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FROM THE PRESIDENT

One of the goals for my term as president of the Sonneck Society is to improve the effectiveness of the Society in the tasks it undertakes, and to that end the board of trustees has been at work on a Sonneck Society Operational Handbook.

The need for a document that explains the rationale and procedures for each office, committee, and appointee has long been clear to some of the Society's elected leaders. It became urgent for me even before I assumed office, as I faced the problem of appointing committee chairs without being able to tell them how long they were to serve, who was eligible to be on their committees, what they were expected to accomplish, and by when. I could not even be certain I had made all the appointments that were due.

The first six months of my tenure have been an intensive course in Learned-Society Administration, with major units on management structure, operations, policies, and planning. Source materials have been my experience on the boards of non-profit educational and cultural organizations, coupled with the accumulated expertise of Society board members as leaders in sister organizations (foremost among them the Music Library Association, American Folklore Society, Society for Ethnomusicology, and American Musicological Society) and liberal doses from the encyclopedic knowledge of the Society's history supplied by Executive Director Kitty Keller and Secretary Dale Cockrell.

To initiate the draft handbook last year, Gillian Anderson overhauled a copy of the MLA handbook that had been entered on computer by Robert Keller, to recommend new policies and reflect established practices of the Sonneck Society. Assignments were handed out at the Spring meeting of the new board of trustees. Journal editors were asked to provide detailed publication schedules and lists of their responsibilities, summarizing their practical experience. Judith Tick began reviewing and describing the activities of the annual conference program committees. Local arrangements chairs for the last three annual conferences prepared a compendium of their every decision and task, from how to set a budget, to the number and sizes of meeting rooms, to how to handle a refund.

Virtually every committee, every appointee has been involved. There was no written rule, for example, about how requests for publication subsidies should be brought to the board, or which funds can be tapped for such purposes, or even which separate funds the Society maintains; Publications Committee chair Dena Epstein and Treasurer George Foreman advised on wording for this section of the handbook. Even the Nominating Committee's duties lacked clarification: was their task only to provide slates of candidates for the board, or were they also responsible for recommending honorary membership and distinguished service citations?

More serious questions arose: could a committee assume authority to issue its own publications, or use the Society's name, or negotiate on behalf of the Society? If so, under what conditions? More mundane questions either had never been decided by the board or were not communicated to new officers and appointees: how are tie votes decided; can the Society affiliate with other organizations; what are the criteria for candidates for office; who acknowledges gifts to the Society; and what exactly are the responsibilities of the president (one of the more daunting sections of the handbook, this fills two single-spaced pages)?

In June, Kitty Keller and I pondered all these details and reworked all the sections of the draft, then sent it out to the Executive Committee. At a special session in August, hosted by Kitty and Bob, the Executive Committee prepared a final draft and approved the handbook in principle.

The Society now has a revisable document, listing the qualifications and the charge for each office and appointment; a description of each fund, its date of inception, source of monies, purpose, and how spending decisions are made; a list of standing committees, each with a full description; rules for appointing ad hoc committees; guidelines for the formation and activities of special interest groups; the terms and responsibilities of journal editors; planning guidelines for the annual conferences' program and local-arrangements committees; and a detailed calendar of deadlines that must be met if the Society's business is to proceed smoothly.

The review of how the Society conducts its business made clear one major shortcoming. Most business brought before the board has been in response to events or actions that are imminent or just past. The board has been asked nearly always to react, rather than to plan for the future productive use of the Society's energies and assets toward fulfilling its mission. Thus, one proposed change will be the creation of a new central committee for long-range planning, consisting of the Executive Committee and key committee chairs.

The past six months have not by any means been bureaucratic slogwork. It has been exciting to see the bewildering array of the Society's practices come into focus in a form that will serve us for decades to come.

Deane L. Root

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After moving to Los Angeles in the early 1930s, he received citations from numerous organizations, local and national, with honorary degrees like the following: Master of Music, Wilberforce (1936); Doctor of Music, Howard University (1941); Oberlin College (1947), New England Conservatory of Music, Peabody Conservatory, and University of Southern California; Doctor of Letters, Bates College (1954); Doctor of Laws, University of Arkansas (1971); Doctor of Fine Arts, Pepperdine University (1973).

In 1939, Still married journalist and concert pianist Verna Arvey, who became his principal collaborator. They remained together until Still died of heart failure on December 3, 1978.

Still was the first Negro in the United States to have a symphony performed by a major symphony orchestra. He was the first to conduct a major symphony orchestra in the United States, when in 1936 he directed the Los Angeles Philharmonic Orchestra in his compositions at the Hollywood Bowl. He was the first Negro to conduct a major symphony orchestra in the Deep South in 1955, when he directed the New Orleans Philharmonic Symphony Orchestra at Southern University. He was the first of his race to conduct a white radio orchestra in New York City. He was the first to have an opera produced by a major company in the United States, when, in 1949, his Troubled Island was done at the City Center of Music and Drama in New York City. He was the first to have an opera televised over a national network. He wrote 150 compositions (well over 200 if his lost early works could be counted), including operas, ballets, symphonies, chamber works, and arrangements of folk themes, especially Negro spirituals, plus instrumental, choral, and solo vocal works.

The American composer, perhaps more than any other artist in any other part of the world, can be characterized as a martyr to his craft, or as a victim of his own national origins. He brooks prejudices against contemporary music, and against high art in general, to produce music that is destined to receive less attention in his own country than the music of past or of foreign composers. Lacking the patronage and/or respect afforded to musicians in other nations, he struggles to survive, not through, but in spite of, his artistry.

His struggles are, of course, impressive and thought-provoking. Yet, if we add to them any additional barriers to surmount—any more personal prejudices to conquer—then the spectacle of his strivings becomes the more astonishing. And so, when we consider the lifelong battles of the composer William Grant Still against racial prejudice, we become aware of the immense hardihood and commitment of the American-born man of music.
The composer's father, William Grant Still, Sr., may well have been a casualty of an early encounter with racial bigotry. Son of a Scots-Irish slave overseer and a female house slave, Still, Sr., became a school teacher in Woodville, Mississippi, and was one of the first to suggest that colored teachers should be paid as much as white teachers. The elder Still was also a cornet player and the town band leader, and it was doubtful that he was paid at all for serving as director of music in Woodville. When he was murdered in 1895, at the age of twenty-four, rumor had it that he was the victim of certain white people in town who thought that he was too handsome, too smart, too well-off, and too vocal "for a Nigger" in his day.

William Grant Still in the early thirties

The younger William Grant Still was taken by his mother to live in an interracial neighborhood in Little Rock, Arkansas, far away from the dangers of life in Mississippi; but the pleasantness of his upbringing could not always shield him from antagonism: he was pushed off the sidewalk and called "Nigger" in downtown Little Rock, and he witnessed white mobs with guns hunting down a hapless colored man who was wrongly accused of a crime.

Still decided at an early age to go into serious music, and yet Negro music was in its infancy at the turn of the century. Both Whites and Blacks looked down upon the blues and spirituals, and Negro musicians of every sort were outcasts socially, even among their own people. Serenading bands of colored musicians were paid only a few coins for their performances, stage show artists were not invited into "nice" colored homes, Scott Joplin played the piano in a brothel to earn a living, and no Negroes were admitted to the all-white symphonic and operatic arenas.

When Still did get a job in music with W.C. Handy's band, he traveled from Tennessee to New Orleans, becoming acquainted with intolerance in many of its worst ramifications. He saw other Blacks beaten and lynched with slight provocation, and often he, too, suffered from hunger and deprivation owing to his race. His own account of some of his daily experiences from 1915 to 1918 ran thus:

Handy's orchestra played the length and breadth of the South. Larger cities had accommodations for us (segregated, of course) but in some of the smaller communities there were no places for Negroes to stay. Once, in wintertime, we stayed in a mountain home where the floors consisted of rough pieces of wood with the openings half an inch apart. The wind blew through these openings and it was just as if we were outdoors. It was cold even in bed. They gave us grits and sowbelly to eat. I'll never forget that experience.

Our traveling was done in Jim Crow cars. These cars, which were usually only half-cars, offered very little that was comfortable or desirable. Cinders, smoke, unpleasant odors and a feeling of humiliation because of having to pay first class fare for third rate accommodations were our lot.

One early morning, our train made a short stop in Rome, Georgia. We had gone all night without food and all of us were hungry. There was no place for us to eat. We asked and were told that if we would go around to the back of a restaurant and come in the kitchen door, we would be served. None of us wanted to do that, partly because of the humiliation and partly because we were afraid of missing the train. We got back on and had to ride up past noon, without food.

In the twenties Still stopped traveling with Handy's band and went to New York to arrange music, to write music, and to play in Eubie Blake's Shuffle Along orchestra. In those days Negroes were not allowed to live outside of Harlem and oftentimes were unable to find professional jobs and acceptance away from their home base. They were now-and-then visited by—and victimized by—white folk. White composers went into the night clubs and theaters in Harlem to find musical inspiration,
white-skinned Afro-Americans passed over the color line and moved quietly out of Harlem.

In the midst of this matrix of social hostility, accomplished and intelligent colored people tried to bring their achievements to the attention of the outside world. They would have had little success if all white people had been adverse to their progress, but happily some Whites in high places were willing to help them to obtain recognition. Conductors like Leopold Stokowski, Howard Hanson, Sir John Barbirolli, Arthur Judson, Karl Krueger, and Eugene Goossens played the music of Still and Dawson and protected their right to enter the world of serious music. Some lesser lights among the white populace also assisted, as when the white musicians in the "Deep River" radio orchestra in New York insisted that Still be allowed to conduct, even when one of their number threatened to quit if they persisted in their demands. (The dissenting musician did leave, but later returned when he saw that Still was more than competent as a conductor.)

It was through the efforts of these helpful Whites that Still's music was heard across the globe, and that he became the first Negro to write a symphony that was performed by a major American company (1949). In addition, he was, eventually, the first Afro-American to conduct major symphony orchestras in both the North and the Deep South.

In spite of his exploits in both composing and conducting, however, Still continued to find important professional doors closed to him. Even though he had orchestrated such popular stage shows as Earl Carroll's Vanities and Rain or Shine, none of the twelve major studios in Hollywood would hire him to score any film other than Stormy Weather, starring Lena Horne and "Bojangles" Robinson. Still needed the money from the work on Stormy Weather, but, after a few months, he resigned from that job in order to protest against the stereotypes that the film perpetuated. The directors at Twentieth-Century Fox had told him that they wanted his music to be "more sensuous" for the film.

Not only were the Negroes victimized by the Whites, but they were also demeaned by their own internal jealousies and self-seeking enterprises. Just as the Africans themselves had participated in selling their own people to the slave-traders, so Hall Johnson was not above sabotaging a fellow Negro composer if he thought that it would do him some good, and Will Vodery put his name to many of Still's orchestrations before the deception was discovered. Racially speaking, there was a caste system among the Negroes which operated as an extension of the system of segregation: the purple-black-skinned Afro-Americans were ostracized by the brown-skinned Negroes, who were shunned by the coffee-and-cream-colored Negroes, while the

William Grant Still and W.C. Handy at the World's Fair, 1939

helping themselves freely to rhythmic creativity at its most fecund source. Gershwin, for example, borrowed much from the Harlem musicians, including the opening notes in "Summertime," which he took from Handy's "St. Louis Blues," and "I Got Rhythm," a song made up by Still. Other composers simply bought songs from poor Negro music-makers for the price of a meal, put their names on them, and acquired a fame that they carry with them to this day.

William Grant Still, fifth from the left, seated, in Eubie Blake's "Shuffle Along" orchestra, 1926
and they insisted that Negro bands in the twenties did not play as well as Still represented them. Still said, "I told them they had. I guess I knew. I had played with them."  

The bigotry in the film studios was surpassed in the world of opera. Although Still's opera, Troubled Island, became the first opera by a Negro to be done by a major American company, it was not without a struggle that it came to the stage. Still's story of his efforts to find acceptance for his operas was revealing:

I sent an opera to a leading opera company and it was returned because Troubled Island was racial in theme. So I wrote another opera, Bayou Legend, non-racial, but before sending it to the director I took pains to outline the plot and explain the manner in which the music was handled. Shortly thereafter my letter was returned with an injunction not to bother sending the manuscript, nor any other for that matter.

I didn't know until I read in Music on My Beat that this opera company refused to consider operas on racial grounds, whether because of subject matter or composer. When Troubled Island was finally produced in New York, the critics conspired to pan it and to close its doors prematurely, so that scant attention was paid to Still's operas from then on. In 1983, an effort to mount a William Grant Still opera was met with the

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1 William Grant Still, speech at Lincoln University, PA, Music Department Bulletin 2, (August 4, 1969).
MUSIC OF THE EARLY CHESAPEAKE AND ITS PERFORMANCE

David K. Hildebrand

David Hildebrand is a student in the doctoral program at Catholic University and performs early American music in various venues in the Washington DC area. With his wife Ginger, Bill Houp, and Nancy Almquist, he will perform "Music of the Colonial Theatre" on November 10 at Christopher Newport College in Newport News, VA, and on November 11 at the College of William and Mary in Williamsburg. Other performances will be on November 17 (10:30 a.m. and Noon), and on December 15 (10:30 a.m. and Noon) in the Philadelphia Tavern exhibit at the Smithsonian Institution Museum of American History, as part of the American Sampler series. The group will present a concert of early American music for the Great Falls Chamber Music Association on February 23.

Re-creating the musical life of the Chesapeake Bay region provides strong and satisfying pulls in two directions: the intense musicological and historical research with its lures into theories, details, and subtleties, and the performance requirements for a "lay" audience, which demand comprehensibility and, above all, interesting entertainment. Yet it can be as exhilarating as it is scary to walk this tightrope in the pursuit of a realistic balance.

I suppose I feel at home interpreting the history of colonial Annapolis and performing such music for several reasons. First, I grew up on the South River just below Annapolis and therefore am familiar with the names of old families and old places in this area. Second, my wife and I have been playing music in the pre-Revolutionary War mansions in and around Annapolis for almost ten years, although it is only in the last five that this subject has been approached rigorously. Last, and most important, I like the music, the instruments, the history, and, above all, the opportunities to share these materials with those who come to listen.

It should be clear from the outset that this is music history with a capital HISTORY. The pioneering work of Heintze, Talley, and even Sonneck himself has generated an image of music-making in colonial Annapolis, and yet there is not a whole lot else upon which to draw except for purely historical primary sources. My own work so far has focused mostly on musical instruments, and, luckily, this study benefited from the phenomenal advancements that have taken place in certain aspects of historical method. Over the past few decades new methodological tools have brought advances in social history, economic history, historical geography, and even historical ecology. This is critical to the study of musical life because the environment played a much more important role in the American wilderness at this time than it did, say, in German church music of the sixteenth century. I am thus attempting to synthesize advances in history with knowledge of early American music.

A recent focus on the early history of the Chesapeake region has led to some exciting revelations with musical implications. These include the simultaneous decline in indentured servitude and rise of slavery between 1680 and 1710. Only by the end of this period did enough of the planters (as tobacco-growers were called) gain the leisure time and wealth to pursue education or entertainment in any serious way. (This put the area decades behind New England in that respect, but provided a foundation for the serious study of early music by Black Americans.)

Another key factor in musical development was the dispersed nature of the population, which resulted from the tobacco plantation system. Cities were few and, except during the legislative sessions, small, and many itinerant music masters were forced to travel great distances on horseback or by water in order to teach the handfuls of students in the region. Here is one explanation of the slow rise of opera and concert life in this area—the cities were simply not big enough until about the time of the Revolution, and then there was other business at hand.

This population factor was particularly unfortunate, because most people of the colonial Chesapeake were not quite so devotedly religious as those in New England. Without enforced proscriptions against dancing and fiddling, Annapolitans were much more open to entertainments of various sorts, including those by visiting theater troupes. If the staple crop of this area had been something other than tobacco, the people could have settled in
a more centralized fashion, and who knows how quickly the arts might have flourished?

Information about music-making comes from many primarily non-musical sources. In addition to the *Maryland Gazette*, theater records, Tuesday Club records, and iconographic sources, another source of particular interest is the estate inventories of those who lived in and around Annapolis during the 17th and 18th centuries. From these documents we learn that the violin far outnumbered other instruments in the area, with flutes a distant second. The references to the military instruments—drums, trumpets, and the like—most frequently show up in the estates of Major This or Colonel That. Hard, though no doubt biased, information on instruments comes from these documents, but one must look elsewhere for the repertory of the day, or for evidence of the phenomenal love of dancing at that time. Here is where diaries and other sources come to play, with results which are too copious for full exposition here.

The colonial record strongly substantiates fashion-consciousness among the wealthier sorts; this was especially apparent in Annapolis, the political and cultural center of the province. Charles Wilson Peale and other colonial portrait painters made small fortunes for themselves, while preserving for posterity such little-known facts as that Mrs. Edward Lloyd IV played the "guitar" (or at least was painted with one in her hands). Peale received the commission for another interesting painting when a group of city gentlemen were so taken by a performance by singer/actress Sarah (some sources say Nancy) Hallam that they physically fetched the painter, who was involved in another work at the time, and sat him down in front of a canvas. (This painting is now preserved at the DeWitt-Wallace Gallery in Williamsburg.) A poem of praise was also written about Miss Hallam and printed in the *Gazette* on September 6, 1770. I quote just two of the dozen verses:

Do solemn Measures slowly move?
   Her Looks inform the Strings:
   Do Lydian Airs invite to Love?
   We feel it as she sings.

Around her see the Graces play,
   See Venus' wanton Doves;
And, in her Eye's pellucid Ray,
   See little laughing Loves.

Unlike our either dry or sensationalist newspapers today, the *Gazette* served as a real forum for opinion and commentary. It was not unusual in 18th-century Annapolis to have poetry printed, and the flavor of some of the classified advertisements is most amusing. To read Mr. L’Argeau’s public apology for "closing the dancing school rather too precipitately" or of the German double Harpsichord offered for sale in 1767 gives only a glimpse of the rich musical life of the city.

The pitfalls of walking the modern musicologist-performer tightrope involve either falling to the extreme of overdone authenticity or pandering to audience demands and commercial needs along the way. An instance of the former is encountered especially in the performance of ballad opera. Mary Black gives us an interesting description of the eighty-eight theater performances which took place in Annapolis, although she worked without benefit of publications concerning the Tuesday Club. While the stage tragedies and comedies were often presented without accompanying music, the many ballad operas required an audience which recognized the borrowed melodies and appreciated the clever or contrasting text settings. Few in a modern audience recognize the various melodies so parodied. Often the humorous meaning and double-meanings of the 18th-century texts elude many in the house as well, and must be clarified by the actors. On the other hand, from what little I’ve yet learned of proper 18th-century deportment and movement, it is clear that the average modern audience could mistakenly see a properly-educated and authentic actor as someone rather stiff and over-postured rather than accurate. So what is the solution?

Perhaps a brief description of the other extreme should be drawn first. Picture, if you would, a troubadour (which we know to be a popularly-loved yet inaccurately-applied term here) happily strumming his lute and singing "Greensleeves." This melody, of course, was popular enough to be borrowed by John Gay himself when assembling his *Beggar’s Opera* (1728), and yet it often feels to me about the same as "White Christmas" must feel to Mel Torme—over-requested.

Next the lute. We have yet to find documented evidence of this instrument in the colonial Chesapeake, and I have heard only one solid reference to it in all of the colonies. (Although lutestring was amply recorded in the colonial Chesapeake in ships' orders and elsewhere, I, like others, was dismayed to find out it was a fabric for clothing and not lamb entrails properly dried and twisted for best resonance.) We do perform upon our lute occasionally, but always with the purpose of illustrating earlier accompanied song traditions.

But many people want to hear "Greensleeves" played on a lute by a troubadour. Too bad. The greatest danger I encounter in performing historical music is the temptation to exploit this easy commercial demand.

I feel lucky that we don't have to perform regularly in a restaurant for our livelihood, although such a venue can be managed creatively. And,
although we get many calls for presenting colonial music as background music at various sorts of gatherings, we are often able to turn such performances into short lecture-recitals wherein the guests actually learn something after dinner. Our formal dramatic presentations and ensemble programs are hardly lucrative (often requiring outside funding due to heavy expenses), but the joy of creating and rehearsing such programs is often much of the compensation.

I guess the best answer for now is to reach out to an audience as sensitively and honestly as possible without alienating them by unfamiliar subtleties. Program notes are helpful, of course, though not as good as a pre-concert lecture, post-concert discussion, or even during-concert explanations. Humor can help, as do modern-day analogies and comparisons. In a program entitled "Music of the Gentlemen Amateurs," for example, we invite the audience to observe an evening of drinking and music-making as it might have occurred in Annapolis during the Tuesday Club years (1745-1756). Thanks to the efforts of Dr. John Talley and Dr. Elaine Breslaw, we know a lot about this particular gentlemen's club. To bring this to life I have recruited Dr. Talley (who plays harpsichord, sings a mean round, and offers humorous anecdotes) and Dr. Thomas Mosser (with his chest of flutes, recorders, and other early wind instruments). I sing and use the guitar, mandolin, and English flute. When rehearsing for this show we three modern "gentlemen" get to feeling both jovial and conversational—mostly because we drink real Scotch during rehearsals. This is perhaps just the kind of escape which the Tuesday Club gentlemen sought some 235 years ago. When we present this in public (sans Scotch), it is often the case that audience members are pulled into the festivity and feel that we as performers are actually having fun (as we do), and that a bit of interesting and humorous history has been brought to life.

Such a goal, of both pleasing and edifying without intimidating, is harder to achieve in other programs which we perform. For instance, when re-creating the colonial tavern we need a small, cozy space wherein the audience can be brought directly into some of the action. Participants can become humorous, unexpected, and uninhibited, and yet this is a necessary component. For each performance so far we have had a local audience. That many of the audience members knew each other contributed to the spontaneous aspect of some of the conversation. This tavern program is only loosely scripted; there are certain constants and certain variables.

The setting is real—we chose the "Sign of the Blue Ball" tavern. The proprietress and visiting itinerant musician were chosen from the historical records: these are Mrs. Margaret Jane MacMordie and George James L'Argeau, respectively. The servant role is contrived because we don't know the names of any of the servants at that tavern at that time.

The date chosen was 1770, which was a wonderfully active year for music in Annapolis. The American company was in town during August and September, presenting such farces as Love in a Village and Thomas and Sally.6 L'Argeau was at that time playing in the theater orchestra as well as teaching privately and "playing at men's Balls." The Maryland Gazette was being published weekly and provided a wealth of information about political developments, the weather, crimes and hangings of the day, and other interesting tidbits that are worked into the conversation during the show.

So how does one connect the given information about tavern life in this instance? I honestly feel that the right thing to do is to fill in the blanks. As long as one is honest with the audience about what is true to life and what is improvised, then let the audience be the final judge in the end. As I work with the historical materials, I get more and more familiar with the ways that things interconnected in colonial times. First, one must constantly remember the smallness of the city; the population of Annapolis did not reach 1,000 until after the Revolution and was closer to 500 before mid-century. This meant that people knew each other, and that the few who could read or write or play from music knew each other particularly well. It meant that locals were thrilled to pieces when various visiting theater troupes came through town (in 1752, 1760, and 1769-1773), and that new faces and news of the outside world were welcome. The population of the city swelled and shrank according to the meeting times of the legislature, much in the same way that it does today. Therefore many of the special events, like the horse races and the theater seasons, were timed to take place during the legislative sessions. The more we know about the daily ins and outs of life in those times, the easier it is to disconnect from today and not just act but be the characters in this particular show. Clearly, this argument leans far away from the scholarly side of the tight-rope, but I think there is long-term value to such experimentation.

The facts of the matter are that there is a true treasure of disparate sources on life in colonial Annapolis, and that the possibilities for performance are endless. In addition to the "Gentleman Amateur" and "Tavern" shows, we have formed a quartet ("The New American Company") to present music of the theater, and I am looking forward to creating programs around such themes as church music, music by colonial women, and even the Scottish influence, which was profound. This whole tight-
rope walk is a long-term, giant project, and I am anticipating continued work (and play!).


3Here is an excellent instance of why to question one's iconographic sources. Is it mere coincidence that Peale painted a very similar-looking guitar into the hands of Mrs. Benjamin Rush of Philadelphia? Anyway, it has served as an excellent excuse for us to commission Michael O'Brien to build us a replica, which we plan to use and as a prop to illustrate several interesting stories.


5Elaine G. Breslaw, ed., Records of the Tuesday Club of Annapolis, 1745-56 (Urbana and Chicago: University of Illinois Press, 1968). Talley was listed in footnote one.

6Mary Childs Black, p. 112.

PETER K. MORAN
(d. 1831)

Part VI — AMERIGROVE EXPANDED: or, Work Lists Prepared for, but There Was No Room for, in THE NEW GROVE DICTIONARY OF AMERICAN MUSIC

Moran arrived in New York from Dublin in 1817. His daughter made her debut as singer and pianist in 1820, at the age of five, playing "Petit Sonata, in which is introduced Dolce Conzento [from Mozart's Die Zauberflote] and St. Patrick's Day." Many of Moran's works were still listed as for sale in the Board of Music Trade Catalogue (1870).

WORKS

Songs: The carrier pigeon [1822]; The hawthorn (Dublin & London, n.d.); O say can this be love (1830); Remember me (poetry by composer) (Dublin & London, n.d.); What the bee is to the flow'ret, duet (Moore) (1828); plus 11 others published 1818-25 listed in Wolfe's

Piano (some of the rondos and variations for piano or harp): Ah beauteous maid if thou'll be mine, duet, variations [1825-26]; Barney Brallaghan, rondo (1830); The bonny boat, variations (1826); Carrier pigeon (Moran), variations [ca. 1825]; Coal black Rose, variations (1835); Cordon bleu, rondo (Dublin, n.d.); Cosa rara, rondo (Dublin, [ca. 1796]); The cottagers, rondo (n.d.); Dance in Mother Goose, rondo (Dublin, n.d.); Dearest Ellen (Stevenson), rondo (Dublin, [ca. 1817]); The Earl of Granard's march [and the Countess of Granard's waltz (Dublin, [ca. 1810]); Fal la la, duet, variations [1829—same as Ah beauteous maid if thou'll be mine]; Fantasia . . . Thine am I my faithful fair, variations [1818-21] (ed. in Recent Researches in American Music, vol. 2); Grand march and waltz . . . Lieutenant General Sir Arthur [and Lady] Wellesley (Dublin, n.d.); Grand march and waltz . . . Lieutenant General Lord [and Lady] Wellington (Dublin & London, [ca. 1810]); His Excellency Earl Talbot's grand march and Welcome to Ireland (Dublin, [1817]); Honi soit qui mal y pense (George Alexander Lee, with excerpts from Weber and Rossini), divertimento (1830); Hummel's waltz epitomized for the piano forte (1828); Kinlock of Kinlock, variations (1825); The kinnegad slashers, rondo (Dublin, [ca. 1817]); Lady Perths fancy, rondo (Dublin, [ca. 1816]); A medley rondo . . . Calder fair, the Limerick lasses, and Eurico (Dublin, [ca. 1808]); Mi pizzica mi stimola (from Auber's Masaniello), rondo [ca. 1830]; National Guards march and rondo [1830]; L'oiseau, variations (Dublin & London, [ca. 1815]); Paddy O'Snap, rondo (Dublin, [ca. 1798]); Piano forte cotillions (1826); Popular airs among which is Hail Columbia, arr. for two performers [1827-34]; Six original German waltzes, duet (Dublin, [ca. 1816]); Stantz waltz, variations [1817?]; Suabian air [Ach du lieber Augustin], variations [1817?] (ed. in Recent Researches in American Music, vol. 2); Swiss waltz, variations (Dublin & London, [ca. 1810]); Tekeli, rondo (Dublin & London, [ca. 1816]); Whistle & I will come to thee my lad, variations (1827); plus 4 sets of variations, 2 rondos, 2 waltzes, and a duet and a march published 1817-25 listed in Wolfe's

Tutor: Moran's New Instructions for the Piano Forte (1828)

Compilations: S. Chapple, Chapple's Anthems in Score, arr. with accompaniment for the organ or piano forte by P.K. Moran (1822); A Collection of Psalms, Hymn, and Chant Tunes Adapted to the Service of the Protestant Episcopal Church in the United States of America (1823); J.M. Wainwright, Music of the Church, arr. with accompaniments for the organ or piano forte by P.K. Moran (1828).

J. Bunker Clark
University of Kansas
Eve R. Meyer
Temple University

"The way to write American music is simple. All you have to do is be an American, and then write any kind of music you wish."—Virgil Thomson
A DAY AT THE EISTEDDFOD

Linda Pohly

Linda Pohly is a recent graduate of The Ohio State University. Her Ph.D. dissertation is titled, "Welsh Choral Music in America in the Nineteenth Century." She is currently on the faculty at Butler County Community College in El Dorado, Kansas.

For anyone interested in history, the ultimate study technique would be time travel. How exciting to be there for the experience, while possessing the knowledge of how events and activities will be viewed by historians of "the future"! Unfortunately, time travel is out of the question, but perhaps a detailed "you are there" description of a late nineteenth-century Welsh-American eisteddfod might be the next best thing. Shall we don our bonnets, high-button shoes, bustles, and bows, or our frock coats, stiff wing-collars, bowlers, and spats for a trip to a typical eisteddfod in Ohio between about 1870 and 1900? Warm outer wraps are essential, too, as many eisteddfodau are held over the Christmas—New Year holiday or on March 1 in honor of St. David, the patron saint of Wales.

As we drive our buggy in from the countryside or take the trolley through the host town on the morning of the big event, our tour guide explains a bit of Welsh history in Ohio. The Welsh arrived in Ohio in the early 1800s, about the time the region achieved statehood. The first settlement was at Paddy's Run (now called Shandon) in the southwest corner of the state. The area was easily accessible by way of Pennsylvania (where several Welsh settlements were established) and the Ohio River. A second settlement (founded northeast of present-day Columbus) was named, appropriately, the Welsh Hills. Following the War of 1812, further Welsh homesteaders were drawn to the southeast corner of the state near Jackson, to Youngstown in the northeast, and to the Allen County area in the northwest where the towns of Gomer, Venedocia, and Delphos boast strong Welsh heritage. Welshmen and their families were then located throughout the state, continuing to work in either the agricultural or mining traditions their families had known in the homeland. (By 1900, the Welsh population in Ohio numbered nearly 36,000.)

As we pass the livery stable and the general store on our way to the festivities, held in the local opera house at the end of the boardwalk, we are reminded of the meaning of the Welsh eisteddfodic tradition. Eisteddfodau began in Wales in the twelfth century as a competition for professional poets and musicians. It was, however, the rebirth of the contests in eighteenth-century Wales and the subsequent inclusion of non-professional performers and choral music competition that sparked the interest of Welsh countrymen and influenced the Welsh musical traditions that were brought to the American shores. Nearly all the music performed at the eisteddfod we attend will be vocal music—sung either to piano accompaniment or a cappella.

After we present our one-dollar tickets at the door, the opening exercises of the "morning session" begin with the singing of the Welsh National Anthem, "Hen wlad fy nhadau," by all in attendance.¹ The president of the eisteddfod then welcomes participants and observers while commenting on various aspects of Welsh heritage. The conductor (for the audience participation music), the piano accompanist, and the adjudicators are introduced, and the competition begins. At large gatherings such as this, a preliminary contest has been held in advance to eliminate most of the competitors, so the assembled are now ready to hear only the top three tenor soloists. After the singers finish their individual renditions of a required Welsh folk song or oratorio aria, the adjudicators (William Ap Madoc of Chicago and J.W.P. Price of New York City) are given a few minutes to decide upon a winner while another competition, a recitation in the Welsh language, continues. Eventually one singer is selected to receive the cash prize of two dollars, and the chief adjudicator explains the factors considered in the selection of the victor. (Soloists in the other voice ranges will have their adjudication as the day goes on.)

The program, printed partly in Welsh and partly in English, calls for this procedure to continue for the rest of the morning, interrupted only by an occasional non-competitive musical number by a guest artist or local Welsh celebrity. Small ensembles and glee clubs also have their moment in the spotlight. Each group in each competition category will sing the same predetermined part song or anthem by Welsh-American composers such as David Jenkins, Joseph Parry, Parson Price, Gwilym Gwent, or Daniel Protheroe. The startled audience cannot contain excited whispering as the judges announce they have decided to withhold the $5 prize in the duet category since none of the competing groups were deemed up to standard on their performance of "How Sleep the Brave" by Gwent.

A long break scheduled about noon provides time for all to renew friendships, to sit down for a bite at the local café or out of the lunch basket brought from home, and to rest for the afternoon session, which commences promptly at 2:30 p.m. Before the crowd scatters, all competitors are reminded of the rules printed in the program, which state that each competition category will be called to perform only once. Stragglers will forfeit their opportunity to be heard.

Sonneck Society Bulletin -107- Vol. XV, No. 3
Preliminary Program...

EISTEDDFOD

ADA, OHIO

May 30, 1898

Under the Auspices of the
O. N. U. CHORAL SOCIETY
ADA, OHIO

OFFICERS

S. B. WAGNER, PRESIDENT.  MRS. IDA DARST, VICE-PRESIDENT.
A. U. BORDNER, TREASURER.  MAUDE MONTGOMERY, Sec. Sec.
S. B. WAGNER, CORRESPONDING Sec. Sec.

PROF. H. W. OWENS, DIRECTOR O. N. U. CHORAL.

Committee on Music.

PROF. H. W. OWENS.
MRS. IDA DARST.
MRS. HATTIE PAMELLE.
W. W. COOK.
S. B. WAGNER.

Committee on Arrangements.

H. E. CASE.
MAN DEMING McCOPPIN.
PROF. H. W. OWENS.
S. B. WAGNER.
W. W. COOK.
A. U. BORDNER.

Conductors of the Day.

Dr. Jones, Governor.

N. B. In order that Competitors may be sure to secure the authorized Editions of Music, they are recommended to buy them through our Corresponding Sec'y, S. B. Wagner, Ada, Ohio, who will furnish at the same rates as the publishers.


RULES

1. Adjudicators are ordered to withhold prizes for lack of merit, or to divide same when merit is equal.

2. Competitors may bring their own accompanist, or avail themselves of the official accompanist.

3. If there are no more than two choirs on Nos. 1, 2, 3 or 4, the second prize will be withheld.

4. Should it be found necessary, competitors will be required to attend preliminary tests.

5. The successful competitors will hold themselves in readiness to give their services at the opening session.

6. The editions named in the program are the only authorized ones in the competition.

7. Competitors on Impromptu Speaking will be given the same subject and will be barred from the room until their turn comes.

8. Names of competitors must be sent to the Corresponding Secretary, or before May 10. '96.

...Program...

1. CHORAL COMPETITION—Mixed Voice, not fewer than 20 in number.

A. "The Last Rose" Étude Edition

B. "I Will Not Fear" Étude Edition

C. "2, 4, and 6" Étude Edition.

FIRST PRIZE $100 and gold medal to winner.  SECOND, $50.

2. GLEE—not fewer than 6 in number.

A. The "Summer" Étude Edition

SECOND PRIZE.

B. "Lyric" Étude Edition

THIRD PRIZE.

3. MALE CHORUS—not fewer than 12 voices.

A. "All Through the Night" Étude Edition

FIRST PRIZE $100.

B. "Cradleland" Étude Edition

SECOND PRIZE $50.

4. LADIES' CHORUS—not fewer than 12 voices.

A. "Let Us Chase the Butterfly" Étude Edition

FIRST PRIZE.

B. "Chopin" Étude Edition

SECOND PRIZE.

5. MIXED CHORUS—24 voices.

A. "Die Sterne erzählen die Erhe Gute"—"The Heroes are Telling Their Story" Pint 100.

B. "Die Sterne erzählen die Erhe Gute"—"The Heroes are Telling Their Story" Pint 100.

C. "Die Sterne erzählen die Erhe Gute"—"The Heroes are Telling Their Story" Pint 100.

D. "Die Sterne erzählen die Erhe Gute"—"The Heroes are Telling Their Story" Pint 100.

6. MALE CHORUS—not fewer than 20 voices.

A. "Dawn, Lovely Dawn" Étude Edition

FIRST PRIZE $100.

B. "Dawn, Lovely Dawn" Étude Edition

SECOND PRIZE $50.

7. CHILDREN'S CHORUS—not fewer than 12 voices in each soul.

A. "Dreaming" Étude Edition

FIRST PRIZE $100.

B. "Dreaming" Étude Edition

SECOND PRIZE $50.

8. LADIES' QUARTET—"Robin Adair" Étude Edition

A. By Bach

FIRST PRIZE $50.

B. By Bach

SECOND PRIZE $25.

9. DUES. Soprano and Bass—"Glow Gently, Dance" Étude Edition

FIRST PRIZE $50.

10. DUET. Soprano and Alto—"How Sleep the Brave" Étude Edition

FIRST PRIZE $50.


FIRST PRIZE $50.

12. SOLO. Alto—"Thou Shalt Bring Them in" Pint 100.

13. SOLO. Tenor—"How Vain Is Man" Jacob, Novello Étude Edition

FIRST PRIZE $50.


FIRST PRIZE $50.

15. PIANO SOLO—"La Cascada" (Well-Edition)

FIRST PRIZE $50.

16. RECITATION—"The Leap of Novuhad Beg" Pint 100.

17. ORATION—Limit of time, 15 minutes.  Subject to be at the choice of the committee.

18. IMPROMPTU SPEAKING.
On the preceding page is a preliminary announcement for a typical late-19th-century Ohio Eisteddfod, held at Ada, Ohio. Attendees would have included choirs and soloists from the nearby towns of Lima, Delphos, Venedocia, and Gomer.

The afternoon begins with further audience singing; the Welsh people are known for their love of harmonized hymns and folk-song arrangements such as "All Through the Night" and "Cambrian Song of Freedom." The high point of the musical competition occurs in the afternoon when the five large choral groups (this year numbering approximately 45 to 60 singers from each of the surrounding towns) present their required chorus from the pen of Handel. Suspense fills the air, since the winner will not be announced until the evening concert, at which time the honored group will sing the selection again as part of a massed choir. In the meantime, the president and the adjudicators announce awards for additional non-music categories such as poetry (writing and reading), translation from English to Welsh of a required selection, penmanship, and "domestic handiwork," and for less common musical events including sight-reading, composition, and singing by elderly or youthful soloists. Entries such as original poems, translations, and compositions have been sent anonymously to the eisteddfod committee ahead of time for distribution to the judges. Everyone is ready for supper when the break arrives.

The evening concert begins about 7:30 with the singing of "America," and it features performances and recitations by previously selected winners and special guests. Of course, anticipation is high for the declaration of the winning chorus from the competition held in the afternoon. Once again, singing is in Welsh and English, as are the announcements and introductions from the podium. A surprising introduction of an example of Welsh penillion singing by judge Ap Madoc pleases the audience. Ap Madoc is one of the few Welsh-Americans familiar with this ancient technique involving the improvisation of four-line stanzas and descant melody to an established melody and harmony provided by a harp.

Finally, the adjudicators ascend the stage to offer a critique of the choral performances and to announce the winner of the choral competition. The conductor of the successful group comes forward amid cheering to received the grand prize, a gold medallion and $250. Soon the president of the eisteddfod invites all members of choral groups to come to the stage for the final mass singing of the test piece, "And the Glory," by Handel. Some members of the second- and third-place groups do not appear to be terribly enthusiastic, but make their way forward as this event is required of all members of competing choral groups. The thrill of the huge sound fills the hall, and, by the end, winners and losers alike seem to feel the day has been successful. They have enjoyed the challenge of competition and the feeling of Welsh camaraderie, an equally important aspect of an eisteddfod.

As the large crowd makes its way slowly to the exits, we overhear a conversation about next year's eisteddfod, which will be held in the town about 30 miles east (providing the rotation of hosting continues as it has in the past). The event (sponsored by the local Cambrian society) will likely be held in either the Welsh Calvinistic-Methodist or Baptist church since an auditorium is not available. A family from that town whom we met during supper has invited us to stay with them at their home next year. We gladly accepted the invitation, since finding rooms can be difficult as contests get larger and more popular each year. It has already been rumored that there will be two choral test pieces next year: "Let God Arise" by David Jenkins and "The Heavens are Telling" by Haydn. We will watch the newspaper next fall for confirmation of that information and a list of all competition requirements. In the meantime, it's time to bundle up to face the long ride in the chilly night air.

We are returned to our own time wondering what became of the eisteddfod tradition in Ohio. Local communities continued to hold separate and joint competitions with their neighbors at the same time larger organizations were founded. The "First Annual Ohio State Eisteddfod" was held at a Youngstown venue in July 1885. At some point in the twentieth century, the Welsh eisteddfod lost its exclusivity and was transformed into the music contests held annually in the public schools.\(^1\)

\(^1\) The events described, while imaginary, are a composite of situations and events as found in several extant programs from Welsh eisteddfodau in Ohio between 1877 and 1901.

\(^2\) This connection between public school contests and the Welsh eisteddfod began in Emporia, Kansas, in 1915. The Jackson, Ohio, School Eisteddfod was active in the 1920s and '30s.
THE BRITISH HAVE CAPTURED AN AMERICAN ORGAN!!!

During September of this year, I was completing some musical theatre research at the Library of Congress by studying newspapers for the period 1811-15, which encompasses the War of 1812. While studying the Baltimore American and Commercial Daily Advertiser, it was nearly impossible to keep from becoming distracted from the business at hand, while I read reports of the burning of Washington, the bombardment of Fort McHenry, the first performance of the Star-Spangled Banner, and other stirring events of the war. In addition to those things—which I expected and watched for—I discovered yet another war-related event, one with a musical connection, which was totally unfamiliar to me.

The following article is reprinted, without alteration, from the Baltimore American and Commercial Daily Advertiser for Thursday, December 16, 1813. The title above and the footnote are also reproduced unchanged from the original.

"Some people will stare at this extraordinary capture, and set it down as the wicked invention of Democracy, or the malicious contrivance of French influence—but it is a fact, that the "Bulwark of Religion" has actually taken an Organ!—Now, if it had been a Popish organ, or a Presbyterian organ, or a Methodist organ, or any other organ, it may have been considered by some of our moralists as fair plunder—but here is a good, sound, orthodox organ, piously intended for divine service in a respectable Episcopal congregation in the city of New York, captured by his Britannic Majesty's ship of war the Plantagenet!—And to make the affair more complete, in its way, the Captain of the aforesaid British man of war, who effected this notable Chef d'Ouvre, had the meanness to ask 2000 dollars for the ransom of this innocent instrument of sacred music!*

If the fact had not been well authenticated, we would not have believed, that an English gentleman could have descended to so vile a sacrilege—if this man had been possessed of but one grain of sagacity, he would have consulted the political interest of his masters, in a contrary way—but his avarice overcame his policy, and he has left an indelible stain not only upon his own character, but also on his nation.

What will our Bulwark men say to this sort of warfare?—It has hitherto been customary with Christian nations, to respect all articles dedicated to the holy purposes of Religion.—The case is now altered; the plunderers of the ocean have thrown off even the semblance of reverential regard due to sacred things.—In short, to use an old saying, with them, "every thing is fish that comes into their nets," whether it be sacred or profane! [sic]

Let our impartial readers compare this sort of warfare with the noble generosity of Commodore Bainbridge to the British Gen. Hislop and his fellow passengers at the capture of the Java, and the conduct of all our Officers both on land and water, since the commencement of hostilities, and say, Where rests the honor—where the disgrace?

*The organ has been ransomed, and brought to New York."

I was certain that among the members of the Sonneck Society I would find someone who knew further details about this organ, and I was not disappointed. Vera Lawrence suggested that I call John Ogasapian, who had the story not only on the tip of his tongue, but at the tips of his fingers in the form of Stephen Pinel's article, "John Lowe, English-American Organbuilder," from The Organ (January, 1989). John immediately sent me a copy of the article, and here is the story of the captured organ.

The English organbuilder John Lowe arrived in the United States in 1801, and by 1805 was building organs in Philadelphia. He built an organ for Peale's Philadelphia Museum in 1807, and several for Philadelphia churches: one for the German Dutch Reformed Church in 1808, one for Zion German Lutheran Church in 1811, and another for St. Paul's Church in 1813. In March 1812, Lowe contracted to build a three-manual organ for St. John's Chapel in New York City. (This is one of several chapels erected by Trinity Church, which considered all of the state of New York its parish.) This organ and the one at Zion Church in Philadelphia were the largest American organs built to that time. The $6,000 organ was completed in eleven months and shipped by sea, while Lowe sent his apprentice, Thomas S. Hall, to New York by overland coach to receive the organ. Hall was in New York by November 25, and the organ left Philadelphia on November 27, 1813, aboard the Spanish sloop Ann Maria, which also carried corn meal and bread. Lowe was apparently unaware that the British 74-gun ship, H.M.S. Plantagenet, was blockading New York harbor, thoroughly disrupting shipping schedules. According to the New York Mercantile Advertiser, the Ann Maria was captured by the Plantagenet on Sunday, November 28. The first officer and pilot of the Ann Maria came into the city to "procure money to ransom the vessel and organ. The captors would not ransom the cargo."

On Friday, December 3, the same paper reported that the cargo had been removed and the vessel burned.
On Saturday a boat was dispatched with a flag of truce to ransom ship and cargo, only to discover that the vessel had been destroyed and that Captain Lloyd of the Plantagenet would not release the organ for less than $2000. When news of the capture of the organ reached Philadelphia on the same Saturday, December 4, Lowe left immediately for New York; by the time he arrived there late the following day, he had contracted a severe cold or pneumonia. The Commercial Advertiser reported on Monday the 6th that "... the owner would not pay. The organ was left on board the Plantagenet, and an apprentice to the maker [presumably Hall], with tools to put it up." According to Hall's reminiscences of 1870, the vestry of Trinity Church then obtained a flag of truce from the British consul general, Thomas Barclay (whose son was a member of the parish); the church provided two thousand Spanish dollars to ransom the organ, and Hall carried them on board the Plantagenet. On Saturday, December 11, the truce vessel returned with the organ on board. Unfortunately the strain of events proved too much for John Lowe. He died on Tuesday, December 14, at the age of 53, following an illness of nine days. The organ was erected in the church by Thomas Hall and Peter Erben, and was first used on Easter, 1814. Hall then returned to Philadelphia. (In 1821, Thomas Hall installed an organ in the Baltimore Cathedral which surpassed the St. John's Chapel organ in size.) The organ at St. John's was used until 1839, when, according to John Ogasapian, it was replaced by a newer organ built by Firth and Pond. After remaining in storage for twelve years, it was given to St. Clement's Episcopal Chapel, where it remained (through several rebuildings) until at least 1903. Pieces of the organ were reported still around as late as the 1940s, and there is a persistent rumor that it may have been installed in a Catholic Church in Milford, MA.

Since neither John Ogasapian nor Stephen Pinel was aware of the Baltimore article reproduced above, I'm delighted to have added one more footnote to the story of the kidnapped organ. Thanks very much to both of these scholars for providing "the rest of the story."—Susan L. Porter

IVES

Bruce Bond

"Why can't music go out in the same way it comes in to man, without having to crawl over a fence of sounds, thoraxes, catguts, wire, wood and brass."

Charles Ives

Cars blared in the wet street.

He refused to go. The concert premier lagg'd fifty-some years behind.

In a porous room, top-floor, he tinkered at the radio:

filaments of birdsong snarled in thickets.

He heard the congregation rumble to its feet, high and teetering voices singing Watchman, tell us of the night.

The train clattering on its stilts tunnelled into its own chord.

Dissonance, he thought, makes room for us. It levels fences, waters the plains.

draws us out in forever deflating fuses, hushed bleachers tracking a fly.

Lowering the radio, he listened for the likes of two brass bands, one from the past, the other future:

why can't we go out in the same way we come in—thoraxes, catguts, wires and brass dropped through both our tattered pockets.

two boys clacking their sticks on the pickets, receding from either ear.

He listened as his cat skittered a cork over the floor. Children ran in the scant rain. He felt light, mute.

This poem was contributed by Susan Cook, and is reproduced by permission of the author. Bruce Bond received his Ph.D. in English from the University of Denver, worked for several years as a classical guitarist, and teaches creative writing and American literature at the University of Kansas. "Ives" appeared previously in Poetry Northwest and in The Ivory Hours. (The Ivory Hours, which also contains poems named for Kurt Weill, Schoenberg, Mahler, Shostakovitch, Ravel, Webern, Stravinsky, Bartok, Hugo Wolf, Satie, Varese, and Messiaen, is available for $6 from Heatherstone Press, 372 Sherman St., Meadville, PA 16335.)
When, during the spring of 1988, Sister Mary Dominic Ray sought a new home for the American Music Research Center which she had built single-handedly and with such care over the past twenty years at Dominican College in San Rafael, California (See Bulletin, XIII, 2, 43-45), Professor Karl Kroeger, our music librarian, and I saw the opportunity to bring her collection together with several of our own in forming a new, expanded American Music Research Center. Strong administrative support from Dean Robert Fink of the College of Music and from the University Library led to negotiations lasting nearly a year, and finally that opportunity has become a reality. The AMRC is now operating at the University of Colorado, and, by this coming spring, we should have everything in place for the official opening, March 12-13.

We conceive the AMRC as supporting the curricula and performances of the College of Music, engaging in activities with the university, and extending the use of its facilities to the community, region, and nation in an effort to encourage the study, performance, and enjoyment of American music as a vital component of our culture. The AMRC's collections are large and sufficiently diverse enough to offer a wide range of research, from psalmody to folk music, and we are planning a number of services to support scholarship, as well as performances, lectures, and symposia designed to bring American music to the attention of the public at large.

A glance at the calendar of activities we are planning for the 1989-90 academic year might afford some idea of how we are making a start toward fulfilling these intentions. For American Music Week in November, we have arranged a concert of our College's faculty and ensembles featuring not only the music of well-known American composers such as Elliott Carter, Charles Ives, and Stephen Foster, but also some neglected nineteenth-century songs with guitar accompaniment from one of the AMRC's collections. We intend to cooperate with our University's Center for Ethnic Studies in a concert of Black women composers' music for Black History Month this coming February. A concert of regional composers will be a part of our opening festivities in March. For these concerts, the AMRC will develop program notes and mount exhibitions. One of our graduate choral students is organizing a "singing school" to do informal concerts and have reading sessions, drawing on our early church music and choral collections. In the near future, we hope to work with our theater department in mounting some of the AMRC's comic operas.

Both our faculty and graduate students are planning several "outreach" trips into the state to lecture and perform examples from several parts of the collections and to work with other local groups in planning programs of American music. One such program, planned jointly with the Denver Center for Creative Arts Therapy and called "From Cotton Fields to the Concert Hall: A Survey of the Black Spiritual in the United States," became a lecture-concert tour last spring and was sponsored by the Colorado Endowment for the Humanities. The Ben Gray Lumpkin Collection of Colorado Folksongs is also a popular program throughout the state.

Also among our official opening activities, Sonneck Society President Deane L. Root will be our guest and will have a graduate colloquium based on his recent research, visit our classes in American music, and join our faculty and graduate students in a symposium "Why American Music?: Four Historical Perspectives." We look forward to future symposia involving our faculty with visiting scholars, and we also have tentative plans for an occasional bulletin which will contain not only news about the AMRC but also lively and informative articles on American music in general.

A glance at our collection shows that the AMRC is engaged in a number of different areas. Archivist Karl Kroeger plans to keep the Sister Mary Dominic Ray Collection intact. It is especially strong in church music and comic operas of the eighteenth and early nineteenth centuries. It also originally served as a complete American music library in itself and thus contains extensive reference works, books, music, recordings, slides, and other materials for the study of all American music.

Sister Dominic's tunebook collection nearly doubles our own collection of American hymn-tune books dating mainly from the nineteenth century. Our total holdings now include seventeen original tunebooks dating from c. 1726 to 1810, as well as over 165 hymnbooks, glee books, and "Sabbath school" songsters published from 1811 to 1900. The older tunebooks include a twenty-fourth edition (1737) of the Bay Psalm Book and a small manuscript tunebook (ca. 1726) with syllables rather than notes on five-line staves. Among Bibles and psalters of interest are a Geneva Bible (first London edition, 1599), a 1622 edition of the Sternhold and Hopkins Psalter containing sixty-two tunes, and an outsize (52 cm.) breviary of Severian chant dating from 1620.

The newly acquired early operas number approximately 200 of various types (ballad, pastiches, pastorals), a few tragedies, and two...
masques. Although most of the items are photo-
copied piano-vocal scores (a few with orchestral
indications), some have orchestra scores, and a few
are original eighteenth- or early nineteenth-century
editions. The last-mentioned includes a rare 1771
edition of The Beggar's Opera, containing the
Pepusch overture in full score.

Turning to regional collections, our composers' 
archives contain most of the works of well-known
composers Cecil Effinger and Normand Lockwood, 
both of whom composed operas, choral music, 
symphonic works, chamber music, songs, and
instrumental pieces. Karl Kroeger has written about 
the unknown composer Daniel Jones, whose com-
positions found their way into our library a few years 
ago (Notes 41/3 [March 1985]: 471-81).

We have recently acquired the Alvin G. Layton
Collection of Theater Music, containing approxi-
mately 2,400 pieces used to accompany silent films
and vaudeville theater performances in Denver and
throughout the west from the 1920s through the
1940s. Published in piano score and parts for a
moderately sized orchestra, the music encompasses
both originally composed mood pieces and arrange-
ments of the masters. Layton was a meticulous
orchestra leader who not only kept his library
carefully preserved but also developed his own
elaborate mood subject catalog for the entire
collection.

Also among our most important regional
collections is the Ben Gray Lumpkin Collection of
Colorado Folksongs, consisting of nearly seven
hundred English-language songs in approximately
1,600 variants. Additional songs in foreign
languages, some instrumental music, and recent
acquisitions bring the collection to nearly 2,000
items. The bulk of this collection was assembled by
English Professor Lumpkin and his students from
1950 to 1970. Most of the informants were
originally from the Great Plains and the southwest.
Many were born in the late nineteenth century.
In addition to older ballads and lyric songs, the
collection contains many versions of late nineenth-
century popular songs. A more detailed description
of the collection can be found in The Sonneck

The basis of our early country music collection
is a purchase from the library of record collector
Joe Buzzard, of Frederick, Maryland, several years
ago. This collection consists of reel-to-reel taped
copies of approximately 650 recordings from 1925-
40. Particularly numerous are pieces by Ernest
Stoneman, Uncle Dave Macon, the Skillet Lickers,
Bascom Lunsford, and fiddlers Eck Robertson and
John Carson. The collection also contains recordings
by several now-obscure performers. Several
recordings of the Ray and Ina Patterson duo, who
now live in Colorado, have been added to the
collection.

Other collections within the AMRC further
emphasize its diversity. A major holding from the
George C. Krick Guitar Collection numbers some
300 titles and includes about 100 rare nineteenth-
and early twentieth-century manuscripts and first
editions. The Eric Katz Collection consists of many
papers, music, and effects from perhaps the most
influential leader of the twentieth-century recorder
movement in the United States. The Hugh E.
McMillen Collection is named for the long-time
director of bands at the University of Colorado and
contains both early and recent band and wind music
scores. Looking into the future, the University is in
the process of acquiring the library and other
materials from the estate of its famous popular
music alumnus, Glenn Miller.

Our sheet music collection is the special project
of our music cataloger, Nancy Carter. It now
includes approximately 10,000 items, mostly from
the 1890s forward, and its special catalog permits
access to the collection by composer, librettist, title,
and first line.

The AMRC is a part of our music library
where we have a reading room and work area. A
few of our collections are housed in the reading
room area but most are nearby in the special
collections area of the music library. With the
exception of Sister Dominic's library and the early
country music collection, our holdings in the AMRC
are the result of donations from individuals, often
through contacts with our faculty.

Beginning this past September, two doctoral
candidates specializing in American music, Linda
Davenport and Dennis Loranger, have been assigned
assistantships in the AMRC. In addition to handling
administrative details and inquiries, they are making
various checklists of our American holdings both in
the AMRC special collections and in our music
library. If we can be of help to you, please let us
hear from you. Write to the American Music
Research Center, College of Music, Campus Box
301, University of Colorado, Boulder, CO 80309 or
phone 303-492-7540.

Virgil Thomson on reviewing: Feelings will come
through automatically in your choice of words.
Description is the valid part of reviewing;
spontaneous reactions, if courteously phrased, have
some validity; opinions are mostly worthless. If you
feel you must express one, put it in the last line,
where nothing will be lost if it gets cut for
space.—Virgil Thomson by Virgil Thomson, 1967
NEWS OF THE SOCIETY

1990 Toronto Conference

Note April 18-22, 1990, in your calendar for the annual meeting of the Sonneck Society, to be held this year in Toronto, Canada’s largest city. One of the most attractive cultural centers on the continent, Toronto is served by nearly every major North American airline, and is an easy drive from most northwestern and midwestern cities. The conference will be held at the centrally located Westbury Hotel and the Edward Johnson Building of the University of Toronto.

During the conference period you can hear the Toronto Symphony with Gunther Herbig conducting at Roy Thomson Hall, and/or Canadian Opera Company productions of Verdi’s Otello, with Ermanno Mauro in the title role, and Puccini’s La Rondine at O’Keefe Center, as well as other musical events given at the conference and at other locations in the city. The annual banquet will be at St. Lawrence Hall, where Jenny Lind sang almost 140 years ago.

Toronto is a major live-theatre center, and among the shows playing will be Les Miserables and Phantom of the Opera. Then there is the new Skydome, home of the Toronto Blue Jays, the Royal Ontario Museum, the Art Gallery of Ontario, and the famed hands-on Ontario Science Centre. Toronto has outstanding jazz, cabaret, fine restaurants, and a superb Chinatown. Also planned is a conference excursion to Niagara Falls, a 90-minute drive. More information in the next Bulletin.—Ezra Shabas

Notices and Announcements

Dust Off Those Busts! . . . and all the other collectables you have sitting around, because April and the Toronto meeting will be here faster than you think! We’ve already been hard at work on the coming Silent Auction, and we’ve come up with some ideas for expanding the Auction that we think will excite you!

This year we are encouraging you to bring more antiquarian entries, pictorials, and recordings as well as books. The more interesting the stuff is, the more fun it will be for all of us—and the more money it will make for the Sonneck Society Publications Fund, which is the most important thing of all!

Here’s the challenge, folks. If it deals with American or Canadian music, no matter how remotely, and if you can get it here, we’ll include it in the Auction, no matter what it is!—Suzanne Snyder, Silent Auction Committee Chairperson

Just for Students: Special accommodations and activities for students are once again being planned for this year’s annual meeting. Students whose names are not on the student list—for example, those who may have paid full membership costs in order to obtain American Music but are attending school full time—please contact Jeff Taylor; 1025 Island Dr., Apt. 104; Ann Arbor, MI 48105; 313-930-6893.

Toronto Committee Meetings: Sonneck committee members 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.

SCHEDULED CONFERENCES OF THE SOCIETY

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/Hampton, VA
Christopher Newport College
Anne Dhu Shapiro, program chair
James Hines, local arrangements chair

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

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La Monte Young, Pauline Oliveros, Jackson Maclow, Paul Zukofsky, Earl Browne, Otto Luening, Virgil Thomson, and—in England—Merce Cunningham and David Tudor. Stockhausen was added later. The completed programme will go out nationally here in November, when John Cage is expected to be visiting the Huddersfield Festival in Yorkshire. I interviewed the master himself at the BBC studios in Rockefeller Plaza. I was floor once, and had obviously overstepped the mark with the intensity of my inquiry: he answered one question by saying, "I don't know—I'd just rather sit here and listen to you talk!" I hope that the Radio 3 documentary, which lasts an hour, will be taken up by American radio stations. (This did not seem to happen with the similar BBC programme I made about Samuel Barber in 1982, which also contained unique material.)

One of the reasons I am writing now is to let those who attended the Third American Music Conference at Keele in 1983 know that the Earl of Lindsay (who was then Viscount Garnock and our host at the unforgettable reception at Combermere Abbey) has died at the age of 63. This is a sad loss to many Anglo-American enterprises. He was a great railway enthusiast and as a young man could boast that he had ridden on the footplate of a steam locomotive through every American state and Canadian province. In 1963 he bought a steam engine to save it from destruction and demonstrated the potential of these trains for excursions.

Last March the Park Lane Group presented, at the Purcell Room in London, a programme called A Double Celebration for the Dickinsons. Twenty-five years ago my sister, Meriel, made her London debut; twenty-one years ago we first performed at major professional venues together. Needless to say, the programme include American music (four songs by Ives and three by Gershwin) as well as further American connections: my own E.E. Cummings Song Cycle (1965) and the Violin Sonata, written in Orange, NJ, whilst frozen up during the winter of 1960-61.

Meriel's American connections this year have included playing Mrs. Jones in Weill's Street Scene for Scottish National Opera, the Decca recording, and English National Opera this autumn. It follows her Weill triumph in the DGG recording of Happy End and Mahagonny a few years ago. She is now a regular visitor to the U.S. as the mezzo in Electric Phoenix, the four-voice microphone ensemble which has commissioned many Americans including John Cage, William Brooks, and Neely Bruce.

On July 4th this year BBC Radio 3's American salute reflected my own interest in American music. In the morning I introduced an organ recital by the brilliant young player David Titterington at Coventry Cathedral. He opened with Ives' Variations on America and them came my Blue Rose

COMMUNICATIONS

Letter from England

This Letter from England is written by Peter Dickinson, who is substituting for regular contributor Stephen Banfield. As this issue of the Bulletin went to press, Stephen was touring the United States with the Snedg Consort, performing a program called "Byrds, Bees, and Melancholy" for six voices, recorders, and viols. Peter is well-remembered as co-Program Chair (with Karl Kroeger) for the 1983 American Music Conference at Keele University in England, and as the arranger of the many "extracurricular" activities enjoyed by those attending the conference and those who gathered later in London.

I am afraid it is some time since you heard directly from me, although Stephen Banfield reported on the nationally-shown TV documentary about my work, which went out on the South Bank Show's series hosted by Melvyn Bragg. It referred to my early years in New York City and showed me sitting on a fire hydrant to a backcloth of the Empire State Building!

Two years ago, producer Anthony Cheevers and I went to New York City to make a BBC radio documentary about John Cage. Amongst those we interviewed were John Rockwell, Minna Lederman,
Variations, based on MacDowell's To a Wild Rose and premiered in New York City by Jennifer Bate in 1986. Titterington ended with Buck's Variations on "The Star-Spangled Banner." (The original was, of course, a tune by an English composer; you can't get away from us, even on Independence Day!) In the afternoon the BBC Symphony Orchestra played Ives' The Fourth of July and followed it with my Piano Concerto, during the course of which the main soloist is upstaged by an upright in the orchestra playing a classical rag based on the work's main themes. The soloist (on the EMI recording) was Howard Shelley.

May I mention my book on The Music of Sir Lennox Berkeley (Thames Publishing)? Apart from being the first study of a major British composer barely known in the U.S., it opens up connections between Berkeley and his friend Benjamin Britten, an unusually fruitful influence which worked both ways.

Another reason I am writing now is the result of a review I gave for the BBC's Record Review programme which goes out nationally on Saturday mornings. Its feature, called "Building a Library," compares all currently available recordings of a single work. Executives of record companies listen anxiously, even though they may be in bed at 9 a.m., since they know that the final verdict will affect sales. When I combed through recordings of Copland's Clarinet Concerto, the reviewer for the monthly magazine The Gramophone took exception to my purist views about the appropriate style for this work. Since the issue is just the kind of thing liable to involve musicologists of the future, I should like to provide American readers with access to Edward Seckerson's review in The Gramophone and my own letter to the magazine afterwards. (See below.) I hope to read in the columns of the Bulletin some views from your side of the Atlantic. Does it matter? Who is right?

I will be coming to the U.S. in 1990–91 to visit various universities and speak about my music, British music, and related American subjects. Contact me if you are interested.

Peter Dickinson
39 Lady Somerset Road
London NW5 1TX
Telephone: 011-44-01-267-1246

Excerpt from The Gramophone, May, 1989, p. 1722: "In a recent comparison on BBC Radio 3's 'Saturday Review,' the American clarinettist Richard Stoltzman (whose new RCA recording of the Concerto was reviewed last month) was smartly reprimanded, indeed dismissed out of hand, for departing from the letter of Copland's written text and spicing up the 'jazzy' second part of the piece with—heaven forbid—the odd 'blue' note, the odd 'slur', the odd 'bend' in the rhythm. Unbeknownst to that reviewer, Stoltzman had in fact consulted the composer on these very matters and discovered in the event that Copland's only real concern was that the pages in question should 'sound jazzy.' So there you have it—the composer himself placing the spirit of the individual over the letter of his score. And I take issue at length only because I, like DJF last month, consider Stoltzman's recording (and let's not be too precious about these jazz mannerisms—they are discreet) to be the most imaginative and exciting (and technically brilliant) of those currently on offer." —E.S.

Peter Dickinson's reply: "As the unnamed reviewer on BBC Radio 3's 'Saturday Review' referred to by E.S. . . . I should appreciate a chance to comment on the issues involved. Richard Stoltzman has recorded Copland's Clarinet Concerto and his interpretation deviates both from the printed score and earlier recordings under the composer's direction. His opening is well below the marked tempo and uses rubato of a kind Copland objected to in Appalachian Spring (this is documented in a recording of a rehearsal), and he puts in a few blue notes and glissandi. Stoltzman's justification for this is that he spoke to the composer on the telephone almost twenty years ago and found that 'his only real concern was that the pages in question should sound jazzy.' Apparently Copland later heard Stoltzman perform the Concerto and was pleased.

The question is whether this is evidence sufficient to change the now-established character of the work or not. In my 'Saturday Review' assessment I pointed out that Copland was affected by 1920s jazz and that the swung parts of the Concerto related to that period and Benny Goodman's style then. When recording the Concerto under Copland, Goodman stuck to his clean early style rather than the smears and blue notes of his 1940s work with his Sextet. (So did Gary Gray in his Unicorn–Kanchana recording, after working with the composer, and many live performers such as Jack Brymer with the LSO under Copland's baton). That decision seems to have been built into the music, as with other examples of so-called symphonic jazz related to actual styles and periods. Finally, having known Copland and his music for many years, I cannot help feeling that if he had wanted blue notes and glissandi in the solo clarinet part of the Concerto at the time when he wrote it and recorded it there was no one better than Goodman to provide them. He did not."

"American is something a musician need not be ashamed to be." —Virgil Thomson, American Music Since 1900 (1970).

Sonneck Society Bulletin -116- Vol. XV, No. 3
Letter from Canada

We welcome Frederick Hall as guest columnist this month, substituting for John Beckwith, regular contributor for this department (about whom you may read below).

Because our Sonneck National Conference will be held in Toronto, April 18-22, I thought it might be appropriate to talk about some of southern Ontario's annual musical/theatrical festivals. Although most of them begin in May or later, you might wish to extend your stay or return to enjoy some of these interesting and varied festivals.

Similar to the U.S., Canadian provinces offer many summer festivals to attract tourists and to keep musicians employed outside of the Fall and Winter concert seasons. Most are akin to the summer series given at Ontario Place, a waterfront entertainment park in Toronto, featuring several major orchestras performing "light classical" concerts with very little North American musical content. There are several notable exceptions to this standard summer musical fare, and I will mention those which might interest Sonneck Society members.

The two largest summer attractions are primarily theatrical and center their seasons around major playwrights. The Stratford Festival (May to October), as one would expect, presents the plays of Shakespeare on its main stage, but has experimented with alternative theatre and different musical programs throughout the years. In addition to its excellent Gilbert and Sullivan productions, Stratford in its most active musical period produced at least one opera each year, including commissioned works from Canadian composers Gabriel Charpentier (The English Lesson) and Harry Somers (The Fool) and performances of works by Leonard Bernstein (Candide) and Cole Porter (Happy New Year). Porter's Kiss Me Kate and a few miscellaneous concerts constituted a reduced 1989 musical series. The Shaw Festival (April to October) in Niagara-on-the-Lake has flourished by presenting the plays of George Bernard Shaw and his contemporaries. The town is located on the Niagara River across from Youngstown and Lewiston and within easy driving distance of Buffalo. The town's history is tied up with the British and American conflicts, including an incident during the 1812 War when American forces invaded the town and burnt most of it to the ground. Today it is a charming example of 19th-century Canadian architecture, and many Americans spend their summers in the town. The only invasions the townspeople must now withstand are the annual throngs of tourists, over two million in 1989. Music has played a secondary role in most Shaw Festival seasons and has generally consisted of chamber concerts, jazz series, and early 20th-century musical theatre. A one-woman show, with Mary Lou Fallis as Emma Albani (1847-1930), the outstanding Canadian-born soprano who toured throughout Europe and North America, is one of the more imaginative recent productions.

The city of Guelph presents its annual Guelph Spring Festival during the first two weeks of May. Founded in 1968 by Nicholas Goldschmidt, the Festival has managed to present a chamber opera each year and to commission works by Canadian composers, including Charles Wilson, Talivaldis Kenins, Andre Prevost, Godfrey Ridout, Harry Somers, and Oskar Morawetz. Among the international performers who have appeared in Guelph are: Marilyn Horne, Jan Peerce, Maureen Forrester, Canadian Brass, Jon Vickers, and Steven Staryk.

Last May a detective opera, Crazy to Kill, with libretto by James Reaney and music by John Beckwith, was featured at the Guelph Spring Festival. These two collaborators, who had been inspired by events and situations in Southwestern Ontario for two earlier operas, The Shivarree and Night Blooming Cereus, were attracted to this mystery novel by Ann Cardwell for similar reasons. It takes place at Elmhurst, a rest home for the wealthy and troubled, in an Ontario town during the late 1930s. The story centres around a sudden and unexplained string of deaths at the home and the attempts to find the murderer. The opera skillfully blends various musical styles (from Rodgers and Hart to Kurt Weill) and numerous theatrical devices including large doll-puppets used to reveal past events and possible motives for the murders. Performers create multiple roles as the story unfolds through flashbacks interwoven with present events.

A favourite of mine is the "Music at Sharon" festival which takes place every July north of Toronto in a small rural community which reminds me of New England. If you can find the time to visit Sharon while you are in Toronto for the Sonneck meeting, I urge you to do so. The most prominent building in the town is the Sharon Temple, built in the early 19th century by David Willson, who had moved to Upper Canada from New York State in 1801. Because of a disagreement with the Society of Friends, Willson moved to the village of Hope, now Sharon, and had this unusual temple built for worship. The three tiered storeys, suggesting the Trinity; the symmetrical design, representing the square deal offered by the sect; and the twelve pillars inside the church, representing the apostles, all reflect the moral teachings of this sect. Music was an important part of worship and Willson hired several directors for his band and choirs, including Daniel Corey of Boston, Mass. Today Sharon Temple is a tourist attraction and the location for a delightful series of July concerts.
John Beckwith has been an important part of this festival, serving as consultant, composer, arranger, etc. for the North American heritage concerts. Last summer’s concerts included the Hannaford Street Silver Band performing 19th-century compositions and arrangements by G.W.E. Friedrich, William E. Gilmore, and Allen Dodsworth, and a medley of regimental tunes from the Civil War. Another concert, "A 19th Century Celebration," featured U.S. and Canadian music, 1767 to 1867. William Billings, James Hewitt, and Stephen Foster shared the program with Canadians Joseph Quesnel, James Paton Clarke, and S.P. Warren.

There are other festivals which might interest you but these are some of the most popular and interesting ones. Please check the publicity for the Toronto conference. The Program Committee will point out special events and festivals taking place during the meetings. If you are unable to visit Stratford, Niagara-on-the-Lake, Guelph, or Sharon in late April, please return in the summer to enjoy some of these musical and theatrical entertainments.

Frederick A. Hall
McMaster University

NOTES ABOUT MEMBERS

On October 2, Gillian Anderson conducted the Brooklyn Philharmonic Orchestra and Chorus in a performance of the music for D.W. Griffith’s silent movie, Intolerance (1916) at Avery Fisher Hall, Lincoln Center, New York City. The performance accompanied a showing of the film (newly-edited based on the music) for the New York Film Festival.

Stephen Banfield, Head of the Music Department at Keele University in Staffordshire, England, recently led a North American tour by the Sneyd Concert. The group is composed of five ex-Keele music students plus Stephen; they perform English madrigals and other music of the Renaissance. All members sing as well as play on recorders and/or viols. The group travelled in a camper built for six, starting in Boston on September 17, performing their tenth and last concert on September 29 in Boulder, and flying home from San Francisco a week later. Along the way they visited with various Sonneck members including John Graziano, Kate and Bob Keller, Susan Porter, Nicholas Temperley, Bunker Clark, Bill and Sophia Kearns, and Karl and Marie Kroeger.

Cyrilla Barr delivered the Founder’s Day lecture at Whittall Pavilion of the Library of Congress on October 30, in honor of the birthday of Elizabeth Sprague Coolidge. Dr. Barr is writing a major biography of Mrs. Coolidge, and spoke on new details of her life and accomplishments.

The Hutchinson Family Singers, George Berglund, executive director, made its New York City debut on September 11, as part of the "Voices of Change" series at Merkin Concert Hall. (See Bulletin Board, p. 122.) On September 9 the group performed at Hartwick College in Oneonta, New York.

Marshall Bialosky was one of three composers-in-residence this summer at the Chamber Music Conference and Composers’ Forum of the East meeting at Bennington College in Vermont. During his week there he gave a lecture on his music during which Bert Turetzky, the eminent contrabassist, gave the premiere performance of Bialosky’s Sauntering This Way. At the end of the week, Bialosky conducted the first performance of a work commissioned by the Conference, Divertimento, for flute, oboe, clarinet, bassoon, violin, and viola.

Adrienne Fried Block delivered the lecture "Feminist Issues in the Life of Amy Beach" on April 22 at the ISAM Conference on American Music at the University of Missouri-Kansas City. On April 23, she gave introductory remarks prior to a performance of Beach's Chambered Nautilus at the conference. She lectured at the University of Kansas on April 24 and at the Kansas State University on April 25.

Dinos Constantinides was the featured guest composer at the first annual New Music Festival held at the School of Fine Arts in Montgomery, AL.

Richard Crawford presented a public lecture entitled "Make a Joyful Noise: Reverberations of Early New England Psalmody in 20th-Century America," at the American Antiquarian Society, Worcester, MA, on September 8. The lecture was in association with an exhibition on early American sacred music, drawn from the AAS collections, which was on view from July 24-September 15.

Steven C. Edwards has been named choral editor of the Journal of the Conductors' Guild. The Conductors' Guild, with a membership of over 1,100, is the nation's only professional and service organization devoted exclusively to the concerns of the conducting profession. Edwards will continue as editor of the Conductors' Guild Newsletter.

Susan Feder and Todd Gordon proudly announce the birth of Samuel Aaron Gordon on May 21, 1989. (This announcement is included here
because such an event will surely have an eventual impact on the course of American music. Susan notes that Samuel is named for his paternal great-grandfather, though her musician friends might think otherwise.) Susan was first known to many Sonneck members as the indefatigable, thorough, and persistent Editorial Coordinator for The New Grove Dictionary of American Music.

English member Janet Howd has recently recorded a compact disc of French song titled Prose Lyriques—Debussy, with songs by Berlioz, Faure, and Duparc; pianist is Christopher Ross. Those who attended the Oxford Conference in England last year will recall Janet singing in the recital which was part of the Conference program. The CD is from Meridian Records (DUOCD 89005), and is released in the U.S. by Harmonia Mundi.

Vera Brodsky Lawrence has received a three-year grant from the National Endowment for the Humanities for the completion of volumes two and three of her trilogy, Strong on Music. Volume 1, Resonances, was published in 1988 by Oxford University Press; the remaining volumes will be subtitled Reverberations and Repercussions.

Portia K. Maultsby was the recipient of three awards for the Black Music documentary, "Music as Metaphor," co-produced with Donna Lawrence Productions for the National Afro-American Museum, Wilberforce, Ohio. It received the 1989 Paul Robeson Award at the New Black Film Festival and a Silver Award at both the Association of Multi-Image International Festival and the International Film and TV Festival of New York. Recently she served as music researcher and consultant for the eight-part history documentary produced by Blackside Productions for PBS.

Violist Patricia McCarty of the Boston Conservatory faculty has been awarded a 1989 Solo Recitalist Grant from the National Endowment for the Arts to present recitals and master classes throughout the United States during the 1989-91 seasons. The programs and master classes, with pianist Ellen Weckler, will feature American and other unusual repertoire discovered in the course of McCarty's research.

The Boston-based trio of Patricia McCarty, viola, D'Anna Fortunato, mezzo-soprano, and James David Christie, harpsichord, has been selected by the Portland [ME] Concerto Association as winner of the 1989 John Knowles Paine Award. The award was established in 1984 to stimulate greater interest in American music of the late twentieth century. The competition is for performers residing in New England, who submit a program which includes a work of "undiscovered and new" music composed since 1960 by an American composer. Judges of the twenty-two entries were Elliott Schwartz, Gunther Schuller, and Robert DiDomenica. The winning group performed music by Ernest Todd Richardson and Haiku: A Song Cycle for Voice, Viola, and Harpsichord by Marilyn Ziffrin. The award-winning ensemble will perform these works in concert as part of the PCA's 1989-90 season.

Marita P. McClymonds has received a grant from the National Endowment for the Humanities for a U.S.-RISM Cataloguing Project which will catalogue the 9,000 libretti from the Albert Schatz Collection. Bibliographic records will be contributed to the Research Libraries Information Network data base.

Leslie Pettew's dissertation, Julie Rive-King, American Pianist, was awarded first prize in the national Mu Phi Musicological Contest. She also had an article, "Cabi Amby Marcy Beach," published in the March 1989 issue of The Opera Journal. This article, which discusses Beach's one-act opera, was one of two chosen through a national contest sponsored by the National Opera Association.

Deane L. Root has received a grant from the National Endowment for the Humanities for the cataloguing of musical scores and recordings in the Foster Hall Collection at the University of Pittsburgh's Stephen Foster Memorial on the Online Computer Library Center data base.

Ramon Salvatore has been awarded a Solo Recitalists Fellowship from the National Endowment for the Arts. This is a major grant which will enable him to present three recitals of American music in New York for Spring 1991. The series will span from 1820 to the present, and will contain commissioned works and many first modern performances. Salvatore writes: "It is an exciting prospect, but none the less a bit nerve wracking!" (The series will also be available to anyone else interested during the 1990-91 season.)

Anne Dhu Shapiro has been elected as President of the College Music Society for 1991. (She will also serve the Society in 1990 as President-elect and in 1992 as ex-president.) Shapiro was chosen as the new Chair of the new Music Department at Boston College in March.

David Francis Urrows' Five Songs from a New England Almanack, for baritone and piano, have been published by Boosey and Hawkes. They were performed in Los Angeles in July as part of the annual convention of the National Association of
Teachers of Singing. Urrows has recently been appointed Lecturer in Music at Hong Kong Baptist College.

Richard D. Wetzel has been awarded a $5,000 Baker Fund grant by Ohio University, Athens, to complete a monograph on the life and works of William Cumming Peters (1805-1866). The grant was awarded for the 1989-1990 academic year.

James Wille's *Hymnal* was premiered as part of "Seattle Spring" by the Seattle Symphony under Christopher Kendall on April 17 and 18, and was the focus of a "Musically Speaking" Symphony event on April 16.

DEATHS:

Diane Peacock Jezic (1942-1989) died on August 13 at her home in Lutherville, Maryland. She had been battling cancer for many years, and her life during that time was a testimony of purpose, determination, and bravery. During her illness she wrote two books: *Women Composers: The Lost Tradition Found* (Feminist Press of the City University of New York, February 1989) and *The Musical Migration and Ernst Toch* (to appear in fall of 1989 from the Iowa State University Press). She also took time during remissions to work as a volunteer at Stella Maris Nursing Home.

Diane Jezic was born in New Jersey, attended the College of Wooster (Bachelor of Music, 1963), Northwestern University (Master of Music, 1965), and the Peabody Institute (Doctor of Musical Arts, 1974). A fine pianist, Jezic studied also at the Chautauqua Institute, The Institute of European Studies (Vienna), Aspen Music School, Tanglewood Music School, and the Curtis Institute of Music. She gave a number of recitals, worked in chamber music, and issued three LPs for EDUCO (Ventura, CA): *Piano Music of J.S. Bach* (3122), *Piano Music of F.P. Schubert and J. Brahms* (3123), and *Piano Music of Robert Schumann* (3124).

She taught at The Settlement Music School in Philadelphia, The Peabody Institute, and, from 1972, at Towson State University, where she was a member of the Towson Chamber Players from 1976 until illness forced her withdrawal in 1984. She was a member of the American Musicological Society, the Sonneck Society, the National Women's Studies Association, Pi Kappa Lambda, and the Maryland State Music Teachers Association.

Jezic's interests were wide-ranging and well focused; her work was creative and turned towards those things which she felt needed to be done. Her accomplishments, in so short a time and on both the performing- and scholarly fronts, were remarkable. And, like so many of the women whose work she championed in the last decade of her life, she also enjoyed a rich life as housewife and mother, as well as colleague and friend. Her family will miss her, her friends will miss her, and so will those of us, her colleagues, who have been enlarged by her insights and her enrichment of our horizons.—*Edith Boroff*

Hewitt Pantaleoni (1929-1988) died on October 17, 1988. Hewitt Pantaleoni received an A.B., magna cum laude in music and a Master of Arts in Teaching (music) from Harvard University, both in 1953. Also in that year, he married Patricia Curtis Hamilton; their five children were born from 1955 to 1962. After a year in St. Louis and two years at the Staatliche Hochschule für Musik in Munich, Hewitt returned to Harvard, where he received the Master of Arts in Music (1956), did further graduate study (1956-1959), and was a Teaching Fellow. In 1972 he received a Ph.D. at Wesleyan. In 1960 he began 23 years of teaching at the State University College of New York in Oneonta. During that time he conducted glee clubs, choirs, and chamber orchestras, and organized African drumming groups and the Javanese gamelan. He spent three summers (1968, 1969, 1971) in Africa, with particular focus on the music and dance of Ghana. In addition to his membership in the Sonneck Society, Hewitt Pantaleoni was especially active in the Society for Ethnomusicology, and served as chairman of the New England chapter (1970-72) and co-chairman of the Northeast chapter (1972-1974). Although Hewitt had suffered from cancer since 1982, his last years were spent in writing and composing. His book *The Nature of Music* was completed in 1985 to meet a need for an introduction to music which was global in perspective. His compositions included songs and instrumental and choral works. The "Introit," "Sanctus," and "Amazing Grace" from his *Song for Life*, a worship service for contralto soloist, choir, congregations, and small instrumental ensemble, were performed at his memorial service in Oneonta. (Excerpted from an obituary by David P. McAllester in Ethnomusicology: the Journal of the Society for Ethnomusicology, Spring/Summer, 1989.)

Virgil Thomson (1896-1989) died on September 30 at his home in New York City. Thomson grew up in Kansas City, Missouri, and served in the Army during World War I. He entered Harvard University in 1919, and in 1921 went to Paris for a year's study of organ and counterpoint with Nadia Boulanger, under a John Knowles Paine Traveling Fellowship. There he met Satie, Jean Cocteau, and Les Six, and wrote his first music reviews (for the *Boston Evening Transcript*). He graduated from Harvard in 1923, then lived in Paris 1925-1940.

The score consists of elements that were to be characteristic of much of Thomson's subsequent work: simple diatonic harmony (with occasional bichordal clashes), short tunes in Protestant-hymn style, extended parlando and chant passages reminiscent of Anglican liturgy, quotations of familiar airs . . . , popular dance rhythm . . . , and careful, highly polished prosody.

John Cage referred to "the great variety and all but intangible nature of [his] work." *The Mother of Us All*, a second opera on a libretto by Stein, was completed in 1946; other well-known works were the *Symphony on a Hymn Tune* (1928), the ballet *Filling Station* (1937), and a series of musical portraits. Thomson provided music for three documentary film scores, *The Plow that Broke the Plains* (1936), *The River* (1937), and *The Louisiana Story*, for which he won the 1948 Pulitzer Prize. Thomson served as music critic for *The New York Herald-Tribune* for fourteen years beginning in 1940, and established a lasting reputation for his spare, witty, and opinionated writing. In addition to four anthologies of his reviews, Thomson wrote *A Virgil Thomson Reader* (1981), for which he received the National Book Critics Circle Award. His last book, *Music with Words*, was released posthumously by Yale University Press. In 1988, Thomson was one of twelve recipients of the National Medal of Arts, created four years earlier.

Thomson became an honorary member of the Sonneck Society in 1982, and attended the Lawrence meeting to hear papers about himself, to see and comment on a showing of the film *The River*, to attend the annual banquet, and to hear a performance of his works. William Kearns wrote in the *Newsletter*, "The Society's honoring of Virgil Thomson was a particularly felicitous idea, and the distinguished composer responded with a generosity and warmth (as well as with his celebrated humor) that touched us significantly." Bunker Clark wrote:

Virgil Thomson stole the show when given half a chance. One example: Raoul Camus was persuaded to present the honorary Sonneck Society membership after the intermission of the April 1st evening concert. He read the citation, written by Carol Oja, then explained that the certificate was dated the next day, April 2nd. Mr. Thomson's response: "Better than April Fool's Day."

In Oja's presentation speech, she said "His ten talents times ten have produced some of the freshest, most plain-speakingly pungent and provocative music and music criticism of our century."

Thomson was buried in a family plot in Slater, Missouri. A Memorial Service will be held in the Cathedral of St. John the Divine, New York City, at 3 p.m. on November 25, which would have been his 93rd birthday.

NOTES AND QUERIES

I am working with several community groups planning the 175th anniversary celebration for Pope County, Illinois. It was founded in 1816. The county is bordered by the Ohio River and the state of Kentucky on the east. We would like to know what the music of the area was in the early 1800s. Are there any copies or recordings of these songs of the western frontier? Were there any songs unique to flatboaters, keelboaters, and/or the river culture of this time period?

I would certainly appreciate any information you can provide. We want to incorporate as much of this as possible in our 175th anniversary celebration. We are also planning an Ohio River Museum and a tourism information center. These could also benefit from the information.

Ray Morris
Pope Hardin Counties Extension
P.O. Box 97
Golconda, IL 62938
618-683-8555

We are preparing a discography, *The Banjo on Record*, which is a listing of all cylinders and 78-rpm disc records (not microgrooves) on which the banjo can be heard in a solo role, regardless of the type of music. It will include biographies of major players, complemented by essays on the historical development, manufacture, performance styles, instrumental techniques, etc. It will also serve as a discopedia, naming all performers anywhere in the world who are known to have recorded during the pre-microgroove era. We are interested in hearing from record and film collectors, musicians, historians, archivists, musicologists, and just about anybody with information on the banjo and banjo-ists in order to check out the typescript, and in order to calculate a pre-publication offer. A publisher has been secured, but the book will not be ready before 1990. Please contact:

Dr. Rainer E. Lotz
Jean Paul Str. 6
5300 Bonn 2
West Germany

or

Uli Heier
Réaumurstr. 47
5300 Bonn 1
West Germany

Cynthia Adams Hoover (Curator, Division of Musical History, National Museum of American History, Smithsonian Institution) provided an answer to the query from Benny Ferguson, Alamosa, CO, in
the summer 1989 issue of the Bulletin. She wrote that the instrument found by Ferguson "looks like a Ukelin, a type of instrument that can be both plucked and bowed. We at the Smithsonian have seen quite a few of these over the years and even made up the enclosed information sheet about it. They are not rare, although it may seem so the first time you see one. It's difficult to date them precisely. The ukelin patent was filed in 1923 (awarded 1926); some ukelins were still being manufactured in the 1960s." The following flyer was included in Hoover's letter:

"Ukelins combine two sets of strings, one group of sixteen strings tuned to the scale of C (from middle C on a piano to the C two octaves above) plus four groups of four strings, each group tuned to a chord. The instrument is meant to be placed on a table with the larger end towards the performer, and while the right hand plays the melody on the treble strings with a violin bow, accompanying chords are played on the bass strings with the left hand using either the fingers or a pick. Each string and chord group is numbered, and sheet music is provided in a special numerical system intended to simplify playing for persons unable to read standard musical notation.

Ukelins were sold by the Phonoharp Company of East Boston, Massachusetts, and its subsidiaries, which apparently included the Bosstone Company. A patent for this instrument (Patent #1,579,780) was filed December 3, 1923, and awarded April 6, 1926, to Paul F. Richter, who assigned it to the Phonoharp Company. In 1926, the Phonoharp Company merged with Oscar Schmidt International, Inc., of New Jersey, and ukelins were then sold by them and their subsidiaries, which included the International Music Corporation and the Manufacturers' Advertising Company of Newark, New Jersey. Similar instruments were sold by the Marxoehime Company, New Troy, Michigan, under the names Pianoette, Pianolin, Sol-o-lin and Violin Uke. Other names sometimes encountered include Banjolin and Hawaiian Art Violin.

Ukelin-type instruments were usually sold by door-to-door commission salesmen, often on a time-payment plan, and were intended for home music-making by persons without a formal musical education. Judging from the volume of inquiries received by the Division of Musical Instruments, they are not yet rare and frequently turn up in attics and second-hand stores. The International Music Corporation published an instruction booklet for the ukelin, a complete copy of which is preserved in the files of the Division of Musical Instruments. A xerox of its 17 pages, which include playing and tuning instructions and 14 tunes, may be ordered for $2.55 from the Division of Musical Instruments."

THE BULLETIN BOARD

Performances of American Music

Merkin Concert Hall, New York City, sponsored a concert series entitled "Voices of Change: American Music of Protest, Politics, and Persuasion" during September. It included songs from the 19th century to the present day which present the causes of abolition, women's suffrage, unionism, temperance, and civil rights, and songs protesting war, poverty, hunger, and nuclear arms.

The opening concert, "Free, Equal, and Sober," was presented on September 11 by the Hutchinson Family Singers, the Minneapolis-based quintet which recreates the 19th-century singing family complete with costumes and authentic arrangements, and by the renowned Black folk singer Odetta. The Hutchinson Family Singers performed 19th-century works by Stephen Foster, Judson Hutchinson, Benjamin Hanby, Alice Hawthorne, Dan Emmett, and Henry Clay Work; the program closed with a joint performance of the 1855 spiritual, "Hard Times Come Again No More."

"War and Peace" was presented on September 14, and featured the Western Wind Vocal Ensemble and the St. Luke's Chamber Ensemble, Rhonda Kess, conductor. Beginning with Law's "Bunker Hill" and Billings' "Lamentation over Boston," it chronicled responses to war from the Revolution to recent times, including a group of civil war songs, Ives' "He Is There," Ron Gold's antiwar piece, "Amerika," from Bop Prophets: Beat Visions of America at Midcentury, with text by Allen Ginsberg, and an excerpt from Charlie Morrow's Birth of the War God. The second half of the program was devoted to a concert version of Kurt Weill's first American musical, Johnny Johnson.

The semi-staged "Workers of the World" on September 20 focussed on 20th-century populist and labor movements, with music performed by Marni Nixon and the American Music/Theatre Group, Neely Bruce conducting. Most of the music on this concert was from the 1930s, with pieces from the 1934-35 Workers Songbook by the New York Composers' Collective, including music by Lan Adomian, Charles Seeger, Aaron Copland, Earl Robinson, and Elie Siegmeister. Ursula Oppens, pianist, performed several works by Frederic Rzewski, "Down by the Riverside" and "Which Side Are You On?" from the North American Ballads, The People United Cannot Be Defeated, and Winnsboro Cotton Mill Blues (the latter with Steven Blier, pianist). Other music on this concert was by Marc Blitzstein, including two world premieres, "War Department Manual" and "Invitation to Bitterness;" and by Christian Wolff, whose "Wobbly's
Music" was about the Lawrence, MA, textile strike of 1912.

On September 23, a "Folk Music Showcase" presented traditional and contemporary folk music by the Washington Sisters and Bright Morning Star. The festival concluded on September 24 with "An American Songfest," a wide-ranging program of modern folk songs performed by Sons and Daughters, liberation spirituals by the North Jersey Philharmonic Glee Club (DeCosta Dawson, conductor), and turn-of-the-century Yiddish workers' songs by the Workman's Circle Chorus (which celebrates its 75th anniversary this year). The Gregg Smith Singers concluded the concert with Roy Harris' A Song for Occupations, Hale Smith's Toussaint-L'Ouverture—1803, and Earl Robinson's Ballad for Americans.

The first three concerts were preceded by panel discussions on "Roots of Musical Activism" (Neely Bruce, David Whinman), "The Composer and Musician as Political Advocate" (Robert Sherman, David Amram, Christian Wolff), and "Composing for Labor" (Eric Gordon, Carol Oja, Herbert Haufrecht). Producer of the series was Andrew Berger of the Hebrew Arts Center. Eric Gordon, author of Mark the Music, a recent biography of Marc Blitzstein, and Neely Bruce, professor at Wesleyan University in Connecticut, served as consultants.

"Pianist Ramon Salvatore proudly strikes blow for American music," read the headline in the Chicago Tribune "Music section" on April 27, 1989. Salvatore had performed in the "New Music Chicago" festival, and music critic John von Rhein wrote:

Pianists who concentrate on the American repertory are even rarer these days than singers who do, for however great the dedication and skill they may bring to their specialized task, the public rewards are few. All this does not seem to have deterred Chicago pianist Ramon Salvatore, who takes fascinating programs of 20th-century American piano music all over the land, striking an important blow for a sadly neglected area of the repertory and openly defying, bless him, the timid conventionality that marks the recitals of more celebrated pianists.

I'm sure Salvatore would not mind if one called him the John Kirkpatrick of the 1980s.

In addition, Salvatore performed 19th- and 20th-century American piano music last season at the University of Montana, Roosevelt University, Chicago State University, Kalamazoo College, the University of Missouri, the University of Toledo, the Toledo Museum, the National Gallery, Barnstall Park (Los Angeles), and other venues; three of those concerts were broadcast.

The Library of Congress Chamber Music concerts will continue despite renovation of the Coolidge Auditorium. During each of the next two seasons, the Library will collaborate with the National Academy of Sciences in presenting a series of eighteen concerts, including residencies by the Juilliard String Quartet and the Beaux Arts Trio. The concerts will be held in the 670-seat auditorium of the National Academy of Sciences, 21st and C Streets, NW, in Washington, DC, and will be free. The National Academy of Sciences is presenting its own tenth season of free concerts this year, featuring its resident chamber ensemble, National Musical Arts, as well as other artists.

"The Philadelphia-Eastman Connection," a concert of chamber music by composers who either taught or studied at the Eastman School of Music in Rochester, NY, will be held Sunday, March 11, 1990, at 2 p.m. in the auditorium of the Settlement Music School, 416 Queen St., Philadelphia. Performers will be Eastman School alumni in the Philadelphia metropolitan area.

The third Kansas State University Panorama of American Music was held April 10-14, 1989, and featured Tyler White (orchestra conductor at Trinity University in San Antonio) as guest composer, and John Edward Hasse (Curator of American Music at the National Museum of American History, Smithsonian Institution) as guest pianist and lecturer. Two concerts featured works by Kansas composers (Hanley Jackson, Edward Mattila, Lewis M. Miller, Joseph Ott, and Tyler White, and students Brian Clevering, Amy Kickhaefer, Erik Larson, Jason Schafer, and Patricia Russell), and one included contemporary American chamber music (by Samuel Barber, Elliott Carter, Aaron Copland, Charles Ives, William Kraft, and Tyler White). Hasse presented a lecture on "Hoagy Carmichael and American Music" and a lecture/recital called "Ragtime and All That Jazz," a 30-year tour of ragtime, blues, and jazz piano with commentary and slide presentations. The festival also included Master Classes by Tyler White and a concert by the Kansas State University Concert Jazz Ensemble. The 1990 festival will be held April 2-7, 1990, and will feature William Kraft as guest composer. This will overlap with a joint meeting of the Great Plains Chapter of the College Music Society and the Midwest Chapter of the American Musicological Society on April 7 and 8. Director of the Panorama of American Music is Craig B. Parker.

"The President's Own" United States Marine Band will present their annual "Carols at Wolf Trap" performance Sunday, December 3, at 4 p.m. at Wolf Trap's Filene Center. Concert goers should bundle
up to join the Marine Band and choirs from the Capitol area in singing traditional favorites, which will be interspersed with performances of other seasonal music by the band. At dusk the air will glow with the flames of candles brought by audience members. The performance is free, and no tickets are required.

The American Music Center is celebrating its 50th anniversary this year, and will sponsor its 5th annual American Music Week on November 6-12, 1989. American lyric tenor Paul Sperry became the first non-composer to serve as President of the American Music Center when he began a three-year term on July 1, succeeding Earle Brown. Mr. Sperry is on the faculty at Juilliard, and has commissioned and premiered works by American composers such as William Bolcom, Jacob Druckman, Robert Beaser, Charles Wuorinen, and Nicholas Thorne. The American Music Center was founded in 1939 by Aaron Copland, Otto Luening, Marion Bauer, Quincy Porter, Howard Hanson, and Harrison Kerr. The Center encourages the creation, performance, and appreciation of contemporary American music through a circulating perusal collection of 27,000 scores and recordings of contemporary American works, information services, publications, the Margaret Fairbank Jory Copying Assistance Program, and American Music Week.

The American Sampler series at the National Museum of American History, Smithsonian Institution, includes a series of programs in its 1989-90 season featuring Hesperus, an ensemble that specializes in baroque and early American music, which is in residence at the Museum. The first program, on October 27 at 8 p.m., honored the bicentennial of the French Revolution, and included 18th-century chamber music, dances, and dance tunes, with performances by the Court Dance Company of New York. The evening concluded with a performance of Frances Hopkinson's chamber oratorio, Temple of Minerva. The second program, "Spain in the New World," on January 20 at 5 p.m., will examine the influence of the Spanish among Native Americans and slaves in South and Central America. The final program, "The Scots-Irish in the New World," on May 19, at 5 p.m., will highlight the living roots of the Celtic influence in American music. On the day of each Hesperus concert, other groups will perform music within the scope of the evening concert theme at various venues within the museum throughout the afternoon.

An additional series, "Tavern Life," will be presented in the Philadelphia Tavern within the "After the Revolution" exhibit. All programs of this series take place on Thursday or Friday at 10:30 a.m. and noon. John Douglas Hall will portray "The 18th-century Virginia gentleman" on Nov. 16; David and Ginger Hildebrand will present "Songs from a Colonial Tavern" on Nov. 17 and Dec. 15; Kathleen Baker will portray "Mistress George, colonial tavernkeeper" on Dec. 14 and Mar. 15; Dylan Pritchett will present "African Americans in the 18th Century" on Feb. 15 and 16; and Tina Chancey will perform on "Bowed strings of the 18th century" on March 16.

On July 13, The American Folklife Center of the Library of Congress presented a concert and symposium entitled "In Country: Songs of the Vietnam-era Soldier." The program was based on two collections of songs that grew out of personal reactions to the Vietnam War, which were recorded or assembled by the late Gen. Edward Lansdale and donated by him to the Archive of Folk Culture in 1975 and 1977. The songs were composed and sung by soldiers and civilians and express a range of thoughts and feelings about being "in country"—in Vietnam. Performers included Col. James T. "Bull" Durham, Bill Ellis, Chuck Rosenberg, Bill Dower, and Dolf Drobe, all of whom were in Vietnam. Symposium participants were Harold Langley, curator of naval history at the Smithsonian Institution; folklorist Lydia Fish, of Buffalo State College; and Cecil Currey, professor of military history at the University of South Florida and author of a recent book on Lansdale.

Events of Interest

Elizabeth Hutchinson Fournie, daughter of Oliver Dennett Hutchinson and granddaughter of Asa Hutchinson of the famed 19th-century singing Hutchinson family, celebrated her 104th birthday on Wednesday, September 6, at her home in Minneapolis. From 1892-96 "Little Bess" sang with "The Tribe of Asa, Youngfolks"—the last Hutchinson troupe to continue the remarkable family singing tradition that began in 1840 and included more than 1,200 concerts spanning more than half a century. A reviewer for a Fargo newspaper wrote of her performance of "I Don't Want to Play in Your Yard" at the Fargo Armory on January 30, 1895, that "Little Bess brought down the house." Bess was born in Hutchinson, Minnesota, which her famous ancestors had founded in 1855, and her mother, Nelly Drew, was a fine pianist from Portland, ME, who was the accompanist for the "Tribe of Asa, Youngfolks." She and her brother Jesse shared the spotlight on many occasions, billed as "Little Bess and Master Jesse."

"Pipes and Pins: An Afternoon of Organs in Mr. Cooper's Town" was sponsored by the New York State Historical Association and the Farmers'
Museum on September 10 in honor of the 200th anniversary of the birth of James Fenimore Cooper. On exhibit in the Fenimore House Ballroom was a mechanical barrel organ acquired c. 1802 by Judge William Cooper for the Cooperstown family home, Otsego Hall. Built by William Howe of New York City, it had five ranks of wood and metal pipes, five cylinders studded with brass pins or staples with ten tunes on each, and a system of wood and leather bellows feeders, all operated by a brass crank on the front of the mahogany-veneered case.

In the afternoon, guests heard a concert on the Giles Beach Organ, built c. 1847 for the Presbyterian Church in Guilford Centre and now housed in the Episcopal Methodist Church from Cornwallville, located on the grounds of the Farmers' Museum. The Beach organ is a single-manual, tracker-action, six-stop organ, all under expression, with the alternative of an electric pump or a manual bellows pumper of the performer's choice!

A limited edition 30-minute cassette of the Howe organ, "Pipes, Barrels, and Pins: Tunes from Otsego Hall," is available from the New York State Historical Association; P.O. Box 800; Cooperstown, NY 13326 for $19.95 plus $1.50 for postage and handling.

The list of grants awarded by the National Endowment for the Humanities contains several of special interest to members of the Sonneck Society. Seven of the eight grants awarded to individuals have implications for American music, and three were rewarded to Sonneck Society members. Those receiving grants include Timothy F. Rice (University of California, Los Angeles), to support a planning conference for the preparation of the Encyclopedia of World Music; Bara Leven (Lincoln Center for the Performing Arts), Oral History of Lincoln Center for the Performing Arts; John M. Ludwig (National Institute for Music Theater), for preparation of the second volume of the Catalogue of the Americana Musical; Marita P. McClymonds (University of Virginia), for cataloguing the 9,000 libretti from the Albert Schatz Collection; Deane L. Root (University of Pittsburgh), for a catalog of scores and recordings in the Foster Hall collection; Vera Brodsky Lawrence, for preparation of volumes 2 and 3 of Strong on Music: The New York Music Scene in the days of George Templeton Strong, 1836-1875; and Judith L. Zaimont, for preparation of volume III of the Book Series, The Musical Woman. NEH Grants to institutions include those to the American Antiquarian Society for six postdoctoral fellowships, 1990-1993; John Carter Brown Library, for two or three postdoctoral fellows 1990-91 in the history of the Americas before 1830; the Newberry Library, for five postdoctoral fellows 1990-91; the New York Public Library's Schomburg Center for Research in Black Culture, for six postdoctoral fellowships 1990-1993 in Black history and culture; and the Winterthur Museum, for two postdoctoral fellowships 1990-91 for work with the museum's object and library collections. Richard Ekman, Director of the Division of Research Programs, writes:

Not only does the list include important projects that scholars in the field should know about, but a number of these projects will produce reference works and other materials that could very well facilitate the work of hundreds of scholars who are not directly involved in the project. In addition, I'm always eager to remind teachers and scholars that the Endowment is interested in receiving more good proposals.

The Library of Congress and the Museum of Modern Arts (MoMA), New York City, have collaborated on the reconstruction of the original full version of D.W. Griffith's Intolerance (1916), one of the most ambitious and influential films ever made. Intolerance was reassembled into the three and one-half hour version of the film that premiered in September 1916, using the original score by Joseph Carl Breil (1870-1926), 2,203 frames from the film which were deposited for copyright by Griffith, and all extant footage of the film. Peter Williamson, film curator, MoMA, and Gillian Anderson, music specialist at the Library of Congress, spent eight years determining the organization, proper sequence, and length of each of the four interwoven stories in Intolerance. The newly reconstructed color-tinted print was premiered at Avery Fisher Hall in New York City on October 2 with the Brooklyn Philharmonic Orchestra and Chorus conducted by Anderson as part of the New York Film Festival.

News of Other Societies

The 24th annual conference of The Association for Recorded Sound Collections (ARSC) will be held May 7-10, 1990, in Ottawa, Canada, in conjunction with the International Association of Sound Archives (IASA). Host will be the newly opened Canadian Museum of Civilization. Anyone interested in making a presentation is urged to contact ARSC program chair Richard K. Spottwood; 6507 43rd Ave.; University Park, MD 20782; 301-277-6143.

The Convention Steering Committee of Music Teachers National Association invites the submission of proposals for papers, panels, performances, lecture-recitals, and demonstrations to be presented at the 1991 MTNA national convention, to be held April 6-11, 1990, in Miami, Florida. The major focus of the convention will be on music as an important ingredient in and reflection of the world
cultures that make up our land. Convention presentations generally are limited to sixty minutes, but opportunities exist for presentations of greater length. Submit four copies of an abstract of 200-250 words (one typewritten page, double-spaced), and four copies of a professional vita. Deadline for submission of proposals is December 15, 1989. Send proposals to: 1990 Convention Steering Committee; Music Teachers National Association; Suite 1432, 617 Vine St.; Cincinnati, OH 45202-2434. For more information, Laura Reed, 513-421-1420.

The Department of Music of the School of Fine Arts and The Center for Professional Development, University of Minnesota, Duluth, announce "College Music Curriculum and Current Technology," a 3-day conference to be held August 2-4, 1990. It will address the present state of computers in music, with general sessions in Theory and Composition, Music Education, Musicology, and Performance. For additional information, write University of Minnesota, Duluth; Center for Professional Development; 19 School of Business & Economics; 10 University Drive; Duluth, MN 55812-2496.

A call for papers and presentations is issued for the 1990 Scott Joplin Ragtime Festival, to be held in Sedalia, MO, on June 7-10. Topics include ragtime, stride and novelty pianos, early recordings, and related issues. Write to Dr. Edward Berlin; Queensborough Community College; Bayside, NY 11364.

An international symposium entitled "A Century of Field Recording" will be held March 22-24, 1990, at the Archives of Traditional Music, Indiana University. The symposium recognizes J.W. Fewkes' 1890 cylinder recordings of the songs of the Passamaquoddy Indians in Maine as the beginning of field recording. It will provide a forum for critical assessment of the cultural impact of ethnographic sound-recording technology from the first cylinder recordings to the present, and will explore, through presentations and panel discussions, the ways that sound recording, scholarship, and traditional expression have influenced each other throughout the past one hundred years. For more information, contact A Century of Field Recording; Archives of Traditional Music; Morrison Hall 117; Indiana University; Bloomington, IN 47405; 812-855-8632.

Grant and Prize Opportunities

The National Endowment for the Humanities will offer fifty-one seminars for college teachers during summer, 1990. One program of special interest to Sonneck Society members is "Black Music in the United States: Aspects of History, Philosophy, and Analysis." Directed by Samuel A. Floyd, Jr., it will be held June 11-July 20 at Columbia College in Chicago. Participants will study Black music in the United States since 1800, with an investigation of various sources and bibliographic materials, and application of traditional historical and analytical methodologies to a variety of traditions and styles. Participants will discuss the relationship of Black music to Black culture and to American culture at large. Twelve participants are selected to attend each seminar; each will receive a $2,750 stipend to cover travel, books, research, and living expenses. Deadline for applications to the program is March 1, 1990. For information, write Summer Seminars for College Teachers, Room 316; Division of Fellowships and Seminars; National Endowment for the Humanities; 1100 Pennsylvania Avenue; Washington, DC 20506; or call 202-786-0463.

Plans are under way for the competition that will result in the selection of 1991 Summer Seminar directors. The Endowment encourages applications from scholars with distinguished teaching and publishing records. Proposed topics, which must bear intensive peer scrutiny, should focus on enduring issues or current scholarship in the humanities. Scholars wishing to discuss their seminar ideas with staff should submit a draft well in advance of the application deadline. Applications from prospective directors must be filed by March 1, 1990. Request information from the address above.

The Music Division of the Library of Congress offers academic internships to qualified college and university students. These non-stipendary internships are flexible and are designed to fit the interests and schedules of the interns as well as to serve the mission of the Library of Congress. Projects are directed by supervisory and professional staff in the areas of Acquisitions and Collection Development, Preservation Microfilming, Processing, Reader Services, and Library Concerts: Archival Resources. Projects should be greater than a month in duration. Applications require a standard job application, references, and interviews. Inquiries about possible intern projects may be made to the Chief, James W. Pruet, or the Assistant Chief, Jon Newsom; Music Division; Library of Congress; Washington DC 20540; 202-707-5503.

The American Antiquarian Society will award to qualified scholars a number of short- and long-term Visiting Research Fellowships during the year June 1, 1990-May 31, 1991. Several categories of awards are offered for short- and long-term research at AAS. One category provides at least three awards with funding (from the National Endowment for the Humanities) for six to twelve months' residence at the Society, while the other categories provide fourteen to seventeen awards for

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The National Center for the Development of American Opera, a newly formed cooperative arrangement between Opera Memphis and Memphis State University, will hold its first auditions for composers on May 24, 25, and 26, 1990. In informal interviews with a panel of invited national opera and music theatre directors, composers and librettists will have an opportunity to discuss their compositions, ideas, and their future plans. Several composers will be selected to have excerpts of their works performed in Spring 1991 in conjunction with the annual Memphis State University New Works Festival. Those interested should write Robert B. Driver, Director; The National Center for the Development of American Opera; Memphis State University; Memphis, TN 38152.

The Serge Koussevitzky Music Foundation in the Library of Congress has announced a new program in which it will act jointly with participating symphony orchestras and chamber groups in granting commissions for new musical works. Commissioned works will be performed by the sponsoring organizations, and manuscripts will be deposited in the Koussevitzky Collection at the Library of Congress. Inquiries may be directed to the Music Division of the Library of Congress, Washington, DC, 20540, or to Ellis Freedman, Secretary; Koussevitzky Music Foundation; 200 Park Ave.; New York, NY 10166.

The Association for Recorded Sound Collections provides grants to anyone pursuing serious research in any field of recorded sound. ARSC grants have been awarded for research in a wide variety of fields, from classical music to jazz, popular, ethnic, and non-musical subjects. Applications for the annual awards must be received by February 1. For further information contact Barbara Sawka, ARSC Grants Committee; Archive of Recorded Sound; Braun Music Center; Stanford, CA 94305.

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.

VINCENT PERSICHERTI: 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.

DANCE FIGURES INDEX: American Country Dances 1730-1810 by Robert Keller. Unique system used to code and sort figures. 120 pages. $16.50 pp. Robert Keller; 13125 Scarlet Oak Dr.; Darnestown, MD 20878; 301-990-1933.

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JOHN GRIFFITHS, DANCING MASTER, 29 Country Dances, 1788. By Charles Hendrickson. Original text, modern reconstructions, music, figures of glossary, concise teaching instructions. $9.95 plus $1.10 shipping. The Hendrickson Group, Dept. K; Box 766; Sandy Hook, CT 06482.

AMERICAN ORATORIOS AND CANTATAS: A Catalogue of Works Written in the United States from Colonial Times to 1985. Thruson Dox, 2 volumes, annotated, 3400 works, Scarecrow Press; P.O. Box 4167; Metuchen, NJ 08840.

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)

AMERICAN COUNTRY DANCES, 1775-1795. Social dances from American manuscripts. Music and clear instructions to teach the dances; by Kate Keller and Ralph Sweet. $6. Country Dance and Song Society; 17 New South St.; Northampton, MA 01060.
RECENT PUBLICATIONS AND RELEASES

University Microfilms International has published a new catalog of 2,014 selected doctoral dissertations in Music and the Performing Arts published between 1986 and 1988. The catalog is available free from UMI; 300 North Zeeb Road; Ann Arbor, MI 48106.

A Yankee Musician in Europe: The 1837 Journals of Lowell Mason, edited and with an introduction by Michael Broyles, is now available from UMI Research Press. Broyles examines the complete journals kept by Lowell Mason during his 1837 European travels. Diary entries are supplemented by Mason's collection of programs and handbills, which provide detailed information regarding performers and pieces he encountered.

Appalshop has released an album entitled Rock Dust, which features Morgan Sexton, a traditional Appalachian ballad singer from eastern Kentucky. Morgan, born in 1911, is a retired coal miner disabled by prolonged exposure to the limestone dust used in the mines to minimize the volatility of the coal dust. Morgan's singing and banjo playing are spare, undorned, and, except on the songs where he is joined on fiddle by his nephew Lee Sexton, unaccompanied. Rock Dust is available on LP and cassette for $8 plus $1.75 shipping from Appalshop; 306 Madison Street; Whitesburg, KY 41858. A booklet is included.

E.C. Schirmer Music Company announces the publication of a new catalog of the complete choral music of Randall Thompson. This 24-page reference volume contains detailed information on all of the choral works of the "Dean of American Choral Composers." Included are complete descriptions, photographs, biographical information, levels of difficulty, durations, complete orchestrations, an index by subject, and a complete index of all works and individual movements. The catalog is available, free of charge, from E.C. Schirmer—Boston; 138 Ipswich Street; Boston, MA 02215; 617-236-1935. Schirmer has also just published Randall Thompson's first choral work, The Last Invocation, a 1922 setting of Walt Whitman's poem, for unaccompanied SSATTB chorus.

Colonial Americans loved to dance, and country dances were their favorite. All the known dances (2,738 in 82 sources) are now available, through the power of computer indexing, in the Dance Figures Index: American Country Dances 1730-1810, compiled by Robert M. Keller. The unique dance coding opens a previously inaccessible literature to systematic analysis and computer-assisted statistical study. The basic figures of each dance are coded and listed by title, by dance figures (for example OXR = "Circle, Hands across, Right and Left"), and sequentially by page in the source. Although few of the sources have music themselves, most of the tunes cited have survived in tune books, many indexed in the National Tune Index, Part I, or Bayard's Dance to the Fiddle. In 120-page book form there are instructions, bibliography, and 3 indexes (titles, figures, sources) for $14.95 plus postage. The data is also available on disk with printed instructions and bibliography (2,738 records, 128 bytes, 351K, dBase or IBM DOS text file) for $25 plus postage. Order from Robert Keller; 13125 Scarlet Oak Drive; Darnestown, MD 20878.

Offprints of Gillian Anderson's recent article, "Putting the Experience of the World at the Nation's Command: Music at the Library of Congress, 1800-1917," reprinted from the Journal of the American Musicological Society, Vol. XLII, No. 1 (1989), are available from the Music Division; Library of Congress; Washington, DC, 20540; upon request. The article is related to the paper delivered by Gillian at the 1988 Oxford Conference, and is largely about the contributions of O.G.T. Sonneck to the development of the Music Division. (Be sure to read pp. 119-120 where Anderson reveals that it was Walter Rose Whittlesey and not Sonneck who was first Chief of the Music Division!)

The Autoharpoholic, edited by Sonneck Society member Becky Blackley, will celebrate its 10th anniversary in 1990. Becky writes: "When I started it in 1980, there was no real autoharp 'community' to speak of. Now we have united over a thousand players in all fifty states and a dozen foreign countries." The Advisory Board includes every first and second place winner of the International Autoharp Championship, many of the most prominent performers (such as Bryan Bowers, Bonnie Phipps, Harvey Reid, Tom Schroeder, John McCutcheon), as well as autoharp teachers, luthiers, and casual players. The magazine includes news about players, clubs, playing techniques, festivals, contests, and other topics of interest to autoharp players. It also contains record and video reviews, questions and answers, and music arranged for autoharp. The Autoharpoholic is published quarterly by i.a.d. Publications; P.O. Box 504; Brisbane, CA 94005. Send $12.00 per year ($15 by first class mail, $14.50 in Canada, $17 for other foreign subscriptions).

The Library of Congress has just re-issued two recordings by Karl Krueger and the Royal Philharmonic Orchestra, originally recorded in 1965 for the Society for the Preservation of the American

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Musical Heritage. Sharing the release are William Grant Still's pathbreaking *Afro-American Symphony* (1930) and Henry Hadley's tone-poem *Salome* (1905-1906). They have been digitally remastered and are available on both compact disc and cassette as Volume 5 of the Library's series, "Our Musical Past." Notes for the *Afro-American Symphony* are by Rae Linda Brown; those for *Salome* by Wayne D. Shirley. The compact disc is priced at $14.95; the cassette is $8.95. Fourth class mail is included. Write to the Public Services Office; Motion Picture, Broadcasting, and Recorded Sound Division; Library of Congress; Washington, DC 20540.

**American Experimental Music 1890-1940**, by British Sonneck member David Nicholls (University of Keele), has just been released by Cambridge University Press. Nicholls considers the most influential figures in the development of American experimentalism, including Charles Ives, Charles Seeger, Ruth Crawford, Henry Cowell, and the young John Cage, analyzing their music and ideas, and placing them in historical and cultural context. Stephen Banfield's *Sensibility and English Song: Critical Studies of the Early Twentieth Century*, is newly available in paperback from Cambridge Press.

Bob Castillo and Susan Cifaldi have collaborated on an edition of *Benjamin Clark's Drum Book*, which contains 36 drum beatings originally used by Clark, a late 18th-century military drummer. Castillo has translated Clark's notations into recognizable beatings for modern drummers. Clark's drum book was discovered in 1974 and is considered, according to the introduction, an important discovery in authenticating the 18th-century style of drumming. Cifaldi studied the titles of the tunes for which the drum notations are provided, and came up with musical correlations for all but six of the drum beatings. Send $14.95 + $2 postage to Sue Cifaldi; 101 Main Street; Ellington, CT 06029.

Pierian Press of Ann Arbor, MI, has sold its line of popular culture and rock books to a new corporation, Popular Culture, Inc., headed by Tom Schultheiss, who for fifteen years was popular culture series editor at Pierian. Popular Culture, Inc. also headquartered in Ann Arbor, will continue the same editorial and publication policies; Pierian Press will discontinue the publication of popularly-oriented titles and instead concentrate on its line of library-oriented titles, abstracting services, and serial publications. The new press begins operation with forty titles currently in its catalogue, and forty additional titles under contract. Orders, correspondence, manuscripts, and catalogue requests may be addressed to Popular Culture, Inc.; P.O. Box 1839; Ann Arbor, MI 48106; 313-973-1460.

**NOTES IN PASSING**


"The main reason for putting together a collection of ballads is to have people read, enjoy, and, if they wish, sing them." With this modest statement of purpose, W.K. McNeil of the Ozark Folk Center introduces his selection of ballads from the American South. Included are ballads of war, crime and criminals, family opposition to lovers, lovers' tricks and disguises, faithful and unfaithful lovers, cowboys and pioneers, derivations from Child, balladsides, and native American balladry. Each entry includes full text with information about when, where, from whom, and by whom the ballad was collected, a melody transcription with the name of the transcriber, and an informative account of what is known of the ballad's history. The notes include an extensive bibliographic and indexes of titles, first lines, locations, and informants.

The ballads "range in age from the early fifteenth century to the late 1920s," but they were collected between 1947 and 1984, fully demonstrating the editor's claim that "folk balladry is not only alive in the South but is flourishing." While I have not tested the transcriptions by singing them, I have no doubt that they are as reliable as the text material. A minor slip is the reference to "Daisy Deane' which is reprinted in the present volume" (p. 136); perhaps it will appear in a later volume. This is a model of what a folk ballad collection should be.—**Dena J. Epstein, University of Chicago, retired**


This book contains thirteen short pieces written by the distinguished pianist Marian McPartland for publication in *Downbeat* and other journals between 1960 and 1983. They remind us what a perceptive and warm-hearted writer the author is.

Most of the pieces are sketches of performers the author knew well. Among them are Joe Morello, Paul Desmond, Bill Evans, Mary Lou Williams, Benny Goodman, and, at some remove from the idioms of the others, Dudley Moore. The author herself appears in important historical settings, most often at the Hickory House on New York's 52nd Street where her trio held forth between 1952 and 1962. Her memoir of Alec Wilder as composer, critic, and champion of high quality in popular music catches his many-faceted significance. Her brief account of the International Sweethearts of Rhythm (1938-48) merits a place on
the reading list of anyone interested in the history of women in American music.

McPartland brings each article up to date in a postscript, sometimes adding valuable new insights. Taken together, the articles and postscripts constitute a work that illuminates important parts of the world of jazz from the 1940s to the late 1960s. It is the product of a respected performer who was close to the center of things in those years, despite the fact that, as Leonard Feather admirably observed in 1952, she was "English, white, and a woman," (p. ix). James T. Maher has contributed an affectionate foreword.—David Tatham, Syracuse University


From the first page to the last this book is stocked with important jazz history, personal observations about, and photographs of the growth of jazz in Chicago and all over America. By reading only the table of contents we can gain insight into the lives, trials, and tribulations of some of the musicians who created America's classical music, jazz. For example: Cab Calloway, bandleader and vocalist, "We could not eat or sleep where we played"; Billy Eckstine, vocalist, "Give me Sinatra's money, and I will give him my voice"; Franz Jackson, tenor saxophonist, "We had to be exploited in order to make any headway in the music business"; and Eddie Johnson, tenor saxophonist, "Louis Jordan was rocking and rolling before the Beatles and the Rolling Stones were introduced to their first rocking chair."

Travis includes many insights into why jazz has been received in other parts of the world better than in America, its birthplace. When artists such as Dorothy Donegan and tenor saxophonist Johnny Griffin address this issue, it is truly first-hand information, as both these artists have performed in Europe for many years, and Griffin has lived there for over twenty. Travis has been a professional musician and has performed with and known all the musicians featured in his book, allowing him to give a truly humanized jazz history. His collection of photos showing jazz artists at various stages of their life greatly enhances his story. This is a great book about the history of jazz, the musicians who made that history, and the laughter and sadness they went through to accomplish the growth of jazz in America and the world. I recommend it highly to anyone teaching a course on the history of jazz and to those who would like to learn more about the lives of the musicians who have made jazz a world-respected music.—Jimmy Owens, New York, NY

Two important publications in American music are now available in paperback as well as cloth:


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

Richard Jackson
New York Public Library


**SOME RECENT ARTICLES AND REVIEWS 1988-89**

William Kearns
University of Colorado, Boulder


Tanaka, Orch. of St. Luke's; Songs, Ute Lemper, RIAS Berlin Ensemble; Brecht–Weill Songs, Gisela May, 282.


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"So I am not worried. Let the boys have fun. Let us all have fun. Let Europe survive. Let America exist. Indeed I am convinced that in music it already does exist. At least that."—Virgil Thomson, American Music Since 1910 (1970)

The book is a major addition to the literature of American music, women's studies, and ethnomusicology. It focuses on the biographies of five Shoshone women and provides a wealth of musical, historical, and cultural information. Ranging in age from the 70s to the 20s, the women represent a broad cross section of Shoshone beliefs and patterns. Emily Hill (1911-1988), and Alberta Roberts (1929-) are the most traditional; Angelina Wagon (1921-) and Helene Furlong (1938-) combine a strong traditional approach with contemporary overlays; and the youngest, Lenore Shoyo (1959-), is primarily a respected powwow singer who has embraced modern technology to the point that she utilizes a tape recorder to learn and preserve songs. Vander's method of presentation allows each woman to speak for herself by first describing her family history, childhood experiences, and educational pursuits before concentrating on musical activities, repertory, and roles. Vander displays a remarkable sense of warmth, feeling, and understanding for each of these remarkable women. Furlong and Hill emerge as especially fascinating and complex people. Although Vander presents the cultural patterns and musical activities of each of her subjects, the underlying theme is the changing role of women in Shoshone music.

The book presents many valuable descriptions of Shoshone music which provide both a general historical perspective and an insight into specific musical patterns. Song characteristics, composition methods, performance practices, aesthetics, and external musical influences are discussed. The Shoshone are very much aware of standards, beauty, vocal quality, and pitch levels in their music. Furlong believes that the success of a War Dance song is determined by "... how many get up and dance to that song. If they like that song and if you like it, too, then it's more or less a pretty song," and that a song loses its beauty if it does not have enough dips, curves, and edges.

Vander defines a songprint as "a song repertoire distinctive to Aãä culture, age, and personality, as unique in its configuration as a fingerprint or footprint." By combining the songprints, the author concludes that although there are no special song genres for Shoshone women, women do have a strong musical role and that Shoshone music "reveals a continually evolving balance and synthesis of change and continuity." Old songs are forgotten and new songs are learned, but there is a core repertory that is retained for a lifetime.

The book design is excellent; the transcriptions are clear, and the text is enhanced by thirty-one informative black and white photographs. Especially valuable is the accompanying cassette containing twenty-six of the songs transcribed in the book.

Songprints: The Musical Experience of Five Shoshone Women should be on the required reading list of every American Music course. For a truly amazing recording of Amazing Grace, play the first example on the second side of the cassette! One final note: the author has arranged for all royalties to go to the five Shoshone women.

Don L. Roberts
Northwestern University


That an American composer should look back in 1965 on the previous decade and proclaim, "I am not now, and never have been a 12-note composer," says much about both him and his country. The composer is David Diamond, who left for Italy in 1951 to escape McCarthyism and stayed, with a few interruptions, for fourteen years. While there he also sought aesthetic freedom from the rigidity of the post-war serialists and the looseness of their aleatoric counterparts. Ever a traditionalist, Diamond has spurned the various experimental movements of our century in favor of long-established formal structures and instrumental resources. While composers of his bent have not attracted widespread critical attention, their day may be at hand.

For Diamond, access to information about his music and his life has been partially eased by the publication of this bio-bibliography. It opens with an essay filling out biographical details absent from existing dictionary articles and quoting liberally from Diamond's own program notes. It also includes a bibliography of writings about him, organized chronologically within different subdivisions—biographies [sic], dissertations, newspapers, program notes, magazines/journals. It concludes with a catalogue of his works, a discography, appendices listing his awards and publishers, and a brief index. Compiled by Victoria J. Kimberling, a former student of Diamond at the Lamont School of
Music of the University of Denver, the book conveys both affection and respect. While it provides access to Diamond materials, it must be used carefully. In addition to a scarcity of annotations (promised in the heading for the bibliographic portion of the book) there are many mistakes and confusions. In the list of Diamond's "Prose Works," for example, wildly different volume numbers (13 and 17) identify two of Diamond's 1936 articles from the same issue of Modern Music, and the final entry of this section merely cites "Diverse Music Reviews. Notes," with no individual titles. Also, the preceding "Annotated Bibliography," presumably of works about the composer, randomly (and silently) includes writings by him, such as his 1971 tribute to Stravinsky in Perspective in [sic] New Music.

Similar in aim but different in execution is Carol A. Pemberton's Lowell Mason: A Bio-Bibliography. After an opening biographical survey—culled largely from her own full-scale study of America's formative educator and edifier—Pemberton divides the book into two main sections: Catalogue of Works (i.e., of Mason's music publications, whether compilations or original compositions) and Writings By and About Lowell Mason. Both are carefully prepared, clearly laid-out, and fully annotated. The many internal cross-references are helpful, and the index is first-rate. It would have been desirable for Pemberton to include library locations for extant copies of Mason's music publications—even one location per title.

As responses to Allan Bloom's The Closing of the American Mind continue to appear (albeit with diminishing frequency), it's good to have a Mason bibliography at hand, reminding us that controversies about the best way to educate American youth are not new at all but part of a long tradition.

Carol J. Oja
Brooklyn College, CUNY


Mark Slobin's book, part of the series, Music in American Life, is divided conveniently into three parts: The Cantorate in American History, The Cantorate and the Workplace, and The Cantorate and the Music. The Preface sets the tone for what is to follow; it assesses the place of the cantorate in Jewish culture since 1685, the year Congregation Shearith Israel in New York had an identifiable leader, one Saul Brown. It is surprising and significant that over the following three centuries a comprehensive history of the American cantorate did not emerge. Slobin's book is to be understood, in the author's words, "as a preliminary study of a complex, fascinating, and neglected topic."

The early historical evolution of the hazzan, the term applied to what we now call the cantor, is set forth simply and clearly in "The Cantorate in Jewish Culture." We learn, for example, that in its earliest usage, the term was applied to a synagogue functionary whose range of activities might include janitorial work or debating non-Jews. By the year 600, a pious congregant emerged as a prayer leader, a person who held the confidence of the congregation and to whom was entrusted the responsibility of reciting all prayers accurately and faithfully. This meant that the individual worshipper was not an active participant in the service; indeed, he had only to listen attentively to the leader and come in on cue, as it were, with the appropriate response, especially the ubiquitous "Amen" at the conclusion of each benediction. As some 2000 years of history are accorded only a few lines of text, it becomes clear early on that telescoping and simplifying are to be a major feature of the book. By page 13, the modern cantorate (1820s-1930s) is treated—in a cursory manner. The author acknowledges that the only purpose of even this sketch is to provide a backdrop for the main purpose of the study, i.e., a discussion of the American cantorate. Singularly important is mention of the conflict faced by some of the more talented hazzanim with respect to an alternate career in opera. One such superstar, Yosele Rosenblatt (1880-1933) is reported to have spurned an offer by the Chicago Opera because of religious principles; on the other hand, American opera stars such as Jan Peerce and Richard Tucker, who received cantorial training in their youths, continued to perform as hazzanim from time to time. The main point here is that there existed a considerable amount of contact with the mainstream of the musical world, particularly the world of opera, on the part of even the lower strata of sacred singer.

Part I traces succinctly and with well-placed quotations from major sources the history of the sacred singer on these shores from the 1680s to the 1980s. Particularly interesting to the general reader will be the personal chronicles of Samuel Vigoda, David Koussevitsky, and Isaac Goodfriend, Europeans who emigrated to America and pursued careers in the cantorate. Vigoda, successor to Rosenblatt at New York's Congregation Oheb Zedek, relates how he sang arias from Halévy's La Juive and Puccini's Tosca for the American consul in Amsterdam for the purpose of obtaining a visa to America. His performance was sufficiently impressive to move the consul in the right direction.

The chapter on "Postwar Professionals" is particularly illuminating, for it deals with practical considerations such as marketing and job placement.
in the context of curriculum and work experience. Given the long history of the hazzan, it is revelatory that 1947 marks the beginning of schools for cantors—in this case the Reform movement's School of Sacred Music in the Hebrew Union College—Jewish Institute of Religion. Shortly thereafter, the Conservative and Orthodox branches of Judaism developed similar training institutions, thus legitimizing and professionalizing the cantorate. Slabin renders a clear overview of the situation, even to including such facts as the Reform and Conservative agreement (1985) to honor the cantorial credentials of each others' schools. This would lead to the inevitable cross-listing of jobs. Also of broad interest is the treatment, in "New Trends, New Gender," of the increasingly prominent role of women both in the rabbinate and as cantors. The quotations from such as Barbara Ostfeld-Horowitz, the first woman to receive a degree from the School of Sacred Music and then to assume a full-time post at Beth El in Great Neck, Long Island, give authenticity to the text. While some may find that the book, in general, is filled with too many quotations, this reviewer has found that they solidify the various points under discussion. After all, as Slabin has stated, this is a preliminary study, not a definitive history.

"The Music of Presentation" deals with a difficult and exciting issue. The author treats the subjects of commissioned services (such as Ernest Bloch's Avodat Hakodesh and Max Wohlberg's Chemdat Shabbat), locally composed services, and settings of the formal call to worship, the Barchu. Musical examples by Salomone Rossi, Heinrich Shalit, Lazar Weiner, Miriam Gideon, and others contribute to a thoroughly engaging treatment of some central themes facing present-day hazzanim.

One of the most enlightening portions of this book is the Appendix, "Annotated Accounts of Service Building," in which two hazzans, one a young Reform woman, the other a "veteran Conservative male" (p. 287), render detailed explanations of how they select the particular service music they employ. It is, again, this tilt toward pragmatism which makes Chosen Voices so readable, so enjoyable, and so informative.

As Slabin writes in a direct, low-key style, and as he avoids the kind of overtly academic, sometimes pedantic language which mars too many studies of this kind, a vote of approbation is hereby registered. Chosen Voices is a much-needed beginning to what ought to become a major avenue for further treatment. The reader gains insight into the cantor's own view of his profession, warts included. He is forced to think about matters which he either has taken for granted or about which his knowledge has been scanty at best. Historians and sociologists as well as ethnomusicologists and the laity may now begin to focus both on the subject of the sacred singer in antiquity and up to modern times in America, and on his, and now her, role in contemporary American society. Mark Slabin has laid the foundation admirably.

David Z. Kushner
University of Florida


Brian Rust's discographies have long held a place of reverence for both collectors and scholars interested in early jazz and popular music. Massive tomes such as Jazz Records, 1897-1942, those devoted to American and British dance bands, and the present volume are essential discographical tools for music of the first four decades of this century. We are very fortunate, then, to have Da Capo Press publish a second edition (the first published by Arlington House, 1973) of The Complete Entertainment Discography From 1897 to 1942 as part of their The Roots of Jazz series.

This seems Rust's most problematical work in terms of definition, and the introduction is not as helpful here as one would like. To some extent, this book is his repository for non-classical recordings that do not fall under the blues, jazz, or dance band rubrics: vaudeville, radio and film, minstrel show and theater, and those whose fame came and rests solely with the record. As definitions of jazz and popular music differ it may take some searching through the author's various discographies to find all the recordings by a given musician or group (there is a certain amount of overlap). We have here mainly vocalists, only a few instrumentalists, plus some spoken recordings (humorous, such as Amos 'n' Andy, speeches, or other monologues. All are of American birth or "of such stature that they are as well known in America as in their own countries," making the book limited in usefulness for many (but not all) foreign artists.

A few composers who were also performers are included, but these are limited to composers "known to have performed their own works in shows." Thus my first caveat—the first edition includes many more composer/performers subsequently purged in this edition (Gershwin, Arlen, Porter, to name a few). Most film soundtracks found in the first edition are also discarded here. Also, some "truly prolific" artists were not included, although one finds twenty-six pages devoted to Bing Crosby and fourteen pages to Gracie Fields, making it unclear at what point an artist becomes too prolific. The cutoff date of 1942 was chosen due to Petrillo's
recording ban which went into effect that July, though some later British discs can be found.

The information included with each entry is similar to Rust's other discographies, by and large more streamlined than the first edition. However, unless you are already familiar with Rust's method of presentation, the layout can be confusing (and it would be wise to read pages ii–iii of his Jazz Records [4th ed., Arlington House, 1978]). The book is arranged alphabetically by artist, with each given a short biographical paragraph. The sub-arrangement is chronological as determined by the matrix. The nature and personnel (e.g., "Vocal, with studio orchestra") and place and date of recording come first, under which are the matrix, song title, and issue label(s) and number(s). Unissued takes, tests, and rejects also appear. Cylinders are included as well, but not recorded radio broadcasts. Unlike the first edition, microgroove reissues are not given. Still another major fault is the lack of any indexes—inexcusable for a reference work like this.

This second edition is significantly larger that the first—an increase of 117 pages—but still not as "complete" as the title suggests. Another concern is the price: $85, compared to the original edition’s $12.95. Printed in the all too familiar camera-ready copy look, the money obviously did not go towards typesetting. Nevertheless, this is an essential discographical tool for work in this era and genre—there is simply nothing else like it—and is a necessary purchase for those who did not get their copy the first time. We can only hope that Da Capo will be reprinting Rust's other discographies soon.

Jim Farrington
Wesleyan University


This is the first published study of Esther Williamson Ballou (1915–1973), an American composer whose legacy includes fifteen orchestral works, thirty chamber pieces, thirty-three piano compositions, several works for chorus, and about twenty solo songs. The purpose of this book is to reclaim a career in American music rather than to organize a pre-existent literature. In contrast to other composers in this series (Copland, Barber, Thomson), Esther Ballou is an obscure figure, whose music remains almost totally in manuscript and who is represented in recordings by only two works.

The author, a former student of Ballou, is now music librarian for American University; in 1973 he helped establish the Esther Ballou Memorial Collection, the basis for this book. A valuable reference

work and catalogue, it consists of a biographical essay which is the most detailed and thorough published account of her life to date, a list of works and performances, bibliography, and correspondence. The five appendices include a chronological list of compositions, Ballou's one-page "self-evaluation" from 1970, and a list of "interviews and other audio sources." Most items in the bibliography are newspaper reviews which are usefully annotated with the relevant excerpts. There are only two secondary sources about her life and work outside of newspaper articles. Seldom do the annotations fall short, although the one non-thesis typescript about her (by Eric Shaffer) ought to have been more thoroughly annotated. In addition, Heintze might have continued the practice of quoting from reviews in his citations of interviews and audio tapes, thus giving us more of Ballou's own words.

Like so many American composers before World War II, Esther Ballou had a strong interest in jazz. Entering Bennington College in 1933, she was drawn to composition through her love of jazz improvisation and her exposure to modern dance. She studied with Otto Luening, who had joined the faculty just the year before, and in 1936 composed her first piece, a duet for piano and clarinet. Heintze quotes a 1986 letter from the clarinetist who premiered the work, describing it as a "short, fast, razzle-dazzle pop-type in which she tickled the ivories like Zez Confrey." Not surprisingly, Ballou was a skilled dance-studio accompanist, and she worked with important choreographers, among them Doris Humphrey and Bessie Schonberg. Heintze believes that her surviving dance accompaniments are "unique and historically valuable, and that Ballou "deserves to be remembered for her part in the development of the modern dance movement."

In 1943, Ballou earned a degree from Juilliard and began teaching "theory," in those days more closely aligned with practical composition than today. At American University in Washington, DC, after 1950, she became known for her excellent theory pedagogy and established her reputation as a composer through many local commissions. In 1963 Ballou became the first female composer represented by a premier at the White House: the Capriccio for Violin and Piano.

Heintze's book is a major step toward historical reclamation. How strong a case does it make for further investigation of Ballou's work, by either performers or by scholars? No reasons are proffered for her obscurity, but the cumulative effect of reviews and her own assessment of her style suggest that perhaps she was harmed by the politics of musical style, for she did not align herself with any one school or style. Ballou was, according to many reviews, "eclectic," and Heintze summarizes her style.
as "covering a broad spectrum of ideas" ranging from jazz to twelve-tone music; she once described her music as "halfway between conservative and avant garde."

Ballou was one of the few female composers on a college faculty in the post-war period and her notices and general career pattern are reminiscent of Marion Bauer's. The quotations from the many favorable reviews (acknowledging the bias in favor of a local composer) indicate that this is a good time to explore her work once again. For one thing, stylistic pluralism is in fashion, and for another, post-modernism looks more benignly at what Heintze describes as Ballou's "more conservative approach." A new recording of her Sonata for Two Pianos, which the author considers to be one of her strongest pieces, shows it to be written in a post-tonal style, with clearly defined, developed themes, percussive dissonant harmonies, and attractive motoric rhythms. If John Alden Carpenter's piano music can be resurrected, then perhaps Ballou, who appears to be a kindred spirit in a later generation, can find more advocates as well.

Judith Tick
Northeastern University


This is the sixteenth of the "Bio-Bibliographies in Music" from Greenwood Press, a series that has been spawning new titles at a rapid rate to decidedly mixed critical receptions. Most of the criticism has addressed the format itself, which features a brief biography, a complete list of works (presented in several ways)—including first and "other selected" performances—a discography, a bibliography of writings by the composer, and, the most substantial portion of the book, a bibliography of commentary about the composer and his works, all of it cross-referenced. The main objections to the format may be reduced to this: a good deal of space is devoted to a large quantity of data, much of it of questionable value and importance, organized in a way that is often not very sensible and sometimes redundant. The results have been rather expensive volumes that are limited in usefulness. Why Greenwood Press has decided on this format, rather than on a series of much-needed critical studies along life-and-works lines, seems perplexing to many, including myself.

Undertaken during the period of the composer's terminal illness, the Pattersons' book on Persichetti reflects the affectionate admiration in which he was held by most of those with whom he associated. It also proves to be somewhat more useful than others in the Greenwood series, largely because information about the composer, beyond the most basic facts, is not readily accessible. (For more complete biographical information, as well as for deeper insights into Persichetti's remarkable personality, I recommend Rudy Shackelford's "Conversation with Vincent Persichetti," published in Perspective of New Music, Fall/Winter 1981, Spring/Summer 1982.) Considering the amount of space allotted to it, the biographical section provides an informative overview of Persichetti's many accomplishments and of the ideals that guided him throughout his career.

The volume's main feature is the 142-page bibliography treating Persichetti, annotated with brief excerpts from most of the sources cited. This is, or at least could be, an interesting and helpful reference tool for the scholar pursuing serious research on the composer, presumably the target readership of this book. But the organization of this section—alphabetically by author, and alphabetically by title within the writings of one author—minimizes its usefulness. Indeed, as gratifying as it might be to my vanity to encounter eight consecutive pages of excerpts from my own writings on Persichetti, I can't imagine what scholarly research task is thereby facilitated. A far more useful organization would be achieved by grouping the entries together for each composition, then arranging them chronologically for each work. That way, the reader could gain a sense of progressive development over time of a critical perspective within the scholarly community regarding the composer and his works. As it is, the one really valuable function of the bibliography is to highlight those writers whose thinking on Persichetti indicates enough depth of knowledge and understanding to warrant pursuing them more thoroughly.

Walter Simmons
Yorktown Heights, NY


This second edition of singer Anita O'Day's poignant autobiography is more or less a reprint of the first (G. Putnam's Sons, 1981); fifteen pages that had been misplaced in the first edition were correctly inserted here, a couple of pictures were substituted, a short epilogue in which she describes her reactions to the first edition's promotion is inserted, the discography is expanded and updated, and best of all, there is now a thirteen-page index to conclude the book. Another happy note is that this new edition is in paperback at a reasonable price, less expensive even than the first.

This is a book that comes highly recommended. O'Day's story is one filled with little sentimentality.
reviews of recordings

Marie Kroeger, editor


This disc contains eight works. Donald Martino's Parisonatina al'Dodecafonia (1963) and Steve Mackey's Rhondo Variations (1983) are virtuoso pieces for solo cello written for Aldo Parisot and Rhonda Rider, respectively. They constitute effective explorations of the cello's timbral possibilities and feature highly expressive gestures covering the entire range of the instrument.

Martino's Suite of Variations on Medieval Melodies for solo cello (1952, revised 1954) is an engaging work. Its five brief movements are based on ancient melodies, and it deserves special pedagogical attention—it is readily approachable for beginning college-level students.

Steven Hyla's The Dream of Innocent III (1987) for cello, piano, and percussion was inspired by a Giotto fresco of the same name. It uses electronic amplification for the predominant cello to balance the piano and percussion, which offer pointillistic commentaries and background.

Arthur Berger's Duo for Cello and Piano (1951) receives a welcome and incisive new recording that should bring this neglected work to renewed attention. Its two movements (slow–fast) bring to mind the rhythmic cells of neo-classical Stravinsky and the wide-spaced, open textures of Copland.

Three Webern works for cello and piano conclude the disc. The Two Pieces (1899), the composer's earliest surviving music, reveal a surprising knack for expansive melody. The Cello Sonata (1914), is a single movement (of two projected movements) that constitutes Webern's attempt to create longer phrase structures after a period of extreme compaction of expression. This is the first recording for both these pieces, which were discovered in 1965 by musicologist Hans Moldenhauer. The final work is the Three Little Pieces, op. 11, a staple of the cellist's repertoire. Composed shortly after the Sonata, it marks Webern's return to a terse and condensed style.

Virgil Thomson on MacDowell and Foster: "To have become, whether by sheer genius for music making, as in Foster's case, or, as in MacDowell's, by the professional exercise of a fully trained gift and by an integrity of attitude unequalled in our musical history, part and parcel of every musical American's musical thought is, in any meaning of the term, it seems to me, immortality."—The Musical Scene, 1945.

Sonneck Society Bulletin -142- Vol. XV, No. 3
A quite high volume level is necessary for this disc, but it does not interfere with the obvious pains taken with balance and tone quality.

Rhonda Rider, cellist of the Lydian String Quartet at Brandeis University, demonstrates tremendous affective range and technical mastery in this recording. Her lyrical approach to a collection of sometimes difficult music lets the listener focus on line and substance, undistracted by extraneous scratches or noise. This is truly fine playing.

Pianist David Kopp, also of Brandeis University, where the disc was recorded, is sensitive and precise in the Berger and Webern. He also wrote the detailed program notes.

Richard Rognstad
University of South Dakota


These three cassettes are the latest in CRI’s Anthology Cassette Series. This new set features music for the viola—eight works by Americans, one by a Canadian, and seven by various other composers. Most, I suspect, are first recordings, and several were written for the virtuoso violist John Graham, who performs on these tapes. Graham has recorded with the Julliard and Galimir Quartets and is joining the faculty of the Eastman School of Music this fall.

Since this is an anthology, the listener is advised to sample the works a few at a time. Unavoidably, many of these works, especially on Vol. 1, sound somewhat alike in their rigorous and strident nature, even as their composers (as noted in the excellent but somewhat turgid liner notes) strive to be different, difficult, dense, or dissonant. Furthermore, since a tape does not have visible bands or index numbers as do LPs and CDs, one must pay careful attention to the timings of the works to know which one is being heard. Worse, again on Vol. 1, one work (the Shapey) has multiple movements which are not noted on the tape itself or on the box label, though they are mentioned in the notes, still without timings. Other multiple movement works on other tapes are noted, with timings, on the box and the cassette.

All works are played breathtakingly well and are closely miked, bringing to the listener a sense of the drama of actual music making; even the performer’s breathing can be heard. A few pieces sound dry while others, even though recorded in a studio, have a pleasing, warm ambience, enhancing especially the effect of the solo works.

Only the American and Canadian composers will be treated in this review. Vol. 1 is all-American (including the one Canadian.) Babbitt’s Composition from 1950 is the earliest American work in the set. Extremely clear viola and piano playing make it easier (if not actually easy) to hear the separate motivic and rhythmic complexities of what Babbitt calls “a polyphony of repetitions.” Shapey’s Evocations No. 3 from 1981 is more melodic than the Babbitt, and as a result is, to this listener, more expressive and more communicative. The Persichetti Parable XVI from 1974, for solo viola, is the star of this tape. It is the most warmly played, and Graham shows a deep sense of commitment and understanding of its syntax. Conversely, the Pollack Violament, written in 1974, is a most disquieting work, filled with extremely demanding writing. Ghent is from Montreal, and his Entelechy deliberately seems to make the viola and piano into two independent contractors, and very close listening is required to hear its coherence.

Vol. 2 is all solo viola. Wolpe’s Piece for Viola Alone is a transcription of a violin work from 1970 and is an effective use of the structural technique of constant variation. Schiff’s Joycesketch II is modelled on Irish music, especially the jig, and is a joyful, idiomatic work for the viola. An Arsenal of Defense, written by Morton Subotnick in 1982, is the most adventurous of all works in this set, in that the viola is accompanied by a computer-controlled "ghost box" that alters, distorts, and echoes both the sound of the viola and the voice of the player. Commissioned by Graham, the work is a fascinating example of the genre of live instrument plus real-