very far. Find ways to make your work attractive to a broader audience, so that the press run can be increased (I'll come back to this point in a moment). A reasonable number of black-and-white photos is usually fine; color is elegant but still extravagantly expensive, and virtually always requires major funding. Other special features, such as music transcription, ethno-poetic format, abundant use of foreign languages, and extensive charts and tables, run costs up rapidly. Providing camera-ready copy, submitting your manuscript on disk or tape, and entering editorial and design codes on your disk or tape can help. Include such features if they're really needed; just be aware of the practical implications. Books produced from typescript will cost more than those produced from camera-ready copy, including those from material already in print. Expect formats other than the standard 6 by 9 to run more expensive. Paperbacks, by the way, don't happen simply by wish or whim. They cost nearly as much to produce as cloth editions do; it's only the outer packaging that's different. To justify a lower, "paperback" price, a publisher has to be confident of large, steady sales, mainly classroom adoptions or trade bookstore sales. Usually a book comes out first in a hardcover edition, which can bear a realistic price; in the case of simultaneous cloth and paper editions, the higher-priced cloth version in effect subsidizes the paperback.

For all these reasons, scholarly publishing has had to become a much more cooperative effort, financially as well as editorially. Depending on your project and its market, you may have to go after a subvention to help meet expenses. Be prepared also to forego royalties until after a certain number of copies have been sold (in any event, don't plan to retire on your book income). Advances are still uncommon. The situation isn't completely cheerless for authors with university jobs, since presumably they'll get their reward in the form of promotion and tenure and grants; and universities are becoming more willing to help their faculty by providing subsidies. It's folklorists outside academe, whether in the public sector or not employed at all, that I'm more concerned about. For them the rewards are less tangible, though psychic satisfaction and the respect of peers should count for something. Certainly, they'll find subventions harder to come by. When the Society is able to subsidize its official publications again, perhaps through endowment income, at least a few financially difficult projects can be made more attractive to publishers.

NOTES ABOUT MEMBERS

Barry S. Brook has been elected to membership in the Royal Swedish Academy of Music. Founded in 1771, the Academy is one of the oldest organizations of its kind, encouraging musical initiatives in international affairs and publications.

John Cage was honored with a two-day retrospective of his works held on May 5-6 at Strathmore Hall in Rockville, MD. Nearly continuous, often simultaneous (in different rooms) performances were given of works from more than half a century by almost eighty enthusiastic Cage performers from around the world. Cage delivered an autobiographical talk about his work.

Lucy Carroll of Hatboro, PA, will be directing performances of her William Tennant High School choir (Warminster, PA) in Europe this summer.

John Philip Sousa scholar George Foreman shares a birthday, November 6, with his favorite subject. Last fall the two shared the occasion at Sousa's Washington grave. Dianna Eliland and Kate Van Winkle Keller were there to record the moment for posterity.

George Foreman (left); J.P. Sousa
Thomas Everett, Director of Bands at Harvard University, recently returned from Budapest where he was presented the Artisjus Award from the Hungarian government for his performance and promotion of Hungarian music. While there, he conducted a live radio concert of American Music (Bernstein, Riegger, Sousa, Robert Russell Bennett, and Fillmore) with the Central Band. This spring Everett will premiere solo bass trombone works written for him by Ulysses Kay and Vivian Fine.

Margaret and Robert Hazen won the ASCAP-Deems Taylor Award this year for their history of American brass bands, *The Music Men*. The award was presented on January 11, 1989, at ASCAP headquarters in New York by Morton Gould.

Bonnie Hedges and Bonnie Hall have received a grant from the Music Library Association for a biobibliographical study of 20th-century Composers active in the Chesapeake area.

The American Academy and Institute of Arts and Letters has chosen Karel Husa to receive one of its awards to honor and encourage composers in their creative work. A recording of his *Music for Prague 1968*, by the Eastman Wind Ensemble, was released in May on CBS CD Records.

Daniel Kingman was a resident fellow at the MacDowell Colony in November and December, 1988. He also was given an ASCAP Award in 1988.

Arnold Shaw received a 1988 ASCAP-Deems Taylor Award "for excellence in writing about music" for *The Jazz Age: Popular Music in the 1920s* (Oxford University Press, 1988).

Nicolas Slonimsky, Elie Siegmeister, and Paul Pisk were honored for their contributions to contemporary music at the Eighth Almost Annual Awards Luncheon of the National Association of Composers/USA on February 18 at the University of Southern California. On February 17, the three were honored with performances of their music by the Almont Ensemble at Loyola Marymount University.

DEATHS:

Frank Rossiter, University of Texas at Dallas, January 14, 1989.

F. Donald Truesdell (1920-1989) died in Washington, DC, on January 17. He was a professor emeritus of music at the College of William and Mary. He came to William and Mary as acting head and associate professor of music in 1960; he soon became chairman of music and subsequently received full professorship. In 1962, he started and directed the Collegium Musicum Series, which featured unusual performances in media and music literature. Truesdell received a bachelor's degree and two master's degrees from the University of Michigan, and a doctor of musical arts degree from the Eastman School of Music. An accomplished pianist, he gave recitals regularly. Sonneck members particularly admired Don's stoic but good-humored participation in the Keele Conference and subsequent tour in 1983, immediately before hip-replacement surgery. He was a member of the Music Educators National Conference, the American Musicological Society, the College Music Society, the Sonneck Society, and Pi Kappa Lambda; and was a life member of Pi Mu Alpha Sinfonia. His wife, Bonnie Hedges, survives.

Ruth Shaw Wylie (1916-1989) died at her home in Estes Park, CO, on January 30. She was a remarkable musician, composer, and pedagogue, whose quiet integrity influenced all who came in contact with her. Born in Cincinnati, she called Detroit her home. After receiving a Ph.D. at the Eastman School of Music, she taught at the University of Missouri, then served for twenty years as head of composition and chair of the Music Department at Wayne State University, Detroit. After her 1969 retirement, she settled in Estes Park for one of the most productive periods of her career. Wylie's works, reaching Op. 39 in 1986, include music for orchestra, chamber music, piano, chorus, and solo voice. Her style ranged from conservative to experimental, but always retained a basic creative honesty and aesthetic communicativeness that were her hallmarks. (Karl Kroeger)

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\text{SONNECK SOCIETY ITEMS for sale}
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NOTES AND QUERIES

Some local mountain folks brought in a rather strange looking instrument for me to identify. I though it was a dulcimer of some type or a hammered zither but it isn't. I'm sending the enclosed picture in the hopes that someone can identify it. There is a small bow with this thing and numbered places where one could play a tune to the numbers, so to speak, without the ability to read music.

The inscription inside the instrument names the instrument a Ukelyn and names the town in which is was built—somewhere in New Jersey, but I can't remember the name.

If you can identify this instrument and perhaps an approximate age, I would appreciate it.

Benny Ferguson
Chairman, Department of Music
Adams State College
Alamosa, Colorado 81102

I've recently been told of a treasure trove of recordings made by composer John Powell. During the 1950s, someone who was a family friend of his made tape and 16" disc recordings of him playing virtually all of his works.

Who is working on John Powell? Isn't there a John Powell foundation (I vaguely remember)? I didn't find anyone listed in the membership directory for Powell. If you want to know more drop me a line, or call 413-497-2436.

Douglas B. Moore
Department of Music
Williams College
Williamstown, MA 01267

BULLETIN BOARD

Performances of American Music

The United States Marine Band announces its 1989 Summer Concert Schedule. The concerts will feature a variety of traditional concert band and contemporary wind ensemble music, including marches, overtures, and solos. Sunday Evening Concerts, through August 27, at the Sylvan Theatre, Washington Monument grounds, 8 p.m., free; Wednesday Evening Concerts, through August 30, at the West Terrace of the U.S. Capitol Building, 8 p.m., Free; Friday Evening Parades, through September 1, at Marine Barracks, 8th and I Streets SE; promptly at 8:45 p.m., free but reservatons required, 202-433-6060. For more information, call 202-433-4011 or 202-433-5809.

Sixties folk singer Richie Havens and his band appeared at a Freedom Music Concert at Queens College on May 1, 1989, to commemorate the 25th anniversary of Mississippi Freedom Summer. In 1964, students from Queens College and campuses throughout the Northeast went to Mississippi to staff a voter registration drive among rural blacks. Andrew Goodman, a 21-year-old Queens College undergraduate, met James Chaney, 21, and Michael Schwerner, 24, on the bus to Mississippi. The three were murdered on June 21, 1964, by members of the Mississippi Ku Klux Klan. The May 1 concert...
featured the premiere of a song just written by Havens to commemorate the three, as well as his Freedom Suite for acoustic guitar.

Once again this summer the town of Kingsdale, PA, will swell to many times its normal size as bluegrass fans from all over the country attend the Kingsdale Family Bluegrass Music Festival held July 13-16, 1989. The four-day festival will feature fourteen well-known bluegrass groups from various parts of the country. Also included will be Music Workshops providing instruction in banjo, mandolin, guitar, bass, and fiddle. The traditional Kingsdale Square Dance will take place during the Saturday evening portion of the festival. More information may be obtained from Kingsdale Bluegrass Festival, 5027 Babylon Rd., Taneytown, MD 21787; 301-346-7306.

The Plymouth Music Series, Minneapolis, MN, is celebrating its twentieth anniversary this year. Their goal is threefold: to present American premieres of newly commissioned works; to perform rarely heard works of the past; and to record this music whenever possible—thus providing a unique performance opportunity for singers and instrumentalists. Music of more than seventy composers of this century has been performed, sometimes for audiences of National Public Radio. As part of its goal of presenting innovative programs, Aaron Copland was invited to conduct his own choral music, something he had not done before; David Brubeck twice premiered new works (Pange Lingua Variations and Mass: To Hope) for chorus, orchestra, and jazz quartet; a recently "discovered" work of P.D.Q. Bach was premiered, and Libby Larsen's cantata, Coming Forth into Day, was premiered with narration by Jehan Sadat, former first lady of Egypt. The next season—and the third decade of the ensemble—will be launched with an early 90th birthday salute to Aaron Copland, a complete performance of the opera, The Tender Land. Phillip Brunelle is Founder and Music Director of the organization.

The Library's Music Division, wrote an acknowledgement of the gift, saying to Ira Gershwin:

As a great admirer of your brother's work—and you played such an important part in it all—it is my sincere belief that any and every part of it is suitable material for the collection of our national library.

Since that time, the collaboration between the family and the Library has included many evenings of music. The May 23 program included a number of selections from musical theater works of George and Ira Gershwin (jointly and with others), including Tip-Toes, Strike Up the Band (both 1927 and 1930 versions), Girl Crazy, Lady in the Dark, Life Begins at 8:40, and others. Many of the works were performed with original orchestrations, found in Warner Brothers' Secaucus, NJ, warehouse in 1982 and now part of the Gershwin collection in the Library of Congress.

The Camellia Symphony of Sacramento, CA, under its Music Director, Daniel Kingman, presented in March 1989 two back-to-back events under the title "Beyond Modernism." All the music was composed in the 1970s and 1980s. The chamber music program on March 10, which also included poetry reading and a display of visual art, included To Wake the Dead by Stephen Albert and the Trio for Piano, Violin, and Cello by George Rochberg. The orchestral concert March 11 included Albert's Flower of the Mountain and George Rochberg's Violin Concerto, with Mischa Leffkowitz as soloist. George Rochberg was in attendance at both events and participated in a panel discussion following the orchestra concert.

Events of Interest

A symposium, "Music Librarianship in America," will be held at Harvard University October 5-7, 1989. The symposium aims at stimulating music librarians to reflect on the larger aspects of their calling, in part by looking at their profession through the eyes of those in neighboring disciplines. Distinguished representatives from the fields of musicology, ethnomusicology, history, publishing, arts administration, performance, composition, criticism, librarianship, and library education will explore the role of music librarians as custodians of cultural history; their relationships with scholarship, performance, and composition; and their role in the world of American music. Among those scheduled to participate are Richard Crawford, Richard F. French, Charles Hamm, H. Colin Slim, Christoph Wolff, Bruno Nettl, Oscar Handlin, Leo Balk, Stephen Braubard, Gunther Schuller, Steven Ledbetter, David P. Hamilton, Sidney Verba, James B. Coover, Dena J.
Epstein, James Pruett, Don Roberts, Harold Samuel, Susan T. Sommer, and Donald W. Krummel. Also included will be three concerts: an evening of Black Gospel Music, a performance by the Boston Camerata, and an organ recital by Ewald Kooiman.

The University of Hampshire Library is the recipient of the Ralph Page Library of traditional music, dance, and folklore history. The collection is being processed with help from the Ralph Page Memorial Fund of the New England Folk Festival Association. Page (1903-1985) was a contra dance caller, scholar, and musician for more than half a century. He was the author of four books on contra and square dancing and edited the *Northern Junket* for 35 years. According to Timothy Dodge, Special Collections librarian at UNH, the Page Collection includes numerous books on dancing, music scores, Page's personal papers, and hundreds of records featuring folk and dance music from all over the world. The books range from general reference works to histories of dancing, regional dance studies, instruction books, and biographies. There are music scores and call books compiled by Page, as well as issues of the *Northern Junket*.


The Smithsonian Institution and Rounder Records of Cambridge, MA, have reached an agreement for the national distribution and licensing of Folkways Records. Folkways Records, the best known commercial record publisher of folk and tribal music in the United States, was acquired by the Smithsonian in 1987 from the estate of Moses Asch. Under the new agreement, Rounder Records, one of the largest distributors of independent records in the country, will distribute several hundred of the most popular Folkways titles as well as new Folkways releases in LP, cassette, and CD configurations. The Smithsonian's Office of Folklife programs will supply high-quality cassettes of the remainder of the catalog by special order.

In honor of its 75th anniversary, the Country Dance and Song Society of America invites you to join in the making of a Dance and Music Banner. The banner will be made up from individual quilted wall-hangings addressing the themes of English and American traditional dance, music, and song. The completed banner will be exhibited around the country to encourage talk about traditional music and dance. Traditional patchwork patterns, original pieced designs, applique, whole-cloth quilting, embroidery, and silk-screen are just some of the options. Completed quilts are due by October 31, 1989. (Those received by early October will be displayed during CDSS's Open House and Dance on October 14.) For details, write: CDSS Bannet Project, 17 New South St., Northampton, MA 01060; or call Ann Pearce or Caroline Batson at 413-584-9913 during business hours.

The American Music Center, New York City, annually sponsors American Music Week. In 1988 the Center undertook an assessment of the needs of the American contemporary music field. The results pointed to the primary and continuing need for American composers to achieve more performances of their works, with a desire on the part of all professionals in the American new music field to have better information resources available to them. Regional new music organizations were perceived as growing in strength and importance, and a need for communication between these organizations was seen as crucial to developing stronger information and advocacy resources. The Center, celebrating its Fiftieth Anniversary in 1989, intends to address these issues through the activation of new, and enhancement of existing, advocacy projects.

The American Music Center and 49 other arts organizations will take part in a fifteen-month planning process through the National Endowment for the Arts Advancement Program, which will focus on developing arts organizations of high artistic merit. Recipients of the Advancement grant will receive technical assistance in developing a long-range plan, and are then eligible to apply for matching grants to implement changes.

Earle Brown, composer and President of the Board of the American Music Center, comments on the significance of the grant: "As we enter our second fifty years, we look forward to the challenge of stimulating more performances of contemporary American music worldwide. The Endowment's grant will greatly assist us in carrying out this mission."

"Folkways: A Vision Shared—A Tribute to Woody Guthrie and Leadbelly," released last year by Columbia Records, won the Grammy Award for the best Traditional Folk Recording at the February 22, 1989, award ceremony. The Columbia recording was based on the songs in the Folkways Records collection, and brought together more than a dozen of the world's top recording artists to perform songs originally recorded by Woody Guthrie and Huddie "Leadbelly" Ledbetter.

A collection of Ponca Indian Songs was presented to the Archive of Folk Culture at the Library of Congress on November 10, 1988, by Earl
C. Fenner of Terre Haute, IN, and Jonathan B. Orens of Baltimore, MD. It contains thirty hours of recordings and accompanying information on more than 600 texted Ponca songs. The collection is the result of three years of collaboration with Harry Buffalohead (b. 1926), one of the most knowledgeable of the old generation of Ponca singers. Buffalohead has devoted his life to learning the music of his Ponca tribe and regards this as a legacy to be preserved and held in trust for younger Ponca singers. He told Earl Fenner: "I want that material preserved in that museum in Washington. I'm giving it to you guys; it's up to you to get it there." The collection now consists of Ponca Hethuska, peyote, individual, love, scalp, soldier dance, wolf dance, pipe dance, and hand game songs, as well as Christian hymns. Buffalohead's dream of passing his music on to the next generation is being realized, at least in part. When Jonathan Orens visited Oklahoma last fall, he saw a young Ponca man sitting in a car learning songs from one of the cassettes of war dance songs in the Buffalohead collection. — extracted from Folklife Center News. Winter, 1989, pp. 9-11.

The Massachusetts Institute of Technology has announced its fortieth year of the MIT Special Summer Session of professional seminars. "Jazz on Film," July 31-August 4, 1989, will offer a historical perspective on the jazz art form. Screenings will include Hollywood shorts, soundies, features, rare films, and documentaries exploring the myriad ways the jazz experience has been represented on film. Lectures by MIT faculty and guest experts on jazz and film will complement the screenings and provide a context for discussions. For further information, contact: Office of the Summer Session, 50 Ames Street, Rm. E19-356, Massachusetts Institute of Technology, Cambridge, MA 02139, 617-253-2101.

A symposium entitled "Church Music: The Future" will be held at Westminster Choir College, October 15-17, 1989. It will draw together prominent church musicians, publishers of church music, organ builders, hymnal editors, and others to explore how tradition can be blended with innovation in congregational, choral, and instrumental music for worship. Five composers—Richard Proulx, Ronald Arnatt, Richard Hillert, Don Saliers, and Samuel Adler—have accepted commissions for new workshop music; these composers will explain the origins and functions of the pieces which will be performed at the conference. For information contact Westminster Choir College, Hamilton at Walnut, Princeton, NJ 08540, 609-921-7100 x308.

News of Other Societies

The Black Music Research Journal will devote a special issue to contemporary critical theory and black music. The editors seek articles that explore the relevance of poststructuralism, semiotics, feminism, psychoanalysis, Marxism, deconstruction, hermeneutics, postmodernism, interpretive anthropology, discourse theory, and the like, to any aspect of the study and understanding of black music. Articles should conform to the Chicago Manual of Style, 13th edition (Author-Date System), and should be submitted by July 1, 1990. Submissions and letters of inquiry should be sent to guest editor Bruce Tucker, 47 Baldwin Street, Brunswick, NJ 08901. Black Music Research Journal is a publication of the Center for Black Music Research, Columbia College, Chicago.

In 1991, the musical world will commemorate the 150th anniversary of Dvořák's birth, and the year will be known and celebrated in Prague, Czechoslovakia, as the "Antonín Dvořák Year." This year-long celebration will culminate in an International Conference entitled "Antonín Dvořák and His Position in Music History," to be held in connection with the "Prague Spring 1991" events. Leading up to this 1991 Conference, the Society has planned a series of four annual international conferences which started in 1987. The third conference (1989) will have two themes, "Dvořák's Tonal Vocabulary" and "Dvořák and Germany." The fourth conference (1990) will have two themes, the last of which is of interest to Sonneck Society members: "Dvořák's Sonority" and "Dvořák and the United States." These conferences will be held in close proximity to the yearly International Colloquia held in Brno. Those interested in the project, and who may wish to present related papers, may write the Antonín Dvořák Society, Jarml Burghausen, president, Klídná 25, CS-162 00, Praha 6, Czechoslovakia.

The International Society for Music Education calls for papers and presentations for a seminar entitled "Facing the Future: Contemporary Issues for a Changing Curriculum," to be held July 31-August 5, 1990, in Leningrad. The main ISME Conference will be held in Helsinki, Finland, August 7-12 and papers may be assigned to either venue. Papers and presentations/demonstrations will be selected on the basis of quality and relevance to the topic. Presenters will be guests of the host country and institution and the Commission for Music in Schools and Teacher Training; if a multi-author paper is selected, only one author will be invited to attend the seminar. Writers must present the paper in person and attend the entire seminar. Three copies
of each of the following must be submitted in English: (1) The full text of the paper (typed, double-spaced, not exceeding 2,000 words) or a detailed description of the presentation; (2) an abstract of not more than 200 words; (3) a one-page curriculum vitae. The name, position, and complete address of the person submitting the paper must appear at the top of the first page, together with the statement: "This paper/presentation/demonstration is submitted for consideration for the Seminar "Facing the Future: Contemporary Approaches for a Changing Curriculum," July 31-August 5, Leningrad USSR and/or August 7-12, 1990, Helsinki, Finland." Papers must be sent AIRMAIL and postmarked no later than October 31, 1989. Send papers to Jonathan Stephens, Chairman of the Commission for Music in Schools and Teacher Training, Chy Lowena, Auchattie, Banchory, Kincardineshire, Scotland AB3 3PT, United Kingdom.

The Center for Black Music Research is expanding participation in its Institutional and Individual Associates Programs. Institutional Associates receive free subscriptions to CMBR Register, Black Music Research Journal, Black Music Research Bulletin, CMBR Digest, and CMBR Monographs, in addition to quarterly computer-generated lists of prospective candidates for faculty vacancies and discounts on other CMBR publications. The cost of becoming an Institutional Associate is $150 per year. Becoming an Individual Associate entitles the subscriber to receive all of the above publications except CMBR Register and the lists of prospective candidates. The subscriber will also receive free registration at the CMBR National Conferences. The cost of becoming an Individual Associate is $50 per year. For further information about the CBMR Associates Programs please contact Morris Phibbs, Coordinator of Programs and Services, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605.

The Music Library Association will hold its 59th Annual Conference February 20-24, 1990, at the Holiday Inn Broadway, Tucson, AZ. A preconference workshop, "Space Utilization in the Music Library: Creation, Renovation, Reorganization," will be held February 20-21. Sessions of the conference from February 21-24 will include bibliographic instruction revisited, Southwestern native American music, preservation of sound recordings, antiquarian music collecting, and music therapy and medical aspects of the performing arts. For more information contact: Martin A. Silver, Music Library, University of California, Santa Barbara, CA 93106; 805-961-3609.

Grant and Prize Opportunities

The Council for International Exchange of Scholars has announced the opening of competition for 1990-91 Fulbright grants in research and university lecturing abroad. Awards for 1990-91 include about 1,000 grants in research and university lecturing for periods from three months to a full academic year. There are openings in over 100 countries; in many regions the opportunity exists for multicity research. Fulbright awards are granted in virtually all disciplines, and scholars in all academic ranks are eligible to apply. Applications are especially encouraged from professionals, retired faculty, and independent scholars. The basic eligibility requirements are U.S. citizenship; Ph.D. or comparable professional qualifications; university or college teaching experience; and, for selected assignments, proficiency in a foreign language. For deadlines and application materials, write Council for International Exchange of Scholars, 3400 International Drive, Suite M-500, Washington, DC 20008-8097, 202-686-7866. (Note new address and phone.)

The National Endowment for the Humanities Reference Materials program supports projects that organize essential resources for scholarship and improve access to information and collections. Awards are made in two categories: Tools and Access. Dictionaries, historical or linguistic atlases, encyclopedias, concordances, catalogues raisonnés, linguistic grammars, descriptive catalogues, and data bases are eligible in the Tools category. Archival arrangement and description projects, bibliographies, bibliographical data bases, records surveys, cataloguing projects, indexes, and guides to documentation are eligible in the Access category. The new deadline for both categories is September 1, 1989, for projects beginning after July 1, 1990. For more information, write Reference Materials, Room 318, NEH, Washington, DC 20506.

The Organ Historical Society, Inc., of Richmond, VA, announces is third annual grant program to encourage use of The American Organ Archive at Westminster Choir College, Princeton, NJ. (See Bulletin, XV, 1, pp. 11-12 for a description of this collection.) The grants, to $1,000, will be awarded for travel to and from the collection, and for lodging during the applicant's stay in Princeton. The purpose of the program is to encourage scholarship in subjects dealing with the American organ, its music, and its players. Some European subjects may be considered if there is an American connection. The Organ Historical Society is particularly interested in studies on American organ-builders and their instruments, and will give
this subject preference. Grants will be awarded on the basis of subject, method, and feasibility. Applications must be received by December 1; funding will be announced by January 15, 1990. Funds will not be awarded to the same scholar two years in succession. Applications can be acquired by writing Stephen L. Pinel, Archivist, Organ Historical Society, Inc., 629 Edison Drive, East Windsor, NJ 08520.

The Music Library Association is now inviting nominations for awards for 1988 publications in the fields of music and music bibliography. One prize will be awarded in each of three categories: (1) the Vincent H. Duckles Award for the best book-length bibliography or other research tool in music published in 1988; (2) an award for the best article-length bibliography or article on music librarianship appearing in 1988; and (3) an award for the best review of a book or music score appearing in the 1988 issues of Notes. Nominations should be sent by November 15, 1989, to Thomas Heck, Chair MLA Publications Awards Committee, Ohio State University Music Library, Sullivant Hall, 1813 North High Street, Columbus, OH 43210-1307.

The Interpretative Research Program of the National Endowment for the Humanities welcomes applications for collaborative or multi-year projects that cannot be accomplished through individual one-year fellowships. All topics in the humanities are eligible, and projects are expected to lead to significant scholarly publications. Awards usually range from $109,000 to about $150,000 for up to three years' duration, depending upon the size of the project. The deadline is October 15, 1989, for projects beginning no earlier than June of the next year. For application materials and further information write or call: Interpretative Research, Room 318; Division of Research Programs; 1100 Pennsylvania Avenue, NW; Washington, DC 20506; 202-786-0210.

The Michigan Society of Fellows will offer three-year postdoctoral fellowships at the University of Michigan to begin September 1990. Four fellowships will be awarded. The purpose of the fellowships is to recognize and reward academic and creative excellence in the arts, sciences, and professions by supporting individuals selected for outstanding achievement, professional promise, and interdisciplinary interests. The fields of study include all departments and schools at the University. Candidates should be near the beginning of their professional careers and may be no more than three years beyond completion of their degrees. The Ph.D. or comparable professional or artistic degree must be received prior to appointment. Fellows are appointed as Assistant Professors in an appropriate department and as Postdoctoral Scholars in the Michigan Society of Fellows. The equivalent of one academic year is dedicated to teaching or departmental research, the balance of time is available for independent scholarly research or creative work. Deadline for applications is November 1, 1989. Address inquiries and requests for application materials to: Michigan Society of Fellows, 3030 Rackham Building, The University of Michigan, Ann Arbor, MI 48109-1070; 313-763-1259.

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.

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


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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-BIBLIOGRAPHY 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.

RECENT PUBLICATIONS AND RELEASES

University Music Editions has announced the publication of the long-awaited second phase of The National Tune Index: Early American Wind and Ceremonial Music, 1636-1836. Part II, compiled by Raoul F. Camus, is a computer-generated seven-part index of 20,641 citations taken from 304 sources found in the United States, Canada, United Kingdom, Ireland, Germany, Belgium, Sweden, and France. This section of the index places primary emphasis on the roots of early American wind band, field music, percussion, and ceremonial music taken primarily from Hessian, French, and British sources.

The publication is on microfiche, and is fully compatible with Part I of the index. It is complete with binder and a printed user's guide. Phase two is equivalent to about 5,000 pages of printed book material.

Seven indexes have been prepared: (1) a source index, which contains full bibliographic and content information of all courses cited; (2) text index, with titles, first lines, tune names, and refrains; (3) incipits in scale degrees; (4) incipits in stressed note sequence; (5) incipits in interval sequence; (6) author/performer index; and (7) theater works index. (See "Hue & Cry" for ordering information.)

Just released from the American Antiquarian Society is American Sacred Music Imprints, 1698-1810: A Bibliography, by Allen P. Britton, Irving Lowens, and Richard Crawford. The volume describes books of sacred music printed through 1810 in the United States, and complements Sonneck's Bibliography of Early Secular American Music and Wolfe's Secular Music in America, 1801-1825. The 764-page work is primarily a bibliography of more than 500 tunebooks, arranged alphabetically by author or compiler, with a brief biographical sketch of each. Entries include a title-page transcription, a physical description of the item, date information, extracts from the original author's introductory remarks, a detailed analysis of the musical content (composer attributions, number of compositions, first printings, American and non-American pieces, and "core repertory" favorites), citations to other standard bibliographies such as Evans and Shaw-Shoemaker, and location of copies. Appendices include a chronological list of items, a register of composers to whom pieces are attributed, and a geographical directory of publishers, printers, engravers, and booksellers. An introduction by Richard Crawford provides context.

"A Bibliography of Eighteenth Century American Social Dance," by Kate Van Winkle Keller, lists every known book, pamphlet, broadside, periodical, or manuscript published or made in America before 1801 containing specific dance figures. The bibliography is arranged chronologically, beginning with the earliest sources. Although more than 80% of these sources date between 1790-1800, the earliest source is a pocket-size notebook written by clergyman Ebenezer Parkman in 1721, which mixes dance tunes and figures with psalm tunes. An introduction gives brief historical background and advice for further research. The bibliography appeared in Country Dance and Song, 18 (June, 1988), pp. 9-22; it is available as an offsetprint from The Country Dance and Song Society of America, 17 New South Street, Northampton, MA 01060.

American Folk Music and Folklore Records 1987: A Selected List has been released by the American Folklife Center of the Library of Congress. The sixteen-page pamphlet lists 34 recordings chosen as best of a group of approximately 200 phonograph records, audiocassettes, and compact disks by a panel of five specialists in American traditional music. Recordings on the list feature cultural traditions found within the United States; emphasize "root traditions" over popular adaptations of traditional materials; are conveniently available to American purchasers; and include well-annotated liner notes or accompanying booklets relating the recordings to the performers, their communities, genres, and styles. The booklet is free of charge from the American Folklife Center, Library of Congress, Washington, DC 20540.

The Library of Congress, Leonore Gershwin (wife of Ira Gershwin), and Elektra-Nonesuch records have announced the Leonore Gershwin-Library of Congress Recording and Publishing Project, which aspires to record and document as fully and accurately as possible the musical theater works of George and Ira Gershwin—their joint collaborations as well as Ira's work with others. Its
goal is to produce critical published editions and complete, authentic, extensively-annotated recordings, true to the style of the era when they were created, of works by the Gershwins. Recording will begin in the fall of 1989, using when possible the original scores and parts now in the George and Ira Gershwin Collection in the Library of Congress, including the major discoveries from the Warner Brothers’ warehouse in Secaucus, NJ. Each recording, which will be released and distributed by Elektra-Nonesuch, will be accompanied by a booklet with the complete lyrics as well as a detailed history of the work. The recording will be followed by publication of a scholarly edition of the piano-vocal score, prepared under the direction of the Library of Congress and Warner-Chappell Music, the Gershwins’ publishers. In addition, whenever possible, each work to be included in the project will be presented in concert at the Coolidge Auditorium of the Library. The following titles will be the first issued in the project: Girl Crazy (1930), by George and Ira Gershwin; Michael Feinstein Sings Unpublished Gershwin; Lady in the Dark (1941), by Kurt Weill and Ira Gershwin, with book by Moss Hart; Pardon my English (1933), by George and Ira Gershwin; Strike up the Band (1927 and 1930 versions), by George and Ira Gershwin; and Primrose (1924), London musical by George and Ira Gershwin and Desmond Carter.

Normally I send packages of books directly to Douglas Lee, the Bulletin book review editor, without peeking. Last week, however, I opened a package from University of Illinois Press and discovered that it contained Ezra Schabas’ new book, Theodore Thomas: America’s Conductor and Builder of Orchestras, 1835–1905. I’ll simply use this means to let you know, Doug, that I can’t bear to send you this book yet. After the Bulletin is done, I’ll have time to revel fully in the anecdotes, look at all the pictures, and learn a great deal of Ohio musical history—then I’ll send you the copy for review. Next time I won’t open the package.

New from the indefatigable Harry Hewitt and his computer-fluent wife, Betty: Penn Sounds, a newsletter devoted primarily to the needs and interests of Pennsylvania composers. It will contain notices of future activities, reviews of concerts, articles, letters, advertisements, and other items of general interest. The eight-page newsletter will appear three times yearly at a subscription price of $5. For a subscription mail a check to Delaware Valley Composers, 345 South 19th St., Philadelphia, PA 19103; or contact the Hewitts at 215-985-0963.

Sousa and Presley Spotted Together in K-Mart: This eye-catching headline appears at the top of a news release from Theodore Presser Co., which reports that an album of Sousa marches was on the list of the twenty top-selling classical albums, "proving that The King is still The King, no matter who shares the title!" Having gotten the reader’s attention, the release goes on to report recent and forthcoming publications of Sousa’s music, including Daniel Dorff’s edition of the Foshey Tower Memorial March, Douglas Moore’s arrangement of The Stars and Stripes Forever for four cellos (!), and Frederick Fennell’s modernization of El Capitan.

Richard Jackson’s regular column, "Some Recent Books Dealing with Music and Musicians of the United States," is missing from this issue due to a series of errors. Richard never misses a deadline, so your editor didn’t discover that the column had apparently been lost in the mail until it was time to set it in print. Calls to Richard at the New York Public Library were mysteriously unanswered—until at last I discovered that Richard’s home and office numbers are reversed in the Directory. The column will return in the Fall issue.

Coming from Scarecrow Press this summer: William Kearns long-anticipated book on Horatio Parker (in the mythological stage twelve years ago when your editor completed her Ph.D. at the University of Colorado). If you’ve noticed the absence of Bill’s regular column on "Recent Articles" from this issue, it is because the book finally took unabashed first priority. When reached last evening (June 12), he reported that only five more pages needed correction (out of approximately 400) and that Sophie was pasting up the last of the musical examples. The book will surely make it to the press this week, and will be released by the end of the summer. Both Bill and Sophie will heave a sigh of relief, and Bill’s column will return in the next issue, longer and meatier than ever.

NOTES IN PASSING


Students of the great corpus of English-language popular song literature could scarcely expect to find any reference tool more useful than the index at hand. The work includes more than 10,000 songs extending from the durable "Summer Is Iconem In" canon (arguably early 13th century) to 1986, a range of material more specifically addressed by year (publication or greatest popularity), by title (with American and British subdivisions), by lyricist and composer, by source (musical theater, silent films, musical films, non-musical films, radio
and television), by subject and key word of the title, and by lyric key lines. The scope of songs included and the clarity of format combine to create an invaluable reference tool, one that should be a part of library collections of all sorts and sizes. The thesaurus will be particularly welcomed by any who have ever received a plaintive request for information on some song vaguely identified by only the most tenuous of data. The Great Song Thesaurus should stand as a cornerstone in the bibliography addressing popular music.

Douglas A. Lee
Vanderbilt University

REVIEWS OF BOOKS

Douglas A. Lee, editor


Interest in the life and music of Benny Goodman (1909–1986) continues to grow. At least one full-length biography is due out soon, previously unreleased recordings are appearing on the Musicmasters label, reissue packages turn up regularly, and the Yale University Music Library recently issued a catalogue of 1,500 arrangements housed in its Benny Goodman Archives. Future Goodman scholars will draw upon all these sources, but their lodestar will be D. Russell Connor's massive bio-discography, Benny Goodman: Listen to His Legacy.

Connor's heroic efforts to compile a comprehensive Goodman chronicle began in 1958 with BG—Off the Record, which was updated in 1969 as BG—On the Record and further revised (and re-titled) to reach its present form. Connor seems not ready to stop, though, for in Listen to His Legacy he invites readers to contribute additional information which might be published in supplements "when new, data reach substantial proportions" [xii].

The proportions already are formidable: a listing of all known recordings by Goodman, both commercial and private; running commentary on what Goodman was doing when not making music; lists of films and arrangers, and convenient indices devoted to Goodman's fellow performers and his repertory. This last "Index of Tune Titles" shows remarkable breadth, embracing not just the expected jazz instrumentals and pop standards but also Bartok's Contrasts, Hava Nagila, and Lennon and McCartney's Rocky Racoon. A new feature of Listen to His Legacy is the inclusion of performances captured on television and video. Thanks to a souvenir video, for example, the reader can learn what Goodman played at a 1985 wedding reception held in Absecon, New Jersey (Daddy's Little Girl, among other things).

More than a methodical account of Goodman's output and activities, though, Connor gives opinions on the quality of performances. He seems to have listened closely to everything Goodman played, which lends his judgements a certain air of authority. When Goodman was off, Connor says so; when on, the author lets out all the stops.

In sum, this is an amazing volume—a tribute both to Goodman and to the fan who turned his private passion into scholarship.

The Big Band Years probably belongs in the living room rather than the study. Lavishly illustrated with photos from the definitive collection of Frank Driggs, it offers a fast-forward survey of big bands from James Reese Europe to Toshiko Akiyoshi, touching upon all the major figures of the Swing Era and peppering the reader with important dates and venues, anecdotes, personnel listings, and quotable quotes in the margins ("I joined Dizzy Gillespie's great band which was one of the greatest experiences of my life . . . It was just a really tremendous band" [p. 138]). In a way, this volume is a glossier version of earlier works by Albert McCarthy (Big Band Jazz, The Dance Band Era) and George T. Simon (The Big Bands), combining the former's documentary approach with the latter's more popular appeal, and presenting a complex subject in a streamlined and easily digestible form. Although the prose abounds in clichés ("The early 1920s were heady days for bands in New York" [p.861]), this isn't such a bad book to dip into for a quick overview of the big bands and some of the surrounding lore. However, the scanty documentation (only a list of sources and selected records at the end) might argue against taking too many of the facts at face value. Also, commentary on the music is negligible, but for that readers can now turn to The Swing Era, Gunther Schuller's major statement on the subject.

Most impressive in The Big Band Years are the images: the magically luminous Casino Ballroom on Catalina Island, the impeccable dress of Fess Williams and his Royal Flush Orchestra at the Savoy Ballroom, and the easy elegance of Helen O'Connell singing into an NBC microphone, smiling as though her song would never end.

Mark Tucker
Columbia University

Sonneck Society Bulletin -88- Vol. XV, No. 2

What an ideal subject for scholarly research! What a refreshing approach to music history! What a frustrating disappointment!

The subject: Freed blacks, famished Irish, and Russian Jews converge on New York city in the late 19th century and develop a new style of music that will propel Irving Berlin forward as the supreme leader.

The approach: "...a fast paced novel" (Michael Feinstein) written with "great style" (Max Morath). The reader is transported back in time and experiences actual history, played out by flesh and blood, three-dimensional characters with sublime humor at one moment and heartfelt pathos the next.

The disappointment: Sooner or later the reader must ask, "Is it true, or is another T.V. mini-series, a docu-drama, a lost book of the apocrypha?" It's definitely entertaining, but what is fact and what is speculation? There lies the frustration.

In fairness, we must consider the intent. Whitcomb wishes to educate our youth on the ancestry of rock music, to remind us all of our debt to one gifted songwriter, to challenge our prejudices, and to offer one writer's speculations on the history of a fascinating subject. To be sure, historians do speculate (how I wish they could do so with Whitcomb's style). However, when a historian speculates we are swayed through cited sources. Whitcomb, however, attempts to sway solely with style. In the cases of Feinstein and Morath he has succeeded. As for me, I want to believe, but there are always questions.

Where is the source for the quotes by Kipling on New York ghetto life (p. 20), or by Berlin himself on a nostalgic return to the streets of his childhood (p. 21)? At other times only inadequate sources are given: Berlin in Billboard Magazine, 1920—which month? (p. 65), Berlin in the November Billboard—what year (p. 67)? Where is it documented that "Alexander's Ragtime Band" was the first popular song that modulated to the subdominant at the start of the chorus (p. 75), that W.S. Gilbert was "a particular hero of Berlin's" (p. 77), or that our hero "put up a framed portrait of Stephen Foster" in his first office (p. 47)?

It's not that I don't believe these statements; I want to believe them. But must I accept them on blind faith? Don't I have the right to go to the source and find out more?

The book does indeed read like a "fast paced novel," but it isn't! It's offered as fact, real history, not fiction. The publisher claims it is "deeply researched," and the author does occasionally give full citations. So why the inconsistencies? The index is merely adequate, there are no appendices, no tables or charts, and no acknowledgements. (Was that midnight call from Berlin real, or imaginary—pp. 12-13?) Even the bibliography is weak. The author acknowledges Sigmund Spaeth as "the dean of writers on early pop" (p. 57) but no title by Spaeth appears in the bibliography.

It would be unfair to criticize Whitcomb for his lack of musical training. He is honest here from the start, referring to himself as a "musical dyslexic" (p. 3). I do, however, question his attempt to discuss matters for which he is woefully unprepared. His implication that Black Americans offered little in the way of contribution to the origins of ragtime is somewhat suspect. He also seems unaware that Berlin's mega-hit of 1911 contains few of the true qualities of "classic" ragtime. Neither of these points are terribly important in the panorama of the book as a whole; still, a solid background in music theory would have strengthened his speculations enormously.

Frustration. I definitely recommend this book to anyone interested in turn-of-the-century American popular music. You will be entertained, challenged, and even educated. Those of us who profess to be research scholars can learn a lot from the author's style. Sadly, it is style without adequate substance, and the reader will have to start from scratch. This book cannot be considered truly authoritative.

James Aagaard
University of Wisconsin-Richland Center


This book is a departure from the recent scholarship-centered books on women composers: it is set up to be widely useful, for classes in music, but also for cultural courses and women's studies. Its layout is practical, having been designed for ease in taking in the maximum amount of material in the most economical form. It is a package, together with a two-hour record set available from Leonardo Productions (address given on page 239). It speaks directly to the needs of students and teachers.

It begins with an introduction that briefly summarizes problems in dealing with the music of women musicians through history. But essentially it is a five-part compendium of essays on individual composers, by era, type of music, and country: I, The Medieval and Baroque Periods; II, The Classical Period; III, The Romantic Period—Song; IV, the Romantic Period and Early Twentieth Century; and V, Six Living U.S. Composers.

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There are 25 essays in all. Amy Cheney Beach is one of the composers in Part IV; Part V comprises essays on Katherine Hoover, Ellen Taaffe Zwilich, Ruth Schontal, Barbara Kolb, Marga Richter, and Judith Lang Zaimont. Thus seven of the twenty-five subjects are American women, or something over 25%, an impressive percentage for a volume of such scope.

Each essay begins with a chronology of important dates and facts comprising a biographical summary (from a half-page to two pages, with an average of about a page); the essays themselves are thus free for discussion of musical concerns. These include the musical development of each composer, the projection of her music into the particular culture in which she worked, and a discussion of style. The essays conclude in the presentation of specific works of music, with a general analysis, and these works are provided for hearing in the set of records. The essays end with a list of works, a discography, a selected bibliography, and (in the last section) the address where the composer can be reached (agent or publisher).

The book concludes with appendices on the number of women mentioned in music appreciation texts; a list of record companies featuring women composers (but omitting Cambria Records); a chronology of schools, genres, men composers, and women composers; a list of American women composers born after 1920 with genres in which they compose; a list of 20th-century women conductors; and a discography of Leonarda Productions records (disks, cassettes, and CDs). The book ends with a selected bibliography organized by type: General Interest, Historical, U.S. Composers, and so forth (but lacking the category of studies of a single composer).

The essays, I think, benefit from their freedom from a focus on biography and feminist issues; the whole volume is ipso facto feminist, and the essays seem more telling in dealing implicitly with barriers and prejudices, while concentrating upon the musical competence and individuality of these remarkable women.

No two scholars could possibly agree upon which 25 women composers from the whole history of music to feature in such a volume, much less upon which six living American composers to include in the final section. Doubtless the availability of recorded material was a vital factor in selection. I personally regret the skip in birth dates from Beach (born in 1867) to Schontal (born in 1924), which leaves out the generation born around the turn of the century—those women upon whose shoulders we all stand. One thinks of Miriam Gideon, for one. But then, of course, it is Jezic's book, not mine—and even if I am right in my choices, it doesn't make Jezic wrong in hers!

Jezic's book is that rarity: a work with a specific and practical goal which does exactly what it set out to do. It is economically and practically organized, and, at $12.95 for the paperback and $19.95 for the two-hour record album, financially practical as well.

It is an important work for those interested in American music, not only because of its substantial representation of American women, but also because Jezic seems to come alive with particular effect in her dealings with these composers, so that the contemporary American women emerge, in the book's climax, as the stars that indeed they are.

Edith Boroff
State University of New York, Binghamton


In this electronic, computerized age, a bibliography in the form of a hard-backed book is an anachronism. This one might well have been more useful as a continually revised on-line compendium. But old-fashioned scholars who like to browse through, re-read, and interact tactilely with their research materials will welcome this effort.

The work's title is misleadingly global, but Miller takes care in his introduction and in the prefaces to delineate which materials he is covering. The introduction sets forth his definition of that slippery term "folk," reviewing well-known criteria such as oral transmission and functional validity in community life, and suggesting others of his own. Miller sees folk music as an underdog that often is forgotten by mass culture.

The voluminous entries, indexed by author and subject, focus primarily on the printed word, and within that framework, on scholarly writings in English. Miller did not survey much of the less accessible literature even within this narrower range, items such as masters' theses and peripheral journals. Every item is annotated, allowing the reader to acquire greater familiarity with the scope of publishing in this field as well as with the issues of scholarly thought addressing it.

The author takes a subject-oriented rather than a process-oriented approach to the material, his choice and arrangement of categories somewhat paralleling those in Bruno Nettl's textbook Folk Music in the United States: An Introduction. Each major section is preceded by a useful essay discussing the issues in that subject area and the criteria for including entries. Section I concerns General Resources, with subdivision such as "Discographies," "Filmographies," and "State and
Regional Studies." Section II addresses American Indians and Eskimos. Sections III through VII deal with many facets of "Anglo-American" folk music, by which he means music derived from the British Isles, except for Ireland. Miller points out that these traditions occupy a great portion of the book not because they have any intrinsically higher value than others, but simply because so much scholarly work has concentrated on them. Section VIII, on Afro-American music, contains subdivisions for "Religious" and "Gospel," based not on an academic view of the music but on the emphases that the scholarly world has given to the subject.

The final section is called "Music of Various Ethnic Traditions," with subdivisions by cultural background. The rationale for naming them and for placing entries in them often appears inconsistent: "Irish" is found as a separate subdivision in this section, but one finds no "Scottish" (Scottish music is included in the huge "Anglo-American" section); the titles "Hawaiian Traditional Music" and "Hispanic Folk Music" (italics by this reviewer) are redundant, given the book's context.

Even with these caveats this book will be valuable for students in American studies, ethnomusicology, and folklore and for seasoned scholars as a ready-reference source. Doris Dyen
Pennsylvania Heritage Affairs Commission


The projected four-volume "Golden Age of American Rock 'N' Roll" Series is a noteworthy undertaking. The initial number in this set—Shake, Rattle, and Roll, 1952-1955—should be cheered by popular music fans, music librarians, American culture researchers, and R & B record collectors. This book presents a day-by-day chronology of music-related activities from January 1, 1952 ("... The Ravens and Erroll Garner in the middle of a three-week booking at the Cafe Society in New York;" other performers cited for New Year's Day activities include Tiny Bradshaw, Dinah Washington, Cootie Williams, Ruth Brown, Lionel Hampton, Sarah Vaughan, Billy Ward and his Dominoes, Peppermint Harris, Willie Mae Thornton, Earl Bostic, Al Hibbler, Ivory Joe Hunter, LaVern Baker, Chris Powell and his Five Blue Flames, and Professor Longhair and his Shuffling Hungarians) thru December 31, 1955 ("The New Year's Eve party at the Shrine Auditorium in Los Angeles features the newly reformed Robins, Joe Turner, Oscar McLollie, Gene and Eunice, and The Calvanes;"

other acts mentioned include Clyde McPhatter and Screamin' Jay Hawkins.)

Beyond the valuable, detailed chronology, this resource guide lists the "Top Ten Records" for each month, features concise biographies of 48 popular performers, provides indexes for all performers mentioned, for all songs cited, for each record company identified, for every record industry representative noted, and for all broadcast media cited. Finally, Shake, Rattle, and Roll concludes with an appendix of record company and affiliate addresses in 1952-55, and a selected bibliography. The Pierian Press release describes this book as "a unique and fascinating survey of rock's infancy." It's much more than that. It's an unparalleled salute to the R & B personalities, songs, and small record companies that sparked the rise of rock 'n' roll.

Lee Cotten has a well-established reputation as a knowledgeable, resourceful, creative scholar. His three works on Elvis Presley—Jailhouse Rock (Pierian, 1983), All Shook Up (Pierian, 1985), and The Elvis Catalog (Doubleday, 1987)—are magnificent. It is a pleasant surprise to discover how broadly informed Cotten is about pre-1956 black music. The best works previously available on the 1952-1955 period were: Charlie Gillett's The Sound of the City: The Rise of Rock and Roll, revised edition (Pantheon, 1983), Arnold Shaw's Honkers and Shouters: The Golden Years of Rhythm and Blues (Collier, 1978), and Nick Tosches' Unsung Heroes of Rock 'N' Roll: The Birth of Rock 'N' Roll in the Dark and Wild Years Before Elvis (Scribners, 1984). During the past six months, two superior resource guides have appeared: Joel Whitburn's Top R & B Singles, 1942-1988 (Record Research, 1988) is one; Shake, Rattle, and Roll is the other. No serious student of American music, black history, or popular culture can afford to miss Cotten's exceptional volume.

Cotten plans to create three more "Golden Age of American Rock 'N' Roll" volumes. He reportedly will examine 1956-1959, 1960-1963, and 1964-1969 in the same format as the present volume. Can any improvements be made in Cotten's format? Recommendations that seem reasonable are quite minor. Ideally, the citations for all hit recordings would include the record numbers; similarly, the bibliography should provide full information about all book-length studies. Finally, the biography section would be even more helpful to students and researchers if citations for ten to twelve short articles on each performer could be provided. Cotten's work deserves the label comprehensive. A splendid volume!

B. Lee Cooper
Olivet College

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settling the score, composer ned rorem's most recent book, is a compilation of writings dating from 1959-1987. significantly, this is the only one of rorem's books to be devoted completely to music and musical subjects. together with his setting the tone (1983), almost all of rorem's non-diary writings are now available.

the 62 essays gathered here originated as record liner notes, book reviews, and articles from such diverse journals as opera news, the new york sunday times, the american composer's alliance bulletin, vogue, american record guide, and so forth. some of these essays also appeared in rorem's book, pure contraption. the original sources and dates for all texts (and other reprints) are given, although unfortunately gathered under permission acknowledgements instead of with each individual essay.

the arrangement is non-chronological, rather grouped into seven large divisions of like essays. a fair portion of the book naturally is devoted to american or american-related musicians and subjects. the first section in particular, "american composers: tributes and reviews," chronicles seventeen essays ranging from gershwin to cage's hpschd to leonard bernstein. indeed, eclecticism is a key to this compilation and to rorem's diverse tastes; he writes with the same flair about jesus christ superstar as he does when reveling in ravel. some of the articles are short ("a paragraph on crumb" is just that), and a couple (the gershwin article that begins the tome, for instance) approach twenty pages, but most are modest (3-6 pages) in length.

as with so much of rorem's writing, we ultimately know more about him than his subject—not necessarily a bad thing. as anyone who has read virtually anything by him knows, rorem is highly opinionated (refreshing reading, even when you disagree) and very personal with his prose but not quite to the point of being overwhelmingly egotistical. he has very interesting things to say, for example, on gender and music (see especially "ladies' music") and on race and music, on purely musical questions ("is a fugue a family in perfect accord, or a madman talking to himself?") and on individual composers. rorem is one of the few to question (publicly, anyway) the music of thomson ("virgil thomson's composing gift has never relied on interesting ideas, but on the uses to which dull ideas can be put"), while never questioning thomson's place as an important american composer.

there are a few errors of fact (for example, twice dating rhapsody in blue as 1923, or hurrying the completion of cage's 4' 31" [sic]), but facts are not the purpose in digesting rorem's words. rorem provides thought-provoking ideas in a lively, well-written style—there's something here to please and offend everyone.

jim farrington
wesleyan university


"a bibliographical guide to composers, performers, and ensembles" is the subtitle of this addition (no. 15) to the publisher's series, music reference collection.

the compiler, born in 1962, is therefore quite new on the scene, yet has previously published five articles on jazz figures and black dance. his monographic entrance is auspicious, simultaneously manifesting skills of both an academically credentialed musicologist and a librarian—but thus is the plight of love's labor. the same publisher is scheduled to issue this summer gray's classified bibliography on black musical therapy, and he is working as well, variously, on literature in music, theater, and films in africa and the caribbean. we thus are introduced through the present manual to a young man concerned with various manifestations of black culture, a generalist with bibliographic expertise, which the areas badly need. he promises no less in the introduction: "this work is the first fruit of what i hope to be a series of well-organized, comprehensive, and idiom-specific bibliographies in black music."

we should not hold him firmly to the goal of comprehensiveness, even with his cut-off date of 1987. while he is not unmindful of ephemerae, casual references and newspaper citations are not fully covered in those sources he has culled (such as music index); but his is not a mere cut-and-paste job either. (by implication, he shows us the serious need for detailed indexing and abstracting of newspapers, particularly those directed to a black readership.)

opening the main body of his work is a "general section" of monographs, dissertations, journals, and articles, supplemented by media materials. more selective than exhaustive, these entries set the pattern for the remainder of the book, being of value both to the scholar and interested lay person.

the section on composers begins with a similar resume, then offers literature on the individuals—not all of them, of course, but 65 such figures can provide a lot of latitude for researchers, those
seeking repertoire innovations, and those for whom radio, television, and the films have previously and so shalllowly identified Afro-American culture and history. One certainly expects representation of such major composers as Olly Wilson, T.J. Anderson, Harry Burleigh, Samuel Coleridge-Taylor, Dorothy Rudd Moore, and George Walker, but it is comforting to find newer figures also included (such as Anthony Davis and Jalalul-Kalvert Nelson) and even Cuba's Alejandro Garcia Cautura who, although lacking African ancestry, joined with Amadeo Roldan in providing his country with the musical nationalism it lacked within the works of its composers from the last century. (But this does raise a philosophic point of pigmentation versus culture, with the latter then begging at times for Villa-Lobos and Gershwin, if not Julia Perry and Saint-Georges.)

"Symphony and Concert Artists" are covered in the third chapter, with conductors, instrumentalists, and orchestras treated separately. An alert reader will expect to find material on the Symphony of the New World, on Paul Freeman, James DePriest, and Dean Dixon, but what about W. Rudolph Dunbar (who, like too many, died after the neat typescript was delivered) or the Philadelphia Concert Orchestra? Still less is known about the instrumentalists (save Andre Watts, Natalie Hinderas, and Sylvia Lee). Let the teachers time their students with a quick search for material on black harpsichordists, oboists, and violinists. (The latter, perhaps regarded "irrelevant" by most inner-city youth, have a longer history than trumpet players—though, by the way, Wynton Marsalis, Wilmer Wise, and Langston Fitzgerald are absent.)

The second half of the book is given to "Concert and Opera Singers," and one can understand why this category presently demands so much space. Here are classic figures of the past (Sissieretta Jones and Flora Bergen), pioneer-artists of the first half of this century (Roland Hayes and Marian Anderson), and those who stand on the shoulders of these (Kathleen Battle, Jessye Norman, and Simon Estes). Biographies and reviews trace these contributions.

The final pages are given to literature on opera companies (between the "elevated" offerings of black minstrelsy and the start of acceptance by other companies, valiant troupes banded together to test such talents), followed by works of a general reference nature, and the identification of major research centers and their catalogs, ending with indexes by subject and by author.

The entries are not annotated. This is a handy one-volume manual, charged with an extraordinary number of citations which commentary would augment beyond reasonable proportions. There are almost no typos (the "tymanful" spelling, however, would not be improper were Louis Jordan the subject), and the format is exemplary.

The entries are selected from a larger repertoire. Although we lack criteria for inclusion, trust in the compiler is merited, particularly when a reference work of this sort—thus far, unique in the literature—is accepted as a useful vade mecum regardless of lacunae.

And that it should be. Its use must not be confined to the remedial efforts of only those even slightly monomaniacal, not now that pressures are urging broader perspectives unrestricted by race or sex, despite what some recent texts would have us think. That mainstreaming would never be possible were it not for the efforts of those who provided a special focus on the Afro-American (an area others can no longer think microcosmic). Eileen Southern and Samuel A. Floyd are among the senior scholars in the critical process of laying this groundwork. Let us hope John Gray is only symptomatic of a new generation which will set new paths and imply new challenges, both specific to an idiom and generally interdisciplinary. His first contribution toward such goals should make it readily to the acquisition priorities of all musicians disposed to regard American contributions with favor. Tracing Gray's routes can temper the resistant.

Dominique-Rene de Lerma
Housewright Eminent Scholar
Florida State University

REVIEWS OF RECORDINGS

Marie Kroeger, editor


Ives' The Celestial Country is not the heavenstorming passion that breaks through his mature works, but a last fling at romanticism, warm with rich (but tonal) harmonies. Lest, however, one forget that it really is Ives, this recording includes organ interludes in a "more complex style," that were sketched in by Ives, probably later.

The work depends heavily on the soloists. Unhappily the soloists on this recording are of uneven quality. The ensemble sound of the opening trio especially is marred by problems of vibrato and pitch. The other ensemble movements—quartet and double quartet—fare better, but the individual timbres of the soloists do not always blend well. The best is soprano Virginia Bowles, who brings richness and depth to the upper line with no hint of shrillness.
Baritone and tenor each get a solo aria. Baritone Mark Fularz has a somewhat thin, tenorish quality but a refreshing flexibility in dynamics. David Norris, tenor, does beautifully with an aria that does not give him much room for interpretive nuance.

The chorus is the real star of this recording, singing with great weight and energy, especially in the closing Chorale and Finale. Enunciation is clear, balance and blend are excellent, timbre is rich and full.

Loeffler's French-style setting of the exilic Psalm 137, for women's chorus with flutes, harp, cello, and organ, is performed with great expressiveness and involvement. It is a beautiful work and an excellent foil for the Ives piece.

The whole production is attractively packaged, with full texts and Steven Ledbetter's expectedly excellent program notes—careful scholarship presented with freshness, clarity, and depth.

R. John Specht
Queensborough Community College/CUNY


From the opening incisive chords of Carter's Changes through the fading away of the ostinato of the ending of Henze's Masque, the listener is treated to an interesting "recital" of new music for the guitar. The eight compositions presented on this compact disc are chosen from thirteen compositions on the LP recordings bearing the same title. The music affords David Starobin a chance to display his excellent abilities as he utilizes delicate touch, harmonics, counterpoint, and a variety of other guitar techniques. The listener has the opportunity to hear this fine guitarist in many different contexts.

The program is diversified by the compositions which add to the guitar, voice (Sondheim and Kolb), alto flute (Takemitsu), and mandolin and harp (Henze). Further variety is present in the styles represented. The popular heritage of the guitar is evident in Lennon's Another's Fandango and Bland's A Fantasy-Homage. The Bland study is one from a set. The use of quarter-tones, tremolando and arpeggiando make the piece a very effective one. It arouses one's curiosity about the other five pieces in the set. Twelve-tone and serial techniques are used by Babbitt and Kolb, although the latter employs a manner befitting the title, Lullabies, with lyrical lines from the humming voice to delicate chords. The quick patterns rushing to sustained notes (or pauses) in the second lullaby are especially attractive. Babbitt's Composition (1984) continues the style of the serialists. Carter's Changes utilizes a wide range of moods and characteristics to produce contrasts so prevalent in this composer's works.

Often Sondheim's songs work only within the framework of their dramatic setting. The four songs in this set are effective as a group, even though the background of the story-line does make them more accessible. Mason gives appropriate rendering of the introspective texts of the songs with their pointillistic, fragmentary phrases. They are arranged by David Starobin's brother, Michael, who did the orchestration for Sunday in the Park with George from which they are taken. An emulation of bamboo flute and koto music is evident in Takemitsu's three short movements. Henze's pieces of more absolute music offer a fitting close to the "recital."

All the performers give excellent interpretation of the music and fulfill its demands nicely. The notes by William K. Bland are excellent, offering background and clear explanations of the pieces and their compositional style and approach. The recorded sound has good presence and balance.

James M. Burk
University of Missouri-Columbia


John Luther Adams is a Mississippi-born composer who presently lives near Fairbanks, Alaska, where he is Music Director for public radio station KUAC-FM. I reviewed favorably his two previous recordings on Opus One Records: Songbird songs, A Northern Suite, and Night Peace (S.S. Newsletter, v. 12, p. 102). Adams is essentially a miniaturist, at his best when he is weaving abstract patterns of sound into fascinating contours and colors. Forest Without Leaves may be considered a cantata for soloists, chorus, and orchestra on sixteen poems by the Alaskan poet John Haines. Its recorded duration is almost 53 minutes. The poems are a political statement about the desecration of the environment and the degradation of human life by 20th-century man,
told in imagery of considerable anger and irony. Adams has crafted the work in three large sections, each separated by an orchestral interlude. Although he attempts to vary the musical texture between solo voices and mixed chorus speaking and singing, sometimes in isolated syllables, sometimes in parlando recitative, sometimes in massed choral effects, much of the music’s tempo and timbre remains the same. The sensitivity for sound and flexibility of rhythm, so attractive in Songbirdsongs and A Northern Suite, is largely missing in Forest Without Leaves. The whole work has an air of pretentiousness and preachiness about it that fails to convince, either musically or politically. The music’s message is not helped by the work’s length. Forest Without Leaves might make a its point more forcefully if it were only 25 to 30 minutes long, but the poems do not offer sufficient contrast to sustain nearly an hour of music. Undoubtedly, the composer and poet are sincere in their concerns, but to be effective the words and music must carry the listener along. In Forest Without Leaves this does not happen.

Karl Kroeger
University of Colorado, Boulder


The New Calliope Singers are old hands at performing this kind of music, and they do it well. Occasionally they assume a somewhat impersonal vibratoless tone; occasionally there is a sense of uninvolvment. Yet there is much music-making here, with phrasewise melodies, awareness of text, gusto, and energy. Nowhere is there the search for correct pitches or laborious counting of difficult rhythms.

That said, one is left with the music as the focus of assessment. Here we wander in the desert of subjectivism, for in large measure listeners to this recording will either like "this sort of thing," or they will not. I must confess I am of both minds; the following comments are purely personal.

Most of these works betray a twelve-tone approach, and indeed six of the seven composers have some relationship to the Columbia–Princeton axis as, not surprisingly, does Mr. Schubert himself. He might be gently advised that, in making a recording, there is need for somewhat greater variety of styles than this recording exhibits.

Otto Luening’s work, of course, is not twelve-tone, but romantically lyrical and traditional.

Many of the other pieces exhibit the disjunct, often abrupt, melodic cells that are a classic twelve-tone approach. To me, they seldom coalesce into a broader melody or phrase.

I am of a different mind about two works, however. Maurice Wright’s Like an Autumn Sky, on texts from Shakespeare, Tom Robbins, and the I Ching, uses a variety of timbres, textures, and melodic structures and has an ongoing energy and overall shape that for this listener give it great emotional depth.

In Meditation, Russell Pinkston composes melodies that are contemporary but with length of phrase. The work begins with spare, open textures that develop into a warm, homogeneous sound of impressive serenity.

Finally, a word about production values. Here is a very precious recording, one with repertoire unavailable elsewhere, with texts that are of supreme importance. How disappointing, then, to find the printed texts and translations all but unreadable, printed in infinitesimal type over a very busy gray background. Sad; this record deserves better treatment.

R. John Specht
Queensborough Community College/CUNY


These three records are the beginning of a series of releases of Texas blues and soul music produced by Houston-based Home Cooking Music. A press release describes the series as recordings "for the collector's market," indicating a premium on previously-unissued cuts, recordings from lesser-known artists, and factual, if somewhat nostalgic and trivia-oriented, liner notes. The original tapes,
dating from the late 1950s to 1970, have been digitally remastered for these releases, and the sound quality is excellent.

All three of these albums are part of the post-WWII "rhythm and blues" tradition, using electric guitars and strong rhythmic feel. The Copeland Collection, vol. 1, contains fifteen cuts (five previously unreleased) from blues singer-guitarist Johnny Clyde Copeland, taken from his earlier recordings dating from 1960 to 1968; volume 2 (as yet unreleased) will cover his 1970s recordings. Copeland is primarily a vocalist, and an excellent one. He has the rough timbre and beautifully expressive inflections of a true blues singer, yet has a melodic sense which goes far beyond a mere shouter. Accordingly, his material ranges from twelve-bar riff-based shuffles to smoother pop song forms.

Blues as Big as Texas, vol. 1, is a compilation which includes fourteen cuts (dating from 1958 to 1970, all previously unreleased) from various "Lone Star blues starts." Some of them are well-known to blues buffs: Copeland, Clarence "Gatemouth" Brown, and Joe "Guitar" Hughes. A few are better known as songwriters than as performers: Percy Mayfield (who wrote some hits for Ray Charles, including "Hit the Road Jack"), Joe Medwich (who wrote some hits for Bobby Bland), and Weldon "Juke Boy" Bonner. Some are now forgotten or altogether "rarities": Jimmy "T99" Nelson, Clarence "Bon Ton" Garlow, and Calvin "Loudmouth" Johnson.

Texas Guitar Greats contains twelve cuts (mostly dating from 1960 to 1970, many previously unreleased) from various Texas-based blues artists. Again the names range from well-known (Freddie King, Johnny Winter, Copeland) to lesser-known (James Bolden, Clarence Green, Chris Holzhaus, the group Rockola, and Ted Hawley). Though not all the cuts are instrumentals, this collection is decidedly guitar-oriented and tends to be heavier and more electric.

These albums are definitely designed for the "collector's market." Non-collectors will probably be unimpressed by the obscure artists and "previously unreleased" status of the recordings. Nonetheless, for those who relish non-mainstream music—less popular but perhaps more authentic—releases such as these by smaller, independent labels are an important part of a healthy musical market. These records will probably not be over-the-counter items; the address of the distributor is given above.

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