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FROM THE PRESIDENT

As is generally true of far-flung cultural organizations, the character of the Sonneck Society is not so much determined by the cumulative avocations or subject interests of its thousand members around the globe, as by the individual members' contributions to each other through the Society.

The subject-interest index to the Membership Directory is fascinating to browse (it's worth taking the time to look up the number codes), and serves as a reference list for people with particular expertise. As useful as it is, though, it remains an impersonal database.

We can't often gather over scores, records, instruments, or ideas to share our musical questions and insights and pleasures. The annual conference is a frenzied feast of recitals, papers, awards, business, spontaneous performances, project planning, and meeting new friends and intellectual soul mates. Still, fewer than a fourth of our members can attend in a given year, and space on the formal sessions is perforce restricted.

The character of the Society derives perhaps even more from efforts directed through it, than from the formal activities overseen by the Board of Trustees. That principle certainly gives motivation to our decade-long collaboration with the University of Illinois Press in publishing a journal of articles and reviews; through American Music we share recent research, critical thought, and historical perspective among members and prospective members alike, representing a multiplicity of professions and academic disciplines. The strongly felt need to find contacts and communicate outside our own locales and across traditional boundaries of scholarly disciplines has given impetus to a burgeoning newsletter, redubbed the Bulletin and now a substantial periodical in its own right.

The authors and especially the editors of our journals devote tremendous amounts of time and attention to their tasks, from which we all profit. Many more contribute behind the scenes: the area representatives of the Membership Committee; members of committees appointed by the Board; of course, the officers (and their significant others)—all give greatly for our mutual benefit.

Still, an early and persistent criticism of the Society's activities has been that they serve a narrow scope of what is valued in American music, perhaps overly antiquarian, or not reflecting the full range of contemporary musical practices.

There are two ways the Board can respond to this perceived need to expand our horizons. It makes a conscientious effort to collaborate with sister societies. And now, to ensure ongoing activity through the Society, the Board has created a way you can contribute directly in the areas of greatest concern to you.

On the model of MLA, AFS, and other organizations, Interest Groups may form around any specific subject interest of their members. Ten or more Society members, by signed petition to the Board, may request recognition as an Interest Group, meet at the annual conferences, propose formal or informal sessions, and undertake other activities through the Society with the Board's approval. Two longstanding groups within the Society have automatically acquired this status: American Band History Research, and American Music in American Schools and Colleges. One could foresee many others, devoted for example to composers, orchestras, eighteenth-century studies, theater, African-American music, music instruments ... Possibilities—and results—are limited only by the imagination and by individual members' contributions to each other through the Society.

Deane L. Root

Silent Auction Reminder

Preparations for the Toronto Silent Auction have been progressing nicely. It is almost time for you to do your part—which is to bring things! (Those of you who raised your hands at the Business Meeting in Nashville are honor-bound to make good your promise to contribute!) We have made inquiries to Canadian Customs and have been told that books are not "dutiable." So bring 'em, bring 'em, bring 'em!—Suzanne Snyder, Chair

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* Deadlines for submitting materials are Feb. 1, June 1, and October 1.
* A subscription is included with membership in the Society. For further information about the Society and its membership, write to Kate Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878.
* Planning to move? Please notify the Society at P.O. Box 476, Canton, MA 02021.
Established in 1983, the Center for Black Music Research documents, preserves, and disseminates information about and related to the black music experience throughout the world. The Center promotes and advances scholarly knowledge and thought about black music and the black music experience and about their relationship to higher education and to society at large. The products of the Center are disseminated to the scholarly community and to the general public through its publications, conferences, research services, performances, and forums.

The Center’s primary means of dissemination is its publications program. Black Music Research Journal consists of commissioned, refereed articles devoted to scholarly research on all aspects of black music. It is published twice yearly. CBMR Digest, also published twice yearly, is a summary of information about current research activity in the field. Black Music Research Bulletin contains short "preliminary research" articles of not more than 2,500 words. It is designed to stimulate and encourage research in regional black-music history. CBMR Monographs, small books of 50 to 125 pages, are historical and topical studies, bibliographies, discographies, concordances, and other works. One monograph is published in the fall of each year. CBMR Register is the official publication of the CBMR Institutional Associates program and is available to music administrators in higher education and the symphony orchestra world who are members of CBMR Institutional Associates.

The Center’s National Conferences on Black Music Research are held in alternate years and are usually thematic, being devoted to particular research areas, topics, or questions. Scholars from across the United States attend and participate in the discussions generated by the major research papers that have been commissioned by the Center prior to the meeting. The papers from the National Conference are published by the Center as an issue of Black Music Research Journal.

Research Services

Central to the Center is its collection of books, sound recordings, printed music, music manuscripts, and miscellaneous materials—a broad range of materials that cover the entire range of black musical activity, including secular and sacred folk music, blues, ragtime, jazz, gospel, rhythm and blues, and classical music and musicians.

At the present, the books and sound recordings are available to researchers in the Black Music Research Collection of the Columbia College library. Plans are being made for the establishment of the CBMR Library and Archive, which will consolidate the materials, making them all available for use.

The Center has already received three collections that will be of interest to scholars when they can be made available. The William Buntman Collection consists of approximately 4,000 disc recordings and contains a good and rather balanced mixture of blues, jazz, ragtime, popular, gospel, and classical recordings by the very best performers. The Edmund Thornton Jenkins Collection consists of the music manuscripts of composer Edmund Thornton Jenkins, an American black composer who studied and taught at the Royal Academy of Music in London, England, in the 1920s. The John I. Slaughter Collection contains more than 500 disc recordings of jazz music.

As the Center has developed, a number of interesting inquiries have been received from all parts of the US and from many countries, including England, France, Italy, East Germany, West Germany, Poland, Jamaica, Ivory Coast, and Ghana. Some ask for assistance with such research questions as tracking the variants of tune or text for a
particular spiritual, or searching for information about black composers and lyricists of jazz standards, or finding information about a string quartet by Howard Swanson. Other letters carry messages such as the following: "Continued congratulations to you and your loyal staff for all the splendid research activity and publications sponsored by you."

Such correspondence is warmly received. Because of the number of inquiries the Center has been receiving and the staff’s inability to handle them at present, a policy providing "Research, Program, and Consulting Services" has been established at the Center. Through this program CBMR can provide basic bibliographical and reference information, conduct research projects, fill materials requests, and coordinate lectures, seminars, and workshops on various aspects of black music scholarship and teaching. A booklet outlining these services and their fees is available from the Center on request.

Related to the Center’s holdings is the CBMR Database—a computerized union catalog of the black-music holdings in six Chicago-area libraries, including The Newberry Library, the Carter G. Woodson Regional Library, the Columbia College Library, and the music libraries of Roosevelt University, The University of Chicago, and Northwestern University. The computerized database contains bibliographic records on the appropriate books, sound recordings, and printed music held by these libraries, classified by subject and genre for easy and flexible access. It makes available to the Center and to scholars information about a wide range of materials and their locations.

The Black Music Repertory Ensemble

Most rewarding to CBMR staff have been the development, accomplishments, and public reception of the Center’s Black Music Repertory Ensemble (BMRE). Selected musical products that result from the Center and Center-sponsored research are performed and recorded by the BMRE—a group of fourteen professional musicians who convene twice yearly for one-week residencies at the Center. The Ensemble is devoted to the performance and recording of (1) neglected or forgotten music that is aesthetically, historically, culturally, and socially important and (2) contemporary concert music that is suitable for its instrumentation and orientation.

The Ensemble performs six concerts at each residency and is also featured in radio and television broadcasts. In these ways, the Ensemble disseminates the results of research beyond the scholarly community to the public at large. Its existence has been highlighted by performances at the Eastman School of Music and at the 1989 joint meetings of The College Music Society and the CBMR, and by nationwide broadcasts on National Public Radio and Cable News Network in 1987, 1988, and 1989, with at least one additional NPR broadcast to take place in 1990.

The following excerpts from reviews of concerts in Chicago and St. Louis are informative and descriptive of the Ensemble’s purpose, mission, achievement, and reception.

[The concert] was an example of musicological research brought to life, and it was also a reminder of a rich tradition that . . . too often gets left out of . . . the acceptable "canon" of great American music.—St. Louis Post-Dispatch

The concert was a triumph of programming and performance style. Neither the singers nor the instrumentalists ever slipped into performance traditions of the standard European repertory. The vocal works were spared the excesses to which they are often subjected by some opera singers. Instead, one heard black music idiomatically performed, which could only pique one’s interests for more.—Chicago Tribune

The Black Music Repertory Ensemble will make its New York City debut in Lincoln Center’s Alice Tully Hall on September 10, 1990.

Intellectual Discussion and Ferment

CBMR Forum encourages and facilitates scholarly thought, documentation, and discussion. Consisting of twelve Chicago-area scholars and the professional staff of the Center for Black Music Research, Forum is a coterie of scholars who meet regularly to discuss issues and topics about and related to the black presence in higher education and in American cultural institutions. Among the eighteen members are Howard Mayer Brown, University of Chicago; Lee Cloud, Northern Illinois University; Richard Wang, University of Illinois-Chicago; Don Roberts, Northwestern University; and Harold Best, Wheaton College.
The Forum meets seven times a year, each session being devoted to an issue or concern of national importance, these presented conceptually by members of the Forum for examination and discussion. Lively and provocative discussions result from the diversity of the membership in terms of musical, educational, and social background; intellectual interest and scholarly pursuits; and cultural orientation. It is the kind of colloquium that seldom takes place in individual American colleges and universities on a continuing basis, and the CBMR is fortunate that its location in Chicago makes such exchange possible. The intellectual ferment that takes place in Forum is stimulating and potentially productive. It is hoped that what takes place in Forum will eventually have a positive impact across the profession. Scheduled to appear as speakers during the 1989-1990 academic year have been, among others, Claire Brook, editor, W. W. Norton Company; Eileen Cline, Dean of the Peabody Conservatory of Music; and Willis Patterson, Associate Dean, School of Music, University of Michigan.

It is through these programs that the Center for Black Music Research contributes to the documentation and preservation of black music, making available recondite information about previously neglected and forgotten aspects of American and world social history.

Outside Support

For the staff of the Center and for the Columbia College administration, the building and development of the CBMR has been as interesting as it has been rewarding. Over the past six years, several foundations have found attractive various of the Center's programs and have funded them accordingly. But the funding of the programs has not always been in the order in which we would like to have had them funded. Consequently, for example, the Black Music Repertory Ensemble program was put into place two or three years before it was planned to be implemented, and the CBMR Library and Archive, logically the first to be fully in place, will be one of the last. Yet, the programs that were funded first have enhanced the possibility of the subsequent funding of the others. So the serendipity of the funding has kept things lively and quite interesting, with encouraging and rewarding surprises.

The Center's auxiliary efforts have been instrumental in its development. The National Advisory Board has been immensely supportive of the goals and activities of the CBMR. Some of its distinguished members who have provided assistance include Robert Freeman, Director of the Eastman School of Music; John F. Sawyer, Dean of the Blair School of Music; composer and arranger Quincy Jones; composer William Russo; scholars Dominique-René de Larmer, Frank Tirro, Georgia Ryder, and Dena J. Epstein; and critic Martin Williams.

CBMR Associates and CBMR Institutional Associates are auxiliary organizations of the Center for Black Music Research, dedicated to the preservation and perpetuation of knowledge about the music of black Americans and to the effective integration of black music history and of black musicians into the American mainstream. CBMR Associates is comprised of individual scholars, musicians, and lay persons interested in the Center's mission and goals. CBMR Institutional Associates is made up of schools and departments of music in American colleges and universities and of American symphony orchestras.

Individuals who hold membership number nearly 130. And more than sixty schools and departments of music across the country have affiliated with the Center as Institutional Associates, among which are included: The Cleveland Institute of Music; Oberlin College Conservatory of Music; The Peabody Conservatory of Music; The University of Alabama; The University of California at Los Angeles; The University of Illinois at Urbana; The University of Tennessee; Xavier University of New Orleans; and Yale University. The progress and accomplishments of the CBMR are the result of the support of these individuals and institutions.

Meanwhile, the Center continues to enjoy the financial support of its parent organization, Columbia College Chicago, and the support that has come from a variety of private and governmental funding sources, including the National Endowment for the Humanities, the National Endowment for the Arts, and Chicago foundations such as the Lloyd A. Fry Foundation, the Borg-Warner Foundation, the Robert R. McCormick Foundation, the Arie and Ida Crown Foundation, the Joyce Foundation, and Jerome H. Stone Family Foundation. For the
future, the Center seeks long-term support of its operations and programs in order to ensure their continuation and success in the coming years.

The staff of the Center for Black Music Research consists of: Samuel A. Floyd, Jr., Director; Marsha J. Reisser, Assistant Director and Coordinator of Publications; Morris Phibbs, Coordinator of Programs and Services; Trenace Ford, Administrative and Editorial Assistant; and Natalie Clark, Secretary. In addition to their work on the ongoing CBMR projects, the Center's professional staff individually have in progress research projects. Floyd and Reisser have in preparation the second edition of *Black Music in the United States: An Annotated Bibliography of Selected Reference and Research Materials* (Kraus 1983), due out in 1991. Floyd is researching a project on "Music and the Chicago Renaissance." And Phibbs is in the process of planning and coordinating a "Concordance of Gospel Songs by Black Composers: A Selective List."

The Center may be contacted at the following address: Samuel A. Floyd, Jr.; Center for Black Music Research; Columbia College Chicago; 600 South Michigan Avenue; Chicago, IL 60605-1996; (312) 663-1600, Ext. 258 or 259.

THE MARINE BAND STRINGS: MEMORABLE PERFORMANCES AT THE WHITE HOUSE

S.Sgt. Nancy Colburn

Excerpted from an article "String Section Plays Vital Role in 'The President's Own'," in United States Marine Band Notes, December 1989-January 1990.

Many people are surprised to learn that the Marine Band roster includes string musicians, yet the tradition of Marine Band string players reaches back to the organization's earliest days. Today the eighteen members of the Marine Band's string section perform throughout the year for both private and public audiences. These musicians perform most frequently at The White House. At the Presidential mansion, Marine string players regularly perform music for a variety of occasions, from large congressional and diplomatic receptions to intimate staff and family gatherings. The most common are state dinners, state and diplomatic receptions, and Presidential "working luncheons."

As the guests arrive at all White House state dinners, the Marine Chamber Orchestra plays popular American music to create a relaxed atmosphere. "Basically we provide background music except for instances when the music serves a ceremonial purpose such as 'Hail to the Chief,'" explains cellist Marcio Botelho. "It's surprising," he added, "because even though we are performing background music, people often make it a point to compliment us. In fact, at all of the state dinners the President and Mrs. Bush have greeted us and thanked us at the end." Botelho recalls his first White House performance: "It really was exciting. In fact, sometimes it was difficult to keep playing when someone famous walked by because I found myself so distracted."

Performing at The White House is nothing new for string bass player M. Gy. Sgt. Dave Wundrow, who has been with the Marine Band longer than any other member. When Wundrow joined the band in 1956, President Eisenhower was in his second term. "I remember Mamie literally giving the furniture the white glove test before state dinners," says Wundrow. Although he has performed for eight presidents, Wundrow insists that the excitement has not diminished.

Over the years, a number of White House performances have proven to be particularly outstanding in the history of the Marine Band's string section. For instance, at a state dinner in his honor in July of 1977, West German Chancellor Helmut Schmidt surprised everyone when he took the baton from Lt. Col. Jack Kline and led the orchestra in the final measures of the "Ode to Joy" from Beethoven's Ninth Symphony.

At a 1979 state dinner for Prime Minister Jack Lynch of the Irish Republic, the Marine Orchestra had another surprise conductor. Among the dinner guests was composer-conductor Leonard Bernstein who, as *The Washington Post* reported, "provided the lightest note in an otherwise somber day" when he sauntered across the foyer and to the delight of the musicians, stepped up to the podium to conduct the orchestra in the ballet music from Verdi's *Aida*. When he was done Bernstein rated the musicians "A-1!"

In addition to being conducted by foreign dignitaries and famous composers during performances at The White House, Marine string players have also been joined by famous orchestral musicians. In October 1986, cellist Yo-Yo Ma and violinist Itzhak Perlman were among the guests at a White House reception for which a Marine String Quartet was performing. Violist Susan Franke recalls the event: "Suddenly, Yo-Yo Ma and Itzhak Perlman came over to the quartet and asked to borrow instruments so they could sit down and play with us. I really didn't have time to be excited or nervous because it happened so quickly. They are both such warm and friendly people that we were put at ease."

During a White House state dinner in 1985, violinist Isaac Stern was scheduled to perform. "He shocked us all when, in order to warm up for his
performance, he took out his fiddle and sat down at the back of the second violin section to play along," recalls violinist Bruce Myers, Concertmaster since 1988. He adds jokingly, "In comparing notes later, the orchestra decided that he had played pretty well!"

Marine string players also have had memorable experiences performing for state dinners being hosted by the President in foreign countries. On October 1, 1970, President Richard M. Nixon became the first President of the United States to visit Yugoslavia. For this occasion he brought along a thirteen-piece orchestra from the Marine Band to provide music during a dinner and reception he gave for Yugoslavian Premier Josip Broz Tito at his palace in Belgrade. This marked the first time that members of the Marine Band played outside the United States for a state function. After the reception, Nixon shook hands with each of the musicians and thanked them for their performance on this historic occasion.

Many Marine Band string musicians treasure memories of special performances. For harpist Phyllis Mauney, the return of the American hostages from Iran in 1981 provided one of these memories: "While we were performing for a reception in their honor at The White House, one of the former hostages came over to me and said, 'It's been so long since we've heard music. This is so beautiful.'"

When Soviet leader Mikhail Gorbachev was at The White House to sign the Intermediate Nuclear Forces Treaty in December 1987, violinist Celeste Blase became an active witness to the day's events. As Gorbachev and President Reagan emerged from the East Room following the treaty signing, the Marine Orchestra played a lively march in the foyer. Blase describes what happened next: "As they passed, some of us looked over and smiled. Then Gorbachev walked over to me. He extended his hand to me and for a split second I was stunned. Then I stopped playing and shook his hand."

In addition to providing background music at White House state dinners, occasionally the Marine Orchestra accompanies famous performers who are invited to present the after-dinner entertainment in the East Room. These celebrities have included Sammy Davis Jr., Mary Martin, Robert Goulet, and Frank Sinatra.

Wundrow fondly recounts his most memorable experience accompanying a famous entertainer: "In September 1988, Peggy Lee was invited to perform for the Reagans in their private quarters. She brought her own pianist and guitarist, but I was called on to play string bass. It was the first time I ever performed at The White House wearing something other than my Marine Band uniform. I had to wear a tuxedo because they didn't want me to stand out. I was so surprised when after the...

TRENDS IN PROGRAMMING CONTEMPORARY MUSIC

Shane M. Swanson

Shane Swanson is a student at the University of Iowa. The following is excerpted from a paper prepared for a Graduate Seminar in Musicology (Music in the 1980s).

Since its dedication in 1972, Hancher Auditorium, built to accommodate fine arts events at the University of Iowa in Iowa City, has become an important regional cultural center. Among its credits are the commissioning of such important works as the Joffrey Ballet's Nutcracker and David Gordon's United States. The auditorium is subsidized by grants from several foundations, including the National Endowment for the Arts and the University of Iowa Foundation. Perhaps the repertory performed at Hancher may serve as an indication of general trends in programming contemporary American music.

During the past seventeen years, Hancher has had two directors who, based on their programming philosophies, have chosen the groups that have appeared. James Wockenfuss (1972-1985) expanded existing musical series on campus. Groups that appeared in the early 1970s performed more traditional works, although near the end of his tenure Wockenfuss moved toward more avant-garde programming. Current director Wallace Chappell has maintained a balance between traditional and modern, while establishing a firm relationship with the Joffrey Ballet and bringing more Broadway shows to Hancher.

Although visiting performers or their managers may give Chappell a choice between two or three different programs, the artists ultimately decide what they will play. James Dixon, music director and conductor of the University Symphony Orchestra, chooses music played for the five University Symphony concerts each year, while Director of Choral Activities William Hatcher (and his predecessors) have chosen the selections for the spring and fall choral concert programs.

For purposes of this study, contemporary music is defined as music written during the last two decades. Although there appears to be great
diversity in programming at Hancher, only one-half of one percent of the music performed at Hancher from 1972 to 1989 was written in the last twenty years. (Of the 17,600 pieces performed, only 91 were written after 1969.) In spite of the fact that 76% of the composers of this contemporary music are American, no serious or deliberate attempt has been made to present modern American music.

The choice of noncontemporary repertory may lie in misconceptions on the part of managers, artists, and audiences. The answer to the question "Why do so few groups play contemporary music?" may be very simple: general audiences perceive that they do not like or understand it. The bottom line of our capitalistic society is dollars, and the public will not pay for what it does not understand. Performers and their managers want to fill auditoriums, and they believe that the standard repertory "sells." This notion was purposefully rejected by Chappell, who explained that Hancher pays a flat fee to the artist for a performance and, therefore, these groups are rarely concerned about ticket sales. He notes that their primary objective seems to be fostering general record sales, echoing a common situation in the popular music field. Dixon suggests a different reason; characterizing patrons of the arts as "not as adventuresome as they might be," he notes that if the entire program consists of new music "they [audience members] feel left out; it is a matter of self-consciousness."

Box office figures for University Orchestra concerts show no drop in attendance when contemporary works were performed. Other factors, such as season, weather, and the soloists who performed seem to have had greater impact. One example was the University Orchestra concert on November 3, 1976. Although two contemporary works were programmed along with a Beethoven piano concerto, attendance was the second highest ever. The London Philharmonic gave two concerts in Iowa City on November 9 and 10, 1976. On opening night they performed a contemporary work, Malcolm Arnold's The Philharmonic Concerto, while on the second night they performed a standard program. Attendance was greater on opening night (as is usually the case) despite the presence of the modern work. A final comparison can be made between the Juilliard and Kronos Quartets, two groups of fairly equal acclaim. Attendance figures were higher for the Kronos Quartet, even though they played all contemporary music.

Many of the groups invited to Hancher may feel they do not have enough time or money to play contemporary music in Iowa City. Although larger groups, such as the Chicago, Cleveland, Boston, and Minnesota Orchestras, play modern pieces (many by American composers) on their regular seasons, they are reluctant to play these works on tour. For example, the Cleveland Orchestra has given six concerts in Hancher and has never performed a contemporary work. Music directors' reasons may include possible shortfalls in attendance, limitations in rehearsal time, or their perception that the smaller cities to which they tour are too provincial to understand contemporary works. Another factor in the sidelining of contemporary works is that they often require extended techniques: a skill element is involved. In short, directors assume that performing works that are part of the standard repertory is more economical, both in dollars and time. Refuting these limiting perceptions, James Dixon states, "If a visiting orchestra were to come and were to play music unfamiliar to almost everyone, it would depend, then, on the renown of the orchestra. If it were the Chicago Symphony, they'd [the audience] probably come anyway; they'd want to hear the orchestra."

Unfortunately, the diminished status of contemporary music does not reduce itself to simple cause and effect; many factors must be examined. A study of the ninety-one contemporary compositions performed at Hancher in the last twenty years establishes certain programming patterns.

University groups, particularly the University Orchestra, play a much higher percentage of contemporary music (8% or about one new piece a year) than visiting artists. Since many of these works are experimental or academic in nature, a warm reception from the audience is by no means guaranteed. Dixon explains, "The function of the University Orchestra is to be a training orchestra for the students that are in it; the audience is a secondary consideration." Don Moses, Director of Choral Activities from 1972-1986, did not program a single contemporary work on the combined orchestra-choir concerts. In the last three years, the amount of contemporary music on these programs has risen; Bruce Brown selected two contemporary works out of five pieces programmed, and William Hatcher has programmed one contemporary piece out of eight works performed.

If contemporary music is going to be played at Hancher, it will most likely be the music of an American composer who has some affiliation with the group or performer. Composers affiliated with the University of Iowa (faculty, students, and graduates) account for 19% of the contemporary pieces performed at Hancher. Playing University pieces has helped Hancher maintain its regional focus. With the high percentage of American composers mentioned previously, Hancher supports the general theory that few performances of contemporary music given in America are of non-American music.

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Some performers invited to Hancher specialize in contemporary music. Chappell works for a balance between traditional and contemporary groups, so he invites groups like Kronos and the Scottish Chamber Orchestra because they play contemporary music. These "risk-takers" will also attempt the more abstract and experimental of the new pieces. Many groups who specialize in contemporary music develop relationships with modern composers who are looking for performers willing to give their work exposure. Some groups (such as the Philip Jones Brass Ensemble and the Canadian Brass) are drawn to contemporary music because of a lack of repertory for their instrumentation. Other performers, such as the Paul Dresher and Philip Glass Ensembles, play their own compositions on their programs.

Contemporary music has also been performed at Hancher as part of dance events, such as the 1988 Dance Gala (the spring production of the University Dance Department) and the 1988 performance of the Laura Dean Dance Company. Although Hancher has had many modern dance groups perform, most seem to favor popular music or early twentieth-century music for their choreography. Original pieces for American dance companies tend to be written by American composers with whom the choreographer is familiar. Several University of Iowa students wrote or adapted compositions which were choreographed by Dance Department students and faculty for use in the Gala. Laura Dean writes and choreographs original music for her company. Two of her works were programmed for their Hancher performance.

According to Dixon, there is a certain amount of "snob appeal" in deciding the repertory of orchestras. Orchestras may play a contemporary work because the piece has been commissioned or has won a prize; such recognition bolsters the reputation of the orchestra. For example, in 1976 the London Philharmonic performed Arnold's The Philharmonic Concerto, which had been commissioned by the orchestra that same year. In 1986, the St. Louis Symphony performed part of Stephen Albert's Riverrun, which had won the Pulitzer Prize for music in 1985. Thus, most established composer's pieces are not seen as great risks.

Finally, some groups put one piece of contemporary music on their program simply to diversify their concerts. In these cases, no real focus seems to be placed on the fact that the piece is modern; many times the piece sounds like it could have been written fifty or more years ago.

Hancher's programming is indicative of the state of American music—one that only grudgingly makes room for contemporary works.

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**EARLY CECILIAN PUBLICATIONS AT ST. MICHAEL THE ARCHANGEL, BALTIMORE**

Ann L. Silverberg

Ann L. Silverberg is a doctoral student at the University of Illinois, Urbana-Champaign. Her dissertation (in progress) is titled "Catholic Liturgical Music Reform in Baltimore, 1870-1935."

The goal of the Cecilian movement in the Roman Catholic church was to purify liturgical music. In the nineteenth century, German churchmen, musicians, and composers led the movement, attempting to keep Gregorian chant and a cappella polyphony alive. They believed that theatrical music and orchestral mass settings were unacceptable as liturgical music because such works denigrated the value of the sacred text, relying instead on sensual (aural) attraction. The movement became increasingly practical and international in character in the last third of the nineteenth century, seeking to instigate reform in parishes everywhere.

Because of its German origin, the Roman Catholic Cecilian movement affected the music of German Catholic parishes in the United States the most. In Baltimore, participation in this reform of liturgical music was strongest in the 1870s, with the 1876 Baltimore National Conference of the American Cecilian Society marking the crest of the wave. However, Cecilian works were available and may have appeared in the repertories of the city's German Catholic parishes in late 1860s. This would suggest that German-American Catholics (many of whom were probably recent immigrants) took interest in the Cecilian movement at an early date, since the German Allgemeine Cäcilien-Verein was founded in 1868. Its American counterpart, the American Caecilian Society, was organized in 1873.

An examination of music imprints predating 1873 from St. Michael the Archangel, a Baltimore German Catholic church, shows a mixture of Cecilian and non-Cecilian works, as well as providing information about American publishers of Roman Catholic liturgical music in the nineteenth century.

The collection contains about two dozen individual works predating 1873, though much of the music extant in the church’s music library is from the late nineteenth century and beyond. Publication dates offer only terminus a quo; these works could have been used (or reissued) at any time after the date given. As publication dates are not reliable guides for fixing the period when the works were used, comments must be limited to the significance of their appearance in print and in the
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<td>Cornell, John Henry, C.Ss.R.</td>
<td>The Vesper-Psalter</td>
<td>Baltimore: Kelly, Hedian, and Piet, 1861</td>
</tr>
<tr>
<td>Ett, Caspar</td>
<td>Choral Vesper</td>
<td>Musica Sacra, 1870</td>
</tr>
<tr>
<td>Greith, Carolo</td>
<td>Ave Maria ad tres voces aequales, Op. X</td>
<td>Einsiedeln, NY, Cincinnati: Benziger Bros., 1872</td>
</tr>
<tr>
<td>Lambilotte</td>
<td>Super flumina Babylonis</td>
<td>Entered...1860, by A.C. Peters, So. OH</td>
</tr>
<tr>
<td>Leyendecker</td>
<td>Veni Creator</td>
<td>Entered...1860, by A.C. Peters, So. OH</td>
</tr>
<tr>
<td>Miné</td>
<td>Regina coeli No. 6</td>
<td>Boston: Ditson, n.d.; entered...1872 by J.L. Peters, Library of Congress</td>
</tr>
<tr>
<td>Millard</td>
<td>Millard's Popular Mass in G</td>
<td>N.Y.: S.T. Gordon, Entered...1866, So. NY</td>
</tr>
<tr>
<td>Mozart [F.X. Süßmayr]</td>
<td>Mozart's Seventh Mass [KA 233, Cl.06]</td>
<td>Boston: Ditson, Entered...1864, MA</td>
</tr>
<tr>
<td>Peters, W.C.</td>
<td>Bone pastor, panis vere</td>
<td>n.p.: Entered...1860 by A.C. Peters and Bro.</td>
</tr>
<tr>
<td>Peters, W.C.</td>
<td>Mass for Three Voices</td>
<td>Baltimore: Geo. Willig, Jr., Entered...1841</td>
</tr>
<tr>
<td>Schwing, Henry</td>
<td>Missa solemnis</td>
<td>Baltimore: Published by the author; Entered...1862, MD</td>
</tr>
<tr>
<td>Schweitzer, J.</td>
<td>Religiose Männerchores</td>
<td>Freiburg im Briesgau: Herder'sche Verlagshandlung, 1859</td>
</tr>
<tr>
<td>Spoth, Edward</td>
<td>Salve regina</td>
<td>n.p.: Entered...1862 by A.C. Peters, So. OH</td>
</tr>
<tr>
<td>Volker, James</td>
<td>Veni Creator</td>
<td>Dayton, Ohio: Fisher and Bro; Entered...1868, So. OH</td>
</tr>
<tr>
<td>Walter, Jacob</td>
<td>Ancient and Modern Music</td>
<td>Baltimore: John Murphy, 1856</td>
</tr>
<tr>
<td>Werner, Anthony</td>
<td>The Cantate</td>
<td>Boston: Ditson; Entered...1862, MA</td>
</tr>
</tbody>
</table>

Pre-1873 Works found at St. Michael the Archangel Church

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music library of St. Michael the Archangel church. The table opposite contains the list of works predating the founding of the American Caecilian Society.

In addition to these individual works, the church music library contains two bound collections of sheet music. The first item in each volume bears the stamp "C.Ss.R. [Congregatio Sanctissimi Redemptoris] Ilchester 1 Oct. 1867," indicating that the books belonged to the Redemptorist monastery library in Ilchester, MD, at that time. The fact that they were owned by the order staffing St. Michael the Archangel adds weight to the conjecture that the volumes were used at the church. Seventeen of the total forty-three compositions give no place of publication, publisher, or date; the remaining twenty-six were published by the Peters firm(s) and have copyright dates from 1851 to 1863. Eighteen composers are represented. Louis Lambilotte tops the list with nine works; then come Vincent Novello with five, William Cumming Peters with three, and Beethoven, Haydn, and Rossini with two each. The works are for solo and chorus, vocal ensemble (duet, trio, or quartet), for vocal ensemble and chorus, or for chorus alone. All are in Latin, including eleven settings of the Benedict hymns "Tantumergo" and "O salutaris hostia"; settings of Marian antiphons, Carr's Chant Mass, a setting of Vesper Psalms by Novello, and a collection of thirteen Vesper Hymns by G. Loder.

Turning to the Complete Catalogue of Sheet Music and Musical Works 1870 published by the Board of Music Trade of the United States of America, we find that thirty-eight of the forty-three sheet music works found in the bound collections can be tentatively identified with listings in the Board of Trade catalogue. In some cases, identification is still questionable. For example, Romberg's Motett for Festivals of Rejoicing, a print which mentions no place, publisher, or date of publication, may possibly be identical to Romberg's Te Deum in D listed by the Board of Trade as a publication of the New York Peters firm.

Of the nine individual works (listed in the table opposite) dating from 1870 or earlier published by Board of Trade members, seven can be matched with listings in the 1870 catalogue. In some cases, the publisher has changed; for instance, Henry Schwing's Missa solemnis, copyrighted by the author and published by him in 1862, was in the hands of Lee and Walker of Philadelphia by 1870.

The high number of works dating to 1870 found at St. Michael the Archangel listed in the Board of Trade catalogue seems to indicate that most of these works were "live" around 1870, providing additional evidence for the hypothesis that these works were performed in the 1860s and perhaps in the 1870s. Their presence at St. Michael may also be indicative of the prevalence of Board of Trade issues among Catholic church music publications during this period.

The pre-1873 imprints published by firms which did not belong to the Board of Trade in 1870 can be contrasted with the Board of Trade members' publications in three ways. Companies not belonging to the Board of Trade are represented by eight of the twenty-one individual works listed in the table above. Four of these publications are readily associated with the Cecilian movement. These are the works of Witt (founder of the Allgemeine Caecilian-Verein), and Witt's student Greith, published in the United States by the Benziger firm. Ett's Choral Vesper was taken from the Allgemeine Caecilian-Verein's journal Musica Sacra. No works by these composers appear in the Board of Trade catalogue's listings for Catholic Church Music (p. 575) or Latin Songs (pp. 175-178). Further, another non-Board of Trade firm, Fisher and Brother of Dayton, Ohio (here listed as the publisher of a Veni Creator by James Volker), produced the first four issues of the American Caecilian Society's journal Caecilia beginning in 1874.

We can provisionally infer that Board of Trade publishers were not involved with early Cecilian publications. Many of the works published by Board of Trade members were certainly not Cecilian in character. As one of the prime goals of the movement was to expunge music that smacked of the theatre and orchestral masses from liturgies, the spurious Mozart mass listed above and showy vocal works such as those in the sheet music collections would be looked on with disfavor by advocates of the Cecilian aesthetic.

J. Schweitzer's Religiose Männerchor, printed by Herder of Freiburg im Breisgau, is worthy of comment together with Ett's Choral Vesper as both were imported. These works are indicative of the ties German Catholics maintained with their homeland and of the fact that American publications tell only part of the story.

Jacob Walter's Ancient and Modern Music Selected for the Use of the Catholic Church, John Henry Cornell's A Manual of Roman Chant, and The Vesper-Psalter prove a third point: at least two Baltimore companies who did not belong to the Board of Trade published Catholic liturgical music. These three works are also significant because of the chant they contained. Walter's collection was dedicated to Ambrose Maréchal, the Archbishop of Baltimore when the work was first published (by John Cole) in 1825, and Cornell's two works earned the approbation of Archbishop Kenrick of Baltimore. Though these works were apparently in use during the 1850s and 60s, one would expect that to change in the 1870s, when the Ratisbon chant
edition began to appear. Upheld by the Cecilian Societies, the Ratisbon version was recommended by the Vatican for use in Roman Catholic churches everywhere. Its publisher, Friedrich Pustet, was given the exclusive right to print this official version from 1870 to 1900. Pustet opened branches in New York and Cincinnati in 1865. Thus it would seem that editions produced by firms such as John Murphy and Kelly, Hedian, and Piet of Baltimore were to be superseded by Pustet’s publications. Until the appearance of the official version, and perhaps even after, it seems that a variety of publishers competed for a share in the U.S. Catholic liturgical music market.

The fact that the Ratisbon edition of chant failed to take firm hold has been joined to the ultimate failure of the Cecilian movement, yet both the nineteenth-century renewal of chant and the Cecilian movement prepared the way for more successful liturgical music reform in the twentieth century. Beginning with Pope Pius X’s 1903 Motu Proprio “Inter Pastoralis Officii,” early twentieth-century reforms continued with the adoption of the Vatican/Solemes edition of chant. Reform and renewal of Catholic church music along these lines was the major goal of the Society of St. Gregory of America, founded in Baltimore in 1913.

In sum, the pre-1873 works found at St. Michael the Archangel show in microcosm the beginning stage of the Cecilian movement in the United States. Both Cecilian and non-Cecilian works are present. It is perhaps a measure of the movement’s lack of complete success in overturning the old repertory that clearly non-Cecilian works remained in the church’s collection down to the present.

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1. Entered... indicates the date of entry into District Court Copyright Records.

2. Citations include W.C. Peters, Maryland, 1851; W.C. Peters and Sons, Ohio, 1852-60, and Peters and Webster, Louisville, undated.

3. The Beethoven, Haydn, and Rossini works are arrangements.


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If a literary man puts together two words about music, one of them will be wrong—Aaron Copland

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NAMES AND VARIETIES OF MÄNNERCHÖRE

Suzanne G. Snyder

Sängерfest souvenir books, published by regional federations of German-American singing societies (Sängerbunde) around the turn of the century, often include lists of participating choruses and the location of each respective group’s lodging while attending the Sängerfest. The names of the societies found in these lists are widely diverse and can tell us something about the Männerchor movement as a whole. It can be seen that the name chosen by members of a Männerchor to represent their society frequently described one or more of the following: the society’s purpose, its location, the place of its members’ origin, or the ideals and beliefs of its membership. A Männerchor’s title could also honor a composer or a mythological person or place.

A common name taken by German male singing societies in the nineteenth century was “Männerchor” (“Male Chorus”), a title which today we might consider uncreative, or perhaps generic in the sense that it states the obvious. Yet a vast number of communities, large or small, possessing a sizable German population, had a singing society by the name of “Männerchor.” As the name was so frequently used, both in the German-speaking countries and the United States, it is not surprising that these societies informally appended the names of the communities they represented onto their titles, particularly when attending a Sängerfest with other Männerchöre. In fact, of the thirty-four choral groups participating in the prize-singing competition of the Nordöstlicher Sängerbund’s twenty-third Sängerfest in 1912, seventeen groups had the word “Männerchor” in their titles, and six of the seventeen had added the name of the city or town they represented.1 In this manner, the “Männerchor” of Philadelphia (the oldest German male singing society in the United States, organized in 1835) became popularly known as the “Philadelphia Männerchor”; other “Männerchors” include the Oakland Männerchor of Oakland, CA, the Owosso Männerchor of Owosso, MI, and the Camden Männerchor of Camden, NJ, to name but a few. The equally simple names of “Gesangverein” (“Singing Society”) and “Sängerbund” (“Singer’s Union” or “Singer’s Federation”) were also commonly used, and names of towns and cities were appended to these titles in a similar manner, e.g. the Boerne Gesangverein of Boerne, TX, the Cleveland Sängerbund of Cleveland, OH, and the Lebanon Gesangverein of Lebanon, IL. (The term “Sängerbund” was used two ways: to represent a federation of singing societies, as mentioned earlier, or to represent a
single society as a union of individual singers—it is the latter sense that should be applied in this paragraph.) The same practice existed in Germany throughout the nineteenth century, and was brought about by the same need—that of differentiating one Männerchor, Gesangverein, or Sängerbund from another.

Many societies were known by the colorful title of "Liederkranz" ("wreath of songs") and a lesser number of "Liedertafel" ("song-table"), after the names of two of the oldest German male singing organizations in Europe. The Berlin Liedertafel, founded December 28, 1808, and often considered the prototype of many nineteenth-century German singing societies, got its name from its members' practice of sitting around a large table at a tavern to sing, take refreshment, and socialize. The Stuttgart Liederkranz, organized in 1824, influenced the growth of many similar organizations in the southern and central parts of Germany. Of the thirty-four choruses participating in the Nordöstlicher Sängerbund's competition mentioned above, six were called "Liederkranz," and of these six groups, five also appended the name of the community they represented: e.g., the Scranton Liederkranz and Reading Liederkranz of the cities of Scranton and Reading, PA; and the Syracuse Liederkranz of Syracuse, NY. Perhaps the most famous Liederkranz in the United States was the Deutscher Liederkranz of New York City, which lent its name to a popular variety of cheese. (My local cheese merchant tells me that the Liederkranz cheesemaking process was moved from New York City to a factory in Ohio, which burned to the ground some years ago. To his knowledge, Liederkranz cheese is no longer being made. If you should see it somewhere, please let me know!) Liederkranz societies could be found from coast to coast, even in Kalispell, MN.

Frequently the title of a Männerchor represented an ideal or a virtue, and served to remind the club's members of their chosen goal. An extremely popular title describing the two-fold pursuit of musical and social concord, was "Harmonie" or "Harmonia." Attending the Twenty-fourth Sängerkranz (1886, Milwaukee) of the North American Sängerbund were five choruses by this name: the Harmonia Männerchor of Chicago, and the Harmonie Societies of Dayton, Cleveland, Detroit, and Minneapolis. "Harmonie" societies could also be found in Philadelphia, PA, Kerrville, TX, Wausau, WI, and Alameda, CA, as well as many other towns and cities across the nation. Musical and social agreement were also the attributes implied by "Concordia," a name favored by a large number of societies. Ten out of the 136 choruses listed in the souvenir book of the Nordöstlicher Sängerbund's Seventeenth Sängerkranz (1894) had this title, including groups from the communities of Bridgeport and Waterbury, CT, Syracuse and Brooklyn, NY, Newark and Carlstadt, NJ, and Wilkes-Barre, Philadelphia, and Easton, PA. A similar goal was pursued by the many Männerchöre calling themselves "Eintracht." According to the Ninety-first anniversary program of the Homestead Eintracht of Pittsburgh, PA, the group's name stood for one or all of the following meanings: "Harmony in Thought," "To Live in Peace," "Peaceful Harmony," "One For All and All For One," "Good Fellowship," and/or "A Union of Fair Minded Men." The program also lends some insight as to why this particular name was chosen for the society, and the motivation behind other societies calling themselves by this title:

[The founders'] aim was to have a place to come after their day's work was done, some place where they could bring their families, relax, forget their troubles of the day and have a good time. When they picked a name for it, they all agreed on the name "Eintracht" for "Eintracht" means everything these men stood for.

Other "Eintrachts" were located in such places as Oakland, CA, Chicago, IL (the "Liederkranz Eintracht"), Newark, NJ, and Chillicothe, OH.

Perhaps more widely used as a title than "Eintracht" was "Frohsinn," a word meaning "cheerfulness" or "gaiety," and likely describing the organization's social purpose. Two large Männerchöre in the South went by this name: the Frohsinn of Mobile, AL, and the Frohsinn of New Orleans, LA. It was also a popular name in Pennsylvania (with "Frohsins" in Pittsburgh, Latrobe, and Altoona) and in Texas (Dallas, Dietz, Luckenbach, and San Antonio). There were more names, as well, that conveyed the purpose of the society, or the goal or principle by which the club wished to be identified. "Fortschritt" ("Progress") was the name of a Männerchor in Bulverde, TX; the same drive and ambition was expressed by a group in Pittsburgh called the "Vorwärts" Society, the title meaning "Forward!" or "Let's go!" In a lighter vein, there was the "Freundschaft" ("Friendship") Sängerbund, a society in San Francisco belonging to the Pacific Sängerbund and present at its first Sängerkranz in 1910, and the "Zeitvertreib" of Seguin, TX, the name of which states the organization's purpose clearly and succinctly: "Pastime," "Diversión," or "Amusement." A widespread means of embellishing plain titles, such as "Männerchor," "Liedertafel," or "Gesangverein," was to add the name of a mythological person or place onto it. The Walhalla Gesangverein of San Francisco (organized in 1864) was named for the famous castle of German and Norse legend. There was also a Walhalla Gesangverein active in Walhalla, TX, in the 1880s.

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described in Richard Wagner's *Der Ring des Nibelungen*, Walhalla was built by the giants Fasolt and Fafner, paid for with the Rhinegold, and inhabited by the immortals and the spirits of mighty warriors slain in battle. The image conjured up by this name is not as somber as it may seem, for Walhalla was where the dead heroes banqueted with Wotan, and it is very likely this aspect of conviviality that the members of the Walhalla Gesangverein wished to convey in the title of their organizations. Another image from German fables was revived in what might be a Männernchor example of an oxymoron. At least one club—the Lorelei Männernchor of New York City—named itself after the legendary sultry sirens of the Rhine. One wonders what sort of attire they donned for Sängерfest parades!

The use of mythological names was not confined to those present in Germanic legends. Orpheus, the fabled musician of Greek mythology, who in pursuit of dead Euridice enchanted the deities of Hades with his playing of the lyre, was a name favored by many late nineteenth-century Männernchöre (and non-German choral societies, as well) from the Orpheus Männernchor of Chicago to the Orpheus Gesangverein of Pittsburgh and the Orpheus Sängerbund of St. Louis. The name of Arion was likewise used by many German male singing societies of the time. Also a legendary musician from Greek mythology, Arion's story is much like that of Orpheus in that the beauty of his music was able to charm other beings—in this case, a dolphin who rescued him when he was cast overboard. The most notable of the singing groups bearing the Arion name was the Arion Society of New York City, formed January 23, 1854, by former members of the New York City Deutscher Liederkranz when the Liederkranz began to admit women as members. A large organization and an active one, as evidenced by its many concert, masked ball, excursion, and carnival entries listed in the *New York Times Index*, the Arion Society participated in Sängerfests across the nation, including the first Sängerfest of the Pacific Sängerbund in San Francisco in 1910. Through the musical leadership of Leopold Damrosch in the 1870s, the Arion Society's fame spread to such an extent that other male singing groups far removed from New York City began to call themselves "Arion": e.g., the Arion des Nordens (Arion of the North), a society active in the Bay City, MI, area circa 1890; and the non-German Arion Club of Victoria, British Columbia (organized in 1893; today called the Arion Male Voice Choir), which forthrightly claims it was so named "following a fashion instigated... by the New York Arion Society (a German-American male choir)... named for Arion, the poet-singer of ancient Greece, who symbolized good fortunes for travelling musicians."9

It was not unusual for a Männernchor to be named after a famous musician or poet. Present at the Thirty-third Sängerfest of the North American Sängerbund (1911, Milwaukee) were two societies from Chicago calling themselves "Mozart"—the Mozart Männernchor, Inc., attending with twenty-nine singers, and the unincorporated Mozart Männernchor, attending with thirty-four singers. However, Chicago was not the first city to have two Mozart societies participating in a major Sängerfest at the same time. Philadelphia beat them to that honor in 1888, when its Mozart Harmonie and Mozart Männernchor attended the fifteenth Sängerfest of the Nordöstlicher Saengerbund in Baltimore—a city that had a Mozart Männernchor of its own a few years later in 1891.

Beethoven was likewise kept alive by a number of Männernchöre. New York City and San Antonio each had a Beethoven Männernchor, while Richmond, IN, Brooklyn, NY, and Philadelphia, PA, each had a Beethoven Liederkranz—but, not all of the "Beethoven" societies were active at the same time. Richard Wagner was honored by the Richard Wagner Männernchor and the Richard Wagner Quartett Club, both of Brooklyn, NY. Brooklyn also could claim the Haydn Männernchor and the Bach Quartett Club, the latter of which was organized in 1894. There were also societies named after Franz Abt, a composer who is not well known today, but whose many works for male chorus were prominent on Männerchor concerts in the nineteenth century.

The names of some German-American male choral societies reflected the geographical origin of their members. Newly arrived immigrants tended to seek out friends and relatives already established in American communities and make their homes with or near them. In a number of cases, whole German villages emigrated en masse to the United States, and settled together upon arrival. It is, therefore, no surprise to find that many German-American singing societies were begun by men who hailed from the same place. Belonging to the United Singers of Brooklyn, NY, in 1903 (one of ten smaller federations of choruses in the Nordöstlicher Sängerbund at the time), were such organizations as the Hessische Sängerbund, the Schleswig-Holstein Gesangverein, and the Schwäbischer Sängerbund of Brooklyn, NY.10 The list of societies attending the Thirty-first Sängerfest of the North American Sängerbund in St. Louis the same year shows similarly named organizations active in the Midwest: Dayton had a Badische Sängerrunde, Chicago a Schweizer Männerchor, and St. Louis a Baden Sängerbund and a Rheinischer Frohsinn.11 Encompassing a somewhat broader membership was the Norddeutscher Harmonie of Brooklyn, NY.
From the lists of Männerchöre I have consulted so far, it would seem that instances of societies named for the members' place of origin were, for the most part, mostly found in large northern industrial cities possessing substantial German populations. Smaller cities, such as Indianapolis, Louisville, or Buffalo, had only a handful of German singing societies, and these organizations gained a more diverse membership as immigrants from all parts of the German-speaking lands arrived throughout the latter half of the nineteenth century.

There are many more Männerchor titles that could be fit into the categories listed above, as well as a few categories of titles I have not mentioned—those that indicate an affiliation with "friendly societies," religious organizations, labor movements, or political parties. Although the quality of music performed varied greatly from club to club, local histories of many American cities and towns reveal that musical culture was notably enhanced in these communities, either by the efforts of individual Männerchöre, or by playing host city to a regional or national Sängerfest.

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4 23rd National Saengerfest, op. cit.


7 Program, Eintracht Singing and Musical Society, 91st Anniversary Spring Concert, May 24-25, n.d. (Special Collections, Hillman Library, University of Pittsburgh: Inventory of Teutonia Männerchor Records 1910-1976: Programs Inventory, Box 2 FF 22: Misc. Programs). From the selection of works performed on this concert, I would place it in the 1950s.

8 For Freundschaft Sängerbund, see: Erstes Sängerfest des Pacific Sängerbundes, San Francisco I. 2. 3. u. 4. September, 1910. (San Francisco: Pacific Sängerbund, 1910); for Zeitvertreib, see: Oscar Haas, Chronological History of the Singers of German Songs in Texas. (New Braunfels, Texas: pub. by author, 1948), 31.


10 Official Souvenir and Programme, 20th Triennial Saengerfest of the Nord Oestlicher Saengerbund of America, under the auspices of the United Singers of Baltimore, Week of June 14, 1903 (Baltimore: Saengerfest Association of Baltimore City, 1902), 198-199.

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Edward Johnson Building, Faculty of Music, University of Toronto

NEWS OF THE SOCIETY

Sonneck Society to Meet in Toronto, Canada
April 18-22, 1990

By now, Sonneck members should have received full information about the sixteenth annual Sonneck Conference, "The Great Divide: Studies in Canadian and American Music," to be held in Toronto under sponsorship of the Institute for Canadian Music, Faculty of Music, University of Toronto. Two other groups, L'Association pour l'avancement de la recherche en musique du Québec (ARMuQ), and the College Music Society (CMS), Northeast Chapter, will be meeting with Sonneck to make this year's conference the largest and, we hope, the most interesting to date. Simultaneous translation equipment should be available at all ARMuQ meetings, which, like CMS sessions, will be open to Sonneck members. There will be a concert featuring leading American and Canadian performers on Thursday night, April 19, and a plenary session (new) on Saturday afternoon addressing Canadian and American musical identities, following performances of excerpts from two early Canadian operas.

The University of Toronto (1827), Canada's leading university, has nearly 40,000 full-time students and has the fourth largest university library on the continent. The Faculty of Music's library alone has 150,000 books, scores, and printed items, 90,000 long-playing records, and 5,000 CDs. A library extension to the Edward Johnson Building (1962), home of the Faculty, is nearing completion.
The Faculty of Music, created in 1918, has led Canada in performance, musicology, composition, and music education studies. Its opera school, founded after World War II, resulted in the formation of the Canadian Opera Company, and its graduates include Jon Vickers, Teresa Stratas, Ermanno Mauro, Paul Frey, and many other singers of international rank. The Edward Johnson Building is the home of the MacMillan Theatre, where opera and symphonic concerts are given, and Walter Hall, a 500-seat recital hall known for its outstanding acoustics. Sonneck sessions will be held in both venues.

The Canadian Music Centre will have a special room at the Westbury for conference attendees to study Canadian scores, tapes, and discs. A large number of exhibitors are expected at the conference. And don't miss the Book Auction.

Local arrangements chairman Ezra Schabas predicts that the Friday evening banquet will be a worthy successor to the splendid Sonneck banquets of the past, and has engaged one of Toronto's leading caterers for it. A reception and dinner (he hopes that the wine will be complimentary) will be followed by Sonneck awards and then entertainment (Canadian fiddlers Graham and Eleanor Townsend, David Gallup and his folk dancers—you will be able to dance with them—and a University brass group playing nineteenth-century music). St. Lawrence Hall, the banquet's site, was completely renovated some years back and is a beautiful historic landmark. Saturday night will be free for Sonneck members to go to the Toronto Symphony (Mahler Seventh), jazz clubs, and the notorious (heaven forbid) fleshpots of Toronto.

You can attend the Canadian Opera Company's Sunday matinee performance of Otello after the conference and/or a Sunday evening concert by New Music Concerts of recent works by Elliot Carter, with the composer in attendance. Friday afternoon is clear for an excursion to Niagara Falls, other visits, and/or shopping, although ARMuQ and CMS will both be in session.

More on entertainment. Sonneck members will be welcomed by Dean Carl Morey at a reception on April 18 at 8:30 p.m. at the Westbury Hotel, there will be a complimentary lunch for all delegates at the hotel on Thursday, April 19, box lunch on Saturday at the Edward Johnson Building, and another reception following our annual meeting where the distinguished Sonneck Society Brass Band will contribute to the festivities. Those who attended the Toronto AMS meeting in 1970 can vouch for the high level of Canadian hospitality. If you need an announcement of the conference, which includes all details, write Sonneck Conference, Edward Johnson Building, University of Toronto, Toronto ON M5S 1A1, Canada, or, better, phone 416-978-3746.

Brass (Etc.) Band Seeks Members

The Sonneck Society Brass Band will perform excerpts from Herbert L. Clarke's The Imperial Band Book on Saturday, April 21, during the Society's reception at the Toronto Conference. The only rehearsal will be held Thursday, April 19, at 5 p.m. Any woodwind, brass, or percussion player wishing to perform should contact the band's organizer, Craig B. Parker, at the Kansas State University, Department of Music, McCain Auditorium, Manhattan, KS 66506, 913-532-5740 or 913-537-9140.

Election Results

Wilma Reid Cipolla has been re-elected as Second Vice President of the Sonneck Society. Adrienne Fried Block, Betty Chmaj, and Paul Wells were elected to the Board as Members at Large.

Bylaws Change

The following minor change to our bylaws was approved by the Board of Trustees in October and will be presented for ratification at the annual meeting of the Society on Saturday, April 21, 1990, at the University of Toronto, Toronto, Canada.

Add the underlined to Article VII, section 4, in place of "and countersigned by the president."

Checks, Drafts, etc.

All checks, drafts, or orders for the payment of money, notes, or other evidence of indebtedness issued in the name of the Society shall be signed by such officer, officers, agent, or agents of the Society and in such manner as shall from time to time be determined by the Board of Trustees. In the absence of such determination by the Board, such instruments shall be signed by the treasurer, and for instruments above a level determined by the Board, shall be countersigned by the president.

Sonneck Board Fall Meeting at Darnestown

The Sonneck Society Board of Trustees met on October 22, 1989, at the home of Bob and Kate Keller in Darnestown, MD. Actions taken included the following:

The new dues structure adopted by the Executive Committee ($40 individual member; $10 spouse member, $20 student member; $80 sustaining member; $150 patron member) was approved, and the institutional rate was raised to $55.
The Society agreed to contract with Academic Services in Canton, MA, to provide membership services for the Society.

Judith McCulloh reported that COPAM continues to discuss the nature of early publications, their order, and possible editors. Deane Root read excerpts from a letter from President H. Colin Slim of the American Musical Society praising the work of Gillian Anderson on the committee.

Karl Kroeger has resigned as Sonneck representative to RILM-US; John Druesedow has been appointed to the position.

The Society Handbook was approved, although it is still a working draft which will be altered as persons, committees, and groups develop and define their operating policies and procedures. Judith Tick continues to develop guidelines for program committees.

OFFICERS OF THE SOCIETY, 1989-90

President: Deane L. Root
1st Vice President: Judith McCulloh
2nd Vice President: Wilma Reid Cipolla
Secretary: Dale Cockrell
Treasurer: George Foreman
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Silent Auction: Suzanne Snyder
Students: Tom Riis; Jeffrey Taylor (student chair)

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Eighteenth-Century Newspapers: Mary Jane Corry

Appointments:
Archives: Margery M. Lowens
Music of the United States liaison: Judith McCulloh
US-RILM representative: Don Druesedow

Interest Groups:
American Music in American Schools: Alan Buechner
Band History: Dianna Eiland

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

COMMUNICATIONS

Letter from England

The journal American Music was reviewed in the Times Literary Supplement (London) on November 17-23, 1989, in an article entitled "Specialist issues: Music." Also reviewed in the article was Perspectives of New Music. In lieu of the usual Letter from England, the portion of the TLS review dealing with American Music is reprinted below:

The focus in American Music, published jointly by the Sonneck Society and the University of Illinois Press, is, in its own words, on "all aspects of American music and music in America." The journal contains articles ranging from black-white musical contact in nineteenth-century Ohio (and the possible black origins of the Confederate favourite "Dixie") to the troubled American experiences of Jaromir Weinberger (1896-1967), the composer of the once-famous opera Schwan, der Dudelsackpfifer. Along the way there are articles discussing the eighteenth-century psalmist Josiah Fagg, American jazz in the Weimar Republic, and women concert impresarios; there is also a panel discussion featuring the late Virgil Thomson and Philip Glass. American Music contains book and record reviews on similarly variegated subjects as well, with the suggestion of a concentration on women classical composers, and on jazz and black music.

Two of the most interesting articles in recent issues have been "Remembering Ruth Crawford Seeger: An Interview with Charles and Peggy Seeger" (Winter 1988), and "The Emergence of the Jazz Concert, 1935-1945," by Scott DeVeaux (Spring 1989). Mrs. Seeger (1901-53), the composer of a musically extraordinary though
forbidding string quartet (1931), was greatly gifted; these recollections by her musicologist husband and folk-singer daughter convey her abiding interest in both classical and folk music. They convey, too, their regret at her prematurely curtailed creative life. Mr. DeVéaux’s more upbeat article describes jazz’s movement from dingy clubs and tawdry dance-halls to glamorous concert-halls.

The tone of *American Music* can best be described as homespun. For all the academic affiliations of the authors, there is a faint scent of hobbyists who love their subjects too much to apply to them the highest standards of art and significance. A passage which engagingly illustrates this comes from the end of Paul David Friedlander’s review of a memoir by Cousin Bruce Morrow, an early rock and roll disc-jockey for the Manhattan radio station WABC: “Cousin Brucie!, while not a work of great sociological or musical-merit, stands as a highly readable, first-person account of an important era in the business of radio broadcasting. Its value is as a primer for the scholar. As I lay awake one evening this week, I thought I heard the old transistor radio of my youth back in New York City chattering out, ‘This is W-A-Beatle-C, N-e-e-e-w York!’ Brucie, thanks for the memories.”

*Samuel Lipman*

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**Letter from Canada**

In the first of these "letters," one year ago, the Seventieth birthday of the composer Talivaldis Kenins was noted, along with the news that he would celebrate it with performances of his works in his native Riga, during his first return visit in over forty years. In a recent report, Kenins told of concerts and television appearances and his election to an honorary professorship in the Conservatory he had attended, all of which made him feel no longer the "bourgeois émigré" of former days.

At least three other prominent Canadian composers arrived at age seventy in 1988 and 1989, each with particular ties to the US scene.

Udo Kasemets played a pioneering rôle in avant-garde composition and concert-giving in Toronto starting in the 1950s. His series "Men, Minds, and Music" and Isaac Gallery mixed-media concerts brought Duchamp, Cage, Mumma, Lucier, Oliveros, and others before the Canadian public for the first time. His own activities—teaching, writing, and organizing musical and musico-theatrical events—centred for many years at the Ontario College of Art, from which he retired only recently. Kasemets’ manuscripts, correspondence, and other papers will form a special collection in the University of Toronto’s Edward Johnson Music Library.

From his home in Hamilton he continues to add to his extensive output of writings and compositions. When asked for a list of titles by a researcher a few years ago, he responded that he was a "process artist," and did not regard his productions since 1960 or so as forming themselves into "works." For an account of his association with the ONCE Group in the 60s, see *American Music* (Winter 1987, article by Richard S. James).

Istvan Anhalt, now living in retirement in Kingston, Ontario, where he formerly headed the School of Music at Queen’s University, has been remarkably active in orchestral writing lately. Three major scores—Simulacrum, Sparkskrap, and *Sonance/Resonance*—have been commissioned and performed by, respectively, the National Arts Centre Orchestra, Ottawa; the Esprit Orchestra, Toronto; and the Toronto Symphony. All three are, the composer says, to some extent "autobiographical," and all three contain quotations suggesting his formative years as a student of Kodaly’s and as a young opera répétiteur in Budapest. The subtitle of *Sonance/Resonance* is "Welche Töne?" ("Which sounds?")—a comment found in one of Beethoven’s sketchbooks, referring to the baritone solo ("O friends, not these sounds") in the finale of the *Ninth Symphony*. The work was specifically commissioned to precede a performance of the *Ninth*.

Anhalt’s US connections date from his stint as Slee Visiting Professor at SUNY Buffalo in the late 60s. His major work of the early 80s was *Winthrop*, a documentary opera based on the career of John Winthrop, seventeenth-century governor of Massachusetts.

If the influence of European-born and -trained composers was a prevalent force in the US in the late 30s and early 40s of this century, in Canada an equivalent influence dates from the late 40s and early 50s when Kenins (Latvia), Kasemets (Estonia), and Anhalt (Hungary) were starting to assert their creative, organizing, and pedagogical talents here. The story of their contribution—alongside that of older still-active figures such as Oskar Morawetz and Otto Joachim—is an indispensable passage of recent Canadian music annals.

A septuagenarian arrivee of 1988 was the Canadian-born Louis Applebaum, who also forged strong US links in his early work as a film composer in Hollywood before returning to Canada to become the first staff composer of the National Film Board. Besides his extensive and varied compositional output, Applebaum is known widely as an administrator and advocate for the arts, especially through his service as director of the Ontario Arts Council in the 1970s and as co-chair of an important federal arts commission in the early 1980s.
A pioneer of Canadian film music, he is also the first composer to have worked with the Stratford Festival, Canada’s leading summer arts festival. His long list of incidental scores for Stratford play productions, begun in 1953 (the Festival’s initial season), continues to be added to, and his “Festival Fanfares,” played by live costumed trumpeters as a traditional signal at Stratford Theatre intermissions, are now by far the most frequently performed pieces by a Canadian, excluding only perhaps the national anthem, “O Canada.” Recently (in January) Applebaum produced a new fanfare which received its première at the swearing-in of the Hon. Ray Hnatyshin as the country’s 24th Governor-General in Ottawa. His newest large concert work, Songs with Few Words for chorus and orchestra, was premiered in Toronto last season.

***

A notable young musical organization is the Canadian Electroacoustic Community (Communauté électroacoustique canadienne in French) whose growth is reflected in the CEC Newsletter, published since 1983, and a second publication, Contact!, published since 1988 and by now evidently superseding the former. In a country which prides itself on its historic contributions to both electronic instrument technology and electroacoustic composition, the Community has come to present a focus of ongoing professional activities and also of advocacy. Its publications cover the Canadian scene effectively, from articles on subjects such as tape standardization or studio categorization to composer interviews, to broadcast, concert, and festival news. In 1988 the community presented its own national festival of “Electroacoustic Days” at Toronto’s Music Gallery, under the title Diffusion! (Canadian organizations make a special effort to invent not only bilingual acronyms—but bilingual titles; the exclamation mark here, as also in Contact!, may represent a huzzah at the word’s ingenuity.

The second CEC “Days” took place in the Fall of 1989 at Banff and was the most ambitious so far. The title this time was convergence (bilingual, lower case, no exclamation). The program featured seven concerts with twenty-plus premières, as well as papers and discussion panels on a variety of topics. The repertoire and its leading practitioners are becoming better and better known through these endeavors.

A related and timely publication is Gayle Young’s The Sackbut Blues. A recent release by the National Museum of Science and Technology, Ottawa, handsomely produced and generously illustrated, and available in both national languages, its subject is the life and work of the great pioneer of electroacoustic music in Canada, Hugh LeCaine (1914–77). Young, herself a composer and instrument-maker, has produced a first-rate readable account of LeCaine’s career, based on letters and interviews, yielding a vivid picture of his odd and engaging brilliance as scientist/artist. Especially valuable are the photos and descriptions of his many original instruments, starting with the “Electronic Sacbut” from the late 1940s which gives the book its title, and including, from only slightly later, a “Touch-sensitive Keyboard” which prefigured the work of U.S. inventors such as Robert Moog.

Young records in detail the beginnings of the University of Toronto electronic-music studio (UTEMS), in which LeCaine, though working at the National Research Council in Ottawa at the time, played a major role. The studio, available for visits during Sonneck 90, still houses some of the LeCaine instruments.

John Beckwith
University of Toronto

The Courage of One’s Convictions

Editor’s Note: As the founder and first editor of the Sonneck Society Newsletter (predecessor of the Bulletin), Nicholas Tawa is well known for his incisive and discussion-stimulating prose. Since I began my tenure as editor of this publication, I have repeatedly requested that Nick contribute a guest editorial. At long last, he has consented to do so.

It has been universally acknowledged that our late-nineteenth-century composers—Paine, Chadwick, MacDowell, Parker, and Foote—were over genteel, effete, and offensively derivative. Gilbert Chase has said so; Wilfred Mellers has said so; Joseph Mussulman has said so. And so have professors directing doctoral dissertations on American music (many of whom know beans about American music and depend on writers like Chase and Mellers to tell them all about it) and the doctoral candidates they direct. These last play it safe and condescend, after the example of their mentors, to commend the sincerity of these musicians but dismiss the music as sentimental, dated, or worse. Thus, few of these dissertations do more than count the types of melody, rhythm, and harmony that prevail, doing little to make the music come alive for the reader. The composers are criticized because they were not “vernacular” composers; they did not put originality first; and they did not anticipate the post-triadic styles of the twentieth century.

I now detect a fresh breeze blowing. The music is coming up for reevaluation. Some people are actually listening to it unhampered by Menckenian-like baggage. Not everyone will enjoy what they hear, without doubt, but surely a goodly number will discover its considerable virtues. The latter group relax and enjoy the works of these

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composers for their own sake, without the militancy and the imposition of absurd criteria (for example, according to Mellers, Paine and Chadwick do not acknowledge the wilderness [why should they?], reveal no hearts that are "lonely hunters" [what in the world does that mean!], and can write only agreeable and cozy sounds [like the Prelude to *Oedipus Tyrannus*, or *Symphonic Sketches*, perhaps?]).

If we wait for American performing groups to let us experience the music, we'll be dead before we hear more than one or two compositions. Fortunately some record companies recently have been bold enough to issue compact discs with up-to-date sound that allow us to reconsider the music on its merits. As Americanists we must encourage these ventures by helping make them commercially viable. In short, we should buy the discs for ourselves and requisition them for our teaching institutions in order to encourage more of the same.

First, I would like to commend Northeastern Records for their release of Chadwick's five quartets and piano quintet (NR 234/36). They are extraordinarily rich works, vital, energetic, and masterfully composed. Then there is the Northeastern recording of Foote's Second Trio (NR 206) and Paine's Violin Sonata (NR 219). How could we have ignored such fine music for so long? One other Northeastern recording I would like to mention, NR 223, contains Foote's *Five Poems after Omar Khayyám* and Beach's *Variations on Balkan Themes*—both of them evocative piano compositions we can proudly claim as coming from America.

Speaking of piano compositions, Gasparo 231/34 give us all four of MacDowell's piano sonatas. I for one have completely revised my opinion of them and find them worthy companions to his woodland, sea, and New England pieces. DARC 1, another CD, contains his two piano concertos. The second one usually comes in for the greater commendation. However, listen also to the first; it is a beauty.

At last we are getting competently performed orchestral music with digitally recorded sound on compact discs. For this we owe a debt to the enterprising New World Records, for one: Paine's First Symphony (New World NW 374) and Second Symphony (New World NW 350); Chadwick's Second Symphony and Parker's *Northern Ballad* (New World NW 339). What superb works these are! One discovers expert craftsmanship, fecund ideas elaborated on in exciting fashion, and powerful expressiveness. I more than suspect that Dvořák took his direction as much from Chadwick's Second Symphony as from African-American or Indian sources when he composed his Ninth Symphony, *From the New World*. EMI-Angel has gathered Paine's noble Prelude to *Oedipus Tyrannus*, MacDowell's colorful *Lamia*, and Foote's unfailingly melodious Suite for Strings in E onto one disc (CDC 7 49263). May more such recordings come out and soon.

Nicholas Tawa

**American Music in the 1980s**

As an avid reader of the *Bulletin*, allow me to make a suggestion that you may well have considered yourself as we enter the new decade. The *Bulletin* might be an ideal vehicle for a series of brief, necessarily subjective articles commenting on the fate of various genres of American music in the 1980s, e.g., American opera, musical theatre, popular music, etc. Perhaps two or three perspectives on each area might be published per issue although one would admittedly penetrate reasonably far into the 1990s by so doing. The difficulty in writing a brief, non-footnoted essay would be to avoid journalistic over-simplification. In fact, when attempting to write a sample brief overview of American popular music in the 1980s, I was unable to come up with anything that seemed useful. Nevertheless, there are plenty of other Sonneck Society members who might enjoy doing this sort of thing and I could try it again as far as that goes. Please let me know if you think the idea has any merit.

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

Editor's Note: Is anyone interested in contributing a brief article for this project? Or perhaps you'd like to adopt one of these topics as a graduate seminar topic, and let your students work on an article. My non-major American music class enjoyed discussing significant events in popular music of the 1980s (music videos, digital sampling, rap music, giant benefit concerts, dirty dancing, etc.) Let me know what you or your students are working on to avoid duplication.

I am planning a new course about Music in Ohio to be taught in Summer 1990 at the Columbus campus of The Ohio State University. If you have a research topic, a bibliography list, or materials related to Music in Ohio past or present, including composers, performers, folk music, and music of ethnic or religious groups, please share your information or contact me regarding publication and/or guest lecture possibilities.

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NOTES ABOUT MEMBERS

Christine Ammer's *The A to Z of Foreign Musical Terms (from Adagio to zierlich)*, English translations of 3,000 terms compiled from more than 30,000 scores, has been published by E.C. Schirmer Music Company, Boston. This useful little dictionary for performers and students is a completely revised and expanded edition of her *Musician's Handbook of Foreign Terms*.

According to an article in *Variety* (October 11-17, 1989), Gillian Anderson shared in the five-minute standing ovation which greeted the debut of the 209-minute reconstruction of D.W. Griffith's classic 1916 film *Intolerance* at New York's Lincoln Center on October 2. Anderson conducted the Brooklyn Philharmonic Orchestra and Chorus in Joseph Carl Breil's original score, which climaxes with "The Star Spangled Banner" during the end credits. Anderson has collaborated since 1981 with Peter Williamson of the Music of Modern Art on the $120,000 restoration. In addition to its performance for the New York Film Festival, the film is scheduled for showings at the Pordenone Film Festival (Italy) and in Los Angeles. Gillian will be conducting three performances of *Jeanne Dore* (with Sarah Bernhardt) at the new building of the Louvre and four performances of *Way Down East* at the Theatre des Amandiers in Paris in March.

Peggy F. Baird's home was directly in the path of the devastating tornado which struck Huntsville, AL, on November 15, 1989. She and her son escaped injury by climbing under their pool table. Also safely with them was a student who had just arrived for a pre-recital flute and piano lesson. The recital had been scheduled to celebrate Peggy's twenty-fifth anniversary as a private music teacher. The only area of the Baird's house which did not sustain damage was the music room. Peggy is relieved to report that her great-grandmother's Appalachian dulcimer is safe. This close call with disaster has caused Peggy to wonder if artifacts of importance in the history of American music were lost in the destructive winds of Hurricane Hugo or in the earthquake in Northern California.

Cyrilla Barr delivered the Founder's Day lecture at the Library of Congress on October 30, 1989, in honor of the birthday of Elizabeth Sprague Coolidge. Her lecture was titled "The 'Faerie Queene' and the 'Archangel': The Correspondence of Elizabeth Sprague Coolidge and Carl Engel." Coolidge was founder of the chamber music concert series at the Library of Congress. She donated funds for the Coolidge Auditorium in 1924, and collaborated on plans for its design and construction with Engel, chief of the Music Division from 1922 to 1937.

Composer William Bolcom was the subject of a feature article in *Time* magazine on January 29, 1990. He has recently received a commission from the Lyric Opera of Chicago to write an opera based on Frank Norris' *McTeague* for the 1992-93 season. Librettists will be Robert Altman and Arnold Weinstein.

Gary Carner has been named General Editor of a new Jazz Discography Series, to be published annually beginning in 1991 by G.K. Hall. He is Guest Editor of a special issue on jazz literature for the *Black American Literature Forum*, and his book, *Jazz Performers: An Annotated Bibliography of Biographical Materials*, will be published in May 1990, by Greenwood Press.

Barney Child's *Concerto for Tympani and Orchestra*, commissioned by the Redlands [CA] Symphony Orchestra, will be premiered by that group in late April 1990 with John Robertson, conductor, and Bruce Anderson, tympanist.

Samuel Winston Cockrell, son of Sonneck Society treasurer Dale Cockrell (and wife Lucinda), was born on September 18, 1989, in Williamsburg (just so that Susan Feder doesn't hold a monopoly on Sams this year).


Recently Thurston Dox was awarded a grant by the American Music Research Center, formerly at Dominican College, to continue his work on eighteenth-century composer Samuel Felsed, whose oratorio *Jonah* was recorded by Thurston and the Catskill Choral Society on a Musical Heritage Society LP in 1983 (see Sonneck Society Newsletter, vol. 9, pp. 7, 25). Thurston has been hot on the trail of the elusive Felsed, with trips to Jamaica and numerous trips to libraries here and communi-
cation with British libraries. He will be giving a paper on *Jonah* at the Toronto meeting and is preparing a monograph which will greatly add to the meager knowledge we now have about this composer.

Clayton W. Henderson is the recipient of a Lilly Endowment Faculty Fellowship that has enabled him to be on a sabbatical leave from Saint Mary's College for academic 1989–1990. Henderson is doing research into social issues as reflected in the visual and performing arts in 1930s America.

Karel Husa has been named the first recipient of the Mary Duke Biddle Distinguished Composer Residency during the fall of 1989 at the Duke University. Husa's celebrated tone poem, *Music for Prague 1968*, has by now had well over 7,000 public performances but has been banned in the composer's native Czechoslovakia for twenty years. It is scheduled for performance in Prague, by the State Symphony Orchestra under the composer's direction, on February 13, 1990, with President Vaclav Havel in attendance.

*The Golden Gyre*, by Daniel Kingman, was premiered at the Crocker Art Museum in Sacramento on September 16 and 17. This work, for soprano, baritone, and chamber ensemble, has a text derived from letters and diaries of people involved in the California Gold Rush. *Songs of Solitude and Exultation*, an extended cycle by Kingman for voice and guitar on poems of Robert Bly, was premiered on the Festival of New American Music in Sacramento in November.

Elise Kirk was visiting scholar at Penn State University, where she presented a paper "American Music and the White House between the World Wars." She also lectured recently on her book, *Music at the White House*, at the Kennedy Center for the Performing Arts, the Lyndon Johnson Library, Austin, TX, and the National Archives, where her paper will appear in the fall issue of *Prologue*. She is currently speaking at Kennedy Center for the Washington Opera performances, and gave a lecture on Wagner's *Ring* in conjunction with the Deutsche Oper's new production there. Kirk has been appointed to the White House Bicentennial Committee to assist in the symposium and concert plans for 1992.

Normand Lockwood's *Once Upon a Silent Night* (Earthisings, Fufuing Angels, Chorales and Recitatives), written for five flutes, had its first performance on March 8, 1989, at Margaret Foote Music Hall, Houston Fine Arts Center, in Denver with Charlene Bustos, Paige Buckingham, Cris Class, Eris Coil, and Seemie Xavier, conducted by Ramon Kireilis.

Otto Luening's *Symphonic Fantasia* No. 5 was premiered by the Milwaukee Symphony Orchestra on March 30, 1989, with Lukas Foss, conductor. James Lawson, carillon, premiered Luening's *The Bells of Riverside* at Riverside Church in New York City on April 3, 1988. *Green Mountain Evening* received its first performance at the Chamber Music Conference and Composer's Forum of the East at Bennington College, VT, on August 6, 1988, with Bonnie Levy, flute; Edward Brown, oboe; Norman Abrams, clarinet; Donald Farley and Ingrid Porter, cello; and Marjorie Fryxell, piano.

Donald Martino has been named Walter Bigelow Rosen Professor of Music at Harvard University. The San Francisco Symphony has commissioned a clarinet concerto.

W. Francis McBeth received the Kappa Kappa Psi Service to Music Award at their national convention in Stillwater, OK, in August 1989. His *Of Sailors and Whales*, five scenes from Melville, was commissioned by the California Band Directors Association and will be premiered February 17, 1990.


The second volume of Aaron Copland's autobiography, *Copland: Since 1943*, was published this past fall by St. Martin's Press. Co-authored by Vivian Perlis, the book chronicles Copland's middle and later years. As with the earlier Volume 1, the format consists of reminiscences Copland's voice, interspersed with interviews from Copland's colleagues and friends. Interludes by Perlis set the historical scene. The two-volume work is recognized as the definitive study of Aaron Copland.

Claire Polin's *Phastasmagoria* for piano four hands was given its first performance by the Hansa and Carlos Juris Duo in Quito, Ecuador, in the summer of 1989. Polin is currently working on a Concerto for Piano Four Hands and Orchestra commissioned by the Juris Duo and Vox Artes' Orchestra of Helsinki, Finland, to be performed and recorded in the spring of 1990.

Don L. Roberts (Northwestern University) has been elected President of the Music Library Association. He will serve one year as president-
THE SONNECK SOCIETY BULLETIN

Compiled by James Farrington

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

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elect, two years as president, and one year as past-president.

**Ora Frishberg Salaman**, professor of music at Baruch College of the City University of New York, has received a 1989 National Endowment for the Humanities Fellowship for College Teachers and Independent Scholars for a project entitled "John Sullivan Dwight and Transcendentalist Music Criticism, 1839-1849."

**Elliott Schwartz's** *Elan* for flute, clarinet, violin, viola, and cello is scheduled to be premiered at the Atelier Musique de Ville d'Avray, France, in March 1990.

**James H. Willey** has received a commission for a sixth string quartet from the South Mountain Association. The quartet will receive its premiere in a performance by the Audubon Quartet during August of this year at South Mountain in Pittsfield, MA.

**Marilyn Ziffрин** was in residence at the MacDowell Colony for September 1989. Her *Prayer* for mixed chorus was premiered by the Concord Chorale, directed by John Curtis, at St. Paul's Episcopal Church in Concord, NH, on January 22, 1989. Ziffрин has a commission from the Boston Chapter of the AmericanGuild of Organists for an organ composition for the 1990 National Meeting of the A.G.O.

Deaths:

**Lester Levy** (1896-1989) died in Baltimore on September 29. Levy was a very successful men's hat manufacturer until his retirement in 1958, but he was best known for his collection of American popular songs—30,000 pieces of sheet music—and for his books, *Grace Notes in American History* (1967), *Flashes of Merriment* (1971), *Give Me Yesterday: American History in Song* (1975), and *Picture the Songs* (1976). Levy graduated from Johns Hopkins University in 1918, then served in the U.S. Army for the last year of World War I, before returning to enter the family business. Along with his dedication to hats and his love of music, Levy was an active philanthropist and community leader. Levy was named an honorary member of the Sonneck Society in 1980. Levy collected sheet music for over sixty years, first as an amateur delighted in the songs themselves, then as an increasingly knowledgeable collector and historian. One of his favorite stories was how he acquired a copy of the first printing of "The Star-Spangled Banner" on a tip, only to discover that it had been stolen! Levy proceeded to buy the music a second time, this time from the owner. Levy's collection is a graphic as well as a musical resource, mirroring social, political, and domestic history. It was catalogued by topic into 38 major categories, making it particularly useful to those engaged in reconstructing America's past. Levy's collection was donated to The Milton S. Eisenhower Library of The Johns Hopkins University in 1976, and an annual lecture/performance on American popular music is held there in his name.

**John Philip Sousa III** (1913-1990) died January 23 at his home in New York City. He was the grandson of the composer. He was a guest of the Sonneck Society at its Shakertown/Danville, KY, meeting in 1988, and was made an honorary Kentucky Colonel at that time. Sousa retired in 1971 as Assistant Publisher of *Fortune Magazine*, and was author of *My Family Right or Wrong* and *The Psychopathic Dog*. He is survived by brother Tom, sisters Nancy and Sooze, and a son, John Philip Sousa IV.

**NOTES AND QUERIES**

Carnegie Hall is gearing up for its Centennial Season in 1990-91—during which time we will celebrate one hundred years of the very best in music in American culture.

As surprising as it may seem, until three years ago, Carnegie Hall had no repository for its history: no archives or archivist to document almost a century of great performances. Right before the Hall closed its doors for its massive renovation in the spring of 1986, Gino Francesconi, a young aspiring conductor who had been working at the Hall for some twelve years, first as an usher, and then as backstage artists' assistant, asked Executive Director Judith Arron what would happen to the only set of Carnegie Hall house programs during the renovation.

Essentially, that simple question led to the hiring of Gino as Carnegie Hall's first—and official archivist. He found a safe place to keep the house programs during the renovation, and proceeded to assemble and document many historical treasures that were stored around and among the Hall's offices and public spaces.

Since Carnegie Hall did not have an archives collection until 1986, hundreds of historic posters, programs, ticket stubs, musical manuscripts, recordings, films, batons, and photographs have been taken from the Hall over the years by performers and the public alike.

Gino has been tracking down the descendents of the Hall's first administrators, board members, musicians, etc., in hopes of retrieving worthwhile
memorabilia. To date, Gino has received 50% of the house programs ever produced, 210 photographs of artists who performed on stage through the years, and many interesting mementos related to the Hall.

With only six months to go before the Centennial Season kick-off, Gino is asking assistance from the public in obtaining Carnegie Hall memorabilia. At the conclusion of the Centennial year, Gino will display the best of what he has found in a new Carnegie Hall museum to be located in the towers adjacent to the Hall. The museum, with all its fascinating mementos, will be a grand repository of history for America's legendary concert hall. I hope the members of the Sonneck Society will assist in this very important nationwide search for Carnegie Hall memorabilia.

Please give me a call if you have any questions at all.

Rita Mathew (212-903-9671)
Gino Francesconi (212-903-9629)
Carnegie Hall Corporation Archives
881 Seventh Avenue
New York, NY 10019

The National Museum of American History (Smithsonian Institution) will open an exhibit on everyday life in the nineteenth century in 1991. The division of public programs is now developing a concert series to accompany the exhibit. We are building a file of performers and scholars who do historically-informed nineteenth-century programs. We would love to hear from you. We are interested in all kinds of performances, especially pre-1870 and popular/vernacular genres. Write to:

Dwight Bowers
Public Programs/MBB 66
National Museum of American History
Smithsonian Institution
Washington, DC 20560

For my dissertation I am investigating the activities of the North American chapters of the Pro Musica Society, which was active in the 1920s and 30s. Cities that had chapters are the following: Los Angeles, San Francisco, Portland, OR, Seattle, Denver, Kansas City, MO, Minneapolis and St. Paul, Chicago, Detroit, Philadelphia, and New York City. Among the main goals of this study are identifying the active members, especially those involved as officers, and making an estimation of the place of Pro Musica among the musical institutions in each city. The people involved in Pro Musica tended to be among the most prominent musicians in each city during the period and active in several other organizations as well. Unfortunately, there are only a couple of references to Pro Musica in Resources in American History, and of the two hundred or so people I have identified so far, only a handful are listed there.

I am interested in corresponding with anyone who may either have had more or less direct contact with Pro Musica or someone who was a member; anyone who has done research into musical activities in any of these cities during the 1920s; anyone who knows of archival materials that might be relevant, but difficult or impossible to track down using standard references; etc. Please write to me at the following address:

Ron Wiecki
501 Clemens Ave.
Madison, WI 53704

The Hutchinsons were the best, most popular, and most controversial of all the family singing troupes that flourished in the latter half of nineteenth-century America. They gave their first concert on November 6, 1840, in a Baptist meeting-house in Milford, New Hampshire. At first calling themselves "The Aeolian Vocalists," by 1846 they had traveled to England, Ireland, and Scotland, returning to America as genuine celebrities. In 1855 John, Judson, and Asa set out to establish an ideal community in the West, eventually founding the town that bears their name. Their remarkable career included 12,000 performances; three generations or "tribes" of Hutchinsons continued the tradition in the East and Midwest until 1908, when John Hutchinson died in Lynn, MA, at the age of 87.

To help ensure the authenticity of our presentations, documentation of actual performances by the Hutchinsons between the years 1840-1895 is a vital element of our research and an ongoing process. Approximately 2,000 have been identified to date, with all details entered on computer. Sonneck Society members who may know of specific Hutchinson performances or Hutchinson-related reviews and articles are invited to send relevant newspaper photocopies on contact information to me at the address below. Many thanks for any assistance you can provide in our ongoing effort to preserve the wonderful Hutchinson legacy.

George Berglund, Executive Director
The Hutchinson Family Singers, Inc.
1229 Pillsbury Avenue South
Minneapolis, MN 55404-2359

G.K. Hall & Co. announces the establishment of its Jazz Discography Series, authoritative works on major jazz soloists from all periods. Seventeen volumes are planned, beginning with two in 1991. The discographies, which will identify solos and include all types of sound media, are designed to accommodate the needs of musicians, scholars,
educators, writers, broadcasters, students, collectors, and enthusiasts.

Proposals are now being accepted for the following musicians: Rex Stewart, Roy Eldridge, Clark Terry, Fats Navarro, Dizzy Gillespie, Lee Morgan, Freddie Hubbard, Woody Shaw, Willie Smith, Johnny Hodges, Don Byas, Ben Webster, Sonny Stitt, Sonny Rollins, Joe Henderson, Wayne Shorter, Michael Brecker, Teddy Wilson, Mary Lou Williams, Lennie Tristano, Thelonious Monk, Phineas Newborn, Red Garland, Wynton Kelly, Tommy Flanagan, McCoy Tyner, Herbie Hancock, Chick Corea, Keith Jarrett, Wes Montgomery, Kenny Burrell, Jim Hall, Joe Pass, Pat Metheny, Oscar Pettiford, Ray Brown, Paul Chambers, Scott LaFaro, Ron Carter, George Mraz, Jaco Pastorius, Dave Holland, Baby Dodds, Zutty Singleton, Dave Tough, Chuck Webb, Jo Jones, Sid Catlett, Philly Joe Jones, Art Blakey, Elvin Jones, Billy Higgins, Tony Williams, Ella Fitzgerald, Sarah Vaughan, Betty Carter, Bobby McC Ferrin, Lionel Hampton, Red Norvo, Gary Burton, Bobby Hutcherson, Walt Dickerson, Kid Ory, Jimmy Harrison, Dicky Wells, J.J. Johnson, Curtis Fuller, Albert Mangelsdorff, Johnny Dodds, Jimmy Noone, Sidney Bechet, Artie Shaw, Jimmy Hamilton, Tony Scott, Eddie Daniels, John Carter, Joe Venuti, Eddie South, Stephane Grappelli, Ray Nance, and Stuff Smith. Other artists will also be considered.

Published discographers, or those with substantive works in progress, should send materials, including a resume, to the address below. Feel free to write for additional information.

Gary Carner
G.K. Hall Discography Series
18 Becket Road
Belmont, MA 02178-3905

Nearly twenty years after the end of the decade, the 1960s has come to signify turmoil and change in politics and culture throughout the world. Recent books have painted portraits of the period from the 1950s to the 1970s in broad strokes, and new memoirs and biographical studies offer insights into the best-known personalities of the time loosely construed as "the 60s." Rutgers University Press has announced a new series, Perspectives on the 1960s, edited by Sonneck Society member Barbara L. Tischler, which will offer a new theoretical perspective on the decade, along with studies of specific political and cultural movements. Books in this series will ask: What was going on in this period, and what has been the impact of the events that characterize it? The goal of the series is to look beneath the surface, step past the obvious, and begin to make cultural sense of what is arguably a pivotal decade in the twentieth century.

The Press is seeking book-length manuscripts in the humanities and social sciences that offer adventurous theoretical insights and sound scholarly methodology. They are also looking for books that are unusually well written and directed toward a broad readership. Authors wishing to submit manuscripts should send a letter of inquiry and a short excerpt from the work to:

Barbara L. Tischer
Society of Fellows
Box 100
Columbia University
New York, NY 10027

or

Marlie Wasserman
Rutgers University Press
109 Church Street
New Brunswick, NJ 08901

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Performances of American Music

"Revelation in the Courthouse Park," a music-theater work by Harry Partch, had its New York premiere in a concert version presented November 11-12 at Alice Tully Hall. The work received its professional premiere in Philadelphia at the American Music Theatre Festival in 1987, and featured the unusual instruments that Partch designed and built himself. Danlee Mitchell of San Diego State University conducted the original 1987 cast and fifty students from the Juilliard School.

The sixth annual Dinner-Concert presented by the Drexel University Colonial Ensemble on November 3, 1989, featured a performance by Gordon Myers, baritone, and Sylvia Eversole, piano, of Seven Songs for Harpsichord or Forte Piano, composed in 1788 by Francis Hopkinson. In recognition of the 175th anniversary, the concert also included The Star-Spangled Banner, adapted and arranged by Thomas Carr in 1814. "Dinner music" performed by the ensemble directed by Clyde Shive was selected from Twenty Four Military Pieces Consisting of Marches, Minuets, Quick-Movements &c. . . composed by Joseph Gehot, and published in London before he came to the United States in 1792.

The celebration of the American Music Center's fiftieth anniversary, which began during American Music Week in November, continued on December 4, 1989, with a concert at Bruno Walter Auditorium in New York City, recorded for later broadcast by National Public Radio. The concert featured works by founders Marion Bauer, Aaron Copland, Howard
Hanson, Harrison Kerr, Otto Luening, and Quincy Porter. The American Music Center's 1989 Letters of Distinction, awarded to individuals and organizations that have made significant contributions to the field of contemporary American music, were presented after the concert to Minna Lederman Daniel, Leo Ornstein, and Jan DeGaetani (posthumous).

The Seventeenth Telluride Bluegrass Festival will be held June 21-24, 1990, in Telluride, CO. Featured performers will be Bill Monroe, Strength in Numbers, Doc Watson, Nitty Gritty Dirt Band, David Grisman, Mary Chapin Carpenter, Jonathan Edwards, Laurie Lewis and Grant Street, Bela Fleck and the Flecktones, The Tim O'Brien Band, New Tradition, Tony Trischka, and Left Hand String Band. More information from Telluride Bluegrass Festival, 1215 Mapleton Ave., Boulder, CO 80304 or phone 303-449-6007.

Daniel Kingman is, as usual, busy with performances of American Music. Symphonic Sketches by George Chadwick was performed by the Camellia Symphony in Sacramento, CA, under Music Director Kingman on November 4, 1989. The Symphony in e minor (Gaelic) by Amy Beach was performed by the Yakima (WA) Symphony Orchestra on November 18, 1989, under guest conductor Kingman. The concert of all American music also included Central Park in the Dark by Charles Ives, and Sinfonia Concertante and A Revolutionary Garland by Kingman.

The Marine Band will begin its Showcase series with performances each Sunday at 3 p.m. during March, April, and May at Marine Barracks, 8th and I Streets, SE, Washington, DC. The concerts by the Marine Concert Band and Chamber Orchestra are free, and no tickets are required. The Band also announces two special concerts in April at Washington's John F. Kennedy Center for the Performing Arts and at Baltimore's Joseph Meyerhoff Symphony Hall. The Meyerhoff performance will be presented on Monday, April 9, at 8 p.m., followed by the the Kennedy.Center performance on Wednesday, April 11, at 8:30 p.m. Both concerts are free, but tickets are required, and will be available after March 19. Call 202-433-4011. At the time of this printing, the US Marine Band and its director, Colonel John R. Bourgeois, are in the Soviet Union (February 6-23, 1990) for an exchange visit, reciprocating the American visit of the First Independent Performing Orchestra of the USSR Ministry of Defense on January 12-29, 1990.

The Champaign-Urbana [Illinois] News-Gazette, in a story dated January 19, 1990, describes a band called Proof of Utah. Formed at Bowling Green State University in Ohio when its members were students there, the group packed up and moved to Champaign when one of its members got a job there after graduation. (None of the members have ever been in Utah.) The band plays rock music with sophisticated lyrics, and prefers the description "art band". They've released four albums, which sell very well in West Germany. Why is this story in the Bulletin? Louie Simon, bass player with Proof of Utah, is copy editor for American Music at University of Illinois Press.

A Tribute to William Grant Still was presented at the Lima Campus of The Ohio State University on February 6, 1990. Judith Anne Still presented a noon slide/lecture about her father. An evening concert included the Romance for Saxophone and Piano (performed by Vernon Neely and William Britton Rowe); a set of art songs and arranged spirituals for solo soprano (performed by Sebronne Barnes); Quit Dat Fool'nish and Three Visions for piano (performed by Charles Brown); the Danzas de Panama, Summerland, and Aurore Pradere and Tant Sirop est Doux (performed by the Lima Symphony String Quartet); and a set of spirituals and original compositions performed by the Lima Campus Chorus. During her visit to Ohio, Judith Anne Still also spoke at The Ohio State University in Columbus, in the Dayton Public Schools, for the meeting of the Ohio Music Educators Association in Dayton, and at Oberlin College Conservatory of Music, which her father attended.

Events of Interest

The Music Division of the Library of Congress is offering a new radio broadcast series. Called "Classic Performances," the series began broadcasts in the Washington, DC, area on January 5 on WETA-FM, Fridays at 8 p.m. The 26-part series features performances by artists who have appeared at the Library over the past sixty years, including the Budapest Quartet, Rudolf Serkin, Gregor Piatigorsky, Leopold Stokowski, Aaron Copland, Nadia Boulanger, Artur Rubenstein, and others. The series is being distributed through the American Public Radio Network via satellite uplink to ninety radio stations in the United States; selected programs from the series will be carried by the France Musique channel of the Radio France network and by the Radiotelevisione Italia network in Italy. Negotiations are underway for an exchange of broadcast programs with the Soviet Union.

One broadcast (January 12) was a special salute to Aaron Copland, whose ballet Appalachian Spring was commissioned by the Library's Elizabeth Sprague Coolidge Foundation in 1944; listeners
heard excerpts from the premiere performance of the ballet, as well as feature interviews with the composer.

All the archival recording in this historic series have been digitally remastered by the Library's Recorded Sound Laboratory to ensure the best possible sound quality.

Don't forget to celebrate the 350th anniversary of the Bay Psalm Book (actually The Whole Booke of Psalmes Faithfully Translated into English Metre), originally published in 1640 in the Massachusetts Bay Colony.

"Oh, Say Can You Sing," an exhibition of patriotic American music in celebration of the 175th anniversary of "The Star Spangled Banner" was held September 13-October 19, 1989, at the Cyrenius H. Booth Library in Newtown, CT. A descriptive catalog of the exhibit is available from the author, John Renjilian, 9 Old Hawleyville Road, Newtown, CT 06470, for $3, plus 75 cents shipping (plus 24 cents CT sales tax for non-exempt CT residents).

The American Composers Alliance awarded its second Laurel Wreath "for outstanding contribution to American Music" to Frank Wigglesworth on December 15, 1989. Wigglesworth was editor of New Music Editions (1946-51), a fellow (1951-54) and Composer in Residence (1969-70) of the American Academy in Rome, and founder of the Thursday Evening Concerts of the Greenwich House Music School (NYC) in 1987. It was Wigglesworth who coined the term "Laurel Wreath," established in 1985 to honor Otto Luening, to differentiate it from ACA's Laurel Leaf awards which have been given each year since 1951 to individuals and organizations in recognition of "distinguished achievement in fostering and encouraging American music."

The Musicology Division of the School of Music at the University of Illinois at Urbana-Champaign is sponsoring a "Conference on American Music" on September 27-29, 1990. For additional information, contact: American Music Conference, School of Music, University of Illinois, 1114 W. Nevada, Urbana, IL 61801.

An Institute for the Teaching and Research of Black Music will be held June 28-July 3, 1990, at the Center for Black Music Research at Columbia College Chicago. The Institute is designed to accommodate the needs of college music professors, high school and elementary music teachers, and higher education music administrators, and will cover the following topics: teaching, research, performance, computer applications, and administration. For additional information contact Morris Phibbs, Coordinator of Programs and Services, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL; 60605-1996; (312) 663-1600, extension 258 or 259.

News of Other Societies

The Southwest Contemporary Music Festival and Conference will be held November 12-16, 1990, at the Southwest Texas State University, San Marcos, TX. Lukas Foss will be resident guest artist, and will conduct seminars, rehearsals, performances, and informal discussions during the five-day festival. Submissions of papers, compositions, and performances relevant to any facet of contemporary music are requested. The conference site is midway between San Antonio (40 miles) and Austin (30 miles), with complimentary shuttle service to the Austin airport. Deadline for Proposals is May 1, 1990. For Papers/Presentations, include an abstract (fifty words to appear in the conference agenda), a 500- to 1000-word summary of what you plan to present, and a one-page vita for each author. For compositions, include score and parts, tape if available, and a one-page vita. For performances, include a representative performance tape, representative program, and a one-page vita. Mail to Southwest Contemporary Music Festival and Conference, Department of Music, Southwest Texas State University, San Marcos, TX 78666. For more information call 512-245-2651.

Douglas B. Moore, Vice-President of the College Music Society, writes to call the attention of the various chapter meetings of the CMS to the attention of Sonneck members. He writes: "Each and every chapter meeting will have papers, panels, concerts, etc. of great interest to every aspect of American music. For example, the Great Lakes chapter will hear Sam Floyd on 'Black Music Research and the College Curriculum,' Molly Paccone on 'Did Modernism Fail Morton Feldman?,' Deborah Campana on 'A Chance Encounter: The Correspondence between John Cage and Pierre Boulez,' an entire three-paper session on 'American Piano Music,' and a steel band concert. The South Central chapter will hear Virginia John on 'The Cheyenne and Arapaho Benefit Powwow: A Microcosm of Native American Musical and Cultural Values,' Richard Meek on 'American Jazz Influence in Contemporary Hungarian Composition . . .', and performances of music by Sam Magrill, Rodney Waschka, Will Rice, and Arthur Smith." The following chapter meetings are scheduled in March and April: South Central, Cameron University, March 16-17; Pacific Central, University of California, Santa Cruz, March 24; Pacific Northwest,
University of Washington, March 30–April 1; Great Lakes, Northern Illinois University, March 31; Mid-Atlantic, University of North Carolina, Greensboro, April 6–7; Great Plains, Kansas State University, April 7–8; Rocky Mountain, Colorado College, April 7–8; Southwestern, University of New Mexico, April 13–14; Northeast, University of Toronto (jointly with Sonneck!), April 20–21; Pacific Southern, Loyola Marymount College, April 21; Southern, San Juan, Puerto Rico, April 26–29.

The College Music Society will sponsor two institutes for college music teachers at Copper Mountain, CO, in June. The Institute for Electronic Technology and Music Instruction will be held June 8–13 and the Institute for Music in General Studies June 10–15, with the theme "The Post-Stravinsky Generation: Music Study in an Era of Changing Aesthetics, Technology, and Perception." On the faculty of the MGS institute are the following Sonneck members: Elliott S. Schwartz (co-director), Edith Borroff, Peter K. Winkler, Bruno Nettl, and Anne Dhu Shapiro. For more information, write The College Music Society, P.O. Box 18000, Boulder, CO 80308–8000, or call 303–449–1611. Please note this new address for the College Music Society.

New address for the American Music Center, effective immediately: American Music Center, 30 W. 26th St., Suite 1001, New York, NY 10010-2011. Telephone for the administrative offices is 212/366-5260; for the library and information services, 212/366-5263.

Grant and Prize Opportunities

The Council for International Exchange of Scholars has announced the opening of competition for 1991–92 Fulbright grants in research and university lecturing abroad. The awards for 1991–92 include about 1,000 grants in research and university lecturing for periods ranging from three months to a full academic year. There are openings in over 100 countries and, in many regions, the opportunity exists for multicity research. Fulbright awards are granted in virtually all disciplines, and scholars in all academic ranks are eligible to apply. Applications are encouraged from retired faculty and independent scholars. Application materials will be available in March 1990. For more information and applications, call or write Council for International Exchange of Scholars, 3400 International Drive, Suite M-500, Washington, DC 20008-3097. Telephone 202-686-7866.

HUE AND CRY

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

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

BLACK MUSIC: THE WRITTEN TRADITION. A live recording (LP record) of compositions by black composers, performed by the Black Music Repertory Ensemble of the Center for Black Music Research. Send $9.95 to The College Music Society; P.O. Box 18000; Boulder, CO 80308-8000.

DANCE FIGURES INDEX: American Country Dances 1730–1810 by Robert Keller. Unique system used to code and sort figures. 120 pages. $19.95 pp. Robert Keller; 13125 Scarlet Oak Dr.; Darnestown, MD 20878; 301-990-1933.


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

SONNECK SOCIETY MEMBERSHIP DATABASE is available on mailing labels from the society at 617–828–8450.

STEPHEN C. FOSTER: Dear Friends and Gentle Hearts, cassette recording of Foster's music by Dear Friends, ensemble-in-residence at Stephen Foster Memorial. $10 plus $1.75 shipping. Dear Friends; Stephen Foster Memorial; University of Pittsburgh; Pittsburgh, PA 15260.
RECENT PUBLICATIONS AND RELEASES

Two 1990 textbook releases from Wm. C. Brown Publishers should be of interest to those teaching university music survey courses. (I've not had time to read either; this is not a review, simply a notice so you can look at them for yourself.) Jean Ferris' new book, *America's Musical Landscape*, is intended as a survey at the introductory, non-major level. It begins with a survey of the elements of music, then proceeds to cover American music chronologically. One important and, I think, unfortunate omission is the music of Native Americans. The book is in paperback format, and richly illustrated. Although frequent (and generally accessible) musical examples are cited in the text, there is no accompanying set of recordings available. (Some publisher will mine gold when they finally produce an recorded anthology for this level.)

K. Marie Stoba's *The Development of Western Music: A History* is a comprehensive survey text for music majors. It incorporates American music within each appropriate chapter, beginning with a section on "Spanish and Portuguese America" in the chapter on Baroque Instrumental Music. This sets the tone; thereafter both North and South America are covered, with separate sections for Latin America and Canada in some chapters. The text is accompanied by a two-volume printed anthology of musical examples, which are recorded and available on LP, CD (yes!), and cassette. Eighteenth-century American examples are well-represented in the anthology; examples for the Classic era include works by James Lyon, William Billings, Francis Hopkinson, and two by John Antes—a special interest of Stolba. Unfortunately, as nearly as I can tell from studying the text (I don't have a copy of the anthology or recordings), there are no further American examples in the anthology until Charles Ives! Nonetheless, if you're looking for a new music history survey text, be sure to put this one on the list to review.

From the University of Michigan Press comes a *festschrift* in honor of H. Wiley Hitchcock, with contributions from forty of his friends, colleagues, and former students. *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*, edited by Richard Crawford, R. Allen Lott, and Carol J. Oja, includes photographs; musical compositions by Milton Babbitt, Charles Dodge, Ross Lee Finney, Robert Stater, and Virgil Thomson; memoirs by Sidney Robertson Cowell and Minna Lederman; and essays on a variety of topics and composers.

The Music Society has just released their debut independent recording, entitled *Probabilities*. This cassette contains nine original computer music works created using M, the interactive composing and performing system. *Probabilities* is based on sophisticated probability and constraint functions (hence the title). These functions are applied to all the musical components, from note order to rhythms to accents. The composer and performer have no control over the individual events that happen (the release suggests you think of this as a musical garden, with an environment in which a composition can grow and blossom). *Probabilities* is available in cassette format only from The Music Society, 15 Goldberry Sq., Scarborough, ON, M1C 3H6, Canada. Enclose $9.95 check or money order.

St. Martin's Press announces the second volume of Aaron Copland's autobiography, *Copland Since 1943*, co-authored by Vivian Perlis. A major feature of the book is Perlis' interviews with Copland associates such as Benny Goodman, Martha Graham, Lukas Foss, and Ned Rorem. Also included are more than 140 visuals. The first volume, *Copland: 1900 Through 1943* was published in 1984 and is now available in trade paperback.

*Three Centuries of American Music*, a twelve-volume scholarly collection of sacred and secular music edited by Sam Dennison, former curator of the Fleisher Collection of the Free Library of Philadelphia, and Martha Furman Schleifer, member of the music faculty at Temple University, is being published by G.K. Hall in Boston. The first two volumes, *American Solo Songs Through 1865* and *American Solo Songs 1866-1910*, edited by Nicholas Tawa, are now in print. The remaining ten volumes, edited by John Graziano (Chamber Music), Raoul Camus (Band and Percussion), J. Bunker Clark and Sylvia Glickman (Piano), Philip Vandermeer (Sacred Vocal), as well as Schleifer (Opera) and Dennison (Orchestra) are scheduled to appear during 1990-91.

The Philharmonia of Greater Kansas City announces the publication of *Salieri. Rival of Mozart*, by Alexander Wheelock Thayer (1817-1897), widely known as the definitive biographer of Beethoven. Thayer wrote his biography of Antonio Salieri in 1863-64, serializing it in twenty-three issues of *Dwight's Journal of Music* (Boston). Even today, it remains the most extensive material on Salieri in the English language. The book is edited by Theodore Albrecht, Philharmonia conductor. "Thayer's biography of Salieri gives us a totally new picture of the Harvard-educated author," said Albrecht. Thayer emerges from these pages as a lively, human writer with a biting wit and an eye to
contemporary events. Thayer's whispered asides in the Salieri text include comments about American operatic taste, James Buchanan, Jefferson Davis, and the Confederacy. An ardent Unionist, Thayer was appointed US Consul in Trieste in early 1865, and remained there until his death. The book is available for $29.95 from The Philharmonia of Greater Kansas City, P.O. Box 14448, Kansas City, MO 64152-7448.


A new sixteen-page illustrated booklet titled *Music in Stoughton: A Brief Survey*, by Roger Hall, covers the most significant events connected with music in Stoughton, MA, between 1762 and 1987. The booklet was partially funded by a grant from the Massachusetts Arts Lottery. Order from Music Booklet, 235 Prospect Street, Stoughton, MA 02072-4163; send $3.95, including postage and handling.

Virgil Thomson's tenth and final book, *Music with Words: A Composer's View*, has been released by the Yale University Press. In it Thomson discusses the union of music with poetry and prose, citing examples from his own works. Ned Rorem wrote in the *Times Literary Supplement* (December 12-28, 1989): "It is a work of old age, not in being a memoir . . . but in being loose ends finally caught up . . . [It] does seem very much in the academic mould—no-nonsense dogma shot with occasional wit . . . The pieces read smoothly enough, and are instructive if only because they expound, in new phrases, old theories long grasped by professional song composers. But they do sound like lectures now frozen on the page after being improvised in the classroom for half a century. By incising every lineament of the process, Thomson is able to teach literally any of us how to create a flawless song. But he cannot teach us how to bring that song to life, so that it breathes and bleeds."

*****

Because I have no ear for music, at the Concert of the Quintette Club, it looked to me as if the performers were crazy, and all the audience were make-believe crazy, in order to soothe the lunatics and keep them amused.—Ralph Waldo Emerson (1803-1882), *Journals*

NOTES IN PASSING


As an item in the series "Music in American Life," Freeman's autobiography takes its place alongside some very distinguished bibliographical company. It contributes to that series a first-hand account of the musical and personal experiences of a major figure in jazz during the years of the music's adolescence. As one might expect from a personal account that apparently was dictated to a sympathetic writer, much of the text is highly personal and anecdotal. Both qualities fit the subject matter quite well, and the reader in a short time encounters many episodes, both tragic and comic, reflecting the milieu in which jazz was created before and after World War II and the hardships experienced by those creating it.

The problems Freeman encountered in finding both a decent reception and adequate pay for his music permeate the book like a recurring theme, emphasizing what must have been for Freeman, and probably still is for so many, the fundamental creed: "All the jazz musician is asking is to be allowed to play his little saxophone, his little trombone or cornet and be paid enough to have some sort of dignified life. God knows, he should be paid much more than he is because of the power of the music, therapeutically speaking." Amen!—*Douglas Lee*


Rock memorabilia auctions conducted in London, in New York, and in Los Angeles have featured all items imaginable from the personal lives and professional careers of John Lennon, Paul McCartney, and other contemporary music luminaries. Sacramento-based scholar Lee Cotten, author of *Jailhouse Rock: The Bootleg Records of Elvis Presley* (Pierian, 1983) and All Shook Up: Elvis Day-By-Day (Pierian, 1985), has assembled a well-illustrated, chronologically-organized guide to Elvis icons and collectibles.

*The Elvis Catalog* is divided into six chapters illustrating unequal portions of Elvis' early life, his singing and motion picture career, and his post-burial celebrity. "The Early Years" covers everything from Tupelo, MS, bumper stickers to the December 1956 issue of 16 Magazine; "The Phenomenon Explodes" features Elvis drinking glasses, "Love Me Tender" movie posters, and a 1958

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Elvis and the Colonel Christmas postcard; "Follow That Dream" presents Elvis bubblegum card wrappers, 1959 Gold Standard picture sleeves, and a burnished steel Elvis medallion; "Viva Las Vegas" reviews Las Vegas Hilton postcards, 1969 Rolling Stone magazines, and stuffed Elvis Presley hound dogs; "The Final Curtain" offers Elvis concert pennants, numerous bootleg albums, and a gold Baretta; and "The King Lives On" features such post-1977 items as the front-page obituary to Elvis from the Memphis Press-Scimitar, pewter, porcelain, and plaster busts of Elvis, and 1978 Elvis bubblegum cards. Cotten provides both color and black-and-white illustrations for nearly every item he depicts.

Although any hack memorabilia merchandiser could have assembled a colorful picture catalog of Presley materials, the expertise of Lee Cotton makes The Elvis Catalog a very special guide. This resource is a model for detailing and portraying rock collectibles. No Elvis fan or popular culture archive should be without this volume.—B. Lee Cooper, Olivet College


The fourth edition of Grosses Sängerlexikon is a massive two-volume set that includes, among its 6965 biographies, American singers from both the nineteenth and twentieth centuries. Within its 3451 pages, entries can be found on such well-known singers as Marian Anderson, Clara Louise Kellogg, and Lillian Nordica as well as the less-known Anna Fitziu, Maude Fay, and Arthur Endreze (born Krackman). Inevitably, there are singers who have been missed. Among the many nineteenth-century English singers who visited, or had careers in, the United States, there are, for example, no entries for Mrs. Austin, Jane Shirriff, or John Hodgkinson, though Arthur (Edward) Seguin, Sophie Anne (Anna) Thillon, Anna Bishop, and Mary Anne (Wood) Paton are included. None of the many black singers active in the years prior to Marian Anderson's success, such as Marie Selika (1849–1937), Flora Batson (1864–1906), Sissieretta Jones (the "Black Patti") (1869–1933), and Dessaria Plato (d. 1906), receive an entry. Nor is there one for Caterina Jarboro (née Catherine Yarborough in 1903) who appeared successfully in a number of European opera houses during the 1930s. Where artists' recordings are known, the issuing company is given. An Appendix lists the operas and operettas performed by those singers included in the Lexikon. This is a necessary sourcebook for librarians and scholars in need of a quick reference guide to singers.—John Graziano


The new paperback edition combines the two earlier publications, Milestones 1: The Music and Times of Miles Davis to 1960 and Milestones 2: The Music and Times of Miles Davis since 1960. For a review by Lawrence Gushee of both volumes see American Music, 5 (Fall 1987), 329-37.

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

Richard Jackson
New York Public Library


Ogren, Kathy J. The Jazz Revolution: Twenties America & the Meaning of Jazz. New York:


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Examinations are formidable even to the best prepared; for the greatest fool may ask more than the wisest man can answer.—Charles Colton (1780?–1832), Lacon

Higher education and great numbers—that is a contradiction in terms.—Friedrich Nietzsche

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SOME RECENT ARTICLES AND REVIEWS

1989


American Record Guide 52/5 (Sept/Oct 89): rev. of Barber's Cello Concerto, Yo-Yo Ma & Baltimore Symphony, CBS49900, 37; rev. of Lukas Foss' Orpheus and Euridice. Renaissance Flute Concerto. Salomini Rossi Suite, Brooklyn Philharmonic, NW375, 55; rev. of Hanson's Symphonies 1 & 2, Elegy in Memory of Serge Koussevitzky, Gerard Schwarz & Seattle Symphony, 61; rev. of Ives' Piano Sonata No. 2 and Maurice Wright's Sonata (1982), Marc-Andre Hamelin, NW378, 65; Ives' Songs and Other Works, continuum, MHS12292, 66; Ives' Songs, Volume 2, Roberta Alexander & Tan Crone, Et cetera 1068, 66; rev. of Piston's Symphonies 5, 7, 8, Louisville Orch., Albany 011, 89-90; rev. of music by Mel Powell, 90; rev. of Sowerby's Organ Symphony in G and other works, Catherine Crozier, Delos 3075, 107; rev. of Spanish & American Renaissance Polyphony, Grupo Vocal Gregor, BNL 112620, 132; rev. of Songs by Americans (Thomson, Hoiby, Klein, Bowles), William Sharp & Steven Blier, NW 369, 136; rev. of Paul Robeson misc. selections, Pearl 9356, 50. 52/6 (Nov/Dec 89): rev. of Leroy Anderson misc., MCA 9815, 14; rev. of Barber, Knoxville: Summer of 1915, Harbison, Mirabai Songs, and selections from Menotti, Old Maid and the Thief and Stravinsky, The Rake's Progress, Dawn Upshaw and Orchestra of St. Luke's, Nonesuch 79187, 32; rev. of Barber misc. songs, Glenda Maurice & David Garvey, Globe 5017, 47; rev. of Bloch's violin sonatas and other pieces, Weilerstein Duo, Arabesque 6605, 41; rev. of Crumb, Processional and other piano music, Robert Nascved, Attacca 8740, 52; rev. of Gershwin's Porgy and Bess, Glyndebourne, Angel 49568, 61; rev. of Roy Harris misc. orch. and ensemble music, Bay Cities 1002, 65; rev. of Hovhaness, Mysterious Mountain; Piano Concerto 1, Lousadzak, and Lou Harrison, Elegiac Symphony, Keith Jarrett & American Composers' Orchestra, Musicmasters 60240, 58; rev. of Ives, Piano Trio (1904), Beach, Piano Trio in A minor (1938), and Horatio Parker, Suite, op. 35, Prelude & Minuet, Toledo Trio, MHS 512283, 71; rev. of Thomson, Symphony on a Hymn Tune, Symphony No. 2, solos from Lord Byron, Shipwreck and Scene from Byron's Don Juan, A Solemn Music, A Joyful Fugue, Martyn Hill, tenor, Monadnock Festival Orchestra & Budapest Symphony, Albany 017, 129; rev. of Robert Ward's Piano Concerto, Symphony No. 2, Marjorie Mitchell
& Stuttgart Radio Orch., and Symphony No 2, Japan Philharmonic, Bay Cities 1001, 136; rev. of Diamond, Romeo and Juliet, Hoiby, Piano Concerto, Thomson, Symphony No. 3, Polish National Radio Orch., Bay Cities 1003; rev. of Hovhaness, Meditation on Orpheus, Homer Keller, Symphony No. 3, Quincy Porter, New England Episodes (1958), Bay Cities 1004, 145; rev. of music by Alec Wilder, Walter Hartley, and Hilmer Luckhardt for euphonium (Barry Kilpatrick), Mark 37882 (LP), 151; rev. of American piano music by Amy Beach, Melissa Postnikoff, Esther Ballou, Julia Smith, Harriet Bolz, & Jean Butler, Bravura 1001, 160; 53/1 (Jan/Feb, 90): rev. of Cage, Music for 4, 30 Pieces for String Quartet, Arditti Quartet, Mode 17, 39; Carter, Three Poems of Robert Frost, A Mirror Which to Dwell, Syringa, In Sleep. in Thunder, John Garrison, tenor, & Speculum Musicae, Bridge 9014, 40; Dawson, Negro Folk Symphony, Novae & American Symphony, MCA 9826, 42; rev. of Hovhaness, And God Created Great Whales, Concerto No. 8 for Orchestra, Anahid, Elbiris, Alleluia and Fugue, Philharmonia Orch/ David Amos, Crystal 810, 55; rev. of Erich Korngold, Quartets 1 and 3, Chilingirian Quartet, RCA 7889, 56; Korngold film music, National Philharmonic/Chas. Gerhardt, RCA 7890, 57; rev. of Mennin, Symphonies No. 8 & 9, Folk Overture, Columbus Symphony/Christian Badea, NY 371, 64; film music of Miklos Rozsa, Nuremberg Symphony/Elmer Bernstein, Varese 5206, 81; rev. of Sessions, Concerto for Orchestra, Boston Symphony, Hyperion 66050, 87; rev. of music by Mary Jeanne Van Appledorn and Stuart Glazer, Texas Tech ensembles, Opus One 147, 99; rev. of Weill, The Tsar has his Photograph Taken, Radio Cologne, Capriccio 60007, 106; rev. of Ellen Taaffe Zwilich, Concerto Grosso 1985, Symbolon. Concerto for Trumpet and Five Players, Double Quartet, NY Philharmonic, NW372, 109; music for saxophone by Bolcom, Cooper, Gottschalk, Rogers, and Galante, perf. by Laura Hunter & Brian Connelly, Crystal 651, 113; rev. of music by Ornstein, Erik Lundborg, Michael Dellaira, Jeffrey Levine, and Marilyn Ziffrin on Opus One 146, 113; Episodes and All American Brass have music by Cheetham, Copland, Bernstein, Wayne Scott, Gardner Reed, perf. by Summit Brass, Pro Arte 278 & 318, 115; American Brass Quintet plays music by Bolcom, Shapey, Wright, and Druckman, NW377, 116.


The Clarinet 17/1 (Dec 1989): Mike Johnson, "The Time is Now Ripe for America to Come Home to the Clarinet," 56-57.


The Double Reed 12/2 (Fall 1989) Cynthia Green, "Published Windwood Quintets by Women Composers," 13-15.


International Double Reed Society 17 (July 1989): Gunther Joppig, "Sarrusophone, Rottphone (Saxorussophone) and Reed Contrabass," 35-61.


Keyboard Classics 10/1 (Jan/Feb 1990): Artis Wodehouse, "George Gershwin: The Missing Years" [piano rolls], 4-6.


Symphony 40/5 (Sept/Oct 1989): annual listing of world and US premieres commissioned and performed by American orchestras, including


REVIEWS OF BOOKS

Douglas L. Lee, editor


After numerous events and projects celebrating the centennial of the birth of Charles Ives in 1974, there was an inevitable decrescendo of interest in the music and achievements of America's most important composer. In the past few years, however, there has been a renewal of interest in and recognition of Ives, not all of it positive. Professor Block's book is a definite contribution to the increased Ivesian activity. Containing a short biography and a judicious compilation of lists of Ives' works, performances, and recordings, it is especially valuable for its extensive but incomplete annotated bibliography. Block informs us in the preface that in his decisions regarding bibliographical entries he "relied in part on the length of the source but more often on [his] own judgement." Therefore, this is hardly a comprehensive book; it would be undesirable if not impossible to be comprehensive, given the enormous quantity of published material on Ives, and the variation in its quality.

Block graciously writes that "if I have offended anyone through oversight or deliberate exclusion, I plead temporary insanity and hope that I have not omitted too many essential or favorite items." Although the present writer has no reason to doubt Block's sanity, it must be noted that there are significant bibliographical omissions in this bio-bibliography. Major entry omissions include excellent dissertations by Carol K. Baron, Phillip K. Lampert, and Michael J. Alexander. Also omitted—perhaps because it was too late to be included—is any mention of the important series of thirteen concerts, Charles Ives und die amerikanische Musik, undertaken by the Westdeutsche Rundfunk in 1987/1988. Other significant omissions include the project Ives in Depth, which included performances of the (almost) complete Ives piano music, violin music, and 72 songs in four huge concertos. These concerts took place first on February 1 and 2, 1975, in the Lincoln Hall of the National Collection of Fine Arts (now the National Museum of American Art) and the following weekend at Carnegie Recital Hall (now Weill Hall), and several months later in Atlanta. Finally, although Block has an entry (B172) on the 1968 New York Times review of the present writer's premiere of Five Take-offs and eight piano studies, he omits a much more substantial New York Times article exactly seven days prior to this review, entitled Mandel: Ives Took Technique, Fortitude and Time. However, elsewhere the annotations are wisely chosen and well written.

The forward by J. Peter Burkholder contains ideas for future research and suggestions for using the present book. As one might expect from Dr. Burkholder's previous writings, it is authoritative and persuasive. Burkholder restates the highly debatable assertions of Maynard Solomon and others, doubting the veracity of Ives' dating of compositions and of the dissonances contained therein. I much prefer Carol K. Baron's well-reasoned and convincing assertions, in her article "Dating Charles Ives's Music: Facts and Fictions" (Perspectives of New Music 28; Winter, 1990), that the composer "conceived many, if not most, of his innovative techniques and musicological concepts relatively early in his career," and that any of Ives' possible dating mistakes were the result of some disorganization and sloppiness rather than fraudulent and irresponsible intention.

In any case, having noted the omissions above, I would on balance recommend this book as a resource to both performers and researchers for its valuable information.

Alan Mandel
The American University


Edward Burlingame Hill emerges in this volume of Greenwood's series as a key link in the development of music of the United States through his influence on important figures who studied under him at Harvard University. Why did young Americans decide to go to France in the early twentieth century rather than continue the tradition of studying in Germany? Tyler suggests a pivotal connection from Edward MacDowell and Charles Martin Loeffler through Hill to Roger Sessions, Randall Thompson, Virgil Thomson, Walter Piston, Ross Lee Finney, Elliott Carter, Arthur Berger, Irving Fine, Leonard Bernstein, and Jan La Rue. Hill's interest in French music, and his influence which led these young composers to go to France.
rather than to Germany, apparently stemmed from his experiences with MacDowell and Loeffler.

Tyler sets Hill into the context of his time in her 28-page introduction, including details about many of his contemporaries during his early years—who they were, where they studied, and with whom. The brief biography is informative, first, in the emphasis on tracing the influences and exploring developing styles (his own and, to some extent, his students); second, in following contemporary reaction to his creative output; and third, in examining Hill's attitudes about his own music and that of others.

The 155 compositions known to have been written by Hill are numbered W1-W155, with known performances included in the "Works and Performances" listing after each numbered work. The works are categorized by genre, and within the genre categories, by date of composition. Manuscript locations are given also, since very few of his works have been published (or recorded). The discography lists only three commercial recordings, with no mention of any privately recorded discs (or tapes).

There is a bibliography of writings about Hill (328 entries, with some quotes, but mostly summaries). Many of these are reviews which describe works enough to give one at least a superficial idea of the nature of his style. Tyler has divided this section of the bio-bibliography into the following categories: books and articles, reviews of Hill's book on French music, reviews of performances of his works, and reviews of recordings of his works. Within each of these divisions she categorizes entries according to individual compositions.

To read such vignettes from the past is to hunger to hear the music, particularly in these days of post-modernism when one may unabashedly revel in comfortable triads and lush orchestral effects. This kind of informative study should surely lead to renewed performances of at least some of his works.

The bibliography of writings by Hill (180 in number) reveals much about Hill's idiom as he writes in program notes on the how and why of his own pieces. (For example, he tried a few touches of jazz now and then.) He turned against purely descriptive music, professing concern mostly with developing intrinsic musical ideas. Annotations on many of the other articles and books show that he wrote often about French music, piano pedagogy, American music, and contemporary composers (d'Indy, Mahler, Ravel, numerous Americans).

The bibliographical format and typography in this series does not immediately invite one to pick up such a book and thumb through it, but the effort expended on this volume will be rewarded with a feeling for Hill, what he did, and why he warrants some attention. Tyler's writing style in the biography section flows easily as she sums up significant points about his life and musical style, particularly the freshness of his creativity and its freedom from pedantry.

Nancy R. Ping-Robbins
Atlantic Christian College


Roger Sessions once remarked that Paul Hindemith "by his very presence has contributed inestimable riches to our [American] musical life" (p. 156). Luther Noss has sought to document this contribution in a book that spans not just the composer's period of US residence, 1940-53, but all other major contacts with and travels to America. As a close personal friend and Yale colleague of the composer, and as curator of the Paul Hindemith Collection at Yale since 1970, Noss is certainly well qualified for the task. He derives the bulk of his book, in fact, from the Yale and larger Frankfurt Hindemith archives, mainly the composer's journals and correspondence.

The reader learns a great deal about Hindemith's interests in American culture, interactions with Hollywood, collaborations with Massine and Balanchine, American recording and conducting activities, revisions of Yale's music curriculum, strong pedagogical orientation during the Yale years, major students, teaching style and attitudes, and work with early music. The music he wrote during this period is also briefly documented: dates and circumstances of composition; premiere date, place and performers; critical reaction; and, often, location of the autograph. Along the way, Noss corrects a number of misconceptions or distortions he feels have been perpetuated in the Hindemith literature, arguing that the influence on Hindemith of his American contacts is greater than is often stated, and that Hindemith came to the United States because of genuine enthusiasm for the country, enjoyed virtually all aspects of his residence, and returned to Europe reluctantly for pragmatic professional reasons.

The shortcomings of this volume are few. One might hope for more critical analysis of the copious documentation and a more extensive bibliography. Hindemith's personality is revealed in his own words almost exclusively. If Noss had had further insights and anecdotes from personal contact he hasn't shared many of them. Finally, there is a certain bias of friendship here, albeit kept well in check. The composer's theories and teaching methods remain virtually unquestioned as do the musicological limitations of his Collegium efforts, and Hindemith's...
well-known egotism and inflexibility get off pretty lightly.

These shortcomings cast only a very small shadow over an otherwise excellent addition to the Hindemith literature. The extensive use of quotation marvelously conveys many aspects of the composer's character and his reactions to people, places, events, and even food in America (he characterizes Budweiser beer as "very good"). Hindemith's many, generally warm feelings for America and Americans are particularly well detailed. Furthermore, Noss has simplified the presentation of the many layers of Hindemith's career by dividing the central portion of the book, dealing with his years in residence, into such topics as teaching, performing, compositions, and awards. A limited amount of cross-referencing between chapters smooths the worst of the pitfalls inherent in such an approach. This organizational procedure, combined with Noss's fluid and inviting literary style, makes this, in fact, a most reader-friendly and enjoyable, as well as valuable, piece of scholarship.

Richard S. James
Bowling Green State University


If one were to view the history of American music in terms of family dynasties, surely the Masons would occupy a preeminent position. Lowell Mason's fame is assured through his extensive activities during the nineteenth century in church music and education. His four sons, Daniel Gregory (the elder), Lowell, William, and Henry all were active in the music profession, and his grandson, Daniel Gregory (the younger), son of Henry, was a prominent musician and member of the faculty at Columbia University until his retirement in 1942. Of the four sons of Lowell Mason, William was the only one who pursued a career as a performing musician, the others giving their energies to publishing and instrument manufacturing.

As an aspiring pianist, William made the expected pilgrimage to Germany for study and upon his return established an important career, which ultimately earned for him the accolade "Dean of American Pianists," based upon his recitals of solo and chamber music, his teaching materials, and editions of many popular salon pieces. As a pianist himself, Kenneth Graber must have experienced considerable empathy with his subject, and one assumes that much of the material here derived, at least initially, from the author's earlier dissertation, "The Life and Works of William Mason" (University of Iowa, 1976).

The bibliography is divided into sections treating the literature about Mason, writings by Mason, selected programs, a catalog of works and editions, and a list of sources, the whole prefaced by an explanatory preface and a chronology of major events in Mason's life. The annotations describing the literature about Mason serve well to identify the tenor and substance of each item, yet the alphabetical order of this list seems a bit strange in a body of material where a chronological listing might be more useful. Were a reader searching for an item already known by title, this would be a useful arrangement, but we expect that most using this book will be searching for whatever information may be available, whether by topic or by period, and in that context the alphabetical order will be of less use. In a similar manner, the list of writings by Mason as author, also alphabetized by title, will be difficult to use unless readers already know the items they are seeking.

Chapter three, "Selected Programs," offers an interesting view into tastes in piano literature during the last half of the nineteenth century. In his preface (x), Graber states that "an attempt was made to include a sampling representative of the major aspects of Mason's performing career." But we are not told of any clearly defined criteria by which major or minor portions of the pianist's career were determined; the reader gets an impression of arbitrary selection, and trust in the information diminishes accordingly. The world premiere of Brahms' piano trio in B minor, op. 8, is duly noted (#632), but considering the importance of that work in the repertory of chamber music with piano it seems odd that none of the reviews mention anything of the musical substance of the work itself.

The catalog of compositions and editions, subdivided into sections on instrumental music and vocal music, should serve as a useful thematic index of Mason's musical œuvre. Most of the incipits for instrumental music appear to be photocopies of the original prints, lending an air of authenticity to this section.

The fifth and last chapter, "Sources," is not a bibliography in the usual sense of the term, for that subject was substantially addressed in the opening section. Here we find a list of archives which figure prominently as repositories for materials pertaining to William Mason and his career.

Graber's work without question reflects the substance of its title. Along with his dissertation, as yet unpublished, it should stand as the consummate reference tool concerning this American pianist. It shows all the signs of a labor of love on the part of the author, and the few reservations above
notwithstanding, it seems unlikely there will be any demand for bibliographic information concerning Mason which cannot be met here through careful perusal.

Douglas A. Lee
Vanderbilt University

REVIEW OF RECORDING

Marie Kroeger, editor


Members of the Long Island Chamber Ensemble of New York have recorded a delightfully varied recital of twentieth-century chamber music by American composers. Eriko Sato, violinist, and David Oei, pianist, give a stunning performance of Walter Piston's Sonata for Violin and Piano (1939). The performers exhibit expressive phrasing and clean articulation, especially in the violin's lament and the keyboard dirge of the second movement. Virtuoso techniques are evident in the modified rondo of the third movement, featuring rollicksome angular passages, rapid arpeggiated counterpoint, and a fugal statement.

Alan Hovhaness' O Lady Moon (1955) is a gem, performed sensitively by soprano Barbara Martin, clarinetist Lawrence Sobol, and pianist Elizabeth Rodgers. Melismatic interweavings of voice and clarinet create a mysterious mood, characteristic of much of Hovhaness' music. Martin and Rodgers are equally successful in their performance of Karel Husa's Twelve Moravian Songs (1955). Martin's excellent diction and straightforward singing enhance the folk texts, although a greater variety of tonal and dynamic contrasts would add finesse. There are strong indications of Husa's Slavic roots in the modal melodies and harmonies of this work. The expressive quality of these charming songs gives evidence that Husa understands vocal lyricism.

Recording quality is satisfactory except for some sound feedback immediately following the Hovaness. Playing time was omitted for the Husa songs. Liner notes include song texts and useful program notes by Paul Snook but give incorrect birth data for Husa.

JoAnn Padley Hunt
Lynchburg College (Virginia)


This CD features pianist Marc-Andre Hamelin's compelling and powerful renditions of Charles Ives' Concord Sonata and Maurice Wright's Sonata (1982). Hamelin's relatively young age (born in 1961 in Quebec) makes his playing, especially of the Ives work, all the more impressive. He presents an ideal balance of youthful spontaneity and artistic depth and maturity. His performance compares well with Ives' own 1943 recording of the Alcotts movement, at age 69 ("Charles Ives: The 100th Anniversary," Columbia Masterworks, M4 32504.) Most captivating is Hamelin's communication of the variegated, characteristic atmospheres and moods indigenous to the composer; his genuine affection for the music; his instinctively beautiful sense of timing, of line, of monumental climax, of the prosaic and the poetic. Hamelin's secure technique and understanding of the piano and its sonorities serve well his expressive end.

An excellent choice to precede the Ives work is Maurice Wright's energetic three-movement Sonata. Beginning with percussive hammerstroke block chords, this well crafted sonata proceeds in episodes of beautiful lyricism and unique sonorities. Especially attractive are those involving the combination of middle and high registers. The Sonata contains scherzo-like passagework and rhythmic energy and virtuosity, especially notable in the third movement. As with the Ives piece, Hamelin is equal to the task at hand in capturing the diversity of mood and gesture.

David Eiseman
Oregon State University


This record contains five compositions, four of which are dedicated to the performer, F. Gerard Errante, and one he himself composed. The pieces are all ably performed, and present a wide variety of styles and approaches. Pieces by Appleton, Smith, and Grieve involve electronic media, while the Hailstork work, the longest at fourteen minutes, has piano accompaniment (played by Lee Jordan-Anders), and Errante's piece is unaccompanied. It is clear that Errante, former president of the
International Clarinet Society, is sensitive to the nuances of contemporary music and maintains high performance standards in all the works. Moreover, he has admirable control of the various extended clarinet techniques, and he is especially facile in the *altissimo* register. One wonders about microphone placement in the recording studio, however, for the clarinet tone seems a bit in the background, projecting less than an ideal sense of presence. The resonance and luminosity of sound is enhanced in the pieces involving electronic media.

In this reviewer's opinion, Smith's *Asana*, for clarinet and MXR Digital Delay and Pitch Transposer, is the best work of the lot. Written in ABA form, the pulsating rhythm of the intense middle section continues beautifully into the return of the arching main melody, now without the tentativeness evident at the start of the piece. While all the pieces possess merit, two others are especially effective. The Errante (quasi autobiographical) and Hailstork each quote tidbits of Americana—popular song in the Errante and Hailstork, and blues and other gestures of Afro-American highjinks in the Hailstork. Hailstork's *Simple Caprice* reflects poet Langston Hughes' comic spirit of Harlem and his character Jesse B. Semple, known to his friends as Simple.

David Eisenman  
Oregon State University


This disc pairs two attractive chamber works: Jean Eichelberger Ivey's *Solstice* and Joseph Schwantner's *Music of Amber*. Each is based on original poetry by the composer, using subject matter of nature or natural events. These evocative chamber pieces are splendidly performed here by members of the Contemporary Music Forum of Washington, DC.

Jean Eichelberger Ivey is a member of the composition department and director of the Electronic Music Studio at the Peabody Conservatory of Music. Winner of several commissions and awards (including fellowships from the National Endowment for the Arts and the Guggenheim Foundation), she is a widely performed and recorded composer. *Solstice* (1977) is scored for soprano, flute/piccolo, piano, and an array of gentle percussion instruments. Ivey's three-stanza poem opens with reflections on the mysterious aura of the winter solstice, describes various ancient festivals connected with the solstice, and, finally, depicts the approach of the solstice, "the period when the sun reaches its southernmost point and appears to stand still before proceeding on its journey" (from JEI liner notes). The well-crafted music beautifully expresses the atmosphere of the poem, using each instrument in dual roles—as solo declaimer and as commentator. Melodic intervals of thirds, sixths, and tenths in the first section are punctuated by quartal harmonies in the piano. Seconds, fourths, and sevenths in the second section are supported by...
some perfect fifths and octaves in the piano. Of special note is Ivey's sensitive use of the percussion instruments. The reprise of the opening music at the end of section three (with slightly varied instrumentation) is evident on first hearing, suggesting to the listener that Ivey's music is indeed memorable.

Joseph Schwantner, Professor of Composition at the Eastman School of Music, is the recipient of many awards, among them a Guggenheim Fellowship, the Pulitzer Prize in Music (1979), and several grants from the National Endowment for the Arts. He served as Composer-in-Residence with the St. Louis Symphony from 1982-1985. Music of Amber received the Kennedy Center Friedheim Award (first prize) "for excellence in chamber composition" in 1981. The first movement (without percussion) was commissioned by the Fromm Music Foundation in 1979 for the tenth anniversary of the DaCapo Chamber Players. When Schwantner added the second movement in 1981 for performance by the New York New Music Ensemble, he added a percussion part to the original first movement. The work, scored for flute, clarinet/bass clarinet, violin, cello, piano, and percussion, has led an active performance life. Schwantner's poems, "Wind Willow, Whisper" and "Sanctuary," serve him more as "a landscape of extra-musical images and ideas," than as programs for his music (JS liner notes). The outstanding element of the work for this listener is the enormous scope of timbres and textures elicited from only seven instruments. Combined with a very wide dynamic palette and motoric repetition of small motives, the music moves from exquisite delicacy to extremely exciting climaxes—the greatest of which occurs close to the end of the work when a twelve-measure passage is repeated four times. Led by persistent percussion, the instruments enter successively, the texture thickens, the sound intensifies to $fff$ creating almost unbearable tension. The gentle release brings this fine work to a close.

Sylvia Glickman
Hildegard Publishing Company

BLUESMASTER 2. (The Dome Room Concert 8/26/88) Loren Mazzacane (aka Guitar Roberts), guitar; Suzanne Langille, vocal. St. Joan Records St.J 9. 1988. One 12" disc. (St. Joan Records, P.O. Box 390, New Haven, CT 06502)

While the title of this album suggests the work of a mature artist, guitarist Loren Mazzacane's rambling "blues" improvisations here are more indicative of a musician struggling to define his voice. The performances consist of electric guitar over an acoustic guitar accompaniment, occasionally with female vocals, at more or less the same slow tempo throughout. The arrangements, like each guitar phrase, purposely avoid a solid sense of opening, goal, or closure—they merely begin and eventually fade. This ongoing striving for subtlety of expression crosses too often from understatement to non-statement; both the improvisations and arrangements suffer from a general lack of direction.

The vocalist Suzanne Langille seems primarily concerned with staying out of Mazzacane's way, hence adds only an occasional whispered lyric to the overall texture. The standard blues tunes "Wee Wee Hours" by Chuck Berry and "The Thrill Is Gone" by B.B. King are covered, as well as several 'traditional' blues and two Guitar Roberts originals, "Bluesmaster" and "Slim's Blues."

Guitar Roberts tries hard to avoid the licks and cliches that form the lot of many blues guitarists. The resulting stuttered, swooping melodies are so loose and unstructured one ends up longing for a lick or two to tie any two ideas together. Also missing is the rhythmic vitality that can infuse an otherwise bland blues performance with emotional energy. As musicology, "Bluesmaster" represents an alternative approach to blues material—as music, it is vague and unconvincing.


This recording features chamber works of four contemporary composers who have provided a delightful variety of soundscapes for the listener. These composers received the American Composers Alliance Recording Award.

Five Progressions for Three Instruments (1971) by Paul Alan Levi features virtuoso performers: flutist Zizi Mueller, clarinetist Esther Lamneck, and violist Yuval Waldman. This five-movement work is a contrast in delicate, shimmering lyricism and colorful dramaticism. Levi has admirably achieved his stated goal, to "attempt to create music of magic and fantasy."

Conducted by its composer Roly Yttrehus (b. 1926), Angstwagen (1971) employs the infrequently heard timbral combination of soprano and percussion. Percussionists Gordon Gottlieb and
Daniel Druckman create an exciting dialogue with the singer. Soprano Janet Wheeler successfully executes requisite extended vocal techniques including instrumental sound imitations and wide leaping vocal lines. Unfortunately, the recording lacks balance; the vocal part is frequently covered by the percussion.

Fred Sherry's virtuoso playing of Brian Fennelly's (b. 1937) Tesserae II (Fantasy for Cello) exploits the tonal capabilities of the cello. The work (1972), a demanding showpiece, includes strophes and episodes in each of the three sections, expressing moods ranging from rhapsodic scherzi to soulful lyricism.

Barney Childs' (b. 1926) A Question of Summer (1976) is convincingly performed by harpist Ruth K. Inglefied and tubist Ivan Hammond. Each instrument speaks independently and interactively, exploring the range of the tuba, the percussive possibilities of the harp, and timbral qualities of both. Indeterminate tempi in the middle section create an improvisatory character that should assure a fresh, different hearing of this work at each performance.

JoAnn Padley Hunt
Lynchburg College (Virginia)


In the past thirty years Ed Bland's career has encompassed such diverse activities as Executive Producer of Vanguard Records, member of the Commission for the White House Record Library, and composer/orchestrator/musical director for film, TV, recordings, and documentaries as well as composer of the concert music sampled on this recording. He started in music as a jazz musician in Chicago, later studying composition with John Becker, and philosophy and musicology as well as composition at the University of Chicago. With such a variety of different impulses coming together in his concert music, it is honest to say that Bland's music is anything but bland (apologies for the pun). The voice is original and fresh—not to be typecast in any "trend"—although judging from the five works on this album (all premiere recordings), not a consistent one.

The strongest work here is the fifteen-minute Piece for Chamber Orchestra (1979) scored for oboe, clarinet, trumpet, trombone, timpani, string quartet, and bass. It is a tour de force of instrumental virtuosity, of compositional intensity and focussed energy, as well as richness of emotional expression. The comment in the liner notes by producer Jeannie Pool is particularly applicable to the work: "...dramatic, articulate, clear and provocative without being obtuse or inaccessible. It is sometimes lyrical yet highly punctuated in a way that speaks accurately of the quality of our existence in the contemporary world." The committed performance by members of Speculum Musicae and the Group for Contemporary Music conducted by Alvin Brehm makes a strong case for the work, which should be taken up by other ensembles, both on the professional and college levels.

Other fine performances are given by the performers listed above, albeit for somewhat weaker pieces. Sketches Set 1 (1965) is aptly named, consisting of six short, dark, desolate, and even angry movements for clarinet, trumpet, two cellos, and timpani; Brass Quintet (1980), a fifteen-minute work that treads too similar ground for its duration, uses quartal harmonies within a freely chromatic context along with jazz-like phrasing and cross rhythms, but to a cumulative non-effect. The two solo works contrast a more rhythmically charged piece, For Violin (1980), though performed here with less-than-total rhythmic accuracy, and For Clarinet (1970), a lyrical precursor of the chamber orchestra piece.

Ed Bland's compositions are very much worth attention and performance. A catalogue of his concert works is available from American Composers Alliance, 170 West 74th Street, New York, NY 10023.

Bruce M. Creditor
Sharon, MA


Composers Recordings Incorporated—one of the pacesetters of the now larger number of small labels dedicated to making available the works of composers whom the larger, bottom-line-oriented labels prefer not to risk presenting—continues its mission with this recording of Edward Cohen (b. 1940) and Eleanor Cory (b. 1943).

Cohen's pedigree includes Irving Fine, Seymour Shifrin, and Luigi Dallapiccola. From them he assimilated and developed a long sense of line and melodic contour as well as an ongoing motivic development. These qualities are very much in
evidence in his 24-minute Quintet. Written in three movements (each one successively longer than the preceding) the first two form a single span; as the composer writes, "they are unsettled and continuous and provide a setting for the serene and expansive third movement. ... The ending is quiet and joyous as the long arc comes peacefully to a close." The journey through this piece takes the listener through various states of mind, ultimately of a content and subdued consciousness, and one of satisfaction. The Quintet is published by the Association for the Promotion for New Music.

Eleanor Cory’s orientation is that of New York City’s musical environment, including studies with Charles Wuorinen, Chou-Wen Chung, Burent Arle, and Meyer Kupferman, and a doctorate from Columbia University. She has been president of American Composers Alliance and on the faculties of Yale and the Manhattan School of Music.

Profiles presents the trio of clarinet, cello, and piano in a series of varying profiles—some mysterious, some direct; some abstract, some more concrete and ostinato based—utilizing a wide range of the instrumental possibilities available to this ensemble. As in Edward Cohen’s quintet, Profiles is a three-movement work with the first two played without interruption. However, Cory employs a much more chromatic language with sharper, more intense gestures. As she writes, the music "moves in and out of focus," and it is the symbiosis of these musics which propels the work, giving it a coherent shape and form.

Aperture for solo piano is also concerned with musics of different intensities, the "apertures" of the title being the quiet, contemplative sections in a piece of otherwise intense, driving textures. The relationship of the apertures to the more active music can be heard as slow motion before or after the real-time activity. According to the composer, "the challenge for the composer and listener alike is to transform material from dissonant to consonant, vertical to horizontal, rhythmically complex to simple ... without losing sight of the common harmonic and melodic sources that link them."

Warm acoustics are a benefit to each of the three pieces recorded here, as are the committed performances by each of the performers, particularly Laura Flax, clarinet, and Aleck Karis, piano.

Bruce M. Creditor
Sharon, MA

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All the arts in America are a gigantic racket run by unscrupulous men for unhealthy women.—Sir Thomas Beecham (1879-1961)

AFTERTHOUGHTS

The following is a little essay that appears at the end of a review of Statistical Annals of the United States of America, published in 1820 in The Edinburgh Review, pp. 79–80, anonymously, but said to be by the Rev. Sydney Smith. It is contributed by Frederick Crane.

Thus far we are the friends and admirers of Jonathan: But he must not grow vain and ambitious; or allow himself to be dazzled by that galaxy of epithets by which his orators and newspaper scribblers endeavour to persuade their supporters that they are the greatest, the most refined, the most enlightened, and the most moral people upon earth. The effect of this is unspeakably ludicrous on this side of the Atlantic—and, even on the other, we should imagine, must be rather humiliating to the reasonable part of the population. The Americans are a brave, industrious, and acute people; but they have hitherto given no indications of genius, and made no approaches to the heroic, either in their morality or character. They are but a recent offset indeed from England; and should make it their chief boast, for many generations to come, that they are sprung from the same race with Bacon and Shakespeare and Newton. Considering their numbers, indeed, and the favourable circumstances in which they have been placed, they have yet done marvelously little to assert the honour of such a descent, or to show that their English blood has been exalted or refined by their republican training and institutions. Their Franklins and Washingtons, and all the other sages and heroes of their revolution, were born and bred subjects of the King of England,—and not among the freest or most valued of his subjects: And, since the period of their separation, a far greater proportion of their statesmen and artists and political writers have been foreigners, than ever occurred before in the history of any civilized and educated people. During the thirty or forty years of their independence, they have done absolutely nothing for the Sciences, for the Arts, for Literature, or even for the statesmanlike studies of Politics or Political Economy. Confining ourselves to our own country, and to the period that has elapsed since they had an independent existence, we would ask, Where are their Foxes, their Burkes, their Sheridans, their Windhams, their Horners, their Wilberforces?—where their Arkwrights, their Watts, their Davys?—their Porsons, Parrs, Burneys,* or Blomfields?—their Scotts, Campbells, Byron, Moores, or Crabbes?—their Siddones, Kembles, Keans, or O’Neils?—their Wilkies, Laurences, Chantreys?—or their parallels to the hundred other names that have spread themselves over the world from our little island in the
course of the last thirty years, and blest or delighted mankind by their works, inventions, or examples? In so far as we know, there is no parallel to be produced from the whole annals of this self-adulating race. In the four quarters of the globe, who reads an American book? or goes to an American play? or looks at an American picture or statue? What does the world yet owe to American physicians or surgeons? What new substances have their chemists discovered? or what old ones have they analyzed? What new constellations have been discovered by the telescopoes of Americans?—what have they done in the mathematics? Who drinks out of American glasses? or eats from American plates? or wears American coats or gowns? or sleeps in American blankets?—Finally, under which of the old tyranni-
cal governments of Europe is every sixth man a Slave, whom his fellow-creatures may buy and sell and torture?

When these questions are fairly and favourably answered, their laudatory epithets may be allowed: But, till that can be done, we would seriously advise them to keep clear of superlatives.

*The Burney listed here is not the historian of music, but his son Charles (1757–1817) who, like the others of this group of four, was a classical scholar. (The critic seems to have had difficulty in thinking of English musicians for his list.)—slp