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FROM THE PRESIDENT

As I write, in June of 1990, music and the arts are being debated more widely than ever before among all segments of American society. Leading the attack on complacency has been a segment of Congress seeking to abolish federal funding for "culture," but apparently willing to settle for restrictive language in the legislation reauthorizing the National Endowment for the Arts. This wording would single out musicians and other artists, among all Americans, who specifically have to comply with obscenity laws already in force.

The debate in the Capitol has sparked consternation, soul searching, and action across the land. When I was in Washington in late May, officials of the N.E.A. reported that mail to legislators was running forty to fifty to one against the agency; more recent reports put the tide at eight to ten to one in favor.

Meanwhile, lawyers, local magistrates, and police departments have joined the fray, unwittingly boosting sales of pop music they define as obscene because of lyrics intended as shocking and provocative.

Both issues may be tempests in teapots, but the water is scalding hot. At stake are two dearly held policies we have come to regard as rights: national tax-funded support for the arts, and expression by artists without interference by government (and its related issue, the self-regulation of arts organizations and companies that serve or exploit the artists).

What has all this to do with the Sonneck Society? Plenty or nothing, depending on your viewpoint. At this Spring's National Music Council meeting, under the rubric "Defending Artistic Freedom in the 1990s," the constituent agencies (of which we are one) resolved "to support the recommendation of the President . . . to reauthorize the N.E.A. for another five years with no content restrictions," and to "oppose the enactment of legislation that would impose liability for . . . recordings without a government-prescribed warning label." And the N.M.C. has not been alone in seeking the Society's involvement in these issues.

But other than attending the N.M.C. meeting, the Sonneck Society has stood aloof. Our mission statement is unclear as to whether we should be passive or active. The Bylaws limit our purpose to "educational projects . . . in order to assist in the dissemination of accurate information and research dealing with all aspects of American music and music in America." (Does informing members about legislation count as an educational project?) Our letterhead adds our dedication to "the encouragement and study of all aspects" of same. And the Membership Directory extends our dedication "to the encouragement of research, performance, recording, and publication of American music." Is there consensus on our mission and the ways we fulfill it? Or has the wording accreted over the years to suit our Society's changing profile?

The Board of Trustees has charged the Long Range Planning Committee to poll the members. You should soon receive a questionnaire, offering a rare chance to make your individual views known formally and confidentially. If all this seems to you like a summertime fancy, just say "nothin's plenty for me" and that we should leave well enough alone. If, on the other hand, you see plenty of needs, ideas, and opinions to attend to, please let us know.

Deane L. Root

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* Send all contributions for the Bulletin to editor Susan L. Porter at the address above. Articles may be submitted on floppy disk if your machine is IBM-PC compatible; send in Microsoft Word, WordPerfect 4.2, Wordstar, or as a text file. Your disc will be returned after the issue is complete. Articles which are typed, double-spaced are also welcome.

* Deadlines for submitting materials are February 1, June 1, and October 1.

* A subscription is included with membership in the Society. For further information about the Society and its membership, write to the Society at P.O. Box 476; Canton, MA 02021.

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

Sonneck Society Bulletin -46- Vol. XVI. No. 2
THE INSTITUTE FOR STUDIES IN AMERICAN MUSIC AT BROOKLYN COLLEGE

H. Wiley Hitchcock

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The Institute for Studies in American Music at Brooklyn College of the City University of New York was established in 1971. Most people give me credit for initiating I.S.A.M., but in fact it was the brainchild of Sherman Van Solkema, then chairman of the college’s music department, although it’s true that he was sparked by a 1968 article of mine in the journal Notes, in which I urged action by scholars to combat the neglect by the musicological establishment of American-music studies, not to say its disdain for them. (A notorious expression of that attitude was Joseph Kerman’s, at the 1964 meetings of the American Musicological Society: “The student of Beethoven [or] Marenzio or Louis Couperin is concerned with music that can be brought to life; but Francis Hopkinson or Lowell Mason or Theodore Chanler [and here Kerman had cunningly chosen composers from the three centuries of American music]—surely they would defy all efforts at resuscitation. Man, they are dead.”)

Van Solkema—an old friend from our graduate-school days together at the University of Michigan—had a characteristically bold, visionary reaction to my article (and was perhaps encouraged by my 1969 book, Music in the United States): he persuaded Brooklyn College’s president that a research and information center focused on American music was needed, and then persuaded me to transfer from Hunter College, join the music faculty at Brooklyn College, and become director of the new center.

Thus was I.S.A.M. born, with a firm commitment from the college (which has maintained it through thick and thin) and initial extra support from The Rockefeller Foundation. Its goals were expressed, in somewhat lofty language, in a brochure announcing the Institute:

The basic function of the Institute is to provide a suitable academic framework in which to encourage, support, propagate, and evaluate research in music of the United States—past and present, cultivated and vernacular, classical and pop, jazz and rock, white and black, inner-American and inter-American.

Lofty language or not, those multiple goals of I.S.A.M., in a context of affection and respect for all American musics, have been pursued throughout the eighteen years of the Institute’s existence, and apparently with some success: one wall of the I.S.A.M. offices is covered with framed tributes to the work of the Institute—from the American Music Center, ASCAP, the British Library Association, the (American) Music Library Association, the Sonneck Society for American Music, and other organizations.

The Institute contributes to American-music studies by publishing monographs, bibliographies, and discographies, as well as a periodical newsletter; by soliciting and helping to prepare manuscripts for the series of musical editions Recent Researches in American Music (published by A-R Editions, Inc., of Madison, Wisconsin); and by sponsoring research fellowships, concerts, colloquia, and conferences. Institute staff have also been involved in Da Capo Press’s facsimile-reprint series Earlier American Music, and the Institute has accepted assignments for investigative surveys and research projects from such entities as the National Endowment for the Arts and the Koussevitzky Music Foundation. In the early 1980s, the Institute, especially its director, was occupied (not to say preoccupied) with research and editorial assistance to Macmillan Publishers towards the unique four-volume New Grove Dictionary of American Music (1986). Finally, the Institute is the administrative home of the Charles Ives Society, Inc. (of which I happen to be president).

Over the long haul, the publication program of I.S.A.M. has loomed largest in its activities. This includes a biannual Newsletter, research-oriented monographs (some brief, others book-length), and various kinds of special publications.

The biannual Newsletter has gradually become a kind of mini-magazine (rather than a house organ), with feature articles (in one recent issue, for example, Charles Hamm’s “Way Down Upon the Yangtze River; or, American Music in the People’s Republic of China” and Wayne D. Shirley’s “Once More Through The Unanswered Question,” which reveals the source of Ives’ title in a poem by Emerson); regular columns (Mark Tucker’s “Beyond the Beat” on jazz and rock, Charles Wolfe’s “Country and Gospel Notes”); book, record, and score reviews; and items of news and information. The Newsletter is distributed gratis to a mailing list of almost four thousand.

I.S.A.M. monographs now number 28, with several more in various stages of production. The variety of their subjects may be suggested by a few titles: The Music of the Bay Psalm Book; The New Worlds of Edgard Varèse; A Tale of Two Cities: Memphis Rock and New Orleans Roll; The Music of Henry Cowell: A Descriptive Catalog; From Print to Plastic: Publishing and Promoting America’s Popular Music (1900-1980); Ives: A Survey of the Music; and Reflections and Research on Ragtime. Their
authors have included not just musicologists of distinction (Gilbert Chase, Irving Lowens, Vivian Perlis), but also composers (Roger Reynolds, Bruce Saylor), critics (Robert Palmer), librarians (Richard Jackson, William Lichtenwanger), a music-industry figure (Russell Sanjek), and a magazine editor (Minna Lederman).

Special publications of I.S.A.M. worth particular mention include Carol Oja's massive, unique discography of twentieth-century U.S. concert music (American Music Recordings) and Richard Jackson's U.S. Bicentennial Music, listing works composed or reprinted especially for the U.S. Bicentennial. The Institute's own Bicentennial project was American Music Before 1865 in Print and on Records, a biblio-discography that proved useful enough to go out of print (!) but is now, revised and updated, nearing republication. I.S.A.M.'s only straight reprint publication so far is a facsimile of the hilarious Physiology of the Opera of 1852, a satirical spoof by "Scricci" (an Italianate pseudonym, to be pronounced "Screechy").

I.S.A.M. has sponsored two major conferences—one with Yale's School of Music as co-sponsor—a five-day all-Ives affair built around the composer's centennial in 1974, the other a three-day centennial investigation in 1977 of "The Phonograph and Our Musical Life"—and many smaller ones, usually with concerts attached. With the development of Brooklyn College's music department into a full-fledged conservatory, the Institute's concert-sponsoring activity declined, but we recall with pride our very first concert, back in 1972—"A Ragtime Jamboree" (with six pianists, including the late Eubie Blake), well before the ragtime revival took off—and other memorable ones including the first public recital, as a team, of Joan Morris and William Bolcom; a choral turn by Neely Bruce's now-legendary American Music Group from the University of Illinois; and solo appearances by William Warfield, John Cage, Yvar Milhashoff, and Pauline Oliveros.

The Rockefeller Foundation helped Brooklyn College get used to the idea of visiting scholars of American Music with generous grants that allowed I.S.A.M. to bring to the college, as teachers and lecturers, luminaries in various fields—early American music (Irving Lowens, Richard Crawford), American musical theater (Robert Kimball, Eric Salzman, Thomas L. Riis), jazz (Dan Morgenstern, Martin Williams, James Lincoln Collier), pop and rock (Robert Palmer, John Rockwell, Charles Hamm), country music (William Ivey), ragtime (Edward A. Berlin). (Since 1977, the college itself has supported this program.) I.S.A.M. views living composers as a very special kind of scholar, and a number have been in residence: Robert Ashley, William Brooks, Pauline Oliveros, Roger Reynolds, Morton Subotnick, Jon Appleton. Besides directing student seminars, all these scholars have also delivered public lectures, most of which, edited for publication, are in print as I.S.A.M. monographs.

I.S.A.M. was established in the conviction that there was a real need for encouragement of American-music studies and for a hospitable academic environment in which to nurture them. It would be foolish to suggest that those needs no longer exist. But there has been a real change within the American scholarly world vis-à-vis American music as a field of study, and the Americanists who pursue it. Not only did the mid-1970s see the establishment of a scholarly society specifically dedicated to American music—the Sonneck Society (named after a great early Americanist, Oscar Sonneck, first chief of the Library of Congress' Music Division and first editor of The Musical Quarterly); the early 1980s saw the august American Musicological Society electing as its president, for the first time in its history, an out-an-out Americanist (Richard Crawford); the A.M.S. even appointed a new "Committee on the Publication of American Music" to plan a long-term, open-ended series of critical editions of American music. (Under grants from the National Endowment for the Humanities, work has begun on this series, to be called MUSA—Music of the United States of America.)

Richard Crawford put it succinctly in his valedictory address upon stepping down as president of the A.M.S.—an address titled "Studying American Music" which was happily published by I.S.A.M. as its Special Publication No. 3 (1985): "Studying American music, a slightly eccentric pastime for a musicologist not so long ago, now seems more and more like a perfectly natural thing to do." The I.S.A.M. at Brooklyn College cannot, of course, take the credit for this development, but it has helped, and we at I.S.A.M. are understandably delighted about it.

In addition to his duties as Director of the Institute for Studies in American Music at Brooklyn College, H. Wiley Hitchcock is president-elect (as of November 1990) of the American Musicological Society.

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"If I were sent forth to educate a brand-new public in music, my textbook would be Wagner."—John Philip Sousa (Through the Year with Sousa, New York, 1910, April 15.)

All fillers for this issue have been selected by Carolyn Bryant from the words of John Philip Sousa. Other Sonneck members are invited to follow her example by supplying fillers for future issues.

Sonneck Society Bulletin -48- Vol. XVI. No. 2
THE HITCHCOCK FESTSCHRIFT

Richard Crawford

On May 6, 1990, at the New York City home of Adrienne and Arthur Block, a gathering was held to commemorate the publication of 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 (Ann Arbor: University of Michigan Press). On Hitchcock's 65th birthday (September 28, 1988), he had first learned of the project when the editors surprised him with the book's table of contents: essays, memoirs, and musical compositions by colleagues, friends, and students. The book itself, he was told, would follow shortly. As time passed, Hitchcock occasionally voiced tactful queries about the publication schedule. "Any news?" he would ask, and "Probably won't be long now, eh?" But weeks stretched into months. September 28, 1989, came and went, and still he waited. Authors considered leaking their contributions to him in advance of publication. Page proofs appeared in the book exhibits at scholarly meetings, and the publisher's catalogue announced the work's arrival as imminent. But so far as is known, Hitchcock never saw any of it until the night of May 5, when a copy was finally delivered into his hands. A story told on that occasion, apocryphal or not, had him talking to one of the book's perpetrators about the upcoming publication party. "Gee, Wiley, I'm sorry it's taken so long," the friend said, to which Hitchcock supposedly replied: "That's OK. For something like this I had no problem waiting 586 days."


The publication party featured musical performances of compositions in the book. Pianist Bennett Lerner played Finney's "Greetings in Three-Four Time," Mumma's "From the Sixpak Sonatas," and Thomson's "Wiley Hitchcock: Two Birds." Constance Barron sang Bruce Saylor's unaccompanied setting of a text by Sojourner Truth, "I Can Remember." Peter Schubert conducted four solo singers in Babbitt's "Three Cultivated Choruses on Texts Set by Caccini in Le Nuove Musiche." And Constance Barron, with Mark Tucker at the piano, sang "True Blue (And Dedicated to Him)," an affectionate tribute to Hitchcock based on Charles Ives's "Two Little Flowers." As the evening sun's light shone gently through the windows and the assembled guests heard the guest of honor's gracious response to the day's festivities—eating and drinking, merriment and music, with the book as testimony to the esteem in which his colleagues hold Hitchcock—it was hard to resist the feeling that friendship, organization (especially by Carol Oja), and professional effort had come together in a single impulse, creating a moment that none who were there would soon forget.
THE COMPANY OF FIFERS AND DRUMMERS: PRESERVING THE MUSIC OF THE ANCIENT FIFES AND DRUMS

Susan Cifaldi

A rare blend of oral, social, and living history is at work in Connecticut, preserving a vital aspect of American musical heritage. It is a rich source of information only recently discovered by historians—the "ancient" fife and drum corps that flourish in this state. Although the origins of fifing and drumming are deeply rooted in military history, ancient fife and drum corps are products of the nineteenth century. They survive today as a folk tradition unique to the Connecticut River Valley.

The term ancient has perhaps best been defined by Larry Kron of the Minutemen Fife and Drum Corps of Long Island, "I can't tell you what it is, but I sure can tell you what it ain't." Ancient does not refer to the prehistoric origins of either the fife or drum, nor does it allude to their adoption as military signal instruments during the Middle Ages. Instead, it is a style of music that narrowly escaped extinction as modern fife and drum corps gained favor from 1900 to 1940. Both ancient and modern corps are largely amateur civilian marching bands, but the two styles differ markedly. Metal fifes and rod-tensioned drums were never adopted by traditional ancient players, who continue to use rope-tension drums and keyless wooden fifes. Bugles and other brass instruments are noticeably absent from ancient corps. The march step is significantly slower, usually between 90 and 110 per minute, and the repertory is limited to historical, traditional, or patriotic tunes. Drumming, even the bass drumming, is strictly rudimental.

While claims of earlier activity remain tantalizingly undocumented, Acton Ostling traced development of ancient fife and drum corps to 1860 (fig. 1). That year at a Fourth of July picnic, Hezekiah Percival and five others began playing the fife and drum in an ensemble. "Occasionally after that they would get together to celebrate a Union victory, or to send recruits off to the front." Percival had been taught to drum by Samuel Wilcox, and a certificate of merit awarded by Wilcox to Percival in 1821 attests to the "rules" (rudiments) that Percival passed on to his students nearly forty years later (fig. 2).

The music of the Moodus Drum and Fife Corps was soon in much demand at various civic events, including this one witnessed by Ostling in 1913:

Two things stand out in my mind regarding the opening of the bridge across the Connecticut River in East Haddam, which I attended at the age of seven—the first was the loud noise of a cannon which was fired, much to my displeasure, from atop the hill where the little red schoolhouse, in which Nathan Hale taught, stood. The other was the noise—almost as loud it seemed to me—of the Moodus Drum Corps, as they played on the platform of the East Haddam station, giving the Governor's Footguard a send-off—the...
Footguard was waiting to go North; I, to go South. They picked a tune and started to beat it, and so did I—around to the other side of the station as fast as I could.

Moodus drummers still use loosely-tensioned snare and bass drums made before 1850 by the Brown family of Bloomfield, Connecticut. The intensity of their drumming is just one of the factors that distinguishes the Moodus style from other ancient methods.²

The Corps has accumulated many trophies and awards over the past 130 years. One of these was won on February 25, 1879, when the Moodus players triumphed over the snappy Ninth New York National Guard:

... At least two thousand National Guardsmen and their friends gathered in the old drill room to listen to the efforts of the red-coated drummers ... Having in the great tournament of October 1877 at Rockville [CT] outbeaten ten of the crack drum corps from their own state, the Moodus men marched off with the champion banner which they now hold, as during their visit to Rocky Point, R.I. [when] they defeated the leading corps of that little state.

The thunderous music that would frighten young Ostling some years later had a different effect on the New York audience:

Suddenly the men stopped, and [just] as suddenly several scores of spectators were informed by a young lady that "Pa and Ma are both out tomorrow night." The remark was addressed to a young man, and it was spoken in a loud voice under the impression that the drums would not stop.³

Moodus was not Connecticut's only ancient corps. In 1868, the Chester Fife and Drum Corps was organized (fig. 3), followed by Deep River (1873) and Plainville (1879). The next decade saw a dramatic increase in the number of ancient corps. Some of these survive today, including Stony Creek, Larcraft, and East Hampton Fife and Drum Corps. New corps continued to form as the twentieth century began and include the present-day Westbrook Drum Corps (1910) and the now-defunct Danbury Corps (1927). The development of Connecticut's ancient corps flourished, however, only as a musical microcosm overshadowed by the burgeoning modern corps. Nurtured by such sponsors as the Catholic Church, National Guard units, American Legion posts, and local employers, these fife and drum corps, replete with buglers and baton twirlers, were found in nearly every state including Connecticut. By 1885 the preponderance of fife and drum corps in this state led to the creation of the Connecticut Fifers and Drummers Association. Membership in the Association was extended to all types of corps, including ancient, and by 1940 they boasted a membership of over one hundred corps. The Association corps sponsored field days, forerunners of the ancient musters, throughout the summer. Field days featured contests of musical skill and culminated in informal jam sessions. More importantly, the Association sponsored annual competitions with prizes offered in a variety of categories. Among these were "Best Appearing Corps," "Fancy Drilling," and "Baton Swinging" as well as "First Individual Snare Drum." Special divisions for ancient players were created at least as early as 1888. While competitions were intended to be enjoyable social gatherings, participants viewed them very seriously, as the results of the 1893 competition reveal:

SEPT. 27. The eighth annual convention was held at New Haven. Twenty-three corps registered. Father Mathew's Corps of Hartford put on a military drill before the dance. There was kicking over the judges decisions but that was to be expected among so many contestants. Burns Moore of the Morris Drum Corps, who was given the third prize for individual drumming, was particularly incensed, and said he would never beat a drum again.

Fortunately, Burns Moore soon forgot his vow. He became an excellent drummer, widely respected by both modern and ancient corpsmen, and was awarded an honorary membership in the Connecticut Association in 1934.⁴

As the interest in fife and drum corps peaked, drummers were fearful that the rudimental style would be lost amongst the influx of modern techniques. In 1933 thirteen drummers meeting at the American Legion National Convention in Chicago

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Figure 3. Members of the Chester Fife and Drum Corps shortly after their organization in 1868. They wear the tricornered hat, a standard feature of the ancient uniform. Courtesy of The Company of Fifers and Drummers, Ivoryton, CT.
formed the Thirteen Club. Membership in the club was limited to those drummers who could accurately execute the "Thirteen Essential Rudiments." The club became the National Association for Rudimental Drummers in 1934, and the thrirteens were expanded to twenty-six. All but one of the rudiments appear in Gardiner Strube's 1869 Drum and Fife Instructor . . . , reprinted in 1931 by William J. Doyle. An active member of Connecticut's Association, Doyle obtained the plates for printing the volume from Strube's son in New York City.  

Individual attempts at preserving fife and drum history were equally significant. In 1935 Acton Ostling, band director for the Endicott (New York) High School, formed the Union-Endicott Colonial Corps, composed entirely of high school students. A drummer for the Chester Fife and Drum Corps, Ostling also wrote articles on ancient fife and drumming, forming ancient corps, early instruments, and contemporary instrument makers. He was encouraged by expert drummer and drum maker Sanford "Gus" Moeller, a former National Guard drummer who taught the all-black Charles W. Dickerson Corps of New Rochelle. Moeller was suspicious of modern corps masquerading as ancient ones. He called Ostling's Union-Endicott Colonials a "fine Ancient corps," but he distrusted "those Legion [sponsored] things." He advised Ostling to watch for carelessness and evidence of faulty research, something he found in a drum method book that in 1937 was only recently published by William Ludwig, one of the original members of the Thirteen Club. "How do you like the picture on the cover—a man with an ancient uniform and a rod drum. Look for these inconsistencies where you will and you will probably find them," he warned. His distrust extended to the N.A.R.D.; ten years after the founding of the National Association for Rudimental Drummers he urged Ostling to begin "a real association for regular drum corps guys" and fretted about the author of a new book whose "greatest claim to authority and ability is the fact that he is a member of the N.A.R.D. (Now Advocating Rope Drums). Can you imagine a man depending on this for reputation?"  

With the demise of the N.A.R.D. and Association membership dwindling to only sixteen corps, fears that the ancient musical styles will be neglected and lost still trouble members of many ancient corps. In July 1967, the Company of Fifers and Drummers was incorporated and leads the movement to preserve the historical, traditional, and contemporary aspects of ancient fife and drumming. Present membership, excluding individual and institutional members, exceeds 120 corps. The Company is designed "primarily to perpetuate and promote the American field music form known as Ancient Fife and Drum," according to co-founder Bill Pace. The Museum of Fife and Drum, established in 1987, houses a valuable collection of instruments, uniforms, and other memorabilia associated with ancient fife and drum corps, many of which are now defunct. Museum displays are changed periodically and focus upon significant aspects of fife and drum folklore and history, such as the role of the drum major, the impact of Basle-drumming on the ancient style, and the history of the Deep River (Senior) Fife and Drum Corps. While donations have been received from member corps and local historical societies, a significant portion of the archives represents the personal collection of Company co-founder Ed Olsen, whose interest in fifing and drumming extends back to his childhood membership in a New York City fife and drum corps. Olsen readily admits that fifing is more than a hobby. "It becomes a lifestyle. If you get into it full tilt, you don't have time for anything else, which is why I never learned to ride a bicycle."  

As part of their preservation efforts, the Company established a music library in 1987 that contains a substantial collection of eighteenth-, nineteenth-, and twentieth-century music played by fifers and drummers for three centuries in France, Britain, Germany, and Switzerland as well as the United States (fig. 4). Among the rare items in the stacks are the second edition of Alvan Robinson's Massachusetts Collection of Martial Musick (1820) and a copy of New and Improved Instructor for the Drum . . . (1862) that once belonged to the compiler, Col. H.C. Hart. The library also houses an archives of photos and artifacts documenting the history of ancient corps. This includes the drum and tri-cornered hat Gus Moeller used in 1930 while marching the 248 miles from New York to attend an American Legion Convention in Boston.

Figure 4. Some of the rare items in the library of the Company of Fifers and Drummers.
One need not be a member of the Company of Fifers and Drummers in order to utilize the library, but appointments are necessary. Should you wish to arrange a visit to either the museum or library, or should you wish to become an individual member of the Company, write to the Company of Fifers and Drummers, Inc.; Post Office Box 525; 62 North Main Street; Ivoryton, CT 06442.

NOTES


*****

"I'm an absolute believer in inspirations, but not the kind that the milkman expected when he went into the pasture, set the pail down, and waited for the cow to come and back up to it. I seek inspiration by getting myself into the atmosphere of the particular kind of composition I want to write." - John Philip Sousa (Through the Year with Sousa, New York, 1910)

John Philip Sousa on "What is popular music?": "It is the compositions of Wagner, Donizetti or any other that, written by genius at the suggestion of inspiration, the people all over the world want to hear played over and over again." - "J.P.S. on Popular Music" (Musical Courier, August 19, 1915)

"REALITY IS ON OUR SIDE": RESEARCH ON GENDER IN AMERICAN MUSIC

Betty E. M. Ch'maj
California State University, Sacramento

Suddenly, and really for the first time, it is women who are in the forefront of change... For reality is on our side. We are working with history and not against it--Elizabeth Janeway, From Myth to Morning: Women Awakening, 1974.

This is the first of a series of articles summarizing trends and theories in research on gender in the study of American music. At the Toronto meeting of the Sonneck Society, a new interest group was formed to address this topic, which is clearly of immense concern to society members, male and female. Not only women but all issues involving gender do seem to be in the forefront of change. On being named to chair the group, I proposed that it embrace a double purpose: (1) to enable, encourage, and sustain those doing the research itself; and (2) to educate the general membership on the scope, variety, vitality, and validity of this research. These articles aim at both purposes. They will try, at least, to close a widening gap before it becomes an unbridgeable chasm.

I am speaking of the large and probably growing gap between those who are already familiar with the range of research in gender studies and those who are not. On one side of the gap are enthusiasts who see women's perspectives not only restoring unsung women to our history but changing the whole academic landscape, changing the way the culture thinks and knows, the way it judges art and chooses canons, the way it looks at its own past and transforms the future. So impressive is the reach of the new scholarship that Catherine Stimpson, founding editor of Signs, was led to conclude in 1984, "I can't think of a field where gender hasn't operated and doesn't need to be looked at," while Adrienne Rich, one of the strongest voices speaking on behalf of revisionist perspectives, has described the women's movement and its influence as powered by a "shift in perspective far more extraordinary and influential than the shift from theology to humanism of the European Renaissance."1

On the gap's other shore are those who still think of women's studies as a fad, a movement like other movements (which might in fact be dying), a timely development which indeed has brought some useful information to our attention but will not make essential changes in the way we do what we do. Some academics in the field have responded to the challenge from women's studies by making
certain minimal changes, but their fundamental assumption is that they can keep things pretty much the way they are, keep the university the way it is, keep the culture and the world of American music essentially the same—just add a few women composers to concert programs, add a few more women performers, perhaps integrate a few names into syllabi of existing courses, but with the courses still taught largely the same way—essentially directed to subjects and methods pertinent to men. This recipe for change has been given a label: "Add women and stir."

My aim in this article is to provide a thumbnail sketch of five stages in the evolution of women's studies research over the past quarter-century, singling out developments that seem to me to have greatest relevance to the study of American music. I feel it is important as our new group begins its work to impose some basic overall scheme on the chaotic jumble of research already underway—to do some naming and exemplifying, even if the scheme I suggest is incomplete at this point. Some in Toronto seemed to assume we'd be dealing with "women in American music" wholly in the way that subject had been addressed in the past. But a great deal has happened in the last two decades. By outlining stages in the evolution since the late 1960s, I hope to underscore the different kinds of research that have emerged. For this effort, I am drawing from the experience of several other disciplines and incorporating suggestions from other scholars, without stopping (because of space limitations) to document each separately.

Stage One: The Women Worthies and Image Studies. It was from Gerda Lerner that I first heard the term "women worthies" to describe a stage of research that emerged early in the study of women's history. This was a stage that focused first on great women, exceptional women, women who had done essentially the same things men had done (and just as well), or women whose efforts had somehow sustained the history of the field. This kind of research has been aimed at demonstrating—and usually valorizing—the contributions of notable women by using the same methods and aesthetic standards used to judge men. Even a quick perusal of Judith Tick's entry under "Women in Music" in the Amerigrove, or of Adrienne Fried Block's bibliography Women in American Music, or Christine Ammer's Unsung: A History of Women in American History will impress music scholars not only with the amount of work that has been done by women composers over the course of American history but also how dedicated they have been in their efforts to support one another, get their music heard, and overcome biases. Block's work on Amy Beach and Tick's on Ruth Crawford Seeger, both in progress, may be cited as models for this kind of research.

Meanwhile, the three-part report by the College Music Society that appeared just last year under the title Women's Studies/Women's Status addresses the present status of women in college music and adds recent bibliography and a videography, valuable information to have as we wait for important book-length biographies and essay collections to appear.

At the same time that women worthies were being studied, other scholars during the early 1970s began doing image studies—looking at images of women, especially in lyrics. For example, the lyrics of parlor songs, mother songs, and hymns of the nineteenth century helped to illuminate how the "doctrine of separate spheres" and the "cult of true womanhood" defined the roles of women during a particular era. Images in the lyrics of rock music of the Rolling Stones and others ("cock rock") gained attention early because the whole genre seemed blatantly misogynist. As more attention was paid to popular genres, analysis of images and messages to be found in country music, popular and underground women's music, Broadway musicals, the blues, and various ethnic musics, as well as rock and roll videos, attracted the attention of scholars not only in American music but in American Studies, popular culture, anthropology, ethnic studies, women's studies, and other fields as well.

Scholars advancing the cases of the "worthies" felt the pressure to answer the (sometimes unspoken) question, where are the Great Women Artists? the Great Women Composers? What resulted might be called equality research—that is, demonstrations that the women were equal to men in the same field or style. This often involved comparing women's subjects and styles to those of their male contemporaries and providing specific illustrations from the art that resulted—measure for measure, as it were. Explanations for the women's emergence were often sought by looking for the influence of a strong father, husband, or mentor to explain the women's "aberration" from an expected norm—a classic case of what Thomas Kuhn calls "paradigm-induced expectations."

Stage Two: Where are the Women? By the mid-seventies, it was becoming apparent that asking for proof that women were as "great" as men was the wrong question. As Florence Howe, speaking for literature, put it, the question to ask was not "where were the great women writers?" but rather, "where were the women?" Whatever women were doing was the history they made, and that was what scholars needed to uncover. So we rediscovered not only parlor songs but how women had shaped the culture they encoded. We brought the methods of the new social history, "history from the bottom up," to bear upon our inquiry, and a body of research began to emerge that focused not on leaders and celebrities but on anonymous women, poor women,
ethnic women, collective music-making and the like. We interviewed, took oral histories, and tape-recorded musics that had not been known or validated before. New discoveries of papers, photographs, and recordings became finds to be shared at conferences and in writings. It was particularly moving when someone who had "been there"—an Alberta Hunter, a Henrietta Yurchenko—showed up to tell the story. We began to realize that we would have to pay more attention to audiences, especially female audiences, using new methodologies, rather than listening simply to what music critics had said; and we discovered unexpected biases in standard music histories.

Asking the question, where are the women?, gave greater importance to roles other than the creation of music itself. For example, Linda Whitesitt's account of Antheil and his patron, Mrs. Bok, led her to explore the roles played by women in the support and encouragement of music-making in America and prompted her to look at systems, rather than individuals, as the creators of musical culture. It became clear that if we were mapping the whole terrain of American music, other kinds of discoveries involving women would have to be addressed. What was the relation of women to financing, organizing, sponsoring?—i.e., how did women function as enabling/empowering agents? What roles had wives played—as support systems, creative partners (e.g., in dance teams), influences (e.g., Harmony Ives), as problems, as competitors? In all this, however, the basic assumptions about why and how music is made and how it is packaged and marketed in America were not necessarily challenged.

Stage Three: The Critique of Patriarchy. By the late seventies, broadening the scope of the questions had led, in one discipline after another and in women's studies itself (which by now was developing into a discipline of its own), to the realization that scholars would have to take on a much larger task. They would have to undertake a full-blown analysis of patriarchy. It was a logical next step in the evolution of thinking in the field, for it grew out of the question, why? Why had women been treated as they had been, done what they did, been where they were? In seeking answers, we began to notice things we had not seen before: Why were there no women drummers? Why were women vocalists in miniskirts or low-cut gowns always propped in front of all-male performing groups and orchestras? Why were Indian women so often dying in those operas laced with laments? Why, in dancing, must the man lead? Why must the girl Frank Butler marries be as soft and pink as a nursery, and why can't Annie get a man with a gun? (The real Annie did, and the real Frank adored her for her talent.) What did we mean by describing Lester Young's saxophone style as "feminine" and Charlie Parker's as "masculine"? Why did film music accompanying a camera's lascivious caress of a woman's body rationalize it as humorous? Why did violence toward women (as in "Sawing a Woman in Half") seem funny within the context of Broadway song conventions?

As the critique of patriarchy broadened, the focus on women as such began to give way to a focus on gender as a concept, including how gender had operated in the several arts to affect the art product. Attention focussed less on the roles women had played than on the roles the ideas of masculine and feminine, male and female, had played in structuring a culture's beliefs and actions. How had patriarchal values and procedures been built into the society as a whole? Men joined women in the discourse over feminist theory, and a straining toward "politically correct" stances on feminist issues could be found among both. Just as some women recoiled at the thought that their work could be characterized as feminine or female—art was art, they protested; music was either good or bad, it had no gender—so, conversely, it was now perfectly possible for a man to embrace a body of ideas, an ethos, associated with female rather than male values, and it was perfectly understandable why women so often embraced a male ethos when they entered a male-dominated terrain. As one example, I would cite Aaron Copland's open, caring, nurturing style toward male composers—as revealed, for example, in the Copland-Sessions correspondence, a style that impressed me when he was speaking to my students many years later—as an instance of what Jesse Bernard has called "the female ethos."

Scholarship devoted to analysis of patriarchy might be visualized as involving a series of widening circles of interest. Let me use Charles Ives as example. One kind of research might demonstrate the operation of patriarchal assumptions behind Ives' own equation of "masculine" with "American," meaning dissonance, modernism, and having the courage to "stretch your ears." These usages might then be compared to those of others—Louis Sullivan in architecture, for example, who also equated American with masculine in describing his ideas of "truly native" architecture. Since both Ives and Sullivan trace back to Emerson, who also on occasion talked that way, the scholar's quest for explanation was bound to lead back into cultural context and a confrontation with patriarchy in what we have long regarded as the primary or dominant American tradition in the arts. Widening the scope still further, another kind of research might hone in on Ives' biographers, especially Frank Rossiter, to discover how he structured the argument of his book so that women were, in effect, blamed for "emasculating" the music of their time, leading Ives...
to affirm a position outside their reach. Finally, when enough pieces have been collected, perhaps someone will do for (or to?) the whole history of American music criticism what Nina Baym did for American literary criticism in her important essay, "Melodramas of Beset Manhood: How Theories of American Fiction Exclude Women Authors"—that is, accuse the entire male critical fraternity of encoding patriarchy in ways that inherently favored men. This would require demonstrating how such critics first belittled the subjects chosen by women, then praised work that defied the stylifying social traditions for which women were held responsible, then valorized (in true American fashion) that very defiance of tradition by selected heroic rebels, the "lone rangers" (mostly men) whose individualistic achievements were carried out in the name of independence, science, experiment, modernism, or abstraction.⁸

Stage Four: Equality or Difference? Somewhere between the late eighties and the early eighties, a major conceptual shift transformed and divided opinion within women's studies themselves, its influence becoming more apparent in some disciplines than in others. The year 1983, when Carol Gilligan was named MS. Magazine's "Woman of the Year," will serve as a convenient dividing point, when feminist scholars began to affirm that women spoke and wrote "in a different voice."⁹ Instead of forcing them into male-defined roles, urging them to follow a male model, the argument went, we should be listening that voice and learning from it; we should be acknowledging creativity in difference. Women's biographies had to be told differently, because as professionals they had to balance the demands and rhythms of careers and families. Works of art about and by women needed to be examined "from the inside out," in terms of women's experience, rather than being studied solely within the context of impersonal institutional analysis or measured against male standards, according to male aesthetics. To acknowledge that women wrote differently, painted differently, performed differently, and heard differently (preferring different kinds of music), was to open the way toward discovering countertraditions to those canonized in the several arts and disciplines. While the question of whether there really is such a thing as a female sensibility led to controversy over the dangers of "essentialism," this stage in the evolution of scholarship again freed scholars to see things they had not noticed before. Some scholars directed our attention to women's propensity toward nurturing, indirection, humanistic values, connectedness, and cooperation as against male preference for isolation, frankness, individualism, heroism, and competitiveness. Others demonstrated how the concept of abstract justice was linked to a male ethos while compassion (mercy) was seen as female; even the symbolic female figure of Justice wears a blindfold to prevent her from seeing and responding emotionally to human suffering. Such associations have relevance to aesthetic judgement, for they invite us to challenge an aesthetic blind to any other values but competitive rankings (is it good or bad? better or worse?), aesthetic standards that encourage the pounce-and-pummel style of critical attack common to book and record reviews.

Equality or difference? Competition or cooperation? Power or empowerment? For some years, scholars felt as if they had to choose sides; today many are looking for ways to combine rather than choose. To demonstrate how both have operated in women's lives and women's art—specifically how—is the large and exciting task scholars are now facing. At the same time, many studies of gender are now combined with attention to race, ethnicity, class, region, and/or religion—areas in which a similar dynamic can be found involving complex choices between, or affirmations of, equality and difference within American culture.

Stage Five: Hearing Women and Hearing Anew. I would offer as one further stage a possibility related to my own recent work with the visual arts. I have just completed a pilot program for a video series I call "Seeing Women and Seeing Anew." It is concerned with the relation of visualization to ideology and epistemology. I am arguing that how we see affects how we think, how we know, and what we believe. I demonstrate how looking through women's experiences causes us to "see anew" many things we thought we already understood. All year I have been wondering whether there might be an aural analogue I might explore, whether there is a way of re-hearing as well as re-visioning, a way of listening from a woman's point of view that will cause us to hear anew. I can illustrate what I mean when I couple music to visual or literary narratives, but such demonstrations involve using my listeners' eyes, and/or lyrics, to guide their ears toward "hearing anew." It has seemed to me there must be better ways to get at music in and of itself. It now turns out that music scholars have been asking the same questions: How can we bring feminist perspectives to bear on music with or without text? How is gender constructed within the music when there is a text? Once these questions are answered for a large enough body of examples and types of music, will we then have found a "bridge" to bring feminist theory to bear on instrumental music by itself?¹⁰ In my own explorations, curiosity has led me (kicking and screaming) into the thickets of postmodernist writings (most of which make my head hurt), and I suspect the answers I've been seeking will involve relating feminist theory, music theory, and the whole subject of music and psychology to each
other. I don’t think I know enough yet—or ever will—to tackle all that, but younger scholars at ease with the language and the concepts surely do, and my hope is that some will take up the challenge.

Complicity research. I have saved for last a branch of research that seems to me especially deserving of attention from music scholars today, one that is related to several of the stages outlined above. Like the label I have given it, complicity research is laden with political overtones. The complicity of the arts in political activities—condoning war and violence, inspiring patriotism as well as sustaining patriarchy, justifying any number of horrors—in itself is not a new subject. But the role of music as accomplice to some other art form—literature (lyrics, librettos), visual arts (film, videos, Laurie Anderson), dance, theatre, and so on—is conspicuous because it is so often unrealized, unconscious, sometimes deliberately suppressed, and therefore uniquely insidious. Because I loved the tunes in Annie Get Your Gun, including "The Girl That I Marry," I did not notice when I learned that history was being distorted and my values shaped by the words. Lulled by the music, I was not aware how women were being commodified in television advertising or how their bodies were used for display in film and dance, validating the male gaze as a natural cultural phenomenon while the music acted as accomplice. In a paper for a previous Sonneck conference, called "Watching Marilyn Sing: Music and the Male Gaze," I intended to demonstrate the complicity of music in the packaging of musical numbers in Marilyn Monroe’s movie performances; for example, in her rendition of "My Heart Belongs to Daddy," the subtext of which is—to be explicit—a masked invitation to incest, the film portrays the "innocent" seductress of classic pornography in a totally appealing context. In much movie and theatre music, in fact, story lines replete with sexism, racism, violence, and bias can slip past us even when we ought to know better because the music captures us so completely that our objections are submerged beneath its "seductive undertow."11

In military music, phallocentrism runs rampant (understandably perhaps)—as in the stirring Vietnam ballad, "One Son of a Gun of a Gun" ("You see this AR-15? / She's hard and she's mean ... / She's the best, best gal I've ever won"). Again, it is the patriotic sound of the music that rationalizes the text, making the disjunction between lyrics and tunes in military music—the sort of thing parodied by Country Joe and the Fish in their "I'm Fixin' to Die Rag"—particularly disconcerting. Indeed, there is probably a whole subcategory we might call disjunction research which cries out for deconstructive gestures by morally outraged scholars who notice the disjunctions between music and text, music and language, music and visuals, music and dance, or all of the above.

They can be chilling, these discoveries, and with so many of them appearing in recent years, there is developing what one writer has called a "hermeneutics of suspicion." 12 If we have to keep living with those suspicions for some time to come, it is because there is so much work to be done and such a large gap to close. But I am optimistic. Twenty years ago, I did a study of women in American Studies without realizing, really, when I took on the job that, although the work would be generally well-received, there would be colleagues I respected who would be outraged but would not say so. Whether times have changed enough so that this kind of research is now accepted as scholarship rather than advocacy, I cannot say, but I have an entirely different feeling about such work today than I had then, exhilarating as those years were. Janeway is right: reality is on our side. We are working with history and not against it. Surely it is time to confront that reality and incorporate it into the study of American music.

NOTES


4. See Tick’s chapter. "Passed Away is the Piano Girl," in Women Making Music, as a good example of what was happening in all of the arts, including the discovery by scholars that feminists of past years had already laid a foundation for focusing on the sociological aspects of creativity, including factors of status, class, economics, and environment.

COUNTRY MUSIC CONFERENCE IN MISSISSIPPI

Robert W. Butts

Scholarly interest in country music continues to grow, marked by a wide interdisciplinary mix of academics, writers, performers, and educators. In addition to being studied as an artistic medium with a history and aesthetic all its own, country music is being intellectually used to teach literary concepts and historical ideas. Aspects of the music were discussed in detail at the seventh Country Music Conference held on May 25-26, 1990, at the Meridian branch of Mississippi State University.

Ronnie Pugh, head of reference at the Country Music Foundation in Nashville, Tennessee, spoke on archival work and the preservation of the rich heritage of country music on record and in print, and the Foundation’s work in understanding that heritage in aesthetic, cultural, and intellectual ways, relating the songs and the singers to sociological and historical as well as musical trends in America. Aside from the successful activities of the Foundation and Museum, Pugh spoke of problems common to archival institutions including space, access to materials by scholars and writers, acquisitions, and the need for money at a time when money is becoming increasingly scarce for cultural groups.

One topic which Pugh brought forward, but which is of concern to many, was the legal use of materials under current copyright legislation. It is becoming more and more difficult to cite sources and to use tapes or facsimiles of printed matter even for scholarly reasons. Others at the conference related recent problems with quoting lyrics and music which are necessary to the emphasis of an essay, article, or paper. These problems often involve bureaucratic red tape, constant attorney consultations, approval of everyone who might remotely decide they require compensation, and exorbitant fees charged for quoting even a single line of a song which might be decades old. This is a problem which should be addressed by the academic world in general in order to gain a clearer understanding of what actually constitutes copyright infringement for profit and what constitutes material used in intellectual and critical writing.

Introduced by an excerpt of Bobby Bare’s recording of "Detroit City," Charles Faber of the University of Kentucky used the important imagery of home to discuss the geographical sources of country music. Assisted by graduate student Douglas Ramsey, Faber further confirmed the southern basis of the style as it was shown that a majority of notables came from Kentucky, Tennessee, Texas, and West Virginia. Somewhat surprising was the fact that, contrary to preconceived opinions, in
Tennessee and Texas the majority did not come from the most rural areas, but from those counties surrounding the metropolitan centers of Knoxville, Nashville, Memphis, Houston, and Dallas.

Ivan Tribe of Rio Grande College and William K. McNeil of the Ozark Folk Center presented papers on historical figures who never achieved star status but were important to the music. Using videotapes of films featuring Gene Autry, Eddy Arnold, and Roy Acuff, Tribe traced the career of actress Carolina Cotton from her birth as Helen Hagstrom through her brief Hollywood career as a yodeling cowgirl to her current position as respected teacher and frequent guest at Western film festivals. McNeil related the long career of Ramona Jones, a talented traditional fiddler often in the shadow of her Grand Ole Opry-star husband, Grandpa Jones.

With lyrics deeply wedded to conditions and thoughts in American history, themes have long been important in the research and analysis of country music. My paper on political paradox in Charlie Daniels followed the singer's philosophical changes from hippie radical of the early seventies to the conservative, almost reactionary, figure of the late eighties, with many of his significant directional changes reflecting prevalent idealistic trends in American society. In "From Pedestal to Predator," Jimmie Rogers of the University of Arkansas spoke with insight on male reactions to the feminine change from passive to active role in the sexual hunt. With examples from Conway Twitty, Loretta Lynn, John Conlee, and others, Rogers demonstrated a significant shift in the male perspective towards a preference for true monogamous relationships as opposed to the formerly celebrated quest for one-night satisfactions. Kristine Fredrickson of Traditional Concepts in Connecticut, showed how the idea of the mythic West as the final frontier, an idea long prevalent in American thought and an integral part of the Western side of country and Western music, permeated the music of John Denver, a singer with popularity and influence among both folk and country enthusiasts.

Since many country performers are also songwriters, the song writer has always been an important part of country music. Training in song writing at the college and high school level was discussed by Darrel Magee of Rogers State College and James Satterwhite of Hunters Lane High School in Nashville. The two men discussed their individual approach to teaching how to write a country song, both stressing the need to understand both music and poetry.

In searching for new ways to make the poetry sections of English Literature core courses more relevant and more favorably received, Larry Gentry of Middle Tennessee State University experimented with country music as a viable substitute for the random sampling of standard canon verse. Analyzing the lyrics of Lyle Lovett, an artist whose music contains elements of jazz and blues as well as country, Gentry examined the technical aspects of imagery, figurative language, rhyme, meter, and symbolism in songs and poetry.

With a sociologically oriented paper, Toru Mitsui of Kanazawa University in Japan presented a fascinating talk on the strong Japanese interest in bluegrass and old-time music of the American rural South, related to a romanticized vision of the American West as symbolic of openness, freedom, democracy, and plenty. Ironically, where country music is generally associated with the working class in the United States, in Japan it has been aristocratic youth who have pursued the study of fiddle, banjo, mandolin, and guitar, hence Mitsui's aptly titled "The Blue Bloods of Japan and Blue Collar Music from the American South."

John Forde of Mississippi State University and Ronald Pen of the University of Kentucky presented related papers on pop/rock and country. Forde's talk and extensive video clips demonstrated the two-way movement between country artists with rock characteristics and rock artists with country elements, often identified with one genre or the other more by their commercial label than by their music. Pen's intriguing paper on cover recordings of country songs by Bing Crosby, Tony Bennett, Elvis, and others concluded that sincere covers became sources for musical renewal and aided in the integration of Afro-American and Euro-American styles to give vitality to early rockabilly and rock and roll.

As has become customary, chairman James Akenson of Tennessee Technological University closed the conference with an enthusiastic demonstration of country music used to teach geographical and historical concepts.

The eighth Country Music Conference will be held in Meridian, Mississippi, on May 24-25, 1991. Proposals for papers may be sent to or further information obtained from James Akenson; Department of Curriculum and Instruction; Tennessee Technological University; Box 5042; Cookeville, Tennessee 38505.

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"The point was to move all America, while busy in its various pursuits, by the power of direct and simple music. I wanted to make a music for the people, a music to be grasped at once."—John Philip Sousa, quoted in "Bandmaster Sousa Explains His Mission in Music" (Musical America, April 16, 1910).
Melissa Ferrie and students from this year's Hartwick College American Music Seminar display letters spelling Sonneck during the final class day.

THE AMERICAN MUSIC SEMINAR AT HARTWICK COLLEGE

Melissa Ferrie

During this year's annual business meeting, student representative David Hildebrand urged that members adopt the "Thurston Dox model" as a means of bringing students to the annual conference. Melissa Ferrie attended the Sonneck Conference as a participant in Dox's American Music Seminar at Hartwick College two years ago and afterwards became a member of the Society; she thus attended her third Sonneck Conference this year (two of them on her own). In the following article, she describes the "Dox Model" for the benefit of other institutions.

This year's Sonneck Society Conference was perhaps the most successful ever as far as productive student involvement was concerned. Hartwick College was able to send an undergraduate student group large enough to spell Sonneck! It seems that people have begun to take note (some even recognize my face, but then this was my third conference); however, I continued to be amazed at how few people are aware of the program which has been going on at Hartwick College for quite some time now.

Every other year, during the spring semester, Thurston Dox calls together a group of six students he has carefully selected to participate in his American Music Seminar, and the weekly group meetings begin. The first few classes serve as an introduction to American music, covering everything from shape notes to parlor music. Very early on in the semester, students choose research topics from the Sonneck Society conference agenda. Then, in addition to group meetings, they meet individually with Dr. Dox once a week to report on their progress and work on shaping their papers. Eventually, each student presents a thirty to forty minute talk on his or her topic at a regular seminar meeting. Students usually have time to prepare at least two of these before the Sonneck Society conference actually takes place. With a total of six students participating, this means the group acquires a fair bit of information about at least twelve of the topics to be presented at the conference itself.

Sometime after Easter, the group packs up and sets out for the conference. The college usually covers at least half of the expense required to transport and house the students throughout the course of the conference. Students participate as if they were members—and indeed some are members—except that they are required to keep a journal of notes on presentations they attend.

The chance for exposure to such a high level of scholarship—with the context of the Sonneck Society conference—proves an invaluable source of inspiration to the undergraduate. It sparks an immediate interest in American music before the student gets locked into graduate research on a more traditional topic. The planned as well as unplanned activities of the conference also rid the students' minds of any preconceived notions about stick-in-the-mud scholars. This is a whole new world waiting to be explored, and here are people enjoying their work in this field. These people know how to have a good time!

Upon returning to Hartwick College, the American Music Seminar students are likely to dig deeper than ever before into a topic, this time of their own choice. In many cases, these stem from direct contacts made during the conference, but they are always individualized tangents. Group meetings cease and students surge ahead with full force into their research projects. At the end of the semester, Hartwick College holds its own mini-Sonneck Society conference as the students present their final papers. Dr. Dox vows that he will compile a program of abstracts and write up brief biographies about each presenter for his next American Music Seminar class. (The students have requested that he not forget the ice water.)

A new game: Sonneck Anagrams
AMERICAN MUSIC RESEARCH CENTER HAS OFFICIAL OPENING

The official opening of the American Music Research Center at the University of Colorado, Boulder, encompassed several activities spread over two days. (See The Sonneck Society Bulletin [Fall 1989, pp. 112-13], for the story of the AMRC move from Dominican College at San Rafael, California, to Boulder.) On Monday afternoon, March 12, visiting distinguished lecturer Deane Root spoke at the Musicology Colloquium on the subject "The Mythory of Stephen C. Foster, or Why His True Story Remains Untold." Monday evening was given over to a concert featuring music of Colorado composers Cecil Effinger, Normand Lockwood, Richard Toensing, and Karl Kroeger. The AMRC has established archives for both Effinger and Lockwood.

A symposium on the topic "Why American Music?: Differing Historical Perspectives" was held on Tuesday morning, March 13. Faculty participants included University of Colorado faculty Giora Bernstein, Deborah Hayes, and Karl Kroeger as well as visitors Deane Root and Thurston Dox. Student participants included Ph.D. candidates Daniel Jones, Kay Norton, Dennis Lorranger, Linda Davenport, and Larry Worster. Many different attitudes toward American music at varying times in our history, from the nineteenth century to today, were examined in these presentations. AMRC Director William Kearns plans to prepare a synopsis of this discussion in a forthcoming issue of the AMRC Bulletin.

The main program commemorating the opening was held on Tuesday afternoon. The musical portion consisted of the Harrison-Wolzien tenor-guitar duo performing parlor songs from the AMRC collections and The Harp of Columbia Singers presenting choral music from the AMRC collections. Deane Root, Curator of the Stephen C. Foster Memorial, welcomed the AMRC into the family of American music centers and institutes, and Thurston Dox, who had been a consultant at the former AMRC at Dominican College, spoke of its inception and growth there under the direction of Sister Mary Dominic Ray. Other speakers included Sound Technician Fred Johnson, who described the work he is doing in restoring and upgrading the AMRC sound collections, and Music Library Cataloger Nancy Carter, who gave an overview of her work with the sheet music collections. Following the program, guests attended a reception, toured the AMRC archives, and viewed exhibits about various AMRC collections and activities.

For more information, write to AMRC Director William Kearns; College of Music; Campus Box 301; University of Colorado; Boulder, CO 80309.

NEWS OF THE SOCIETY

Toronto Hosts Society

The Spring 1990 meeting of the Sonneck Society was held in Toronto, Ontario, from April 18 to 22. Most events took place at the Westbury Hotel, in conveniently and compactly located meeting and exhibit rooms. Several events took place at the University of Toronto, easy walking distance from the hotel for most members, and well worth the trip for all. Ezra Schabas deserves special credit for the smooth operation of the meeting as a whole.

In addition to the usual flurry of scheduled and impromptu meetings, discussions, exhibits, concerts, and paper sessions, a number of special events were provided for members and guests in attendance. Surely the most unforgettable of those special events were the reception, banquet, and entertainment held in St. Lawrence Hall, home for many memorable moments in Toronto's past, including a performance by Jenny Lind. The photo collage on pp. 66-67 shows the interior of the hall, some of those in attendance at the reception and banquet, and some of the entertainment provided. The Graham Townsend Fiddle Team demonstrated that the ear and the hand are faster than the eye, and the David Gallup Folk Dance Group visually and aurally confirmed the shared heritage of American and Canadian folk dance. Members eagerly joined in the dancing which followed.

As always, some of the special moments were unexpected, and several involved participatory music by members. Who could have predicted that Mike Montgomery of Southfield, Michigan, would know not only the Michigan football fight song, but the college and university songs of nearly everyone present, and would step to the piano during the banquet for an impromptu recital to uproarious applause? (Mike knows college songs that even faculty members don't recognize!) Another uncommon moment was the second, semi-occasional performance by the Sonneck Society Brass Band, organized and directed by Craig B. Parker and featuring a nearly all-star, international cast of band luminaries. (I'm told it was only a rumor that the band drank most of the liquid refreshment intended for the reception during the preceding overnight Society business meeting.) What was unexpected was that members of the Society, deprived of the promised refreshment, stayed to listen attentively and appreciatively to the concert of music from Herbert L. Clarke's Imperial Band Book anyway, that they stayed even after the scheduled close of the reception, and that all those out-of-shape lips lasted as long as the audience. Other one-of-a-kind moments: Vince DiMartino's virtuoso presentation of American variations on "The Carnival of Venice";
being able to eat lunch together as a group; exposure to research in North American music being published in French via the simultaneous translation of papers; an informal supper at John Beckwith's home; the banjo and fiddle bluegrass jam session; and the spirited, competitive, down-to-the-wire, but ultimately benevolent bidding in the now-you-see-it, now-you-don't Brigadoon Silent Auction.—slp

Lowens Award to Russell Sanjek

The 1990 Irving Lowens Award, for the best book, article, or recording concerning or of American music appearing in 1988, was won by American Popular Music and Its Business: The First Four Hundred Years, by the late Russell Sanjek. Its three volumes are: 1) "The Beginning to 1790"; 2) "From 1790 to 1909"; 3) "From 1900 to 1984"; the three volumes together total 1685 pages. It was published in 1988 by Oxford University Press. Russell Sanjek was officer and editor for BMI from its founding in 1940 until his retirement in 1981. Quoting from the citation by William Lichtenwanger, Sanjek is the first author we know to have undertaken a thorough and well-nigh monumental presentation of the entire subject over four centuries, beginning with the King's Musick of Henry VII and ending with the compact-disc situation as it was in 1984 (the last year Sanjek was able to work on his project). Much attention is paid to popular song, theater music of various kinds, sacred music (primarily in the evangelical and revival movements), both the sacred and secular musics of African-Americans, music printing and publishing from broadsides to engraved plates, music in movies and television, and of course the clash of rights arising from copyright, compulsory licensing, and the burgeoning technical problems of the last thirty years.

Silent Auction Results

The 1990 Silent Auction was the best ever, bringing in over one thousand dollars for the Society's Publication Fund! I wish to thank all those involved: workers Elaine Bradshaw, Jane Lohr, Shane Swanson, and Nixon Macmillan; all the publishers that contributed their display books, particularly Judith McCulloh and the University of Illinois Press, Scarecrow, Schirmer, U.M.I. Research Press, and any others that jumped on the bandwagon (at the end of the Auction, so many publishing houses were donating that it was hard to stay on top of it all!); Kate Van Winkle Keller for printing up all the reminder postcards; and Ezra Schabas for dealing with the on-site problems. Most of all I wish to thank YOU for bringing and buying! Give yourself a hearty pat on the back!—Suzanne Snyder, Silent Auction Committee chairperson

Toronto Symphony Pleases

Sonneck member Geary Larrick of Stevens Point, Wisconsin, provides a report on a Toronto experience many members missed:

To borrow an analogy from the world of sports: on Thursday evening, April 19, 1990, the major symphony orchestra of Toronto, Ontario, Canada, played the all-instrumental Seventh Symphony of Gustav Mahler—and Mahler won. There was a rematch on Saturday evening, the 21st, in the spacious, beautiful Roy Thompson Hall in downtown Toronto.

Mahler's Seventh Symphony indubitably offers the listener a great orchestral experience and some nice music. Thursday evening's Scherzo was probably the most successful of the movements, with one of the Nocturnes coming in second place. Overall, this early twentieth-century masterpiece received due acclaim from an appreciative, comfortable audience.

I would like to see the orchestra's string bass section placed in back center stage with perhaps the low brass section placed near the canopy for acoustical reasons. Nonetheless, what cannot be heard in Thompson Hall can usually be seen because of modern, practical architecture. Indeed, the visual beauty of Thompson Hall's auditorium is without doubt worth every dollar that is put in it by supporters of the world-class Toronto orchestra.

Popular Music Interest Group Created

The Toronto conference saw the creation of another interest group, this one for the study of Popular Music. Scott DeVeaux (University of Virginia) will serve as the group's first chair.
Oscar’s ghost at Popular Music group

The fifteen or so founding members of the group congregated in the hotel bar between the sets of the house band and decided to define Popular Music for now as broadly as possible. Some members expressed concern about such breadth, and it may well be that this interest group will in the future witness and even encourage the formation of smaller, more specialized, splinter interest groups.

At the outset the Popular Music Interest Group sees its mission as: (1) to recruit and encourage the submission of papers and sessions on Popular Music for the conference program as well as articles for publication in the Bulletin and journal, (2) to act as a liaison with other societies, such as the International Association for the Study of Popular Music (IASPM), who likewise address issues related to popular music or popular culture, and (3) to encourage the inclusion, recognition, and celebration of Popular Music, with the serious fun it entails, in all aspects of the Society’s activities, from formal scholarship to informal entertainment and music-making. (See illustration above for an endorsement of this position.)

Society members with suggestions for interest group activities are encouraged to contact Scott DeVeaux.

Susan C. Cook and Scott DeVeaux

NEH Approves Full Funding for Eighteenth-Century Newspaper Project

The National Endowment for the Humanities has awarded full funding to a Sonneck Society-initiated project, "American Performing Arts in the Eighteenth Century: the Newspaper Sources," which will fill the major gap in access to eighteenth-century American sources for research in the performing arts and related humanities fields. The project, based at the State University of New York at New Paltz, and using a staff of scholars with research experience in eighteenth-century American cultural history, will compile all information relating to the performing arts from all extant, colonial-era newspapers (1690-1783) including those in the German and French languages.

The resulting database will contain transcriptions of all relevant texts; a general index of all names, genres, subjects, and titles; and a poetry and song-lyrics index of titles, first lines, indicated tunes, and burden texts. Collecting the relevant data from approximately 60,000 newspaper issues will create a text file of about 28,000 entries and generate about 252,000 index entries. Once completed, the indexes and transcriptions of the newspaper data will be published in machine-readable electronic files on computer networks, on tapes or CD, on microfiche, or in book form, as feasible.

Project Director is Mary Jane Corry, and Director of Technology and Indexing is Kate Van Winkle Keller. For further information contact: Dr. Mary Jane Corry; Music Department; SUNY-The College at New Paltz; New Paltz, NY 12561; 914-255-5105 or 914-257-2709.

Highlights of the Annual Business Meeting, Saturday, April 21, 1990, Walker Hall, University of Toronto, Ontario

1. Academic Services; P.O. Box 476; Canton, Massachusetts 02021 is now the official address of the Society for dues, address changes, and other official business.

2. The Handbook is now a working document detailing the policies and methods of the Society and its officers and representatives; it is subject to constant revision. Special thanks was given to Kate Keller for her work in drafting and formatting the Handbook.

3. President Root outlined the structural changes in the Society’s organization, including types of committees (standing and ad hoc), appointed positions, and interest groups. He mentioned the appointment of a Long Range Planning Committee (chaired by Root) and a Development Committee (chaired by Gillian Anderson), and announced that the members would be canvassed concerning a variety of issues. Also appointed was Paul Wells, to chair a committee to investigate the problems of conference management.

4. Kitty Preston announced the locations accepted or being considered for future conferences, and was heartily thanked for her service as she leaves the chairship of the National Conferences Committee.

5. Publications Committee chair Dena Epstein invited applications for publication subventions; these should be completed or nearly completed manuscripts.

6. Second Vice President Wilma Cipolla will assume responsibilities for Honors—honorary mem-
Membership and Distinguished Service Citation—for 1991.

7. The Society has contributed $505 to RILM-US this year, $250 as a result of board action and $255 from membership contributions.

8. In reports by Interest Group chairs, Dianna Eiland announced that the Board had endorsed the proposal for "A Biographical Dictionary of American Band Musicians," and Alan Buechner reported that the American Music in American Schools and Colleges had recommended to the publications committee a report titled "Bringing Music History Home; A Guide for American Teachers."


10. Wilma Cipolla, program chair; Ezra Schabas, local arrangements chair; and John Beckwith and Karl Morey, hosts; were thanked enthusiastically for their work in facilitating the Toronto conference. Complete minutes of the Business Meeting and the Annual Financial Report of the Society may be obtained on request from the Editor or from the Secretary: Dale Cockrell; 2306 Jolly Pond Rd.; Williamsburg, VA 32185.

Highlights of the Board of Trustees Meeting
April 18, 22, 1990

In addition to actions discussed elsewhere, the Board took the following actions at its Spring 1990 meetings:

1. Work continued on drafting and revising the Society handbook, with language concerning officers, committees, and conference preparations receiving particular attention.

2. New members of the Editorial Advisory Board of American Music will be Horace Boyer, Charlotte Frisbie, Vivian Perlis, and Nicholas Temperley.

3. The Board encouraged the publications committee to continue looking into the possibility of reissuing Marocco's Music in America anthology.

4. The Board reiterated its strong support of the Music in the United States of America project, and directed the President to write an enthusiastic letter to accompany the application for second-stage funding.

5. Petitions were received for the establishment of two new special interest groups. Susan Cook and Scott DeVeaux were to oversee the establishment of a group on Popular Music and Betty Ch'maj was to chair a group on Research in Gender and American Music.

6. The Fall meeting of the Board will be held at New Orleans on November 3, concurrently with the American Studies Association.

Call for Nominations: The terms of the President, first Vice President, Secretary, Treasurer, and three Members at Large of the Board of Trustees elected in 1989 will expire in 1991.
Nominations are accordingly requested; the bylaws mandate two candidates for each position except treasurer. Self-nominations are acceptable. Please send your recommendations, along with a supporting paragraph, to Susan Cook, Chair; Sonneck Nominating Committee; Music Department; Middlebury College; Middlebury, VT 05753.

Lowens Award Nominations Solicited: The Irving Lowens Award is given annually by the Sonneck Society for the best scholarly publication about American music. The 1989 award will be given in 1991 for a book, recording, score, or article copyrighted or released in 1989. The Lowens Award Committee would be pleased to receive nominations, including self-nominations, of materials from the year 1989. All nominations must be made by October 1, 1990, to Don W. Krummel; 703 W. Delaware Ave.; Urbana, IL 61801.

Kate Van Winkle Keller, Executive Director, has moved (temporarily?) to Aiken, South Carolina, where husband Bob (also a Sonneck member) is Director of Safety Operations at the Savannah River Nuclear Reactor, in charge of establishing new safety standards for training and operations there. Although Society business (address changes, requests for information, dues, etc.) can now be handled through the Canton, Massachusetts, office, Kitty may be reached if needed by calling 803-642-6995 or writing 805 Churchill Circle; Aiken, SC 29803 (note the change in zip code).

Can't find the latest issue of American Music? That's because, as of early July, the Spring issue has not been mailed. The University of Illinois Press has announced that, due to changes in editorship (both within the Society and at the Press) there have been unavoidable delays in publication. The Spring 1990 issue will soon be in the mail, however, and other issues will appear at an accelerated pace so it is hoped that the publication will be back on schedule early in 1991.

SCHEDULED CONFERENCES OF THE SOCIETY

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
Baron Rouge, LA
Louisiana State University
Fred Crane, program chair
Wallace MacKenzie, local arrangements chair

OFFICERS OF THE SOCIETY, 1990-91

President: Deane L. Root
First Vice President: Judith McCulloh
Second Vice President: Wilma Reid Cipolla
Secretary: Dale Cockrell
Treasurer: George Foreman
Members at Large: Susan Cook, Tom Riis, Judith Tick, Adrienne Fried Block, Betty Ch'maj, Paul Wells, Kate Van Winkle Keller

Executive Director:

Editors:
American Music: Wayne Shirley
Bulletin: Susan L. Porter
Directory: J. Bunker Clark

Standing Committee Chairs:
Executive Committee: Deane Root
Long Range Planning: Deane Root
Development: Gillian Anderson
Honors: Wilma Cipolla
Lowens Award: D. W. Krummel (1989 publications)
Membership: Jean Gei
National Conferences: Katherine Preston
Nominating: Susan Cook
Publications: Dena Epstein
Public Relations: Carol Oja; J. Bunker Clark, publicist
Silent Auction: Suzanne Snyder
Students: Tom Riis; Jeffrey Taylor, David Hildebrand (student chairs)

Ad Hoc Committee Chairs:
Conference Management: Paul Wells

Appointments:
Archives: Margery M. Lowens
Music of the United States liaison: Judith McCulloh
US-RILM: John Druesedow, representative; Carolyn Rabson, abstract coordinator

Interest Groups:
American Music in American Schools: Dan Binder
Band History: Dianna Eiland
Popular Music: Scott Deveaux
Research in Gender and American Music: Betty Ch'maj

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"In my experience I have usually found the man whose education has been furthest removed from the knowledge of instruments—that is, who has made his compositions through the aid of a piano or organ, and has not conceived through the channel of orchestral effects—tries to keep everybody in the orchestra busy, from the bass drummer up to the piccolo. He usually succeeds in keeping his audience busier than all in trying to decipher what he is getting at."—John Philip Sousa ("A Word as to Orchestration", Music, March 1897)

"If I hear a few people cough during the performance of a new number I rarely ever play that number again."—John Philip Sousa ("American Musical Taste", in Modern Music and Musicians, ed. Louis C. Elson, New York, 1912)
NOTES ABOUT MEMBERS

All members are invited to send news about their own professional careers or those of their colleagues to this column. Composer members are especially invited to send news of premieres, unusual or commemorative performance events, and major new recordings (space precludes the listing of all performances).

Margaret Downie Banks has received a second major grant from the University of South Dakota General Research Fund in support of her continuing research about the history and production of the C.G. Conn Musical Instrument Manufacturing Company of Elkhart, Indiana. She will present papers about her research at the American Musical Instrument Society and the Comité International des Musées et Collections d’Instruments de Musique in St. Paul, Minnesota.

Georgia B. Barnhill, Curator of Graphic Arts at the American Antiquarian Society, was recently elected vice president of the board of trustees of the Fitchburg [Massachusetts] Art Museum.

The Music Library Association has given the Richard S. Hill Award, honoring the best article-length bibliography or article on music librarianship appearing in 1988, to John Beckwith for his article "Tunebooks and Hymnals in Canada, 1801-1939," published in American Music, Summer 1988. Beckwith's Crazy to Kill, a "detective opera" written with librettist James Reaney, received its world premiere at the 1989 Guelph Spring Festival; the work was commissioned by the Festival through the Ontario Arts Council. Peregrine, a work for solo viola and chamber orchestra commissioned by the Esprit Orchestra, was premiered by the ensemble with soloist Douglas Perry on March 3, 1990, in Toronto.

Marshall Bialosky was a special guest of the School of Music at Louisiana State University in February, where he lectured to the Composers Forum, critiqued the compositions of graduate students, and attended performances of his work at LSU's 45th Annual Festival of Contemporary Music. He was among the past presidents of the Society of Composers, Inc. honored at the 25th Annual Meeting of the Society at the University of Nevada, Las Vegas, in April.

Michael Broyles will be a research associate at The American Antiquarian Society in Worcester, Massachusetts, during 1990-1991, with the research topic "From Psalmody to Symphony: How American Musical Attitudes Developed in Antebellum Boston."

The Dawning of American Keyboard Music (Greenwood Press, 1988) by J. Bunker Clark is one of fifteen music titles designated as an "outstanding academic book" in the May 1990 issue of Choice, the review journal of the Association of College and Research Libraries, a division of the American Library Association. It was chosen among the books reviewed in the journal during 1989.

Tina Davidson's Never Love a Wild Thing received its first performance at Indiana University in Indiana, Pennsylvania, on March 28, 1990. I Hear the Mermaids Singing had its premiere at Hartford, Connecticut, on May 9, 1990, with a performance by the Fidelio Ensemble. Blue Dawn (The Promised Fruit) was premiered by the Sylmar Ensemble at Minneapolis, Minnesota, on May 15, 1990.

Arno Drucker, pianist, with his wife Ruth Drucker, soprano, will be performing this summer at the Maryland Arts Festival at Towson State University (Maryland) and at Oldenburg University (West Germany), where Mrs. Drucker will be an exchange professor.

Sylvia Glickman, pianist, performed the first performance of her Dances and Entertainments for the Network for New Music on April 20, 1990, at the Philadelphia Art Alliance.

On December 10, 1989, Louis Goldstein played a program of American Music at the North Carolina Museum of Art in Raleigh, North Carolina, in conjunction with a traveling exhibit from the Whitney Museum of Art, New York. The program included works by Griffes, Barber, Ruggles, Thomson, Copland, Robert Morris, and Dan Locklair. The major work on this program, Copland's Piano Fantasy, was also performed during Goldstein's tour of The Netherlands and Prague, Czechoslovakia, during March and April 1990.

The first performance of Harry Hewitt's Two Preludes for Trumpet and Organ took place on May 2, 1990, at the Chapel of the Naval Base in Philadelphia, with Frank Ferraro, trumpet, and John Bertolette, organ.

A new version of Karel Husa's Apotheosis of this Earth was premiered at Cornell University on March 11, 1990, by the Cornell choruses and Cornell Wind Ensemble, with Husa conducting the performance. The European premiere of his Concerto for Violoncello and Orchestra was given in Zurich, Switzerland, on March 2, 1990, by Lynn Harrell, cellist, with the Tonhalle Orchestra. The New York Philharmonic Orchestra and Zubin Mehta have
commissioned Husa to write a Violin Concerto for concertmaster Glen Dicterow.

Normand Lockwood writes: The program that someone sent you, dated March 8, 1989, must clearly have contained a misprint. It should read "Fuguing Angels," not "Fufuing Angels" (as appears on p. 22 of the Spring issue of the Bulletin), although I'll admit that Fufuing is intriguing enough to let stand. (I took the thought of "Fuguing Angels" from Francis Thompson's "Wheeling angels past espial..." from his "The Making of Viola." That's what they were doing for Thompson, while for me they were fuguing.)

Donald Martino has been commissioned by the Meet the Composer/Reader's Digest Commissions Program to write a new work for solo piano. Since its premiere at the Sydney Opera House's Boardwalk Studio in September of 1988, Martino's satirical chamber work From the Other Side has received many U.S. performances. Aequalis, which toured with the work for two seasons, will record it for New World Records for early 1991 release.

Michael Meckna will be joining the faculty of Texas Christian University in June as Associate Professor of Music History and Musicology. Among his responsibilities will be a course on American Music at the graduate level. New address: Department of Music; TCU; Fort Worth, TX 76129; 817-921-7602; home 2233 Wilshire Blvd.; Fort Worth, TX 76110.

The New Jersey Committee for the Humanities has initiated a series of cultural "In-think" studies aimed at mid-management personnel in Corporations. Gordon Myers is one of the scholar-lecturers, presenting five of the six programs on American Music entitled, "I Hear America Singing." A few of the corporations involved are RCA, AT&T, Johnson & Johnson, McMaster-Carr, and BASF. Myers recently constructed a musical score for William Dunlap's The Archers, using the surviving fragmentary music by Benjamin Carr and supplementing with other music by Carr and his contemporaries. Cameo Opera Productions of New Jersey is raising funds to perform the work in Switzerland in 1991 to celebrate the 700th anniversary of Swiss independence from Austria.

Music by Claire Polin and five other American women composers was performed on June 16, 1990, at The National Museum for Women in the Arts, Washington, D.C., in a chamber concert sponsored by the Museum and American Women Composers, Inc., featuring winners in the AWC score call.

Nicolas Slonimsky received a citation from the Music Library Association for his distinguished service to music librarianship. Slonimsky was honored as an "indefatigable hunter of facts, merciless warrior against misinformation, Prince of music lexicography, and diakneust supeme."

Margaret Moreland Stathos (harpischord) and Peter Bloom (Baroque flute) presented a February 12 concert at the Concord Museum (Massachusetts) in honor of George Washington's birthday. The program highlighted music which Washington enjoyed at Mt. Vernon, Williamsburg, and in New York when he was president. Featured on the program were keyboard works by Alexander Reinagle, a sonata for harpsichord and German flute by J.C. Bach, and "The Battle of Trenton," a work dedicated to Washington by its publisher, James Hewitt.

Don Stratton's three-hour work, Phuong! A Requiem for Maine M.I.A./K.I.A.—Vietnam for symphony, jazz and rock bands with rock vocal octet, children's chorus, percussion ensemble, tape, and soloists was premiered at the Maine Center for the Arts on April 6.

We're pleased to announce a joint venture by Sonneck members Mark Tucker and Carol Oja; Zoe Oja Tucker (7 lb. 12 oz.) was born on May 29, 1990.

Deaths:

Paul J. Revitt, University of Missouri-Kansas City, died May 26, 1990.

Arnold Shaw (b. 1909) died on September 26, 1989. Shaw produced many books in the areas of Black and contemporary popular music, jazz, and American musical theater (including Hokey and Shouters and Dictionary of American Pop/Rock) and more than 150 articles. He was founder and director of the Popular Music Research Center of the University of Nevada, Las Vegas, now renamed the Arnold Shaw Popular Music Research Center in his honor. Begun five years ago, the center contains a collection of musical memorabilia including taped interviews of singing stars and songwriters. The "Rap" sessions Shaw organized on campus included Sammy Davis, Jr., Paul Anka, Artie Shaw, Buck Ram, Sammy Cahn, Garvin Bushell, Ernest Gold, Burt Bacharach, and Robert Goulet. In the PMRC Newsletter (II, 1), Bill Willard writes: "Within his eighty sparkling, absorbing years, he viewed and took part in the evolution of every facet of popular music. You name it—Broadway, Tin Pan Alley, big band, combos, solo voices, song-plugging people's music all over the spectrum from rock to folk to
classics, establishing young artists' careers, teaching, forging alliances between ethnic and racial musical stratas, and then on to a new high combining his extraordinary knowledge for the people of Las Vegas, students, and faculty of this university."

COMMUNICATIONS

Letter from England

Stephen Banfield

Recently the Sneydd Consort and I spent a weekend in Clare, Suffolk, one of the showpiece East Anglian villages whose magnificent Perpendicular-style churches reflect the prosperity of the late mediaeval wool trade. Our host and friend, a geography schoolteacher by profession, was the local organist and musician—at-large. On Saturday night, we followed him over to the opening of the new Community Centre, where he and a couple of extremely secular-minded fellow musicians whom we had met in the pub at lunchtime were providing the music, jazz and showtunes expertly done on a DX7, sax, and drums, for the jostling and occasionally bopping assortment of toddlers, lovers, parents, and grannies. The following day we joined his excellent local choir to sing a full-scale festival evensong of Tudor music (which he loves along with the showtunes) across the road in the church, complete with viols.

All the best church musicians, it seems, have excelled in the secular too—witness the number of composers and directors over the ages whose career took them from organ loft to theatre pit. A cathedral chorister’s or lay-clerk’s training is a natural counterpart to the rigours of close-harmony intonation in a pop group. Saturday night seems inseparable from Sunday morning, as does the mixture of professionalism and somewhat subversive independence that so often informs the personalities of those who do such things best. They know their job(s) and do not suffer fools gladly, by which they usually mean the clergy.

This was never more true than in the age of the country parish band, which, as Nicholas Temperley has mapped so judiciously, flourished in England (Britain?) for fifty or sixty years at the end of the eighteenth century and beginning of the nineteenth. As Thomas Hardy showed, it was eventually stamped out by the clergy, frequently no doubt in league with the local squire who might pay for the replacement organ or barrel organ. I suspect this was just as often because they were too good as because they were incompetent. Church musicians continue to get sacked for the former reason, rarely for the latter.

Perhaps it is surprising, therefore, that in this land of dissent and social proprietorialism, of traditional class antagonism and prejudice, of public bar and lounge, the church band and pre-Oxford Movement parish-choir tradition should have remained obliterated from community consciousness for so long. Knowing so many psalmody enthusiasts in the Sonneck Society—the tradition enjoyed a healthy counterpart in America, of course—I should have asked myself where their colleagues in Britain were. I didn't, and it was not until this morning that I belatedly got around to digesting Temperley's inviting comments in The Music of the English Parish Church: "The rediscovery of eighteenth-century country psalmody has already begun in the United States... But... judgment [as to whether it reached a higher point there than in Britain] must be reserved until the music of English country parish churches has been equally thoroughly explored and revived" (202-3).

However, a couple of days after returning from Suffolk I switched on BBC Radio 2 in the car on the way home from Keele. I expected Mantovani or Sarah Vaughan (I'm always on the lookout for waltzes, Yer 'onour). I heard, to my utter surprise, a fugging-tune being played and sung. My surprise grew as it became evident that this was part of a whole hour's serious documentary programme ("Folk on 2," presented by Jim Lloyd) on the revival of West Gallery Music, as it is being called; that it was occasioned by a weekend workshop that recently took place in my own country, Shropshire, at Ironbridge, proud seat of the Industrial Revolution, a mere 30 minutes away from where I live; and that 140 people attended it and are clamouring for another which may take place this August and be televised nationally. I still can't get over the fact that a public, national radio station should have taken this under its wing and that such a crossing of cultural divides should be thereby implied. (You just don't get fugues and serpents on Radio 2, and I might add that they played some splendid Saturday-night polkas as well as the church music.)

The two ringleaders are Dave Townsend, who runs the Mellstock Band (no doubt enjoying many an outing in this, the 150th anniversary of Hardy's birth), and Gordon Ashman, who formed the John Moore Quire to explore the output of an unknown but excellent Shropshire composer. Both clearly know what they are doing as musicologists as well, I sensed, as reveling in the genre's anti-establishment emblems, and Ashman ended the programme with a nationwide call to arms, indicating parts of the country which are particularly rich in musical sources.

I am going to meet Gordon Ashman in the pub soon—he lives quite nearby. Do I sense another Sonneck joint conference coming on?
Letter from Canada

John Beckwith

As this is written, the print and broadcast media are assuring us Canada is experiencing a "constitutional crisis"—their term for what appears to be a fractious re-examination of the parental control exercised by the federal government in Ottawa and its effect on the endless sibling rivalries among the country's ten provincial and two territorial governments. In the province of Quebec, with its French-speaking majority, there is a recurrence of the threat of secession from the federation if local rights—especially language rights—are not respected. The prospect causes shivers, especially among the (in some cases substantial) francophone minorities in other provinces, who always tend to feel, and often in fact are, ignored. In Western Canada, from where this dispatch is being filed, there is clamor for an elected Senate replacing the present appointed body (in my youth the call always was to abolish the Senate, not reform it). Native groups everywhere take the opportunity to remind us of their unfulfilled land claims. Unhelpfully, the media keep referring to the non-Quebecois portions of the country as "English Canada," although this area is not found on any map and the inhabitants of the portions so named are descended from Bulgarian, Lebanese, Vietnamese, Jamaican, Portuguese, Finnish, Bolivian, Greek, Korean, Pakistani, Ukrainian, and American settlers (inter alia) as well as the English. At the height of the daily political grandstanding and hoopla, the Minister of Communications, Marcel Masse, in a vigorous and widely-reported speech, calls on the citizenry to preserve the precious cultural distinctness of Canada.

My thoughts are of Calixa Lavallée, the most gifted and prolific composer of nineteenth-century Canada, whose career, in Canada, briefly in France, and finally in the U.S., may be viewed as prototypical for many of his successors. There is evidence of lost works in major genres—a concerto, a symphony, perhaps a quartet—and his skill in the extensive repertoire which has survived suggests their loss is regrettable. His handling of popular media—his operettas, concert solos for piano and cornet, songs, dance music—is as remarkable for its harmonic richness as for its easy catchiness. His musical activities from Civil War bandsman, to concert soloist (cornet, violin, piano), to educator (he was one of the founders of the Music Teachers' National Association), and his location in late-nineteenth-century North America, combined to make him a resourceful and versatile composer.

Orchestras and bands still revive his concert overture The Bridal Rose now and then. The rather Mendelssohnian piano piece Le Papillon (The Canadian Musical Heritage, vol. 1) was once a recital "standard" akin to Sinding's Rustle of Spring. Excerpts from The Widow are still sung. But the song all Canadians know is "O Canada," adopted in 1967 as the country's official anthem, with bilingual lyrics approved officially in 1980, the centenary of its composition. The historian Helmut Kallmann noted some time ago that Lavallée did not become famous by composing "O Canada"; rather, he was invited to write it because he was the country's most famous composer at the time.

Besides its ritual performances on state occasions, at parades, and before major sports events, it serves as a musical logo in more casual ways. For example, as I observed lately, the B.C. Hydro Building in downtown Vancouver blasts out its first four notes in the tones of a ship's whistle daily at noon. In the only biography of Lavallée, written in the 1930s by Eugène Lapière, those first four notes are recognized as a borrowing from the "March of the Priests" in Act two of Die Zauberflöte. The book, by the way, is in need of an update which, one hopes, could include an examination of works discovered since Lapière's time. Probably the subtitle, referring to Lavallée as Canada's "musicien national," will need updating too. Was Lapière being ironic?

Six or seven years after "O Canada," having taken up residence in the U.S., Lavallée was invited to compose another patriotic song. The invitation came from the Ligue des Patriotes, a Franco-Canadian organization (possibly Masonic, according to Marie-Thérèse Lefèvre) centred in Massachusetts, whose solution to the perennial political problems was for Quebec to rejoin France! The text, in a very flowery French, has a refrain beginning "Restons français!" ("Let's remain Frenchmen!"). The song, a rouser reminiscent of "La Marseillaise," appears in The Canadian Musical Heritage, vol. 7.

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The 1990 conference of the Canadian University Music Society, at the University of Victoria, main reason for my visit, mounted a program of 29 papers in the areas of theory, education, and musicology—of which nine were on Canadian-music topics. Allan Gillmor offered a repeat performance of his "Prolegomenon" study (premiered at Sonneck '90 in Toronto), Mary Woodside introduced an interesting discovery of a 38-page family music manuscript from Montreal circa 1840, Kevin Austin reviewed the work of the Canadian Electroacoustic Community (see Bulletin, previous issue), and Patricia Shond unveiled preliminary results of a study of music curricula and administrative structures in Canadian schools—the first attempted on a nationwide scale. Among the
22 composers (Haydn through Stockhausen) represented on conference concerts, ten were Canadians.

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Add to your "regional music histories" collection a new one: Dale McIntosh's *History of Music in British Columbia, 1850–1950* (Victoria, BC: Sono Nis Press, 1989). More a documentary compilation of dates and names than a historical interpretation, the volume in fact would resemble a mini-*Whole Earth Catalog* of music in Canada's most western province if it were not for the excellent and comprehensive indexes. McIntosh treats the development of bands, choirs, orchestras, and other musical organizations, and provides generous reference lists—for example, all known compositions by B.C. composers or by others with title connections to B.C. or (astonishingly) all known brass bands in native coastal settlements from the 1860s through the early 1920s with locations and founding dates. There were 36 of the latter, some in really remote communities near the Alaska border; McIntosh's good illustrations include a photo of a particularly celebrated one, Nelson's Cornet Band. When a dozen or so leading native bands were brought south for a competition festival in 1905, an adjudicator (from Mother Britain, needless to say) gave high—if condescending and racist—praise to "these dusky instrumentalists."

The figure of the British adjudicator has been a fixture of the country's popular competition-festival circuit, especially in Western Canada, until quite recently. As a budding piano student (in B.C., in fact) in the thirties I played before—and was publicly criticized and measured against my peers by—the Bach specialist Harold Samuel and the composer-pianist Arthur Benjamin, and I can recall as participants in the tours the singer Henry Plunkett-Greene, the choral director Sir Hugh Robertson, and others. Was there, or is there now, any U.S. equivalent for that experience? I gather not. Probably you had to be an actual (or a former) "outpost of Empire."

NOTES AND QUERIES

Margaret Downie Banks seeks information for research concerning the C.G. Conn Musical Instrument Manufacturing Company of Elkhart, Indiana (formerly also Worcester, Massachusetts, and New York, New York), 1874-present. Dr. Banks is interested in receiving lists of Conn instruments in both public and private collections as well as acquiring copies of Conn publications, European patents, trade catalogs, copies of *Trumpet Notes. The Musical Truth. ConnChord. The Baton. Ameri-Conn*, trade and post cards, photos, letters, posters, books, and ephemera. She also seeks contact with former employees. Please contact Margaret Downie Banks, Curator; The Shrine of Music Museum; 414 East Clark Street; Vermillion, SD 57069.

The Spring 1990 issue of the *Sonneck Society Bulletin* (Vol. XVI, No. 1, "Recent Publications and Releases") publishes a notice about K Marie Stolba's *The Development of Western Music: A History*. The valuation in the Bulletin centers on the American emphasis of the recorded anthology included with this textbook and the inclusion of American music in the voluminous coverage of each era from the Baroque to the present. I noticed this too and echo the editor's favorable sentiment.

This letter's purpose is to comment on particular references to L.M. Gottschalk in Stolba's work. The first is her most welcome sketch of this composer's life (pp. 678–9); the other, more valuable because it is filled with insight, is Stolba's recognition of certain harmonic practices which prove Gottschalk to have preempted Wagner in the use of upwardly resolving sevenths. Here (pp. 688–9, examples 23.1 and 23.2), Stolba shows that several measures of the lengthy introduction to Gottschalk's *Last Hope* are comparable to, yet anticipate by several years, Wagner's "Tristan-chord" sequence, that redoubtable prototype of modern music. While *Tristan* as a finished product appeared in 1859, *The Last Hope*, revised (perhaps to polish the illustrative introduction), dates from 1856.

Gottschalk was a great-grandpupil, as it were, of George Josef Vogler, who taught Gottfried Weber, who taught Felix Maleden, Gottschalk's composition master in Paris. In his writings Gottschalk mentions Gottfried Weber's course in composition. On his part, Vogler was not wholly the originator of "romantic harmony"; he did, however, at an early date advocate the seventh resolving upward. (See Floyd K. Grave and Margaret G. Grave, *In Praise of Harmony: The Teachings of Abbé George Joseph Vogler*. Lincoln: University of Nebraska Press, 1987, pp. 15–17, 26). The only difference, if it is all that significant, is that in *Tristan* Wagner sounded his chord without preparation.

Thoroughly unimaginable, of course, is some correspondence between these experts on opera: Wagner and Gottschalk. On the other hand, would it not be a coup if we could notice this particular feature of Gottschalk's brand of romantic harmony fashioning some calculable imprints on American music following his so influential "Religious Meditation"?

Clyde Brockett
Christopher Newport College
Newport News, VA 23606
Performances of American Music

"Solo Songs of Six African-American Women Composers" was given its premiere performance by Sebronne Barnes on April 26, 1990, at Miami University in Oxford, Ohio. The presentation was a lecture/recital on the lives and songs of Florence B. Price, Julii Perry, Margaret Bonds, Dorothy Rudd Moore, Undine Smith Moore, and Zenobia Powell Perry. Assisting the soprano were Jerome Stanley, piano; Harvey J. Stokes, oboe; and Zenobia Perry. The performance was repeated on April 29, 1990, at the National Afro-American Museum and Cultural Center in Wilberforce, Ohio. For more information about booking this or similar programs about Afro-American Women Composers, call Barnes at 513-529-3083.

The first performance of a new cantata based on texts from the writings of Benjamin Franklin, by composer Martin Mangold of Hyattsville, Maryland, will be held on October 20, 1990, at the Trinity Cathedral in Trenton, New Jersey, at 8 p.m. The work includes several soloists, chorus, orchestra, and a boys' choir. The role of Franklin will be sung by Sonneck Society member Gordon Myers.

The United States Marine Band made history as the first U.S. military band to tour in the U.S.S.R. with its eighteen-day tour of five major Soviet cities February 6-23. The trip was the second part of an exchange which began with an East Coast concert tour January 12-29 by The First Independent Performing Orchestra of the U.S.S.R. Ministry of Defense. All concerts on the Marine Band tour began with the Soviet and U.S. anthems, followed by John Philip Sousa's march, "Hands Across the Sea." Programs included both Russian and American classics; the Marine Dixieland Band invariably brought the house down with "When the Saints Go Marching In" and "St. Louis Blues." In a concert at Moscow's Theater of the Soviet Armed Forces, the First Independent Performing Orchestra joined the Marine Band in playing the 1812 Overture. During the last evening in Moscow, General Major Nikolay Mikhaylov, Director of Military Bands in the Soviet Union, stated: "It has been such a pleasure to work with the band which I consider the world's best. My hope is that this exchange has opened the door to friendship between our countries forever. While the bands are playing, the guns are silent. Let us always live in peace."

Summer performances by the United States Marine Band will include free concerts on Wednesdays until August 29 at 8 p.m. at the West Terrace of the U.S. Capitol Building and on Sundays until August 26 at 8 p.m., at the Sylvan Theater, Washington Monument grounds. Evening parades featuring the marching and ceremonial units will be held on Fridays until August 31 at 8:30 p.m. at Marine Barracks, 8th and I Streets, SE. Admission for the parades and preceding concert is free, but reservations must be made (202-433-6060) at least three weeks in advance.

The National Gallery of Art in Washington, D.C., held its 47th American Music Festival from April 22 to May 27, 1990. The festival is the longest-running of its kind. The opening concert commemorated the 125th anniversary of the death of Lincoln with a performance of Aaron Copland's Lincoln Portrait and Richard Bales' Episodes from a Lincoln Ballet with Paul Hume as narrator. The National Gallery Orchestra (George Manos, conductor) also performed Robert Ward's Symphony No. 3. Other concerts included: American String Quartet, April 29, with works by Copland, George Tsontakis, and Claus Adam; Maryland Camerata (Samuel Gordon, conductor), May 6, with works by Charles Ives, George Shearing, Manos, Gordon, and others; McCoy Tyner Trio, May 13 (the fourth year a jazz concert has been included in the festival); pianist-composer Robert DeGaetano, May 20, with works by Samuel Barber, George Gershwin, L.M. Gottschalk, and DeGaetano's The Challenger, a work composed in honor of the victims of the Challenger Space Shuttle disaster; and the National Gallery Orchestra, May 27, with works by Quincy Porter, Barber, Ives, and Ferde Grofé.

A lecture-recital entitled "Music in Polk's America" was presented on September 14, 1989, by Paul Wells and Kitty Preston. Music performed in America during the 1845-1849 term of President James K. Polk (almost all from the collections of the Center for Popular Music at Middle Tennessee State University) was presented by Wells, vocal, fiddle, and fife; Preston, piano; Paul Ritscher, banjo and vocal; Sarah P. Long, vocal; and Marlys Wulfisberg, piano. The program was part of a series called Polk's America: A Social and Cultural History of the United States in the Early Nineteenth Century, sponsored by the James K. Polk Ancestral Home and the Polk Memorial Association to commemorate the two-hundredth anniversary of the American Presidency. Funding was provided by the Tennessee Humanities Council and the Tennessee Arts Commission.

A concert entitled "The Eastman Legacy" was presented at the Mary Louis Curtis Branch, Settlement Music School, in Philadelphia on March 11 by Crissey Concerts in conjunction with the University of Rochester, Delaware Valley Alumni Association,
and Delaware Valley Composers, Inc. All the composers whose works were performed and many of the performers were present or former faculty members or students at Eastman School of Music. Harry Hewitt writes: "This concert of works by Eastman students and faculty did not contain a single indifferently written (or performed) work." Composers represented were R. Nathaniel Dett, Wayne Barlow, Samuel Adler, Annetta Lockhart, James McVoy, Dan Welcher, Mark Fax, Howard Hanson, Kent Kennan, Dominick Argento, John Davison, Cynthia Folio, and Otto Luening. The entire event was the brainchild of Kit Crissey who, says Hewitt, is "one of the greatest advocates of the works of living composers" in the Philadelphia area.

Three of the country's leading summer music festivals—The Santa Fe Chamber Music Festival, the Ravinia Festival, and the Saratoga Performing Arts Center—have joined together to present a unique three-year celebration of three of America's leading composers. Over the next three summers Ned Rorem, John Harbison, and Jacob Druckman will create newly commissioned chamber music works, which will be premiered at one of the three festivals, on a rotating basis, before travelling to the other two sites. In 1990, Rorem's The Auden Poems for voice, violin, cello, and piano will premiere at the Santa Fe Festival on July 29 and 30 and will be performed at Ravinia August 7 and 8 and at Saratoga August 12 and 13. Rorem will be the pianist in the performances at all three festivals. The following year, Ravinia will premiere a new work by Harbison and the piece will then travel to the other two festivals. Finally, in 1992 Jacob Druckman's piece will be heard first at Saratoga and then move on to the other two locations.

The centennial season of New York City's Carnegie Hall will be celebrated from August 1990 to June 1991. More than 150 events will be heard in the main hall and Weill Recital Hall. The list of performers and commissioned works is international in scope, as befits a hall of this renown. Among the North American orchestras to be heard are those from Baltimore, Boston, Cincinnati, Houston, Indianapolis, Los Angeles, Montreal, New York, Philadelphia, Pittsburgh, St. Louis, San Francisco, Toronto, and Washington, D.C. The Chicago Symphony Orchestra, the Cleveland Orchestra, and the American Composers Orchestra will each be featured in multi-concert series. Of special interest is a six-week festival (November 3-December 15, 1990) devoted to "The Americas: Traditional Music in the New World," with twelve concerts by traditional musicians from native American, European, and African-derived communities throughout the hemisphere. Artistic Director for the series is Smithsonian Folklore Consultant Nicholas N. Spitzer.

The Aldeburgh Festival of Music and the Arts, held June 8-24, 1990, in Suffolk, England, featured much American music. The festival opened with Aaron Copland's play opera, The Second Hurricane, in a performance conducted by Lukas Foss. Copland's full-length opera, The Tender Land, was given a semi-staged performance by Philip Brunelle and his Plymouth Music Series from Minneapolis. Composers-in-Residence were Elliott Carter and Alexander Goehr, representing America and Britain. The final festival concert was a program of songs and duets by Gershwin, Kurt Weill, and Leonard Bernstein, with the British premiere of the original version of Bernstein's Arias and Barcarolles.

Events of Interest

Deane Root writes: "Kitty Keller said to be sure to tell you about my recent visit to Washington. As director of one of 390 museums selected to receive operating-support grants this year from the Institute of Museum Services, I was invited to a White House reception hosted by Barbara Bush on May 18. On a sunny, breezy morning we posed with Mrs. Bush on the South Lawn. I congratulated her on her honorary doctorate from Penn; she was most pleased with the gracious treatment she was accorded there, and more than a little annoyed—she made it clear—about the protests over her impending talk before another northeastern college the first weekend in June.

I received my award letter, and was about to enter the formal gardens where refreshments were being served when George Bush walked up surrounded by a cadre of dark-suited stone faces. He shook my hand, and those of three of four others, and talked for a few minutes about his schedule for the day. He regretted not being with us sooner, but we were between the president of Hungary and Prince Philip. We did have a chance to thank him for his full support for the arts.

We will use the award to build a corps of volunteer docents for the Stephen Foster Memorial, to allow the museum and library to remain open on weekends and during special events in the building.

It was reassuring to see the President and Mrs. Bush directly supporting the arts, through this gesture to museum directors from throughout the United States and its territories."

The University of Illinois will host a conference entitled "American Music at Illinois" from 5 p.m. on September 27 to noon on September 29, 1990. It focuses on recent achievements in musicology in the field of American music; all speakers are graduates,
current doctoral students, or faculty members of the University of Illinois at Urbana/ Champaign Musicology Division. Nicholas Temperley and Lawrence Gushee are co-chairmen of the event. Papers will be given by Deane Root, Alice Hanson, Ruth Mack Wilson, Ann Silverberg, Marva Carter, Robert Bird, Victoria Levine, Chris Goertz, and Doris Dyen. A panel discussion, "An Authentic American Voice?", will feature Gillian Anderson, Bill Brooks, Lawrence Gushee, and Alexander Ringer, with Nicholas Temperley as moderator. On Thursday evening, Gillian Anderson will lecture on the topic "Is 'American Music' an outmoded, nationalistic concept?"; Friday evening's recital will feature nineteenth-century American song. The closing lecture at a Saturday luncheon will be given by Bruno Nettl. There is no conference registration fee, and all are welcome to attend. For additional information, contact Tom Ward, 217-333-3189, before September 15.

The Great American Brass Band Festival, billed as "America's greatest band concert in the park," was held June 16-17, 1990, at Danville, Kentucky. Dejan's Olympia Brass Band of New Orleans led a parade, and performances were given by Mr. Jack Daniel's Original Silver Cornet Band, The Brass Band of Columbus [Ohio], The Regiment Band of the 11th North Carolina Troops, The Kentuckiana Brass and Percussion Ensemble, Haley's Cornet Band of Lexington, Kentucky, the Commonwealth Brass Band of Louisville, Kentucky's Civil War Band, and Danville's own Advocate Brass Band.

The eighth annual Frog Bottom Bluegrass Festival will be held at Bob Kerr Field in Cornersville, Tennessee, on Saturday, August 4, 1990. The Osborne Brothers will be the featured entertainment at an 8 p.m. concert, preceded by a frog-legs and catfish supper from 5-7 p.m. Other events include contests for guitar, mandolin, banjo, dulcimer, harmonica, and fiddle, as well as various styles of singing, dancing, and bands. There's also a "Tad Pole Carnival" for the children and a frog-jumping contest. For more information: Lawrence Haynes, 615-293-2626.

"Musicianers and Songsters: A Seminar on Black Music in the South" was held at The Center for Popular Music at Middle Tennessee State University on February 27, 1990. Papers given included "Black Fiddling: A Little-Known Aspect of American Music" (Paul Wells); "Gospel Quartet Singing in Jefferson County, Alabama" (Doug Seroff); "From Blues to Gospel: The Case of W.B. 'Hop' Hopkins" (Laura Jarmon); and "The Legend of Leadbelly" (Charles K. Wolfe). The seminar was organized by Bruce Nemerov.

Thirty-three years ago historic Theodore Presser Company, the oldest music publishing company in America, left Philadelphia for Bryn Mawr. Now its retail store will once more have a city address within Jacobs Music at 1718 Chestnut Street. Coincidentally, the building borders the ten-story complex owned by Presser from 1886 to 1957.

The fifteenth annual Owen Sound Summerfolk Music and Crafts Festival will be held August 17, 18, 19, 1990, at Kelso Beach Park on the shores of Georgian Bay in the city of Owen Sound, Ontario, Canada. Featured will be some of the finest traditional and contemporary folk performers in North America and abroad. For more information, write Georgian Bay Folk Society; P.O. Box 521; Owen Sound, Ontario, Canada N4K 5R1; 519-371-2995.

More than two hundred folk music and dance promoters, presenters, performers, agents, educators, and folk society and festival administrators from all over the United States and Canada met in Philadelphia during the last weekend in January 1990 to approve the bylaws for the North American Folk and Dance Alliance and elect leaders for the new organization. The Folk Alliance will supply coordination and support for traditional, contemporary, and multi-cultural performing arts. Art Menius (Pittsboro, North Carolina) of the International Bluegrass Music Association was elected president; Anne Blaine of the Vancouver [British Columbia] Folk Music Festival was elected vice president; Clark Weissman (Tarzana, California) of the California Traditional Music Society was elected treasurer; and Jane Wilson (Knoxville, Tennessee) of Jubilee Community Arts was chosen as secretary. Impetus for the new organization was provided at a January 1989 meeting organized by the California Traditional Music Society and its founders Clark and Elaine Weissman. For more information about the new organization, contact Art Menius; North American Folk Music and Dance Alliance; P.O. Box 5010; Chapel Hill, NC 27514; 919-542-3997.

A list of the top one hundred music scores in the database of the Online Computer Library Center (OCLC), compiled by Mark Crook, was published in the November/December issue of the OCLC Newsletter. The list includes music titles that the largest number of OCLC participating libraries have indicated they own. Twelve of the first fifteen entries are standard sources in the field of American music, and American music is well represented in the remainder of the list as well. The first fifteen titles (with authors or editors as listed by Crook) are:
1. *Folk songs of North America*, Alan Lomax
2. *Best loved songs of the American people*, Denes Agay

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3. *American songbag*, Carl Sandburg
5. *Treasury of Stephen Foster*, Stephen Foster
7. *Masterpieces of music before 1750*, Carl Parrish
9. *Singing heel*, Jane Hart
10. *Anthology of medieval music*, Richard H. Hoppin
11. *American hymns old and new*, Albert Christ-Janer, Charles W. Hughes, Carleton Sprague Smith
12. *Fireside book of folk songs*, Margaret Bradford Boni
14. *Favorite songs of the nineties*, Robert A. Fremont
15. *Fireside book of favorite American songs*, Margaret Bradford Boni

Thirty-seven persons attended the first meeting of the American Music Round Table of the College Music Society on February 23, during the annual meeting of the Society. Among the topics discussed: American Music Research Centers (Karl Kroeger's article in *Fontes*, Summer 1990, contains a list); a supplement to *Resources of American Music History*; lending assistance to MLA conference planners for incorporation of appropriate local or regional music; a clearing house for research in progress; the iconography of American music and its bibliography; and access to collections, especially sheet music collections. Coordinator of the group is Sonneck Society member John Druesedow; contact him at Duke University (919-684-6449) for further information.

Brown University Library has received a $6,500 grant from the Rhode Island Committee for the Humanities and the National Endowment for the Humanities to index the 3,500 items in the Rhode Island Sheet Music Collection—that part of the Sheet Music Collection at the John Hay Library related to Rhode Island culture and history or printed in Rhode Island. Under the administration of Brown's music catalog librarian, Sarah Shaw, the project was begun in August 1989 and should be completed by December 1990. The index will provide access by composer, title, lyricist, illustrator, publisher, place of publication, date, and subject, and will be published as a booklet, to be distributed free to Rhode Island libraries and made available to other libraries and individuals at cost. In conjunction with the project, an exhibit drawn from the collection will be on display at the John Hay Library in Fall 1990.

Jazz trumpeter and arranger Buck Clayton was honored during April at a weeklong residency at Harvard University. "A Tribute to Buck Clayton," sponsored by the Office for the Arts at Harvard and Radcliffe, consisted of meetings with undergraduate musicians and included reminiscences of the early Count Basie Band (which Mr. Clayton joined in 1936) and a retrospective concert of his music featuring guest soloists with the Harvard Jazz Band. Harry "Sweets" Edison, Clayton's longtime friend and Basie band trumpet section-mate, was guest trumpet soloist. The April 21 concert, which drew an audience of eleven hundred, included the recreation of Clayton's classic performances with the Kansas City Seven, Teddy Wilson and Billie Holiday, and the late thirties Basie Band. Clayton advised the Harvard Jazz Band on his early arrangements, including "Jumpin' at the Woodside," and three new compositions specially commissioned for the tribute. The concert was recorded on video to add to Harvard's Jazz Archive.

Rounder Records celebrates its twentieth year in the recording business this year. Ken Irwin, owner, writes: "When we first started in 1970, we viewed it more or less as a hobby for three friends. At the time, our goal was to make one record that would someday be considered a classic. Here we are twenty years and over two hundred bluegrass and bluegrass-related records later, proud of the artists we've signed and the music they have made, and still committed to making those classic albums."

The University of Mississippi Blues Archive has been awarded a grant of $88,462 from the National
Endowing the Humanities, intended to support cataloging of the Archive's collection of ten thousand 45-r.p.m. recordings of blues and related African-American popular music. During the two-year project the recordings will be given full library cataloging through the Online Computer Library Center (OCLC). The recordings to be cataloged are from the Living Blues Archival Collection donated by Jim and Amy O'Neal, founding editors of Living Blues magazine, from the record collection of bluesman B.B. King, and from individual donors.

The Blues Archive is a branch of the University of Mississippi's J.D. Williams Library. Director of the cataloging project is Suzanne Flandreau Stell. Inquiries about the project or the collections of the Blues Archive should be directed to her at the Blues Archive; Farley Hall; University of Mississippi; University, MS 38677; 601-232-7753.

News of Other Societies

Members of the Sonneck Society are most especially invited to attend the Dvořák Sesquicentennial Conference and Festival in America that will be held February 14-20, 1991, in New Orleans. The event will be hosted by the University of New Orleans and co-sponsored by Texas A&M University. The following general topics will be considered: Dvořák in Historical Perspective; The Unknown Dvořák (Songs, Choral Music, Operas); Dvořák as a Czech Composer; Dvořák as a European Composer; Dvořák and the Performing Musician; The Impact of America on Dvořák; The Impact of Dvořák on America. Proposals for papers are welcome and should be submitted as soon as possible to Dr. Alan Houtcens; Music Program, Texas A&M University; College Station, TX 77843-4240. Performing artists and organizations scheduled to participate in the festival include the New Orleans Symphony, the Emerson String Quartet, the Western Arts Trio, and soprano Cynthia Haymon. Inquiries concerning the festival may be directed to Dr. David Beveridge; Department of Music; University of New Orleans; New Orleans, LA 70148.

The Music Library Association will hold its sixtieth annual conference on February 13-16, 1991, at the Hilton-at-the-Circle, Indianapolis. For more information contact Christine Hoffman; Rodgers and Hammerstein Archives; The New York Public Library; 111 Amsterdam Avenue; New York, NY 10023; 212-870-1662.

The Hofstra Cultural Center has announced a Call for Papers for a conference called "Opera and the Golden West—Past, Present, and Future of Opera in the USA," to be held April 18-20, 1991. For complete information, please call or write to Natalie Datlof and Alexej Ugrinsky, Conference Coordinators; Hofstra Cultural Center; Hofstra University; Hempstead, NY 11550; 516-566-5669.

The Popular Culture Association and the American Culture Association will meet in San Antonio, Texas, on March 27-30, 1991. Literature and film, radio and television, ethnicity and regionalism, visual and gustatorial arts will be featured along with music, Vietnam, architecture, and the occult. Special sessions will be devoted to the myths and realities of Texas culture: LBJ, the Alamo, cowboy fiction and humor. Deadline for papers is September 1, 1990. Write to Ray Browne; Popular Culture Center, BGSU; Bowling Green, OH 43403; or call 413-372-2981.

The Hymn Society in the United States and Canada celebrated 350 years of North American Hymnody at its 1990 annual conference held July 8-11 in Charleston, South Carolina. The commemoration is in honor of the publication of the Bay Psalm Book in 1640. Papers, workshops, worship services, and hymn festivals marked the occasion.

The American Musical Instrument Society (AMIS) will hold its twentieth annual national meeting at Moravian College in Bethlehem, Pennsylvania, March 7-10, 1991. Papers and other program proposals should be sent by October 1 to the chairperson of the AMIS program and local arrangements committee: Ralph Dudgeon; Music Department; State University College at Cortland; Box 2000; Cortland, NY 13045. For further information, contact Margaret D. Banks or Andre P. Larson, 605-677-5306.

Grant, Prize, and Publication Opportunities

The American Music Research Center at the University of Colorado, Boulder, is planning to award visiting fellowships, from one to three months duration, beginning in 1991. Recipients will have an opportunity to do research in the various AMRC collections. Details concerning this program will be sent to Sonneck Society members shortly.

The Michigan Society of Fellows will offer four three-year, postdoctoral fellowships at The University of Michigan to begin September 1991. The purpose of the fellowships is to recognize and reward academic and creative excellence in the arts, sciences, and professions by supporting individuals selected for outstanding achievement, professional promise, and interdisciplinary interests. The Ph.D. or comparable professional or artistic degree must be received prior to appointment; candidates may be no more than three years beyond completion of their
degrees. Fellows are appointed as Assistant Profes-
sors; the equivalent of one academic year is dedi-
cated to teaching or departmental research; the
remaining time is available for independent scholar-
ly research or creative work. Yearly stipend is
$24,000 plus benefits. Applications materials must
be postmarked by October 15, 1990. Direct
inquiries and requests for application materials to:
Michigan Society of Fellows; 3030 Rackham
Building; The University of Michigan; Ann Arbor,
MI 48109-1070; 313-763-1259.

Now in its third year, the Fellowship Program
of the American Organ Archives of the Organ His-
torical Society was instituted to encourage scholar-
ship in areas pertaining to American pipe organs,
organists, and organ building. The American
Organ Archives is believed to be the largest
collection of organ research materials anywhere in
the world. Funding of up to $1000 is intended to
assist scholars with traveling expenses to and from
the collection housed in Talbott Library,
Westminster Choir College, Princeton, New Jersey.
A 1990 fellowship was awarded to Jonathan
Ambrosino of Newton, Massachusetts, for research
on early twentieth-century figures connected with
the development of the American Classic Organ.
The grant committee (Stephen L. Pinel, Craig
Cramer, William Hays, John Ogasapian) will
welcome applications for the 1991 grant cycle until
December 1, 1990. Awards will be announced by
January 15, 1991. For more information, contact
John Ogasapian; College of Music; Durgin Hall;
University of Lowell; Lowell, MA 01854.

The John Philip Sousa Foundation sponsors the
Louis and Virginia Sudler International Wind Band
Composition Competition every two years "to
encourage the composition and performance of wind
band music of superior quality at the international
level and to enhance the wind band as a medium of
performance on the concert stage." Previous win-
ners include Karel Husa (1983), Michael Colgrass
(1985), Dana Wilson (1987), and Johan de Meij
(1989). Inquiries regarding the 1991 competitions
should be directed to: Colonel John R. Bourgeois,
Chairman; 1991 Sudler International Wind Band
Composition Competition; c/o United States Marine
Band; 8th and I Streets, SE; Washington, DC 20390.

The editorial board of Contributions to Music
Education encourages historical researchers to submit
manuscripts pertaining to the teaching and learning
of music. Send four copies of the manuscript and
abstract to: John Kratus, Editor; Contributions to
Music Education; Department of Music; Case West-
ern Reserve University; Cleveland, OH 44106.

The Interpretive Research Program of the Na-
tional Endowment for the Humanities welcomes
applications for collaborative or multi-year projects
that cannot be accomplished through individual,
one-year fellowships. All topics in the humanities
are eligible, and projects are expected to lead to
significant scholarly publications. Awards usually
range from $10,000 to about $150,000 for up to
three years' duration, depending upon the size of
the project. Projects recently supported include
Vera B. Lawrence, Strong on Music, Vols. 2 & 3
(1989-92) and Judith L. Zaimont, Volume 3 of book
series, The Musical Woman (1989-90). The deadline
is October 15, 1990, for projects beginning no
earlier than June of the next year. For application
materials and further information write or call:
Interpretive Research Program; Room 318; Division
of Research Programs; 1100 Pennsylvania Avenue,
NW; Washington, DC 20506; 202-786-0210.

The American Choral Works Performance Pro-
gram of the Chorus America Association of Profes-
sional Vocal Ensembles, initiated in 1988, provides
funding to choral ensembles to perform choral
works by American composers who have had few
performances. In the past two years, this program
has awarded over $100,000 to vocal ensembles to
feature music written by American composers since
1930. In 1990, the program will be expanded to
include solicitation of scores from the composers
themselves, who are encouraged to connect with
ensembles to present their music. The next deadline
will be November 1, 1990. For additional informa-
tion contact: Chorus America; 2111 Sansom Street;
Philadelphia, PA 19103; 215-563-2430.

Contributions to the Music Library Associa-
tion's Index and Bibliography Series are welcome.
The scope of the series is broadly-based; bibliogra-
phies, indexes, checklists, and other types of
bibliographic guides to music and music literature
are all suitable for inclusion. Manuscripts and
proposals with evidence of work in progress will be
considered for publication. Style guidelines may be
found in the Chicago Manual of Style, 13th edition
(Chicago: University of Chicago Press, 1982).
Paper-based and digital copy (WordPerfect or ASCII
text format) are preferred. Please direct any
inquiries and submissions to Deborah Campana,
editor; MLA Index and Bibliography Series; Music
Library; Northwestern University; 1935 Sheridan
Road; Evanston, IL 60208; 708-491-3297.

"Explorations: New Music for Student String
Orchestras," a festival offering young string students
the opportunity to explore contemporary music, is
issuing a Call for Scores for its festival weekend to
be held January 25-27, 1990, at Davidson College,
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; c/o The Ohio State University; 4240 Campus Drive; Lima, OH 45804.

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"When I was beginning my musical career in Washington back in the seventies, American musicians were almost rarities, and I must confess that the real reason for the band which I wore until my Navy days was inspired by a desire to appear foreign so that Americans would take my music seriously."—John Philip Sousa ("Music Becomes an American Profession," in a 1926 Sousa Band souvenir program)

"What could be more foolish than the idea that in order to be great we must have a national American school? Strictly speaking, there is no such thing as a national school in any country. There is national imitation; that is, where ninety-nine writers imitate the efforts of one original composer."—John Philip Sousa ("Our Musical Advance," in Great Men and Famous Musicians on the Art of Music, ed. James F. Cooke, Philadelphia, 1925)
RECENT PUBLICATIONS AND RELEASES

The Committee on the Publication of American Music (COPAM), American Musicological Society, announces these forthcoming volumes in its *Music of the United States of America* series: native Hawaiian music, George Gershwin's *Rhapsody in Blue*, the early songs of Irving Berlin, collected works of Daniel Read, selected chamber music of Ruth Crawford Seeger, Amy Beach's string quartet, selected Sousa marches, and Harry Partch's *Barstow*. Richard Crawford is editor-in-chief of the MUSA project; Wayne J. Schneider is its editorial coordinator. COPAM welcomes volume proposals for the series. For a copy of guidelines for prospective editors and further information, contact MUSA's editorial coordinator at the following address: Department of Music/COPAM; Brown University; Providence, RI 02912; or call 401-863-3651.

Reference Recordings, Ltd., of San Francisco has produced a recording of Fats Waller's music which is touted as the world's first direct-to-compact-disc recording. The process, however, sounds amazingly indirect. Dick Hyman, the pianist, made the initial recording of the fifteen Waller hits in New York at the keyboard of a special Bosendorfer SE, computerized reproducing piano invented by Wayne Stahnke. The performance was stored on a computer floppy disc which was brought to another Bosendorfer SE piano in the recording studio in southern California. This time the sounds produced were digitally encoded (by Keith Johnson, recording engineer). The signal was then microwaved to Mt. Wilson above Pasadena and thence to Disctronics Manufacturing in Santa Ana, where it was decoded to disc (by Robert Harley), with the digital bitstream placed on the glass disc ready for manufacturing. No wonder the photograph of Fats Waller on the CD cover looks so surprised! [Thanks to the Newsletter of the Arnold Shaw Popular Music Research Center for these production details; editorial comments are my own. -slp]

James R. Heintze (The American University) has recently published his *Early American Music: A Research and Information Guide* (New York: Garland Publishing, 1990). This work is intended to serve as an introduction to the materials available for research and information on early American music to 1820. Included are books, articles, dissertations, papers, published sermons and discourses, catalogs, lists, directories, and other sources covering a wide spectrum of subjects. In addition to historical and topical studies, this work includes information on special reference works that focus on broadsides, city and trade directories, copyright records, diaries and letters, travel accounts, probate records, and other such sources.

A new finding aid entitled "Radio-Related Field Recordings and Broadcasts Involving Archive of Folk Culture Collections, Personnel, and Radio Projects: Recordings in the Archive of Folk Culture through 1986" has been released by the Archive of Folk Culture at the American Folklife Center of the Library of Congress. It may be obtained from the Archive of Folk Culture; Library of Congress; Washington, DC 20540; request LCFAFA No. 6.

American Music Librarianship: A Biographical and Historical Survey, by Carol June Bradley, is a new release from Greenwood Press. It is a biographical and historical review of the music situation in American libraries, beginning with the period from 1854 to 1855 when the Boston Public Library began to buy music for its collections, and continuing to the 1980s. Among topics covered is the development of the Music Division in the Library of Congress under the guidance of chief librarian Oscar Sonneck, and the development of music-classification systems.

The women who sang in the classic blues style during the 1920s and 1930s are the subject of a one-hour documentary titled *Wild Women Don't Have the Blues*. It focuses on the economic and social transformation of Black life early in the century and shows how it contributed to the development of the classic blues style. Among the women who are featured are Ma Rainey, Bessie Smith, Ida Cox, Alberta Hunter, and Ethel Waters. The film or video is available from Resolution Inc.; 149 Ninth Street/420; San Francisco, CA 94103; 415-621-6196.

The Smithsonian Institution and Oberlin College have passed the $100,000 mark in their efforts to raise funds to publish the Jazz Masterworks Editions. This series will create authentic musical editions of recorded masterworks of Duke Ellington, Count Basie, Fletcher Henderson, Benny Goodman, Artie Shaw, Jimmie Lunceford, and other leading American bandleaders, composers, and orchestrators. Funding to date includes grants from the Rockefeller Foundation, Xerox Corp., Ronald McDonald Children's Charities, the Marshall and Marilyn R. Wolk Foundation, and the King of Thailand. The goal is $1.3 million for preparation of the first twelve volumes in the series. The first three volumes will present classic 1930s works by Duke Ellington, Count Basie, and Fletcher Henderson. There will be both study scores, published by the
Smithsonian Institution Press, and performance parts and conductor's scores for jazz orchestra.

NOTES IN PASSING


These two books assemble 36 short essays on American popular music. Thirty-two of these are reprinted from Journal of Popular Culture or Popular Music and Society (both issued by the Popular Press, original publication dates from 1969 to 1984). The others include one each from another journal and a book—both from the Popular Press—plus two new articles by the editor. The stated aims of these volumes are "to show popular music in an historic-cultural context" (Vol. I, p. 2) and to assess what popularity means (Vol. I, p. 1). The authors (nearly all sociologists or historians employed by Midwestern or Southern universities) write engagingly without sacrificing scholarship (exception: an essay on blackface minstrelsy in Vol. I innocent of documentation), concerning themselves largely with straightforward analysis of song lyrics or with historical detail. They assume that their readers have a general familiarity with American history and popular culture, but none of the articles requires training in any specialized academic discipline. Discussion of music is minimal and never technical.

The order of essays follows topics chronologically. The result, an accessible, if picaresque, history of American popular music for the general reader, could function as part of a set of supplementary readings (the others chosen from Popular Music, Ethnomusicology, etc.) for pop music courses taught in institutions not owning the journals from which most of the articles were reprinted. A short list of the essays this reader found to be the most carefully thought out will provide a sampling of the topics discussed (all but one are from Vol. 2, in general much more interesting than Vol. I): Robert Cantwell, "Ten Thousand Acres of Bluegrass: Mimesis in Bill Monroe's Music" (34-45; from Journal of Popular Culture 13 [1979], 209-220); Reebie Garofalo and Steve Chapple, "From ASCAP to Alan Freed: The Pre-History of Rock 'n' Roll" (63-74; from Popular Music and Society 6 [1978], 72-80); R. Serge Denisoff, "The Evolution of Pop Music Broadcasting: 1920-1972" (78-93; PMS 2 [1973], 202-26) and "Teen Angel: Resistance, Rebellion, and Death—Revisited" (94-101; JPC 16 [1983], 116-22); Gary Burns, "Trends in Lyrics in the Annual Top Twenty Songs in the United States, 1963-1972" (129-41; PMS 9 [1983], 25-39); Kathleen L. Endres, "Sex Role Standards in Popular Music" (185-96; JPC 18 [1984], 9-18); Julie Lyons and George H. Lewis, "The Price You Pay: The Life and Lyrics of Bruce Springsteen" (258-67; PMS 9 [1983], 13-24); and J. Frederick MacDonald, "Hot Jazz," The Jitterbug, and Misunderstanding: The Generation Gap in Swing, 1935-1945" (Vol. 1, 151-60; PMS 2 [1972], 43-55).—Chris Goertzen, University of North Carolina at Chapel Hill


Most entries refer to individual performers, but some cite record companies (Black Swan Records) and famous performing groups (Fisk Jubilee Singers) as well. For each entry a concise biography is followed by a bibliography which is at least as complete as any currently available. Each discography, the real thrust of the work, contains the known recordings by the performer, a list of his/her compositions recorded by others, compositions listed by title, and listings by company label and record number. Supporting musicians are included in a majority of the entries.

Any inconsistency derives in large part from the variable practices in the recording and manufacturing procedures of the record industry when it was new.

This promises to be a basic tool for librarians or for anyone working with Afro-American performers in the first half of the twentieth century.—Douglas A. Lee, Vanderbilt University

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"There never seems to be any suspicion that huge fees will injure the status of the scientist, the jurist or the doctor, but because musicians were paid such beggarly fees for so long, the exploiters of art seem to fear that they will become tainted if they are not cheated of their just desserts."—John Philip Sousa ("Music, an Ideal Christmas Present," The Etude, December 1921)

"I would rather be the composer of an inspirational march than of a manufactured symphony." (Through the Year with Sousa, New York, 1910)
**SOME RECENT BOOKS DEALING WITH MUSIC AND MUSICIANS OF THE UNITED STATES**

Richard Jackson  
New York Public Library

This will be the final "Recent Books" column contributed by Richard Jackson, who is retiring in February 1991 from his position at the New York Public Library and from his responsibility as a bibliographer for the Bulletin as well. His willingness to put his varied knowledge, experience, and contacts to use in compiling this column are much appreciated; even more appreciated is his record as the only regular contributor to this Bulletin who always sent his contribution (without prompting) not just at the deadline, but normally weeks ahead. Richard, the editor thanks you, and the Society thanks you.


**SOME RECENT ARTICLES AND REVIEWS 1989-1990**

William Kears  
University of Colorado, Boulder


The American Organist (May 1990): Mickey T. Terry, "Clarence Watters: The Virtuoso, the Mind, the Legend," 54.


Fontes Artis Musicae (July/Sept 1989): special jazz issue, 13 articles about jazz collections throughout the world.

Guitar Player (Apr 1990): Jim Ferguson, "Jazzmen Crossing the Bridge—the Early Years," 58.


SOME RECENT DISSERTATIONS
ON AMERICAN TOPICS


(* indicates dissertations in progress)

I. Works of Individual Composers
(alphabetical by composer)


Chadwick. *Faucett, Bill Francis. The Symphonies of George W. Chadwick (Ph.D., Musicology, Florida State Univ.).

Coltrane. *Hester, Karlton. Melodic and Polyphrhythmic Bases for Spontaneous Composition in Coltrane's Late Period (Ph.D., Composition, City Univ. of New York).
II. Miscellaneous
(alphabetical by author)

*Bedell, Melody Joy. Hillbilly Music and Its Components: A Survey of the University of Colorado Hillbilly Music Collection (Ph.D., Music, Univ. of Colorado).

*Bomberger, E. Douglas. The European Musical Training of the Composers of the Second New England School (Ph.D., Musicology, Univ. of Maryland).


*Duncan, Larry T. A Study of Music Education Practices in the Church of God, an American Pentecostal Denomination (Ph.D., Kent State Univ.).


*Gross, Ernest H., III. The History and Literature of the Natural Trumpet in North America: Both Its Military Use and Its Place in Colonial Society (Ph.D., Brass Ped., Indiana Univ.).


*Krouse, Elizabeth Alma. The Treatment of Death in Selected Nineteenth-Century Hymnals and Tunebooks from 1835 to 1870 (D.M.A., Music, Univ. of Missouri).


*Minkenberg, Hubert. Modale und postmodale Harmonik im modernen Jazz und ihre Rezeption (Ph.D., Musicology, Köln).

*Navarro, Maria. An Analysis of the Relationship between the Music Teacher Education Curriculum and American Society and Culture: 1838 and 1988 (Ph.D., Music Ed., Kent State Univ.).

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"Within certain limits and time duration there is nothing so beautiful as a large body of strings, in a sustained theme, with much concordant harmonic structure."

—John Philip Sousa (Through the Year with Sousa, New York, 1910)
rich musical heritage of California. In fact, two such events subsequently have taken place. Similar meetings ("Los Angeles' Musical Heritage") were held in Pasadena and Los Angeles in 1987. (No conference report has yet appeared.) And shortly after the first conference a journal (Hazard's Pavilion, a publication of the Society for the Preservation of Southern California Musical Heritage) was launched. As Fry also writes, "shouldn't every major musical area have such an organization and journal?"

Charles Lindahl
Sibley Music Library
Eastman School of Music


I've wanted someone to write this book for many years, and I could not be happier that Robbie Lieberman undertook the task and that the product is so compelling. My Song Is My Weapon is the story of song, specifically folk song, in the movement culture of the American Left during the two decades that included the Great Depression, World War II, and the inception of the Cold War. Just as important as the historical conditions framed by these two decades are the aspects of American popular culture from earlier and more recent moments in American history that the fervent advocates of folk music as a people's art tied together by drawing from the tenets of American Communism and its passionate engagement with the social conditions of all people. This book takes on the task of demonstrating why music can have such power, why it can become a tool for resistance, and why it can become the voice of the voiceless in society.

Lieberman chronicles a heady period for the American Left, when folk singers such as Woody Guthrie, Pete Seeger, Lee Hays, and Paul Robeson employed music to resist and rejoice, to give each individual a weapon with which to stake out a place in American society. During this period, the Left enjoyed a fair share of triumphs, culminating in the Henry Wallace campaign for the presidency in 1948, and Lieberman argues that folk song played a role in forging many of these successes. Most important was that folk song could lend unity to the ideas and ideals of the movement culture of the time, empowering folk song, in the revival of the 1950s and 1960s or in Latin American resistance movements during the 1970s and 1980s, to serve as perhaps the most widespread and effective of all political weapons.

My Song Is My Weapon is a book that has many subjects. It traces, for example, the history of American Communism during the 1930s and 1940s, describing the major and minor actors in the political and ideological activities of the Communist Party, USA. Also treated historically is the role of the arts as a force for engendering and motivating populism, a subject that links many other moments in American history to the book. Assaying a surfeit of writings on the political economy of the arts, Lieberman also shapes the book into a fundamental tract on the relations between music and politics. The reliance on interviews with former People's Songsters makes the book a valuable source for oral history, and I commend the way in which Lieberman allows the voices of these (still) committed individuals to guide us through the movement that so deeply engaged their talents. The treatment of music within a "movement culture" makes a major contribution to studies of American music, for the author deftly demonstrates the many instances of comparable movements—religious, ideological, political—throughout American history. Lieberman takes the presence of movement cultures as evidence that individuals can act together to create their own society, thereby resisting the various forms of hegemony that would wrest power from them. Music provides people with the means of retaining power, and, as Lieberman writes of the period examined by this book, "folk music demonstrated that people were active participants in creating their own culture" (39).

The diverse subjects of the book set forth some complex and difficult challenges, most of which Lieberman addresses. There remains one challenge, I feel, that demands further consideration: just what role does music itself play in the formation of a movement culture? By "music itself," I do not mean specific notes or styles, rather the choices of individual pieces, of the venues for their performance, and of the vehicles for promulgating their messages. This challenge, I think, shifts our discussion away from the general efficacy of music as an ancillary, if not necessary, component of a powerful political ideal; this we're ready to accept. I would suggest, instead, that the issue of choice is extremely important, for it draws us into the specificity of the music, into the reasons that "We Shall Overcome" has a special power of its own. Lieberman responds most effectively to this challenge posed by the music in her chapter on the "hootenanny," in which she discusses parallels to nineteenth-century camp meetings and religious revivals. Lieberman makes a case, therefore, for the specific interaction of musical texts, performance, and ideology, all of which contributed to a context in which conversion to a movement culture was the fundamental goal. Such specific attributes of the music and its func-
tions would surely emerge also from close readings and analyses of the songs in Sing Out! or the debates in the People's Songs Bulletin.

For many reasons and many years, I've wanted someone to write this book. It sheds new light on the folk revival, grounding it specifically in the issues, personalities, and aesthetics of the 1930s and 1940s. The book extends the role of music in revivals, religious awakenings, and relentless sectarianism in American culture to secular domains, forcefully restating it through the concept of movement culture. The book does not content itself simply with providing evidence for fatuous rehearsals of slogans like "music is important in culture," but argues for the reasons why music has the power to be a cultural weapon and why so often it is chosen to hammer out the most trenchant of cultural issues. Robbie Lieberman's vision of a people's music in American culture is arresting, challenging, and refreshing, and it deserves our attention.

Phillip V. Bohlman
University of Chicago


In this potentially useful book, violinist and pedagogue Rose-Marie Johnson has put together the results of six years of research undertaken to provide herself and others with a guide to music for the violin by women composers from the seventeenth century to the present. The book's three main divisions are Biographies, Music, and Discography. Following a general index, the biographical section provides a paragraph or two on each composer whose music is indexed in section two. The latter segment is subdivided by type of work: pieces for solo violin, short pieces for violin and keyboard, multi-movement works with keyboard, various sorts of chamber works, pieces involving voice and violin, works for violin and orchestra, and teaching pieces. The discography, alphabetical by composer, is followed by a list of addresses of record companies and a bibliography. Prefatory material includes a roster of publishers and other sources of music, and a brief historical introduction.

Though her range of coverage is broad, Johnson deals favorably with American composers both native-born and naturalized. Canadians fare less well—only the generation of Archer and Coulthard is included—and those from other nations receive irregular but respectable attention. Women of the twentieth century are in the spotlight, and anyone wishing to locate modern string repertoire by women will surely find something here.

The most striking feature of this book, however, is not the amount nor the thoroughness of its coverage, but rather the excessive number of typographical errors, misspellings, and examples of just plain bad style. One meets with frequent Marial Bauers, Elizabeths (Jacquet de la Guerre or Lutyens), Anna Amiles (both of Prussia and of Saxo-Weimar), Margaret Ruthevan Langs, and Sour Isabella Leonards. There are parts in some works for accordion, saxophone, contra bassoon, and violin cello; and many pieces feature obligatos (listed, strange to say, as "obbb" on the key to abbreviations). Foreign names, titles, and terms appear minus their diacritical markings, and the manuscript shows no sign of having been proofread, a fact of which Greenwood's editorial staff should be ashamed. As for style, this reference to Ellen Taaffe Zwilich is typical: "The first woman to receive a doctorate in composition from the Juilliard School in 1975, where her principal teachers were Elliot[t] Carter, and Roger Sessions" (p. 62). One wonders how many other women received doctorates in composition from Juilliard in 1975, and how "where" can refer to a year.

Despite these technical problems, the book could still be useful were its information accurate and sufficiently detailed. Unfortunately, it is neither. If the New Grove Dictionary of American Music is to be believed, several birthdates are incorrect. And while Florence B. Price was indeed born in 1888, that date is not "only three years after the Emancipation Proclamation freed the slaves" (p. 55), but 25 years after that event. Amy Beach's Op. 23 could not have been written in 1853, for she was not born until 1867. Peggy Glanville Hicks has not lived in the United States since 1959, when she departed for Greece before returning to Australia.

Worse than the factual errors are the confusing or illogical musical judgments. Ruth Crawford Seeger may perhaps have been "fascinated with Schoenberg's 12-tone system," but organized her own serial compositions quite differently; nor did her works show that she "preferred music that was organized tonally" (p. 42), for most were not tonal. Though Johnson describes the opening melody of Vivian Fine's "Comfort to Youth" as "a perfect Schoenbergian row," it is "made up of 14 [not 12] tones, one [italics added] of which is repeated" (pp. 181-2). Such examples could be multiplied without making the point any more clearly: Johnson's work is careless and at times incomprehensible.

The music index as a whole has a curiously unfinished quality. Some works receive extensive annotations, others get a few descriptive words, but most are accompanied by little helpful information. Publishers' names or manuscript locations are often lacking; timings are rare. Some listings leave the seeker after repertoire just as much in the dark as
before. For instance, we are told that Bertin wrote string quartets, and that Héritte-Viardot and Smyth produced four and six quartets, respectively; yet there is no further information about any of these pieces, and one is left to track them down alone.

Greenwood Press has built up a deservedly good reputation for its reference books on music. The volumes dealing with women who have been especially welcome to those of us who teach or do research in the field. The poor quality of the present volume thus comes as an unpleasant surprise, one which I hope will not be repeated. In the meantime, we still need a reliable bibliography of violin music by woman composers.

Karin Pendle
College-Conservatory of Music
University of Cincinnati


When one addresses any large corpus of information, such as American Music, the normal tack is to follow the patterns and apply the techniques developed through prior experience. This offers the ready benefit of greeting new data on relatively familiar grounds; at the same time it makes it easy to miss an opportunity for the expanded comprehension of any subject which may ensue from new approaches. The first edition of American Music: A Panorama (1979) offered an excellent example of how an original manner of organization can open up a familiar subject, a quality affirmed by the quick acceptance of this book as one of the recent major contributions to the field (see "American Music: A Teaching Questionnaire," The Sonneck Society Bulletin 15/2 [1989], 51-56).

The most obvious difference in the second edition is the physical expansion to a 10" x 7" format (rather than 9" x 6") and approximately one hundred pages of additional text (684 vs. 577). Kingman continues to address the subject as a matter of six broad areas of activity—folk music, vernacular sacred music, music springing from the wellsprings of the South (country, blues, and rock), popular secular music, jazz, and fine art/classical music. The most readily apparent changes in this basic text lie in his extended treatment of popular music and jazz and a somewhat parallel treatment of popular music and classical music—a well conceived reorganization which strengthens the presentation of these subjects and the book as a whole.

Kingman's work is not a traditional history in the sense of one style evolving into another, and there is no reason to expect that procedure. (Chronology can be an all-too-comfortable trap.) It is rather a series of explorations of these main-streams of musical tradition, and within each a logical chronology emerges. In both editions the repertory of mainstream American art music receives relatively less attention than some readers might expect, but considering the author's basic premise, one must acknowledge this as both consistent and realistic.

To the six fundamental panoramas established in the first edition he adds a seventh, one dealing with diverse regionalisms which comprise some of the unique facets of American musical culture. As examples he discusses three regional samplings—Cajun music of Louisiana; Scandinavian music of the upper Midwest, and the cultural mix of the Sacramento valley. The approach is entirely consistent with his original premise and probably will bring these regional styles to the attention of a much wider public than they would have reached otherwise. Once the door is open to such considerations, the question is, of course, where to stop; and while we appreciate the problem, we also wonder about the omission of musical Appalachia and a few of the enduring nationalistic and ethnic groups. Further, much music from the period before 1900 receives relatively slight attention. The concern here is that the layman could see in this treatment a confirmation of the premise that there was no American musical culture of note before the twentieth century.

The new edition reflects the extraordinary expansion of substantive studies in American music during the last decade, activities which the Sonneck Society itself reflects and to which it has contributed in no small measure, conditions acknowledged by Kingman in his Preface. The author concludes his panorama by noting that to "bring the U.S.A. and its far-flung and diverse musics into sharper focus has been the goal of this book" (p. 608). We believe he has, at the very least, taken a major step toward that end, and that the second edition of American Music stands as a significant and graceful contribution to the bibliography of musical Americana.

Douglas A. Lee
Vanderbilt University


Discographers typically collate the recorded output of a particular artist, record company, or genre. The regional approach adopted by Kip Lornell in Virginia's Blues, Country, & Gospel Records, 1902-1943 is unusual, although not unprecedented. (The only other example which comes
to mind is Michael Taft, *A Regional Discography of Newfoundland and Labrador, 1904-1972*, St John's, Newfoundland: Memorial University Folklore and Language Archive, Bibliographical and Special Series, No. 1, 1975.) Lornell justifies his geographic parameters by citing "Virginia's... rich treasure of traditional music that has been recorded by commercial companies since the turn of the century" (p. vii), and his temporal ones by noting the pioneering recordings of the Dinwiddie Colored Quartet in 1902 on one end and the customarily evolved changes which occurred in music and the music business during World War II on the other. He reaches beyond the political boundaries of Virginia a bit to include some artists, such as North Carolina banjoist/singer Charlie Poole, who did not live in Virginia but who, he argues, "deserve entry because of the years they spent playing in the Old Dominion, thereby directly influencing other Virginia musicians" (p. vii).

Popular music research usually has proceeded along genre lines; it is refreshing, therefore, to find a work which offers a unified look at a region's musical traditions. One must consider the question of how accurately a regional discography reflects the musical activity of the area under investigation. In this regard, it is important to note that the scope of the book is limited to commercial recordings. Lornell includes a brief discussion of how the recording companies' practices skewed the geographical representation of Virginia's musical life, and mentions some forms (Black string-band music, unaccompanied ballad singing, blues) that were partly or entirely overlooked (pp. 9-10). A wealth of Virginia music was recorded for the Archive of Folk Song at the Library of Congress; information on these recordings is readily available in the *Check-list of Recorded Songs in the English Language in the Library of Congress Archive of American Folk Song to July, 1940* (New York: Arno Press, 1971). Some discussion comparing that parallel body of material with the corpus of commercial recordings surveyed in the present work would have added considerable depth to the book.

Lornell offers little evidence of interaction between practitioners of different idioms and, in fact, includes relatively little description of the music of the various artists represented in the book. Readers are left to infer genre (blues, country, or gospel) from the song title listings, the instrumentation, and the numerous photographs that illustrate the book.

The body of the text is arranged alphabetically by artist. Pseudonyms and members of duets are cross-referenced; names of individual members of performing groups are indexed separately. That there is no corresponding index of song titles seriously limits the book's potential usefulness to researchers who are engaged in repertoire studies. The lack of a title index is an unfortunate trait of many discographies; let me here make a plea for a change in this practice.

Discographic information includes place and date of recording, personnel, master number, song title, and release numbers for both 78-rpm and microgroove issues. Unfortunately, there is no listing of album titles; the discographically uninitiated who attempt to secure an LP release of, say, the Carter Family's "Single Girl, Married Girl," are apt to be intimidated by the sea of numbers and letters which refer to the five albums on which this track appears. ("Appendix 4: Reissues of Virginia Folk Music" is a selective list of LPs that were in print at the time of writing rather than a comprehensive key to the numerous albums cited in the body of the discography.) Much of the material in the book has previously appeared elsewhere. The extensive Carter Family discography, for example, is based on one compiled by Alec Davidson (*The Carter Family*, John Atkins, ed., London: Old Time Music, 1973.) Likewise, the information on blues recordings is drawn from Robert Dixon and John Godrich's *Blues and Gospel Records 1902-1943* (Chigwell, England: Storyville, 1983). Lornell is, however, scrupulous about crediting his sources, and having this information pulled together in one place is useful, particularly for those without access to these other sources.

Virginia's Blues, Country, & Gospel Records, 1902-1943 is a valuable contribution to the growing bibliography of regional studies of American vernacular music.

Paul F. Wells
The Center for Popular Music
Middle Tennessee State University

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"I have always felt that a march must have an element of the barbaric in it to make it go... We like the clashing of cymbals, the roar of the drums, the intoxicating rhythms, and the blare of the brass that carries us off our feet whether we will or not. All this I try to put into my marches."—John Philip Sousa ("American Musical Taste," in *Modern Music and Musicians*, ed. Louis C. Elson, New York, 1912)

"The public in the end will demand the kind of music it likes best, and not what critics and writers say ought to be most popular."—John Philip Sousa ("American Musical Taste")

"I have always opposed the use of string instruments in the band, with the exception of the harp—the harp being allowed because there is no instrument in the band to simulate it."—John Philip Sousa ("What Every Music Lover Should Know about the Band," *The Etude*, February 1927)
REVIEWS OF RECORDINGS

Marie Kroeger, editor


Schuman wrote In Praise of Shahn in 1969 as a memorial to the artist Ben Shahn. The music portrays not Shahn's paintings but rather the inner character of the man, his optimism and poignancy. This work, with its polychords and vigorous writing, is in many ways "classic" Schuman. The spun-out melodic lines and emphatic punctuation remind one of the Third Symphony of Schuman's teacher Roy Harris.

Copland's Connotations (1961-1962) is representative of his turn away from the "populist" style which marked his more familiar works of the 1930s and 1940s to a more strident, serial approach. Nevertheless, the hallmarks of Copland's essential style such as open sonorities and even the punctuation of a woodblock are still present.

Sessions drew the Suite from "The Black Maskers" in 1928 from music that he composed in 1923 for a Smith College production of an eerie play by the Russian Andreyev. This music, dedicated to Sessions' teacher, Ernst Bloch, reflects the neoclassic aspect of his work with its clear textures and tonal harmonies. Certainly, it does not remind one of the cerebral aspects of Sessions' work as theorist and teacher.

The Juilliard Orchestra, certainly one of the premiere student ensembles in the world, plays excellently under all three conductors. The recording technique, unfortunately, overbalances the strings, and the sound is dry and "boxy" rather than the rich ambiance found in many contemporary orchestral recordings. In sum, however, this is a fine recording and a welcome addition to New World's existing pressings of works by these composers.


James Willey is a composer of skill and imagination, with a solid knowledge of string instruments and of writing for the string quartet. The music is also refreshingly influenced by American music of the past, the most apparent connections being to hymn tunes and fiddle music. This compact disc presents the Fourth and Fifth String Quartets, performed by the Esterhazy String Quartet, and three short compositions for violin and piano entitled Some Connections.

The Fifth Quartet, composed in 1985-1986, is a work in seven sections of contrasting tempi connected by a four-note "fiddle figure," serving to unify the composition and generating additional material. It is a well-crafted work which makes optimum use of the individual instruments in the quartet, as well as the quartet as an entity. For the most part, the composer's individual style is prominent, with occasional influences from Bartok, and one rather dislocated foray into a jazz idiom that seems to have found its way by mistake into an otherwise unified conception.

The Fourth Quartet is conceived in four sections, each able to stand alone, but also linked by a body of material generated from an opening hymn-like melody in the cello. Particularly amusing and somewhat jarring is a rollicking section in a pseudo-pop idiom which seems somehow to have found its way into an otherwise "serious" composition. The generally good performances are occasionally marred by a lack of fluency and finesse in some of the lyrical solos, and a sometimes painfully piercing recorded violin sound.

To this reviewer, the strongest composition on this disk is Some Connections, beautifully and sensitively performed by violinist Eva Szekely with pianist Daniel Schene. Each section is very different in mood; the first is pensive, then wild, the second (described in the notes as "rumbunctiously silly in two of the voices") struck this listener as being deliciously humorous and inventive, and the last section is "anxious, then reflective." Throughout there is a special sensitivity to sonorities between violin and piano, with particularly pleasing use of plucked strings inside the piano as accompaniment.

Amy E. Camus
Cremona String Quartet


Douglas Allanbrook's Twelve Preludes for All Seasons (1970) is a delightful set of pieces which, according to the composer, "... are designed to be idiomatic to the sonorities of a modern grand piano..." They are that and more, as his deft performance readily illustrates.
Allanbrook's studies with Piston and Boulanger and his position as a professor falsely point to a style which should be academic and dry. Instead, these pieces are fluid and evocative, combining pungent dissonances with lush, choral sonorities and exploring a wide variety of pianistic textures and techniques. A common thread which runs throughout the preludes is a repeated-note "Beethoven Fifth" motive. Not only does the motive serve as an important unifying factor, it also becomes the focus of increasingly elaborate transformations as the work progresses.

In Opera's Shadow (1982) by Edwin Duggie contains five movements based on operatic forms set for chamber ensemble and tape. Duggie's post-Webern serialism combines lyric lines, pointillism, sustained chords, and waves of sound to produce a strongly unified, constantly changing, and intriguing work.

The integration of electronic sonorities with those of live performers can be a problem. Duggie has solved the problem very nicely by using similar electronic and instrumental sounds and by giving the instruments passages which mimic the electronics in the shapes of their individual sounds. Further, since tape allows no rhythmic inaccuracy, the live performers must be extremely precise. The Berkeley Contemporary Chamber Players conducted by Michael Senturia perform this difficult score excellently and achieve a satisfying balance with the electronic sounds.

William B. Stacy
University of Wyoming

Puerto Rican composer Roberto Sierra (b. 1953) is represented by two short works featuring wind quintet: a short scena for mezzo-soprano, Dona Rosita the Spinster, from a play by Federico Garcia Lorca; and a three-movement Salsa para Vientos. The first is a passionate song with strains of instrumental color punctuating a dramatic and lyrical vocal line. The second is a pointillistic set of tone pictures, atonal in language and fragmented in line, whose major asset is its brevity. While the scena is captivating, the Salsa fails to make a convincing impression.

The high point of the Bronx Arts Ensemble's recording is Compos Parsi's cycle of sacred sonnets from Golden-Age Spanish poets Alfonso de Bonilla, Sebastian de Cordoba, and Gregorio Silvestre. The composer, born in Puerto Rico in 1922, is one of his country's most important creative artists. Each of the texts is set with an exceptional feeling for line and vocal tone, and the wind quintet accompaniment adds colorful timbres and rhythms to the ensemble. In particular, the third song, "O dulces prendas" (O sweet jewels)—performed with wonderful sensitivity by Evangelina Colon, whose voice seems perfectly fashioned for these songs—comes close to being a masterpiece.

Composer-conductor Max Lifschitz was born in Mexico City in 1948, but has been long associated with the New York musical scene. His Yellow Ribbons, of which three excerpts from the on-going series are presented here, is a work dedicated to the Iran hostages of the late 1970s. The three movements, scored for various mixed ensembles, are composed in the international contemporary musical language and leave no lasting impression of compositional individuality or of a musical personality.

Orlando J. Garcia, born in Cuba in 1954, presently teaches at Florida International University in Miami. His Spheres, scored for a mixed ensemble of nine instruments, was inspired by the works of Venezuelan sculptor Rafael Jesus Soto. In musical technique, it follows the aesthetics of Morton Feldman—brief sonic moments juxtaposed but not connected. While the sounds are sometimes interesting in themselves, they do not seem to add up to more than short splashes of color suspended in time.

The music of the Argentine Luis Jorge Gonzalez (b. 1936) is both colorful and rhythmically vital. While his language is atonal, his harmonies have a sensualness and his melodies a shape and sense of direction that is often lacking in post-tonal music. Voces II, scored for a mixed ensemble of seven instruments and percussion, is divided into two contrasting movements: a slow, pensive first and a faster, rhythmically more exciting second. Each bears an impressionistic title related to the "magical realism" movement in contemporary literature. In the first, long strains of melody are woven into a


The six Latin-American composers represented on these discs come from Puerto Rico, Cuba, Mexico, and Argentina. Most have studied and taught in the United States, and all are fairly well known in American contemporary-music circles. Their contributions to the American musical mix have been both significant and colorful.

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fascinating tapestry of contrapuntal color. In the second, small melodic–rhythmic cells are introduced, expanded, and combined into an ever-building sense of movement. This leads to an expressive duet between English horn and French horn, one of the most lyrical moments in the piece. The overall impression of Voces II is of a composer who has an individual voice and something significant to say.

Aurelio de la Vega, born in Cuba in 1925, has long been a well-known member of the west coast musical scene. His Tropimapal, scored for eight instruments and percussion, gives the impression more of orchestral than of chamber music. It is a single movement with textures that are often thick, timbres that are sharp, and language that is atonal. While the work has a sense of rhythmic drive and some of the sections are sonically interesting, the length of over eighteen minutes may be too much for the material. There does not seem to be sufficient contrast to sustain the listener’s interest for that period of time.

Karl Kroeger
University of Colorado, Boulder

ON THE BOARDWALK: MUSIC FROM THE ARTHUR PRYOR ORCHESTRA COLLECTION. The Paragon Ragtime Orchestra, Rick Benjamin, director. Newport Classic NCD/NCC 60039. 1987. Compact disc or cassette. (Available from Newport Classics; 106 Putnam Street; Providence, RI 02909)


The ragtime era of ca. 1897–1917 created an American genre not unlike that of the Viennese Waltz of the nineteenth century. Both genres started with a strictly defined form, then expanded to include a wider variety of forms within an overall style. Both moved from a keyboard origin to salon orchestra popularity, giving them instrumental variety and immediate accessibility to performers and audiences alike.

The ground-breaking work of the New England (Conservatory) Ragtime Ensemble in the early 1970s revival, which continues unabated today, concentrates on the more "strict" ragtime forms, ranging from Joplin, Lamb, and Blake to composers of today such as Bolcom, Albright, Lauffer, and Schuller. In contrast, The Paragon Ragtime Orchestra, founded in 1986 at the Juilliard School of Music by tubist/conductor Rick Benjamin, has taken as its core repertoire the Arthur Pryor collection of period arrangements. This collection, long thought to be destroyed until "rediscovered" by Benjamin in a neglected New Jersey boardwalk structure, presents an amazing time capsule of this period in the evolution of American popular music. The Arthur Pryor Orchestra was predominantly a recording orchestra for the Victor Record Company from 1905–1917. This was after Pryor's stint with Sousa, 1892–1903, and concurrent with the popular, touring Pryor Band. The repertoire is an amalgam of ragtime, waltzes, popular songs, novelty pieces, and light classics, or parodies thereof—in essence, early "Pops" concerts. To be sure, the musical quality of the selections is quite variable, from downright corn and mediocrity to the stronger melodic invention and integrity of Joplin, W.C. Handy, Charles "Luckey" Roberts, and Pryor himself. The commercial success of this genre allowed, as in any over-commercialization of art, a lessening of artistic standards to satisfy the popular demand. The discriminating musician and listener will be able to pick through the chaff of the overall picture to glean the quality products of this material.

The Paragon Ragtime Orchestra brings to all of this a good sense of fun combined with well-trained, well-rehearsed, skilled performances, and allows for unhindered, toe-tapping enjoyment of this indigenous music. It is a pleasure to hear the orchestrations (basically two violins, viola, cello, bass, flute/piccolo, two clarinets, two cornets, trombone, tuba/euphonium, drums) so well balanced and recorded. My only qualm is that perhaps some judicious editing of the incessant doublings (played as printed in the stock arrangements) would provide some coloristic relief as well as additional solo opportunities.

The above reservation aside, we are indebted to Rick Benjamin and the Pryor Ragtime Orchestra for bringing this collection back to life and making it available as part of our rich heritage of recorded Americana.

Bruce M. Creditore
Sharon, MA

JOHNNIE ALLAN SINGS CAJUN NOW. Johnnie Allan, vocals and band. Swallow Records LP 6069. 1987. One 12" disc. (Available from Swallow Records; P. O. Drawer 10; Ville Platte, LA 70586)

THE BEST OF TWO CAJUN GREATS! Sidney Brown, accordion; Shorty LeBlanc, accordion. (Cajun music of the 50s and 60s) Swallow LP 6067. 1987. One 12" disc.


These three recordings by four Louisiana performers issued on the Swallow label represent a
variety of approaches to Cajun music, past and present. The title of the Johnnie Allan album hints at Allan's own musical evolution from a traditional Cajun-band member in the early 1950s, to the "King of Swamp-Pop" (Cajun rock-and-roll) later in the decade, and back to his French roots. The songs on this disc are credited to J.A. Guillot, Allan's real name and the one that he, like many other youngLouisianans, abandoned in the late 1950s when old-time "chanky-chank" music was no longer "cool." Now that things Cajun are again fashionable, Allan is squarely back where he started, performing here standard waltzes and two-steps sung in French, although most of the titles are given in English. As adopt a songwriter as he is a guitarist and vocalist, Allan's country-inflected tenor is heard to particularly good effect on such plaintive waltzes as "Not Lonesome Anymore." He can also set even the doorest toe tapping with "Saturday Night at the Barn" and "Karvilien Alleman," the latter reminiscent of zydeco artist Rockin' Sidney's national hit of a few years ago, "Don't Mess With My Toot-Toot."

With another 1987 release, this one compiled from earlier Goldband recordings, Swallow has put together an admirable album of two of the greatest Cajun accordionists of the past, Sidney Brown and Vojis "Shorty" LeBlanc, both now deceased. Jacket notes credit Brown with pioneering German-style (button) accordion-making in Louisiana in the 1960s, as well as earning wide acclaim for his performing ability.

Side two is devoted to Shorty LeBlanc, highly sought after for his accordion playing until his death in 1965. In addition to the traditional Cajun numbers we hear from both men on this album, Swallow has included songwriter and record producer Eddie Shuler's rock-and-roll hit from 1961, "Sugar Bee," recorded by Cleveland Crochet and Sugar Bees with LeBlanc on accordion. "Sugar Bee" was the first Cajun record to make the Billboard Hot 100. Despite this cut's somewhat primitive recording quality, listeners will be struck by LeBlanc's ability to make his accordion wail like the saxophones one usually hears on standard rhythm-and-blues numbers from the period.

The inclusion of "Sugar Bee" on Hadley Castille's 1989 recording Along the Bayou Teche provides an interesting comparison with the original version heard on the LeBlanc album. Castille's rendition is more polished and has a greater swing, chiefly because of its faster tempo and the inclusion of the piano, and benefits from his pleasing baritone voice and his accomplished fiddle interludes. However, one misses the raw, vital sound of the earlier recording, and especially the prominence of LeBlanc's accordion.

This album's other cuts, most of them written by Castille, reflect a trend toward greater eclecticism recently followed by other such well-known Cajun groups as Beausoleil, led by Michael Doucet. While Castille presents us with much of the usual Cajun fare, some of his songs have a decided Western-swing flavor; others are more blues-oriented. Still others are strictly for listening, not dancing, such as his setting of the traditional "Chason [sic] de Mardi Gras." One of the few Cajun songs based on a traditional French melody, the "Mardi Gras Song" is well-known from an earlier recording by Nathan Abshire and Dewey Balfa. Castille's evocative use of the steel guitar and his own mournful fiddle complement the haunting modality of the original tune.

Mark McKnight
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