FEATURED IN THIS ISSUE

A Sankey Primer (Mel R. Wilhoit) .................................... 95
Learning Values by Singing (Brock Dixon) ...................... 98

A Teaching Idea: "Emerson" and "The White Peacock"—Not Such Strange Bedfellows After All? (Linda G. Davenport) .................. 100

George Gershwin Learns to Orchestrate (Wayne D. Shirley) .................. 101

Music, the Jake Walk, and Jamaica Ginger (Joseph K. Albertson and Solomon Goodman) .......... 103

Seeing Ourselves as Others See Us .............................. 105
Who in the World is Bill Monroe? (Jack Tottle)
Scholars still looking for American identity (William Littler)

Aaron Copland's "Simple Gifts" (Roger Hall). .......... 106
American Music—less History (Linda Pohly) .............. 107

NEWS OF THE SOCIETY

From the President ............................................. 94
Sonneck Society to Meet in Virginia ......................... 108
Notices and Announcements ................................ 108
Scheduled Conferences of the Society ....................... 108
Officers of the Society ....................................... 108

COMMUNICATIONS

Letter from England (David Nicholls) ....................... 109
Letter from Canada (John Beckwith) ......................... 109
Thanks (Susan L. Porter) ................................... 110
Correction, Please (Christine Ammer) ...................... 111

NOTES AND QUERIES ........................................ 114

Lacuna: American Music Education ....................... 114
Available to Interested Librarians ....................... 114

THE BULLETIN BOARD

Performances of American Music ........................ 114
Events of Interest ......................................... 115
News of Other Societies .................................. 116
Grant, Prize, and Publication Opportunities ........... 116

HUE AND CRY .............................................. 118

RECENT PUBLICATIONS AND RELEASES ....... 118

Some Recent Articles (William Kearns) ................. 119

REVIEWS OF BOOKS ....................................... 121

Music and the Arts in the Community: The Community Music School in America (Egan); Looking Up at Down (Barlow); Extension of the Blues (Ellison); New Perspectives on Jazz (Baker, ed.); A Searcher's Path, A Composer's Ways (Reynolds); Radie Britain: A Bio-Bibliography (Bailey)

REVIEWS OF RECORDINGS .................................. 125

BULLETIN STAFF

Book Review Editor ................. Douglas A. Lee
Record Review Editor ............... Marie Kroeger
Bibliographer ......................... William Kearns
Indexer ................................... James Farrington
FROM THE PRESIDENT

This is an exhortation (n. "language intended to incite and encourage"). I want to move you to action, to stimulate and foster the very interests and deeply held beliefs that brought you into the Sonneck Society in the first place. On behalf of the Board of Trustees, I urge you to join or to start an Interest Group under the umbrella of the Sonneck Society.

Interest Groups may form around any subject of interest to their members. Ten or more members (by signed petition to the Board) may request recognition as an Interest Group, appoint their own chair and plan activities of mutual benefit. Interest Groups presently active are American Band History Research, American Music in American Schools and Colleges, Popular Music, and Research in Gender and American Music.

The need for Interest Groups seems to increase as the Society gains in size and in the range of its activities. From the very beginnings, we have experienced this symbiotic tension between small group and large organization, freedom and constraint, special interests and the common agenda. Volume one, number one of the Sonneck Society Newsletter (Summer 1975) carried this report by editor Nicholas Tawa, headed "Members' Views of the Sonneck Society" (p. 5): "Though two individuals expressed a desire for an informal, club-type organization, comments received with applications for membership . . . would indicate that the majority feel that the organization should be a strong and formal one . . . Most members write of the need for knowing what others are doing in American music, and for a vehicle to communicate with others."

Early issues of the Newsletter reflect the varied backgrounds and the need of members to participate in music-making and sharing ideas more intimately than through formal paper sessions or journals alone. Neely Bruce praised the 1976 conference's "informal, social aspects" and "spirit of camaraderie" (2/2, June 1976, p. 3). H. Earle Johnson noted that even in its first year the Sonneck Society received "a public drawn from the MLA, AMS, CMS, AGO, NEA, MTNA, AMC, ACA, BMI, Hymn Society, Music Box Society, Old Time Fiddlers, Handbell Ringers, Theatre Organists, together with refugees from the Sweet Adeline Society . . . ." (2/2, p. 6)

In the most elegant polemic I recall from a Sonneck Society publication (2/3, September 1976, pp. 507), William Brooks challenged the Society to "become what it says it wishes to be: an organization devoted to 'all aspects of American music and music in America."' This statement of purpose . . . is staggeringly inclusive," and in order to fulfill it we must "actively initiate diversity." He argued for "the entirety of American music, not any one corner," saying "At its most visionary, the Sonneck Society can inspire a generation of musicians and scholars who are truly generalists, integrators of America's cultural diversity into an increasingly universal framework. It's a splendid concept; and because of it, the Society must incorporate areas already studied by others. Every member of the Society, in fact, should consider it a duty to seek out new spheres . . . . Let us pledge ourselves, collectively, to support diversity at every turn . . . ."

The best way to ensure that the Sonneck Society continues to draw to it people who stimulate you, who can work with you to initiate action on behalf of the field, whose work complements your own, from whom you gain insight, and with whom you can enjoy the satisfying and refreshing camaraderie of American music, is by joining or starting an Interest Group. Do your part to enhance the broad range of elements that make up our Society.

Deane L. Root

With this issue, two important contributors to the Bulletin complete their terms. Marie Kroeger was record review editor when I began my tenure as editor four years ago, and she has been prompt, thoughtful, thorough, utterly reliable, and computer literate. (There is no higher praise!) Douglas Lee began his tenure as book review editor two years ago, with an agreement that he would serve only a brief term because of other commitments. He has been dedicated and persistent in his pursuit of reviews and reviewers, and has been of great assistance in developing guidelines for reviews in our Society publications. The Society offers its sincere appreciation to both of these members for their service.

Susan L. Porter

- Planning to move? Please notify the Society at P.O. Box 476; Canton, MA 02021.
- The Sonneck Society Bulletin is published in the spring, summer, and fall by the Sonneck Society; c/o The Ohio State University; 4240 Campus Drive; Lima, Ohio 45804.
- Copyright 1990 by the Sonneck Society, ISSN 0196-7967.
- The Bulletin is indexed by Music Index and is available on microfilm from University Microfilms International.
- 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.
Maybe it's just my imagination but it seems like the discipline of musicology—especially American musicology—is expanding by exponential leaps and bounds. Every time I pick up a journal I read about some new musical personality who, the author vigorously claims with literary panache and resplendent footnotes, should rightly be considered one of the most important, influential, original, seminal, significant, and creative figures in a new genre that is, in the larger flow of things musical, equally important, influential, original . . . ad nauseam. And if you're like me, there are probably myriads of these new candidates for musical immortality that you can barely match with their respective genre or most important composition—let alone offer more of real substance.

Thus it is with the harried practitioner of musicology in mind that we offer this Sankey Primer (that's with a short "i" as in swimmer or dinner) on the occasion of his 150th birthday. Now just in case you need a little hint to cue you in to one of the most important, influential, original, seminal, significant, and creative figures in the genre, here's a multiple choice question you'll undoubtedly not find on the music section of the GREs: "Ira D. Sankey is most closely connected with the following style or genre: A. Montovani covers of Jimi Hendrix' greatest hits; B. Early post-serial Cajun classics; C. Puritan religious dance music; D. Nineteenth-century gospel hymnody." The preferred answer is D. (If you did not answer correctly, do not collect your next paycheck and go directly to Hamm!)

As a genre, gospel hymnody of the late nineteenth and early twentieth centuries is closely connected in the popular mind with the name of Sankey. In fact, the name itself became a synonym for gospel hymnody, as it was common in England and the Continent to request someone to "sing a Sankey," while collections of such songs were often called "Sankeys." Yet an obvious question for inquiring minds and those of us who teach American music must be, "Who was Ira D. Sankey, and exactly what did he do?"


Ira was one of nine children born to David and Mary Sankey, an influential and solidly middle class family which eventually settled in New Castle, Pennsylvania. When the young Sankey's love for music took him to a music convention held by William B. Bradbury in Farmingtown, Ohio, his father complained that his son would never amount to anything by running about the countryside with a hymnbook under his arm. Whereupon the boy's mother quickly replied that she would rather see her son with a hymnbook under his arm than a whiskey bottle in his pocket.

Sankey served a couple of short tours in the early part of the Civil War as a Union soldier and then returned home where he married Frances (Fanny) V. Edwards, the daughter of a respected family. By 1870 the couple had begun their family (two boys: Henry and Edward, with Allen coming later) and were regarded as valuable members of the community where Ira assisted his father as a revenue collector.

Sankey's love of music always played an important part in his development. It drew him early to the Sunday School where he enjoyed both the music and the religious instruction. Such teaching was not limited to the Sunday School however, for the nineteenth century was an age of widespread revivalism. At sixteen years of age, Ira experienced a spiritual conversion in revival meetings at the King's Chapel three miles from his Edinburg home. His family soon moved to New Castle, where he joined the Methodist Episcopal Church, becoming Sunday School superintendent and leader of the choir.

Ira D. Sankey at the Organ

Sonneck Society Bulletin -95- Vol. XVI, No. 3
The latter position was not unmixed with grief, however. Ira recounted:
When I first took charge of the singing it was thought by many that the use of an organ to accompany the singers was wicked and worldly. The twanging of an old tuning-fork on the back of a hymnbook was not objected to, nor the running of the whole gamut in subdued voice to find the proper key, nor the choir trying to get their proper note to their respective parts in the never-to-be forgotten "Do, Mi, Sol, Mi, Do," before the beginning of the hymn.

Nevertheless, Ira's experiences in this oftentimes difficult situation were important, for it was within church that he discovered the gift of his marvelous voice. "It was here that I began to make special use of my voice in song, and in this way, though unconsciously, I was making preparation for the work in which I was to spend my life." Ira seems to have possessed a voice of great volume, richness, and "sympathy." It immediately attracted attention wherever he sang.

One such occasion was his journey in May of 1870 to Indianapolis for a YMCA convention where he was to represent his hometown. Sankey was determined to hear the famous Sunday School and Christian Commission worker Dwight L. Moody, and he got his chance at a six a.m. prayer meeting in the local Baptist Church. Sankey slipped in late, during the droning of a hymn. A friend seated nearby asked Ira to strike up something more lively, and he complied with "There is a fountain filled with blood." The contrast must have been notice-able, for after the meeting, when Sankey was introduced to Moody, he was peppered with questions: "Where are you from? Are you married? What is your business?" After a brief reply, Moody shot back, "You will have to give that up to come to Chicago to help me in my work. I have been looking for you for the last eight years."

Eventually Sankey the tax collector, like Matthew of old, followed a higher calling and joined Moody's various ministries in Chicago. He was there only a short time, however, before the devastating fire of 1871 nearly ended the partnership. (He survived the worst of it by riding out the fire in a dingy on Lake Michigan.) Yet by early 1872, Moody's ministries, like the rest of Chicago, were rising from the ashes ever bigger and better, and Sankey was soon busy again visiting the sick, holding noon prayer meetings and Sunday services. Then in June of the next year, both men set sail for a preaching tour in England. Neither was aware of what lay before them. In fact, Sankey's presence on the journey itself had not been Moody's "plan A." He had first asked the internationally known gospel singer Phillip Philips to accompany him; when he declined, Moody then invited the impressive young singer and Sunday School song writer Philip P. Bliss to provide music. Also impossible. Then, like St. Thomas Church in Leipzig that had to settle for J.S. Bach as its third choice after the first two had declined, Moody invited Sankey to fill the position (at a guarantee of $100 monthly).

In England, Sankey, who was generally unfamiliar with English hymnody, began to experiment musically to see what would work. He began using American Sunday School songs (especially those of Phillips and Bliss!) and soon "the singing was becoming a marked feature of the meetings." It was Sankey's practice to place a melodone or pump organ next to the pulpit from where he could easily direct the congregational singing and perform his somewhat novel religious solos. It was through his solo singing that he both "sang the gospel" (taking on the role of a musical preacher) and taught the new American songs.

Sankey asked the publisher of Phillips Hallowed Songs, which he had been using in the meetings, to print a new edition which would also include the popular Sunday School songs. Impossible, they said. After a second appeal was also rebuffed, Sankey lamented the problem to a friend R.C. Morgan, editor of the religious periodical The Christian. No problem, said Morgan; he would print up a supply of words-only leaflets for the meetings. Sankey later recalled:

I cut from my scrapbook 23 pieces, rolled them up, and wrote on them the words 'Sacred Songs and Solos sung by Ira D. Sankey at the Meetings of Mr. Moody in Chicago.'

Within two weeks Sankey had received five hundred copies of a sixteen-page pamphlet, Sacred Songs and Solos (Morgan and Scott, 1873); by the end of the day all copies had been sold. A larger supply was also soon exhausted, being sold in book, dry goods, and grocery stores. "Thus began the publication and sale of a book which . . . has grown into a volume of twelve hundred pieces." (The collection, with music, is still selling after a century of publication; over fifty years ago the sales figure of eighty million was often quoted, but numerous inquiries of the publisher seem to reveal that any sales records which might have existed were lost in World War II. I was recently informed that a shipment of Sacred Songs and Solos was being delivered to Nicaragua; Morgan and Scott reports that third-world countries are their primary customers.)

While Sankey was laboring successfully in England (1873-1875), Philip Bliss was publishing a collection in the U.S. called Gospel Songs (John Church, 1874) containing many of the songs Ira was popularizing across the sea. When Sankey returned a national hero (unprecedented secular and religious press coverage had literally made the names "Moody
and Sankey's household words), he and Bliss combined their efforts to produce *Gospel Hymns and Sacred Songs* (John Church/Biglow and Main, 1875). As a result of its use in the mass revival meetings Moody and Sankey held in New York City, Philadelphia, Brooklyn, Chicago, and Boston, the collection was an enormous success. Succeeding volumes quickly followed, eventually culminating in *Gospel Hymn Nos. 1 to 6 Complete* (1894). *Gospel Hymns* became the undisputed "bible" of gospel hymnody, remaining unchallenged until the end of the century.

Sankey remained active in revivalism until the death of Moody in 1899. Soon after he went into semi-retirement but remained an active promoter of the gospel hymnody which his name symbolized. During his last decade he produced *My Life and the Story of the Gospel Hymns* (Harper Bros, 1906; Sunday School Times, 1906), a largely anecdotal account of his life and work.

**An Interpretation**

Gospel hymnody (of the white, northern, urban, revivalist genre) is still very much alive and well. While it might be no surprise that the nation's largest Protestant denomination, the Southern Baptists at nearly 15 million strong, will soon release a hymnal with a strong gospel song heritage, it might be more surprising to realize that recent Methodist and Presbyterian hymnals also reflect the undeniable influence and continued presence of the genre. Sankey's direct relationship to the gospel song movement may best be viewed in four areas: (1) professional gospel singer, (2) gospel song compiler/publisher, (3) gospel song writer/arranger, and (4) gospel song promoter/popularizer. Although Sankey was not necessarily the first or even the best example of any particular category, he successfully combined all the facets of what became an extensive musical industry and an important American musical genre which spread around the world a century ago.

Sankey's fame and main point of entry into gospel hymnody came as a singer. In many religious circles during his day, the presence of a solo singer was considered inappropriate to worship. In addition, Sankey apparently employed a vocal style associated more with popular singers than operatic models. In essence, Sankey established the modern profession of gospel singer (including the components of songwriting, publishing, audio recordings). His vocal style might be called text driven. There was a complete freedom of rhythm (rubato effects), often pausing at the end of phrases for the text to make its point. His effectiveness in religious meetings was undisputed. A contemporary observer remarked that "Mr. Sankey sings with a conviction that souls are receiving Jesus between one note and the next." Theodore Cuyler, revered pastor of the influential Lafayette Presbyterian Church of Brooklyn, recorded that Sankey had "introduced a peculiar style of popular hymns... calculated to awaken the careless, to melt the hardened, and to guide inquiring souls to the Lord Jesus Christ."

Most of the songs Sankey popularized were the creations of others, but the way in which he employed them—as miniature musical sermons often carefully selected to emphasize Moody's sermon topic and delivered from the pulpit area—demanded a repackaging of the older genre of Sunday School songs into a new format compatible with modern revivalism geared toward adults. Hence Sankey's entry into compiling and publishing noted above—a sort of "accidental editor."

As a composer of gospel songs, Sankey's role needs clarification since his name is often forwarded as the genre's best representative. In reality only about one hundred of Sankey's tunes were published during his lifetime. These were settings of texts by over fifty different authors. About a dozen of his tunes remain in current hymnals with about half of these being widely sung. (Hymnals containing a strong dose of gospel hymnody include denominational hymnals which reflect the revivalist heritage in current worship: numerous Baptist groups, Holiness groups, Pentecostal and Charismatic bodies, etc. In addition to denominational offerings, many thousands of churches sing gospel hymnody from the hymnals of large independent publishers such as Alexandria House, Hope, Word, Zondervan, etc.) As gospel song composers go, Sankey's contemporaries—Philip Bliss, William Doane, Robert Lowry, James McGranahan, George Stebbins, William Kirkpatrick, and others—were both more prolific and successful.

The one song which has always been quoted as being quintessential Sankey and, by extension, "classic gospel hymnody" is "The Ninety and Nine." The tune, which Sankey apparently improvised at the end of a service for a poem he had cut out of a religious paper three days earlier, became a religious blockbuster and Sankey's trademark for life. Unfortunately the promotion of this model as classic gospel hymnody is misleading. Although the text and tune certainly reflect many characteristics of the genre, there are enough non-characteristic elements present to warrant better examples. The text tends to be narrative with successive stanzas telling a story begun in the first; this is unusual for gospel hymnody where the various stanzas are not integrally related. There is little or no text repetition and no textual or musical refrain—all central elements of the genre. Where gospel hymnody is good congregational song, "The Ninety and Nine" does not work well with a group, but is more effective as a solo.
As a promoter of gospel hymnody Sankey presided over a highly successful musical industry and was central in establishing a vital, living tradition. As literally millions of souls raise their voices around the world every day as they sing the gospel ("good news"), it should be noted that America's rich contributions to music-making include much more than just the well-documented areas of Broadway, jazz, and rock. It also includes a wondrous tapestry of religious musics with gospel hymnody woven into its very fabric.

Happy 150th, Ira—and thanks.

LEARNING VALUES BY SINGING

Brock Dixon

This morning I went to visit school, the second grade, which was attended by a foster-grandchild. As luck would have it, we drew a music class. Rhythm band was the feature, along with body movements to music and just a bit of singing. I wondered how singing contributes today to the transmission of values in the elementary schools, not, of course, just in the second grade but on through sixth, seventh, or eighth grades.

When I attended grade school in the upper Midwest, the Great Plains, or, more precisely "the middle border," to use Garland's term, singing was the only public school music and, consciously or not, it was a major medium along with memorized poetry for our education in values. A one-room country school with all eight grades and an average of 2.3 children in each grade was the venue for all this. By the time we had finished grade two or three, we knew all the songs of all the grades because we sang, all grades together, every morning in "opening exercises." We were used to singing. There was singing in Sunday School and again in church week after week, and any number of adult-oriented social events which children attended with parents featured community singing. I'm not thinking about standing and mumbling as the band played the national anthem before a football game. I am remembering full-voiced singing, commonly in two-, three-, and four-part harmony. But, back to school and education in values.

Operating entirely from memory of school sixty years ago between the great wars, I can still recall the words, the music, and the ideological content of scores of songs—no pun, numbers. Beginning with "The Star Spangled Banner" (and that's what we called it, not the "national anthem"), we knew the words. All the words. All the verses. Those were the days when free men stood "between their loved homes and the war's desolation," days when we had to conquer in presumably just causes.

"America, the Beautiful" had words to be remembered and we did. Garrison Keillor has written of alabaster cities. We knew them well. We hoped and prayed that God would "refine our gold" until all success would "be nobleness and every gain divine." Every flaw in this beautiful country was to be mended. And then there was "Our Country 'tis of Thee" or "America." All the verses were in our ken and, for variety's sake, we learned a completely separate set of words on the same theme: "God Bless Our Native Land"... "firm may she ever stand." O, we did learn to be patriots.

There was a more militaristic set of songs, too: "Columbia, Gem of the Ocean," "whose banners make tyranny tremble." In Australia, recently, I heard a Uniting Church congregation singing "Battle Hymn of the Republic," and wondered if they felt the implication of "the watch fires in a hundred circling camps" where "they had builded Him an altar in the evening dews and damps." We knew even as small children. (After all, we'd read Abraham Lincoln's letter to Mrs. Bixby. Some of the girls wept along with the teacher, and some of the boys wanted to do so.) "Marching through Georgia" was fun, putting the rebels down with righteous fury. Rape, although we didn't know the word, exalted. "When Johnny Comes Marching Home" came all too soon. Before that we had to experience the bitter sadness of "Tenting Tonight on the Old Camp Ground" and even "The Vacant Chair" in remembrance of a Johnny who wouldn't come marching home. O, we did learn the glory of war, of the Civil War, and of a more recent one fresh in the memory of every parent and even of the students in the upper grades.

There was a lot of sadness in songs like "Till We Meet Again" and "My Buddy." My father, who served in France in that war, called my mother "Buddy" for years after, and, as a very little child, I did, too. "Keep the Home Fires Burning" was more cheerful for, in spite of the yearning, there was a silver lining in each cloud "til the boys come home." It's the vital, optimistic quality that comes through in the memory of World War I songs, not the sentimental, sad element. "Over There," the Yanks would make short work of the Kaiser. Then there was "Soldier Boy": "Soldier boy, soldier boy, where are you going, waving so proudly the red, white and blue; I'm going where my country and duty are calling me; if you'll be a soldier boy, you may go too." "Where Do We Go from Here, Boys?" with its ever so slightly risque "when we see the enemy we'll shoot him in the rear," had a victorious ring to it, and there was good military humor in "Some Day We're Going to Murder the Bugler." O, we learned that war could be fun!

With all these war songs, especially Civil War songs, in our background, one could hardly account...
for a set of songs glorifying the antebellum South and, yes, even slavery. We felt sad indeed that "Massa" was "in the cold, cold ground" with all those darkies weeping and singing down in the cornfield. How nice it would be to be carried back to ol' Virginny, or to "My Old Kentucky Home," where "de darkies are gay." Gay it will be remembered once meant light hearted and happy. "Oh, darkies, how my heart grows weary, far from de old folks at home." What a yearning we darkies had for the good old days. But darkies weren't all sad and sentimental, you know. There were the singin' and dancin' coons of the minstrel-show type as well. About 1925, at age eight, I sang in the school Christmas program and brought down the house. Everyone, I think, knew "Oh Tannenbaum," but we were not yet using the German words. The war was too recent—that war, you know, when major orchestras quit playing Beethoven. We had parody words to the song telling of Christmas present and goodie. I, hidden in the back of the singing group which had just finished "there won't be any work to do," stepped forward in blackface, of course, belting out "Dere'll be some gifts for dis coon, too." Laughter, applause, joy! O, we learned racism by singing!

Not all racism involved blacks. We happily sang "Solomon Levi," making fun of Jewish merchants who, even in our limited range of experience, ran secondhand stores. There was stereotyping here and one nasty epithet, "Sheeny."

Our developing racism was pretty parochial, really. It could deal with blacks and, to a very limited extent, Jews. We had songs that made gentle fun of other ethnic groups, the Irish, for example, and I don't know when we branched out to touch the Mexicans. I knew La Cucaracha but I don't think anyone had the temerity to try the Spanish words and we would have been shocked to understand the import of marijuaana que fumar. Looking west we could see the Philippines and China; we had missionaries there, but no songs that I can remember mentioned them. A bit closer to home lay the Hawaiian Islands which would soon provide Americans with a whole class of songs. But in our public schools in the "twenties," we knew only "Farewell to Thee," composed, we were told, by the last Hawaiian queen.

What songs treated cultures other than our own with respect? Off hand, I remember Scottish songs: "Annie Laurie," "Comin' through the Rye," "The Campbells are Coming," "Flow Gently, Sweet Afton," and "Auld Lang Syne." The Harry Lauder songs were well-known by our parents and by a few school children, but they were never sung in school, probably because most were too new to be found in school song books which weren't. The English, in my recollection, came off less well. "Drink to Me Only with Thine Eyes" was often sung, and we sang "It's a Long Way to Tipperary" with gusto. The kids who spoke German and the Scandinavian languages at home had their own songs, naturally, just as they had separate ethnic churches. But such songs were never used in the public schools, although they would have enriched and expanded our thin musical knowledge and might well have expressed some values we could approve. Just not done. As war memories dimmed, we did come to hear and sometimes sing "Silent Night" in German. At least, we did at our house and, I think, in school as well. O, we did learn to be ethnocentric by singing in the public schools.

Citizenship was another theme which was drilled into us, not with a rich musical heritage but by means of a school marching song, used daily. Yes, daily! It was the theme song of the Young Citizens' League, meeting for business weekly, or perhaps monthly; I forget. The business was forgettable, too; choosing next week's cleaner of erasers and blackboards, for example. The song was unforgettable. "We march and we sing; our voice ring; young citizens are we, leagued in a host whose watchwords are youth, courage, loyalty ..." Now that's inspiration, and we "sang citizenship" lustily.

Yes, you can teach values by singing. You can teach militarism, patriotism, racism, ethnocentrism, and citizenship. You could also teach altruism, compassion, pacifism, co-operation and even environmentalism, but these values require different sets of songs, some of which are not yet written.

The songs not sung are as important as the roads not taken. We didn't sing Christian songs except at Christmas, and then they were pretty securely Protestant in origin and nature. Our attitude toward Catholics was peculiar. They were among us and frequently well-respected, even loved, friends and neighbors. Even though we might occasionally sing "Onward, Christian Soldiers" or "Fairest Lord Jesus," you may be sure that there were no explicitly Catholic songs alongside them in the school songbook. This was WASP America, even in communities with Catholic majorities. We knew that Catholics had mysterious rites and loyalties going beyond Bismarck, Pierre, Lincoln, and even Washington, to Rome.

The radical songs of the labor movement were unknown to us. They wouldn't get past publishers into a school songbook. We might hear about the I.W.W (the "Wobblies") at harvest time, but they were never around in an obvious way. Certainly their songs and those of labor in general never got near the public schools and I'm sure they didn't even in areas such as mining and factory towns where organized labor was strong.

The currently popular songs from "Tin Pan Alley"—songs of the June-moon-spoon-croon
genre—didn't make it either, I think for two reasons: (1) they were too new and available only in expensive sheet music, and (2) their subject matter was almost exclusively romantic love between adolescence and marriage. On the first point, we should remember that a one-room country school had no piano and likely no players of one and, on the second point, that the material was unsuitable for kids under the age of fourteen years.

Nor were we given what might be called "our own music," that of the Western frontier. Although the "Strawberry Roan" and "Frankie and Johnny" had been around for years, we didn't get to sing them at school. Where then? Perhaps in an intermission at a barn dance where a man with boots and a guitar entertained, or at a house party, of which there were many. "Home on the Range" had achieved status in school songbooks and that was just about the extent of the recognition given the American West in our public singing.

Have I reported subtle conspiracies of inclusion and exclusion, or a conscious plan of indoctrination? No, of course not! We sang daily, pupils and teachers, in a state of innocence. If we sang a Negro spiritual, like "Steal Away to Jesus" or one with the phrase "the people keep a-comin' but de train done gone," it was without knowledge that these songs had a second level of meaning for slaves planning to escape. Besides, why would those happy darkies want to?

We were innocents in the process of indoctrination, both teachers and pupils. Our songs reflected American history to a large extent. That we knew. We did not know whether it was true history or false, complete or incomplete, warped or straight.

In fact, we learned unconsciously both the good and the bad. We learned as a child learns a language, along with mother's milk, in happy ignorance of declension of pronouns or conjugation of verbs. It is this kind of learning, though, which tends to survive over the years.

A TEACHING IDEA

"Emerson" and "The White Peacock": Not Such Strange Bedfellows, After All?

Linda G. Davenport

Other than the fact that they are both scored for solo piano, the "Emerson" movement from Charles Ives' Second Piano Sonata: "Concord, Mass., 1840-60" and "The White Peacock" from Charles T. Griffes' Roman Sketches seem to have little in common, at least on first hearing. Further study reveals, however, a number of similarities which could be drawn upon to present the pieces in tandem to a class of undergraduates. Such a method would introduce students to two important American composers and styles of the early twentieth century.

Each piece originated as the first movement of a larger work and was written in the 1910s (1911-12 for "Emerson," 1915 for "White Peacock"). However, while Griffes' piece was first written as a piano piece and later transcribed for orchestra, Ives' movement was a solo piano adaptation of several incomplete orchestral sketches (for an Emerson Concerto/Overture for piano and orchestra). Both "The White Peacock" and "Emerson" were published by G. Schirmer—the former in 1917, the latter in 1919-20, but at the composer's expense.

"The White Peacock" is generally considered to be Impressionist in style; "Emerson" is not. Still, both works seek to impart impressions in a programmatic sense, either of someone (Ralph Waldo Emerson) or something (a white peacock). A teacher might solicit ideas from students prior to the first hearing about ways one might "represent" Emerson or a white peacock in sound. Listening to the pieces would then show how these two particular composers effected musical portrayals.

According to Ives' Memos, the "Emerson" movement reflects definite and indefinite things in Emerson's character and works.1 Ives' views of Emerson are well-known because of his Essays Before A Sonata.2 In this movement, he seems to have chosen musical elements which relate to his perceptions of Emerson. For example, Emerson was not afraid to say there were laws which should not be too well obeyed.3 In the "Emerson" movement, the musical manifestation of this trait may be that Ives does not "obey the laws" of tonal harmony.

Another example: Emerson's paragraphs (in his writings) did not always "cohere" because his underlying plan was "based on the large unity of a series of particular aspects of a subject rather than on the continuity of its expression."4 Perhaps Emerson's writing style is mirrored in the fact that Ives' "Emerson" does not always appear to "cohere." Instead, it consists of somewhat disjunct sections containing modified restatements of various motifs.

A third example: Ives considered Emerson to be "America's deepest explorer of the spiritual immensities," a man who stood "on a summit at the door of the infinite . . . peering into the mysteries of life . . . hurling back whatever he discovers there."56 Could the heterogeneity of the music stem from Ives' efforts to represent, in music, Emerson's perceptions? Do the diverse sections perhaps reflect the various types of discoveries and insights which Emerson had, some more profound and complex than others? These are just a few examples of ways in which Ives' musical techniques may correspond to his views of Emerson.
Griffes' subject matter is less complex: the white peacock described in William Sharp's poem, "The White Peacock," which is printed in the score. Contrary to his usual custom of choosing a suitable poem after writing a piece, Griffes' selection of this poem preceded his musical composition. He also may have had in mind the white peacock he had seen in the Berlin Zoo in his student days.5

The poem used as his "subject" describes a peacock moving slowly about in a garden. Accordingly, perhaps, Griffes' musical representation avoids cadences which are stable, tonal resting points, thus giving the impression of continuing movement.

Griffes is said to have associated different colors with different keys.7 Regarding this piece, he wrote that he was trying to evoke the thousand gorgeous colors of the garden.8 Could his desire to impart the sense of many colors be one reason he avoids a single key (and thus a single color) in this piece? His approach is to explore various chordal combinations, perhaps to depict different colors.

In both works, then, the musical techniques chosen seem to result from the underlying programmatic ideas. The following are some of the other key features common to both: (1) Unity achieved through recurring motifs; (2) Avoidance of functional harmony; and (3) Full exploitation of piano timbre and range.

Needless to say, there are also some significant stylistic differences between the two in areas such as use of tertian vs. non-tertian chords, consonance vs. dissonance, and degree to which earlier material is recapitulated. Still, a comparative approach could stimulate discussion on the common bonds which can be discerned between these two works from different "camps" of early twentieth-century American music. Such a method might also be suitable for introducing other representational music to undergraduates or younger students.

---

3Ives, Essays, 27.
4Ives, Essays, 22.
5Ives, Essays, 11-12.
7Maisel, 10-11.

GEORGE GERSHWIN LEARNS TO ORCHESTRATE

Wayne D. Shirley

The first of George Gershwin's full-scale works which he orchestrated himself was the Concerto in F of 1925. The previous year his Rhapsody in Blue had been orchestrated by Ferde Grofé. It's easy to assume that in the year between the Rhapsody and the Concerto Gershwin gave himself a crash course in orchestration, turning himself from somebody who, in Grofé's words, "could not orchestrate" to somebody who could do a straightforward if non-fancy job of scoring.

In reality the story is more complex. Gershwin's music studies had included orchestration for several years before he wrote the Rhapsody in Blue. A brief look at the history of his involvement with instrumentation will dispel the idea that he had no idea of orchestration whatever before he undertook the scoring of the Concerto in F. It will also serve to explain a few of the odder listings of Gershwin works in The New Grove.

Gershwin had his first experiences with instrumentation in 1919 as part of his studies with Edward Kilenyi. Kilenyi writes in his article "George Gershwin . . . as I knew him":

At the same time—that is, during our study of harmony—I started to make him acquainted with writing for single orchestral instruments . . . [We] went through the discussion of an instrument in our textbooks and looked up characteristic passages from orchestral scores. George wrote out examples and composed some passages himself. Then we engaged a member of a prominent symphony orchestra to play the examples for us.

By this time George Gershwin was familiar with the orchestra. He not only attended orchestra rehearsals of his shows but he studied orchestral scores. Subsequently, too, we went over them in his lessons.2

As evidence for Gershwin's study of instrumentation we have not only Kilenyi's word but also a notebook of Gershwin's studies with Kilenyi, now housed in the Gershwin Collection of the Music Division of the Library of Congress. This notebook, consisting of fourteen leaves, spans the period from August 1919 (date on cover) to September 28, 1921 (date on last exercise). The notebook, which probably does not represent the whole sum of Gershwin's studies during these two years, is taken up to a large extent with harmony assignments—"given melody," "given bass," and the like. It does, however, contain several experiments in instrumentation: phrases set for string orchestra, two "cadenzas" for flute, fourteen measures for oboe, a "cadenza" for two clarinets, a whole-toneish piece for two flutes and
timpani, and a fragmentary "valse lente" piece for flute and strings. Musically these don't go anywhere, but they did get the young Gershwin past the terrors of the alto clef, while other exercises in the book show Kilenyi explaining the wonders of transposing instruments.

The years of study with Kilenyi seem also to be the years when Gershwin bought his first orchestration book, since his copy of Forsyth's *Orchestration* (now in the Gershwin Collection in the Library of Congress) contains Kilenyi's handwriting on page 133. (So much for the story that he went out and bought his first book on orchestration when asked to write the *Concerto in F*). Gershwin's copy of Forsyth has the air of a book that's been used, but not of one that's been in constant use for years: certainly the pages it falls open to naturally (p. 241, "The Bassoon," examples from *The Sorcerer's Apprentice*, Tchaikovsky's *Pathetique*, Mozart and Beethoven; p. 273, "The Bass Clarinet") don't suggest pages constantly open for ready reference. The only marks are in the section on "The Valve-Horn."³

Gershwin made other experiments in scoring during these years. The best-known of these is the *Lullaby* for string quartet. We don't have Gershwin's score for this,⁴ so we have no particular points to make about what aid (if any) Gershwin received in scoring the piece, which is certainly the best scoring he did before the *Concerto in F*. Since the main section is a straightforward scoring of the piano sketch we do have, it seems invidious to doubt Gershwin's responsibility for the scoring of the rest of this "charming and kind" (Ira Gershwin's description) piece.

Two other experiments in scoring are less interesting as music, though one is both informative and assured. The less assured is a set of two pages for orchestra (Piccolo, "Flutes," Oboe, B-flat Clarinet, Bassoon, "Trumpets", and "Trombones" (two sets of instruments which remain silent throughout), two horns, timpani, strings) which starts out bravely but dissolves after five measures.⁵ The clarinet's one entrance contains a small transposition error (a missing accidental on one note of a run upward.)

The more assured and informative piece is one which makes Charles Schwartz's works list: the *Figured Choral* dated July 27 (?), 1921.⁶ This is, in fact, a chorale-prelude on the first two phrases of "Freu dich sehr, O meine Seele" for B-flat clarinet, two bassoons, two horns in F (which have the chorale in octaves, with a Lydian raised fourth in the second phrase), viola, 'cello, and bass. The piece—really just an exercise, probably for Kilenyi—lasts just eight measures, and is of no particular interest as music. It does, however, document that Gershwin is already comfortable with those two bugaboos of the beginning orchestrator, Transposition and The Alto Clef.

Between the performance of the *Rhapsody in Blue* and the commissioning of the *Concerto in F* Gershwin tried his hand at scoring several numbers for his London show *Primrose*. These orchestrations are in pencil rather than the confident pen of the *Concerto in F* score; however, when they were rediscovered and played at the Library of Congress as part of a concert performance of *Primrose* they went off very well (though there was one very difficult bassoon part in "Berkeley Square and Kew.")

Then why was Gershwin not asked to score the *Rhapsody in Blue*? And why did Grofé say that in 1924 Gershwin "could not orchestrate"? In the first place, Paul Whiteman, who commissioned the *Rhapsody*, did not want the composers for his Experiment in Modern Music to score their works: he wanted Grofé, whose ability to score for the Whiteman band was unique, to put his stamp on the music for the concert. (Victor Herbert, the old pro, was allowed to score his own piece.) Second, Gershwin probably could not have scored for the Whiteman band: its resources were too different from the standard orchestra's for Forsyth to be useful. (The *Primrose* orchestra, on the other hand, was a standard pit orchestra.)

Third, "could not orchestrate" is a phrase with many meanings: Grofé would probably have looked at the score of *Porgy and Bess* and said that Gershwin "still couldn't orchestrate." We're told fairly frequently that Chopin and Schumann "couldn't orchestrate"—that is, that their scoring is muddy. In 1924 Gershwin hadn't yet achieved Schumann's or Chopin's height of inability to orchestrate; but he had at least started on his way.

---


2. The *Etude*, vol. 68, no. 10 (October 1950), 12. Kilenyi's rambling, unpublished monograph *Gershwiniana* adds no further information on this point.

3. Forsyth is not, however, the source for Gershwin's unusual direction "closed" for stopped horn. (Translation of Italian *chiuso*? Or just the opposite of "open"?) "Closed" is standard show-orchestration parlance of the time.

4. The published edition was made from a set of copyist's parts. The manuscript version for piano, which we do have, is not the immediate basis for the parts, as it does not contain the introduction or the middle section.

5. These pages, confusingly described as sketches for the *Concerto in F*, are in the Gershwin Collection in the Library of Congress.


"Not many composers have ideas. Far more of them know how to use strange instruments which do not require ideas. Whoever has inspired ideas will write the great music of our period."—George Gershwin
MUSIC, THE JAKE WALK, AND JAMAICA GINGER

Songs about Jake-Leg Paralysis Epidemics in the United States

Joseph K. Albertson and Solomon Goodman

[Note: As a follow-up to a search initiated by James Perkins for information about "jake-leg" music copyrights, a large body of information about jake-leg paralysis and music associated with the disease was found by Solomon Goodman in a series of articles, listed below, written by John P. Morgan, M.D. In this present writing, there are no references, by footnotes or end notes, to individual articles by Dr. Morgan, inasmuch as each covers the basic information summarized herein. Dr. Morgan is now at the Medical School of the City University of New York (CUNY), Manhattan.]

In 1930 and again in 1931, epidemics of paralysis suddenly appeared widely in the United States, most prevalently in sections of the South and Midwest; as many as 50,000 people were affected. In the late 1970s, surviving victims of what was eventually known as "jake-leg paralysis" were reexamined; they still exhibited the effects of the disease for which no treatment was ever found. A few victims of the paralysis, from among those stricken when very young, may survive even today. The epidemics were duly noted by a number of recording artists and were the subject of several songs. Nevertheless, the epidemics, the disease, its cause, the recordings, and the songs are nowadays little remembered and generally unknown.

The epidemics were eventually traced to two large batches of adulterated tincture or extract of Jamaica ginger root, ostensibly sold for medicinal purposes. Both batches were produced by a single Boston manufacturer.

A tincture of ginger root had been marketed in the United States since 1893. Declared to be a digestive, a carminative (to remove gas from stomach and intestines), a headache remedy, an emmenagogue (to hasten delayed menstruation), and a preventive of upper respiratory infection, the medicine contained powdered ginger root (or ginger oleoresin, a gummy extract from ginger root) dissolved in alcohol. The primary source of the ginger root was Jamaica; the medicine was known as Jamaica ginger, Jamaica extract, or simply as "Jake." It was harmless, and it was widely sold. Its use as an intoxicant was reported in The Baltimore Sun at the turn of the century.

Not noted by Dr. John P. Morgan, author of a number of articles on which this present writing is based, was an early appearance of Jamaica ginger in popular sheet music, in "a hot rag" with title "Jamaica Jinger" by Egbert Van Alstyne (copyright 1912, Remick Music Co., NYC). Dr. Morgan does note that, in 1928, prior to the epidemics, hillbilly guitarist Lemuel Turner recorded "Jake Bottle Blues" (Victor V-40052) using a guitar played in Hawaiian (or slide-guitar) style. Turner's slide may have been a glass Jake bottle.

With the adoption of the 18th Amendment, the Prohibition Bureau banned the sale of tincture of ginger root in its usual form, but authorized the sale of a fluid extract of ginger if that extract met the United States Pharmacopoeia (U.S.P.) requirement that there be a gram of solids in every milliliter of alcohol solvent. Such a ratio of solid to liquid was considered nonpotable, due to the pungency of the ginger content. Prescribed dosage was a few drops of the pungent, hard-kicking, considered-to-be-undrinkable fluid extract, in a glass of perhaps-sugar-sweetened water.

The test for legality was simple. The alcohol content of a milliliter sample was boiled away, and the amount of residue measured. If a gram of solid remained, U.S.P. standards had been met.

When the sale of the fluid extract was declared legal despite Prohibition, manufacturers with an eye to profits from the beverage market sought ways to maintain the legality of the alcoholic extract while rendering it potable. The method used was the addition of adulterants which would, if tested by boiling, maintain the required gram of solids per milliliter of alcohol while allowing the reduction of the ginger content in order to increase palatability. Through the addition of adulterants such as sugar, molasses, glycerine compounds, herbal extracts, various resins, mineral oils, and (most common) castor oil, Jake was changed from the almost-black tar of the officially undrinkable extract into a pleasant-tasting, ginger-flavored, amber-colored, alcoholic liquid which still met all U.S.P. requirements.

Drugstores did a booming business, not only selling Jake to all comers but happily mixing the "medicine" in soda-fountain drinks. As Collier's magazine (July 26, 1930) pointed out, drugstores were in fact speakeasies.

Then came the epidemics of paralysis, first in the spring of 1930 and subsequently in 1931. As many as 50,000 people found themselves walking with difficulty in a peculiar gait which was the most observable symptom. It was soon learned that all those afflicted had drunk Jake. "Jake leg" and "the Jake walk" quickly entered the lexicon. There was, however, a mystery; not everybody who drank Jake was affected.

The mystery was eventually solved when the paralytic bottles of Jake were all traced to a single manufacturer, Harry Gross by name, in Boston.
Seeking the cheapest possible adulterant to maintain the required solids in any U.S.P.-tested samples of his ginger "medicine," he had found an ideal non-volatile oil (in the event of a test, it would not boil away with the alcohol solvent). The oil, which was widely used in the paint and varnish industry and in certain glues, was not known to have toxic effects. Early in 1930, Gross's Hub Products Company, using the oil which was related to creosote, manufactured and distributed enough Jake to fill 500,000 two-ounce bottles. Another large, similarly adulterated batch was widely distributed in 1931. The epidemics ensued.

Subsequent tests found that the adulterant oil contained the chemical triorthocresy phosphate (TOCP), which when tested produced a paralysis in calves and chickens similar to the paralysis of the human beings who had drunk Jake from the two Boston batches. It was further learned that TOCP had, most unfortunately, been tested on human beings: in 1899, a group of French tubercular patients were treated with the chemical; all suffered the spinal cord cellular damage later found in jake-leg patients. (As late as 1959, ten thousand Moroccans were paralyzed by TOCP when heat-resistant oils discarded from aviation hydraulic systems were used for cooking.)

Nine pieces of music about Jake or jake leg or the jake walk or jake wobble were recorded in 1930 (see listing below); additional jake-leg recordings were made in 1933 and 1934. Several of these are anthologized on Stash Records The Jake Walk Blues (ST-110). A core of jake-leg recordings is contained in the collection of the John Edwards Memorial Foundation, now at the University of North Carolina-Chapel Hill. In addition, the Library of Congress Catalog of Copyright Entries by the end of 1934 listed nine copyrights for published and unpublished songs with the word "Jake" in the titles (see listing below). Six of these were copyrighted in 1930, an epidemic year. These pieces and the earlier-mentioned recordings are music footnotes to a little-remembered episode in medical history.

Source Articles by John P. Morgan, M.D.


Recordings
In 1930:
"Jake Walk Blues" Allen Brothers. Victor V-40303
"Jake Leg Wobble" Ray Brothers. Victor V-40291
"Jake Leg Blues" Byrd Moore. Gennett 17091
"Got the Jake Leg Too" Ray Brothers. Victor 23508
"Jake Leg Rag" Narmour and Smith. Okeh 45469
"Alcohol and Jake Blues" Tommy Johnson. Paramount 12950
"Jake Liquor Blues" Ishman Bracey. Paramount 12941
"Jake Leg Blues" Mississippi Sheiks. Okeh 8939
"Jake Leg Blues" Daddy Stovepipe and Mississippi Sarah. Vocalion 1676

Other:
"Jake Bottle Blues" Lemuel Turner. 1928. Victor V-40052
"Jake Walk Papa" Asa Martin. 1933. Champion 16627
"Jake Leg Blues" Willie Lofton. 1934. Decca 7076

Copyright Entries, Library of Congress
[w/ = words by; m/ = music by; c(date) = copyrighted on date given by; p/ = published by]
"Jake-i-tis Blues" w/ Joe M. Reynolds and J.C. Gilliland. arrangement and m/p/c1930 J.C. Gilliland, Corinth, MS
"Jakey Blues" w/m/James Rooney. p/c1930 Frank Harding, NYC
"Jake Leg Blues" w/m/c1930 J.D. Henley (unpublished), Afton, TX
"Jakefoot" w/m/c1930 (unpublished) Herbert R. Kent and David N. Duncan, Ponca City, OK
"Jake-Itus Blues" w/m/c1930 Bernard C. Smith (unpublished), Pope, MS
"Jake Walk Blues" w/m/Austin Allen p/c1931 Southern Music Publishing Company (Peer International Corporation), NYC (copyright renewed)
"Got the Jake Leg Too" w/m/S.V. Ray. c1931 (unpublished) Southern Music Publishing Company, NYC
"Jake Leg Blues" w/m/J. Mayo Williams. c1934 (unpublished) State Street Music Publishing Company, Chicago
SEEING OURSELVES AS OTHERS SEE US

In the fifteen years of its existence, the Sonneck Society has continually reevaluated its goals, its interests, and its scope. The current president's letter reflects the ongoing nature of these concerns. While we are engaged in this self-examination, it is also useful to have an opportunity to see how others perceive us. Two writers with divergent viewpoints and backgrounds—one American and one Canadian—attended and "reviewed" the most recent meetings of the Society. Jack Tottle, director of the bluegrass band from East Tennessee State University, wrote his review as part of a longer article titled "Ain't It Amazin' How Things Keep On Changin'," which appeared in Bluegrass Unlimited magazine (Vol. 25, No. 3) in September 1990. He and his band attended the 1989 meeting at Nashville. William Littler wrote his report as part of his responsibilities as music columnist for the Toronto Star; it was published on Monday, April 23, 1990, the day following the Toronto meeting.

Who In The World Is Bill Monroe?

Here's just one illustration of how things have changed: Last year a national professional organization of university music educators called the Sonneck Society met at the Vanderbilt Plaza Hotel in Nashville for its annual conference. Its members have, for the most part, made their careers via what we think of as classical music, though many of them would call it "art music." Nevertheless, they profess an interest in American music in general.

Prior to the conference, awareness of bluegrass and country music among the membership was—with a few exceptions—rather low. Nevertheless, Dr. Dale Cockrell, the society's secretary (and music department chairman at the College of William and Mary), thought it would be appropriate to present an honorary membership to a major figure from the community in which the upcoming meeting was to be held.

Paul Wells, Director of the Center For Popular Music at Middle Tennessee State University, Murfreesboro (which hosted the event), suggested that, as the founder of an important genre of American music, there could hardly be a more appropriate choice than Bill Monroe. Among many members (including the organization's president at the time) the initial response was, "Who in the world is Bill Monroe?"

At this point, a wonderful quality surfaced: Open-mindedness!

These classically-trained professional educators actually wanted to learn about a style of music which (a) was unfamiliar to them and (b) breaks many of the cardinal rules of their own musical discipline. It was decided to present Monroe with an honorary membership and also to make a performance by the Blue Grass Boys the highlight of the affair's main event, the Saturday evening banquet.

There were all kinds of academic papers read at this four-day conference. They covered everything from Aaron Copland to Mahalia Jackson, from Junkanoo festivals in the Bahamas to nineteenth-century Boston. One scholar did a detailed transcription, analysis, and categorization of Jimmie Rodgers' yodels.

Another, noted country music author Charles Wolfe, gave a fascinating talk on black hillbilly music in middle Tennessee. Tim Stafford at ETSU's Center for Appalachian Studies and Services spoke on work underway to release home recordings made of previously unknown east Tennessee musicians in the 1950s.

My part in the proceedings consisted of bringing East Tennessee State University Bluegrass Band from Johnson City to Nashville. I was more than a little concerned that the majority of these learned ladies and gentlemen would find bluegrass music insufficiently intellectual or perhaps just a bit confusing.

Accordingly we tailored our concert to highlight a few of the traditional musical strands from which bluegrass music is woven: the blues, traditional dance music, British Isles ballads, etc. Just enough easy-going commentary was provided to put things in perspective for those new to the music.

The results were really overwhelming. After an astoundingly intense and prolonged round of applause at the concert's conclusion, dozens of scholars came up to congratulate the musicians, ask more about bluegrass music, and to buy albums. It was the warmest welcome imaginable from people whom you might have thought would be the hardest to win over.—Jack Tottle

Scholars still looking for American identity

As the free trade era brings Canadians ever closer to their American cousins, it may be surprising to the continentalists among us to discover that the grass on the other side of the Unguarded Border is less green than we thought.

Case in point? For the past few days, Toronto has played host to the first meeting held outside the United States by the Sonneck Society for American Music, an event which, together with joint meetings of the College Music Society and the Association for the Advancement of Research in the Music of Quebec, focused the attention of more than two hundred visiting scholars on the current state of studies in the notesthesmyth of our continent.
A visitor to the meetings could hardly fail to be impressed by the range of these studies, when sessions offered papers with such titles as "The Jesse French Piano Company's Impact on Mississippi Valley Ragtime" and "Geography As The Basis For Nationalism In The Works of R. Murray Schafer."

Clearly, times have changed since Oscar Sonneck, in a 1913 lecture in New York City, announced that "the literature on music in America is woefully inadequate both in quantity and quality."

Sonneck himself, as the first head of the Music Division of the Library of Congress and a scholar of great integrity, did more than anyone else to set research on a corrective path, which is why his name so appropriately ornaments the association the distinguished critic Irving Lowens organized in his honor in the early 1970s.

And yet, the same visitor to the Sonneck Society's sixteenth annual conference could hardly fail to be impressed as well by how much of an underdog spirit continues to animate students of North American music.

In an open forum on the teaching of American music, for example, Daniel Binder of Lewis University reported having surveyed 27 recent college music history books only to find American music characteristically relegated to the back pages, if treated significantly at all.

Seldom did he find American popular culture or women composers even mentioned and equally seldom did he find the why of music—its cultural context—given serious treatment. The masterpiece syndrome prevails.

Most graduate students, he pointed out, can take several degrees without ever having to study American music. Then he pointedly asked what English department would allow a student not to take at least one course in American literature?

Needless to say, the same points could be made here about Canadian music. And when Kirk MacKenzie of the University of Cincinnati criticized Edith Borroff of the State University of New York at Binghamton for eliminating Canadian music altogether from her recently admired text, she replied that her publisher wanted to keep its size down to make it saleable.

Professor Borroff herself pointed out that the standard history books "define music in German terms and give our music the force of leftovers. If European bands were as good as American bands, Grout (author of a popular college text) would have a chapter on Sousa."

How long will it take for the situation to change? Scholars seldom carry crystal balls. But after listening to the persuasive case John Beckwith of the University of Toronto made for Lucas et Cecile by Joseph Quesnel, it was hard to believe that many of the French contemporaries of Canada's first operatic composer deserve to put him in the shade of history.

Our Eurocentric prejudices in music die hard, but thanks to the Sonneckers, it is becoming harder to defend them.—William Littler

Thanks to Jack Tottle and to Steve Spence, editor of Bluegrass Unlimited, for permission to reprint "Who in the World is Bill Monroe?" and to Paul Wells for calling it to my attention. Thanks to William Littler and The Toronto Star Syndicate for permission to reprint "Scholars still looking for American identity," and to John Beckwith and Deane Root for sending the copy.

AARON COPLAND'S "SIMPLE GIFTS"

Roger Hall

The following article is offered in honor of Aaron Copland's ninetieth birthday in November of this year.

In the second volume of his autobiography, Aaron Copland mentions: "I found the Shaker song 'Simple Gifts' in a collection of Shaker tunes published in 1940. Later, he adds that "Simple Gifts" was originally meant to be used for dancing. I read that the dance would have been in a lively tempo, with single files of brethren and sisters two or three abreast proceeding with utmost precision around the meeting room."

Ten years ago, I had the pleasure of interviewing Copland about his two settings of "Simple Gifts." What follows are excerpts from that interview at his home in Peekskill, New York, on July 21, 1980.

Hall: I prefer the original ballet score of Appalachian Spring to the suite you arranged later. I hope you don't mind me saying that.

Copland: Not a bit. That's a compliment. I made a record a long time ago of the whole ballet, not just the suite from the ballet. I'm so accustomed to hearing just the suite nowadays, even though the other score is available.

Hall: You also did a later setting of "Simple Gifts" for your first set of Old American Songs.

Copland: Is that different from what's in the ballet?

Hall: Well, that's a vocal setting and the ballet arrangement is instrumental. Also, the vocal setting doesn't have any variations, just the tune itself.

Copland: Yes. Just the tune itself.

Hall: The vocal setting has also become quite popular. It was first for voice and piano, wasn't it?

Copland: I don't recall.

Hall: That's what I read.
Copland: Oh really? Well if you read it, it must be true (laughter). I don't trust my memory any more. I've been proved wrong so many times that I've stopped saying what happened.

Hall: Yes, that was some years ago. But I was curious since you did use the tune a second time. And I was wondering, did you use it because you had a fondness for the tune or because it was just another old American song you had available?

Copland: Oh no, I was particularly fond of it. I had a book full of tunes: I didn't have to pick that one. It's very strange and I've often remarked upon this—give me a book of folk tunes and I'll immediately know what tune attracts me and what one doesn't. I can see that the other tune is just as good, but I don't have that immediate feeling of it belonging to me for some curious reason.

Hall: So you didn't choose them necessarily because of the words. It was the tune that appealed to you.

Copland: Yes. Definitely.

Hall: Because in many cases the words to the songs you chose are as charming as the tune.

Copland: Yes. The "Simple Gifts" song is one of them. And also "I Bought Me A Cat."

Hall: When you were looking through the Andrews collection, did you come across any other tunes that you thought you might like to use?

Copland: Oh, it's very possible. It's very curious. It's a kind of an instinctive feeling of empathy, with a tune. I can play a tune out of a collection and think, "Gee, this is a very good tune—but I could never work with it." I can't tell you why. I'm just not that interested or there is something about it that puts me off a bit. Or, on the other hand, I'll play something and immediately I'll know, "Oh, that I could work with." It's hard to analyze really.

Recently, an illustrated booklet on the Shakers researched and written by Roger Hall, a musicologist and composer who lives in Stoughton, Massachusetts, has been reprinted in a second edition. The booklet is entitled, "The Story of Simple Gifts" and includes the words and music to this Shaker song composed by Elder Joseph Brackett at Alfred, Maine, in 1848. To order the booklet write to: The World of Shaker, P.O. Box 1645, Holland, Michigan 49422-1645.


3 Roger L. Hall, "Simple Gifts' Tune was Appealing to Aaron Copland," The Shaker Messenger, Vol. 3/No. 4 (Summer 1981), 7.


AMERICAN MUSIC—LESS HISTORY

Linda Pohly

I recently received an invitation to subscribe to American Heritage magazine and notification that, with my prompt reply, I would also receive the booklet "199 Things Every American Should Know." Tempting bait, so I bit.

Upon receipt of the booklet, I eagerly scanned the index and started randomly reading the small entries. A few items I (happily) knew, some rang a distant bell, others were enlightening. It wasn't long (thank goodness) before the "Sonneck" in me began to rear its head. Among these entries, I uncovered none about American music or musicians! I started to search more thoroughly among the paragraphs about court decisions and treaties; famous entrepreneurs, politicians, and women; cartoons, slogans, and quotes; American paintings and inventions; and even assassins. Nothing about music.

I went back to the Introduction to see what the book was supposed to be about. The author, John Garraty of Columbia University, wisely stated: "What follows is not a test; nor are these items necessarily the most important things to know about American history." Well, okay, these 199 items are among the things a person should know. He had set his parameters, but somehow I still felt slighted. The Introduction went on to mention a recent book by Garraty titled 1001 Things That Everyone Should Know About American History (Doubleday, 1989). Now I was anxious to see if anything musical made the longer list!

I found the book, curiously, in the Juvenile section of the local library. A scan of the index revealed some similarity to that of the smaller collection but also a section titled "Literature and Music." A subsection within included thirteen brief references to songs such as "Yankee Doodle," "When Johnny comes Marching Home," "Over There," and "Brother Can You Spare a Dime." The only song that might not have been readily found in American pop or folk collections was "Chester." Each of the thirteen had patriotic or historically-oriented texts. There was no mention of instrumental music or of composers. Other sections of the book contained...
only two more references to things musical: Bessie Smith (listed in a section on "the Smiths") and "The Star-Spangled Banner" (listed under important poems). The Introduction to this more lengthy tome reiterated the parameters established for the booklet of 199 items. I do not quarrel with the author or the publisher about their prerogative in establishing guidelines. I simply point out yet another instance where American composers and their music seemingly have had to settle for a back seat. Does this book's silence on the subject imply a lack of importance for America's musical history? The work of the Society, its membership, and the Interest Group on American Music in American Schools and Colleges surely continues to be needed. Included or not in an historian's book, basic information about American music and music in America should become commonplace for students and adults, not a subject for specialists.

NEWS OF THE SOCIETY

Sonneck Society to Meet in Virginia

Plans are proceeding well for the Newport News/Hampton meeting of the Sonneck Society to be held April 3-7, 1991, which will be hosted by Christopher Newport College. Features of the meeting will include a reception on Wednesday evening, a dinner (preceded by Benjamin Franklin Orange Shrub) and concert (by saxophonist Neal Ramsey and pianist Ann Newton) at Christopher Newport College on Thursday evening, a trip to Williamsburg (or an alternate museum tour) on Friday afternoon followed by a special program at Bruton Parish Church that evening, and the traditional banquet on Saturday evening (with country dancing).

Most paper sessions will be held at the Radisson Hotel. All conference facilities are handicapped accessible. The Capitol Chapter and the Southeast Chapter of the American Musicological Society will hold their combined spring meeting within our meeting (on Saturday).

Publicity giving detailed information about the conference, the hotel, the Hampton Roads area, and transportation will be distributed to the membership in a timely fashion.

Notices and Announcements

More Money Than Ever Before is what the Silent Auction made in Toronto! Now we're going to try to top last year's record. Some members have informed me that they are already storing away piles of intriguing stuff to bring to Newport News. Once again, we're asking for antiquarian entries, pictorials, and recordings, as well as books. If it has to do with American music, however remotely, bring it! Rumor has it that William Billings' snuff box (a secret indulgence) and Von Tilzer's Gilded Cage (minus the original bird) just might make an appearance among this year's entries. If you have something in the secret recesses of the grandfather clock that can beat those, we're interested! Start looking now!

1991 Committee Meetings: Sonneck committees and Interest Groups wishing to have their meetings listed in the program for the April 1991 Virginia conference should send pertinent information by November 15 to Anne Dhu Shapiro, Music Department, Boston College, Chestnut Hill, MA 02167. The Program Committee will try to honor times as requested by committee chairs, but in no case will any committee meeting be scheduled opposite a Sonneck session.

Students: A post-conference newsletter (edited by David Hildebrand) went out to 76 student members of the Society in late May. There are plans for a second newsletter prior to the conference. Plans are underway for special student hotel rates, with the student chair serving as a liaison for car-pooling, room-sharing, etc.

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
February 13-16, 1992
Baton 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'num, Paul Wells, Kate Van Winkle Keller
Executive Director:

Editors:
American Music: Wayne D. Shirley
Bulletin: Susan L. Porter
Directory: J. Bunker Clark
Standing Committee Chairs:
Executive Committee: Deane L. Root
Long Range Planning: Deane L. Root
Development: Gillian Anderson
Honors: Wilma Reid Cipolla
Lowens Award: D.W. Krummel (1989 publications)
Membership: Jean Geil
National Conferences: R. Allen Lott
Nominating: Susan Cook
Publications: Dena Epstein
Public Relations: Carol Oja; J. Bunker Clark, publicist
Silent Auction: Suzanne Snyder
Students: Tom Riis; David Hildebrand (student chair)

Ad Hoc Committee Chairs:
Conference Management: Paul Wells
Appointments:
Archives: Margery M. Lowens
Music of the United States liaison: Judith McCullough
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 Deveau
Research in Gender and American Music: Betty Ch’maj

COMMUNICATIONS

Letter from England

As I’ve recently taken over from Stephen Banfield as head of the Music Department at Keele, we thought Sonneck members might like to hear from me directly of some recent activities in the Department.

Since coming to Keele three years ago I’ve been keen to communicate my research interests—in the American experimental tradition—to our students. This has happened in various ways. In each academic year we’ve run an option or special paper in performance requirement. Students have chosen to offer presentations or write essays on a wide variety of topics including (at random) Laurie Anderson, Robert Ashley, Henry Cowell, tuning systems, performance art, minimalism, notation, John Cage, and Morton Feldman. There has also been a trickle of final year dissertations on experimental topics—Robert Ashley (again), George Crumb, and experimental works for violin spring to mind.

For the last two years my colleague George Nicholson has taught a final year paper on jazz. This has proved to be very popular with the students, even when they’ve been required to undertake complementary dissertations. But we’ve also seen (unprovoked) dissertations on a very wide range of other American topics, from Showboat to Akhnaten, Benny Goodman to Frank Zappa, and ragtime to heavy metal. We will be disappointed if this degree of inclusivity diminishes.

On the performance front, a wide range of American works has been heard at Keele. Eighteen months ago Paul Machlin conducted the Philharmonic Society in Copland’s In the Beginning and excerpts from Porgy and Bess. The New Music Ensemble has regularly programmed American music: a sample list from the recent past would include several pieces by Morton Feldman, Earle Brown’s Folio, Cage’s Variations IV (in a realisation which included six other Cage works, plus Paul Machlin’s Waltzing), and pieces by Laurie Anderson, La Monte Young, Steve Reich (Pendulum Music) and Michael Torke. A particular highlight of last year was the Concert Band’s all-American programme of Ives’ Variations on America, Sousa’s Stars and Stripes Forever and High School Cadets, the suite from West Side Story and an electrifying performance of Terry Riley’s In C (which among other things caused a minor revolt among some of the Band’s more conservative members!)

Other aspects of the Department’s interest in American include staff research projects (Stephen, for instance, is currently writing a book on Sondheim) and a continuing series of Visiting Professorships—Paul Machlin spent 1988-90 with us, and his Colby College colleague Jon Hallstrom will be here next spring term. However, lest you think that we’re in danger of secession, I should point out that the American ‘programme’ detailed above is only part of the Department’s primary commitment—to the study of twentieth-century music of all kinds, and that this primary commitment is balanced by secondary and tertiary commitments to pre-twentieth century western music, and to world music.

Our future plans include greater modularisation of the undergraduate course, a new degree course in Electronic Music, and an increasing number of postgraduates in musicology, composition, and on our taught MA/MSc in Digital Music Technology. We fully intend that American music will continue to play an important part in all of these activities.

David Nicholls

Letter from Canada

John Beckwith

In one of his conversation-books in the 1950s, Igor Stravinsky, having finished composing his own symphonies, chastised U.S. composers for a serious overproduction of such works—written, in his view, in response to no real need. Thirty-five years later new symphonies—or major works for the symphonic orchestra—continue to proliferate. Some U.S. patterns for coping with the repertoire, for giving it a saner span of exposure, representing perhaps a more genuine expression of need, have lately been introduced also in Canada.
One of these is the scheme of multiple commissions. The Canada Council, an independent granting agency funded by the federal government, has started providing assistance towards the composition of new orchestral works which in each case three or more Canadian professional orchestras have agreed to place on a subscription program within two seasons. Istvan Anhalt, R. Murray Schafer, and Raymond Luedeke are among the composers who have so far received commissions; more are in the works.

Another initiative is the appointment by orchestras themselves of composers-in-residence. Denis Gougeon with the Orchestre symphonique de Montreal, Gary Kulesha with the Kitchener-Waterloo Symphony Orchestra, and Glenn Buhr with the Winnipeg Symphony Orchestra have already provided examples, and just announced is the appointment of Walter Boudreau with the Toronto Symphony.

As the call for applications by the Toronto Symphony made clear, the function of the composer-in-residence is not just to sit there and write music. Planning commissions and programming of contemporary repertoire, advising the music director in this area, and even coaching the orchestra in new scores are among the duties envisioned. (All four composers named are experienced performers and conductors, so do fit that last part of the bill.) Does the scheme present a shift of responsibility for new program choices from the music director onto the composers? If so, it can be applauded if the evident increased breadth of programming by several of our leading orchestras in the last two or three seasons is a true result. But a few seasons earlier the relegation of newer scores to a special non-subscription series was decired as ghettoization, and perhaps the ability of the music director to now say "it's not my department," having just appointed a composer-in-residence, bespeaks ghettoization of another sort.

A third form of assistance is the Canadian Music Centre's orchestral sampler. The first of these, produced in 1987 under corporate sponsorship, consisted of a cassette recording of five-to-six-minute extracts from some two dozen Canadian orchestral pieces, along with a booklet of information about them and about their composers. Circulated to an international list of orchestral conductors, the sampler is already credited with having sparked a significant number of repeat performances for these pieces. Now the C.M.C. has produced a second sampler with which it hopes to have a similar success. No doubt there is more overproduction now than even Stravinsky complained of, but repeat performances may suggest a felt need for at least some of the compositions.

Longevity of composers has turned into a recurrent theme of these "letters," it seems. Congratulations were offered to the German-born Montreal composer Otto Joachim on October 13 at a concert of his music and exhibit of his paintings marking his eightieth birthday. In the 1990-91 season brochure of the Toronto series New Music Concerts, a concert is announced for February 24, 1991, which will feature recent works by five of the founders of musical modernism in Canada, all now aged between 75 and 85. The composers are Jean Papineau-Couture, born 1916, John Weinzeig and Violet Archer, both born 1913, Barbara Pentland, born 1912, and Murray Adaskin, born 1906.

In the same series on December 9 of this year, a noted Canadian-born composer of veteran stature will make a rare return to his native country. Henry Brant (born 1913), who has been living in California lately, will attend the N.M.C. performance of his Inside Track, for solo piano with three separated instrumental groups and projected images. Brant, a Wondertkind of the New York scene in the 1930s and a teacher at Bennington College for many years, last visited Montreal and Toronto in the late 1960s for concerts of his unique spatial ensemble works, still vividly recalled.

Don Wherry, percussionist, is artistic director of Sound Symposium, a biennial festival in St. John's, Newfoundland, held for the third time in July of this year. The event is a wide-open new-sounds fairground lasting over a week and featuring a spectrum of experiences from electroacoustic music and sound poetry to jazz to rock to video to installation art to homemade instrument workshops and traditional Newfoundland music, whales, and boat whistles. Wherry's efforts may be viewed as a delayed continuation of the sound-environment work of R. Murray Schafer, begun during the latter's sojourn at Memorial University in St. John's in the mid-1960s. Participants this year came from Britain, France, Czechoslovakia, Brazil, and the U.S., and the Canadians included the playwright Tomson Highway, the sound poet Paul Dutton, the instrument inventors Wende Bartley and Gayle Young, and the experimental pianist Gordon Monohan. Book now for '92!

Thanks

In addition to all the kind people whose names appear on the front page of the Sonneck Society Bulletin in recognition of their contributions, several other people assist in the preparation of each issue.

Most important is Jenny Neeley, faculty secretary at The Ohio State University in Lima, who handles address changes (which should, by the way, be sent to Canton, Massachusetts!), orders mailing labels, supervises the preparation of the bulk mailing and does the final sorting, and always ends up doing some of the typing for each issue. When
you call to talk to me and I'm not here, you'll probably talk to Jenny, whose cheerful, helpful good humor will brighten your day. The work-study students under Jenny's supervision change from quarter to quarter, but we've had some good ones through the years. They, too, help out with typing and bulk mailings, and we'd have trouble managing without them.

Also indispensable in a "do-it-yourself" operation like the Bulletin is a good proofreader. Anna Selfridge, librarian at the Allen County Museum in Lima, serves in that capacity (from great friendship and for small pay), and is adept at catching the editor's slip-ups, large and small, in formatting, usage, and just good sense.

Finally, the good people at CSS Printers, from the receptionist to the delivery boy, go out of their way to make my job agreeable. The folks there listen three times a year to my pleas about dark ink and clear pictures, they are flexible about deadlines and prompt in turnaround time, and they do their best to be sure there are no problems with your copy of the Bulletin. I've worked with several people at the press; currently the man in charge of Bulletin production is David Runk.

My most sincere thanks to all of these people who help make the Society work, and who are my friends as well as my helpers.

Susan L. Porter, editor

Correction, Please

In Betty Ch'maj's piece on gender, on page 54 of the Summer issue, I'm listed as the author of Unsung: A History of Women in American History—well, they were certainly that, but the correct title is A History of Women in American Music. And a revised and expanded second edition is underway.

Christine Ammer

NOTES ABOUT MEMBERS

On October 13, 1990, Gillian Anderson travelled to the Pordenone Silent Film Festival for the European premiere of D.W. Griffith's classic 1916 film, Intolerance. Anderson conducted the Ljubljana Radio Orchestra and Chorus in its performance of the reconstructed score for the film. According to a Library of Congress press release, such performances "give the general public, filmmakers, and scholars the opportunity to experience silent film presentations as they were originally intended—an extravagant marriage of the nineteenth-century live orchestra with the quintessentially twentieth-century mechanical, moving image."

The following quote is taken (out of context) from a recent letter from Stephen Banfield: Last Saturday [September 15] I drove down to London for the West End premiere (first preview) of Sondheim's Into the Woods. Superb production, utterly different from the Broadway one. Much to my surprise, they took a précised chapter of my book in the programme—though I don't think it's very good. It's a bit awesome to be read by theatre audiences for anything up to two or three years, night after night, especially if it isn't very good." Stephen is on leave from Keele University for two years, and is more than half finished with his book on Stephen Sondheim.

Adrienne Fried Block, who served as Senior Research Fellow at the Institute for Studies in American Music at Brooklyn College during the Spring 1990 term, delivered a pair of public lectures in April. The lectures were entitled "Amy Beach Goes to the Fair," and dealt with Beach's participation in the music at the world's fairs at Chicago in 1892 and in California in 1915 and 1916. The lectures will be published as part of the I.S.A.M. monograph series.

Geoffrey H. Block has received a National Endowment for the Humanities Fellowship in the University and College Teachers and Independent Scholars category for a study entitled The American Musical from "Show Boat" to Sondheim.

Paul Bierley received the A. Austin Harding Award "for valuable and dedicated service to the school bands of America." The award was presented in Honolulu on June 30 by the American School Band Directors Association and is Paul's fifth award in recognition of his publications and research on American musicians.

William Bolcom's Sonata for Violoncello and Piano was the featured new work during the nine-city spring tour of Yo Yo Ma and Emanuel Ax. Commissioned by the duo, the Sonata received its world premiere at the Civic Theatre in San Diego on April 29, 1990. The composition is also the centerpiece for a television show under production, which will feature Ma, Ax, and friends at Tanglewood. Bolcom's Symphony No. 5 received its premiere in January 1990 with the Philadelphia Orchestra.

Michael Broyles has been named a 1990-91 Research Fellow at the American Antiquarian Society. His research topic will be "From Psalmody to Symphony: How American Musical Attitudes Developed in Antebellum Boston."
Dominique-René de Lerma has been appointed to the position of Associate Director for Research and Programs of the Center for Black Music Research at Columbia College Chicago. At the CBMR, his responsibilities will include the planning and administration of the National Conferences on Black Music Research, the residencies of the Black Music Repertory Ensemble, and the CBMR Library and Archive. In addition, Dr. de Lerma will serve as general editor of the CBMR Monograph series.

A new Conifer release of works by Peter Dickinson includes Ouctry and Mass of the Apocalypse. Ouctry, a cantata deploiring the endangering of animal species, is a choral/orchestral setting of poems by Blake, Hardy, and John Clare. Mass of the Apocalypse, recently issued in vocal score, cites passages from the Book of Revelations.

Priscilla Hewetson, interpretive specialist in the Education Division at The Ohio Historical Center, recently returned from Japan, where the Ohio Village Singers performed for three weeks. The troupe, specializing in the performance of eighteenth- and nineteenth-century traditional and popular American music, is directed by Priscilla and has been in existence since 1975. The singers performed at Sazuka Circuitland, a large theme park, where Ohio, the first of the United States to be invited, was featured in a fair which included an exhibition, traditional craft demonstrations, and Ohio-made products. Their daily schedule consisted of performances which depicted Ohio’s heritage in song, dance, and living history.

Recent premiere performances of the music of Harry Hewitt included the Preludes for Trumpet and Piano, Op. 367, performed by Frank Ferraro and John Bertollette at the Philadelphia Naval Base Chapel on May 2; Preludes for Two Tubas, Op. 376C, performed by Brian Cox and Arthur Greene at the Montgomery Auditorium, Free Library of Philadelphia, on June 25; and the Autumn Songs, Op. 428, No. 1, performed by Adriana Suarez Soto on May 20 at the Settlement Music School, Philadelphia. Hewitt’s first collection of poetry, Devotions, was recently published by Morningstar Press, Philadelphia. With his wife Elizabeth, he recently completed his first year of editorship of Penn Sounds, the state’s largest composer-oriented magazine.

David Hildebrand (the Society’s student chair) and his wife Ginger were featured in a recent article in The Capital (Annapolis, MD) entitled “The Sounds of History being Played.” David is working on a doctorate in musicology at Catholic University in Washington, D.C., and specializes in the history of music in eighteenth-century Annapolis (See Bulletin, XV, 3, p. 103). This summer the Hildebrands recorded sixteen songs with probable Annapolis connections in the places where they were most likely performed more than two hundred years ago—at taverns, churches, and homes, including those frequented by the Tuesday Club. The result is a cassette and compact disc titled Over the Hills... And Far Away. The recording will be distributed by member Peter Kermani’s Albany label.

Czechoslovakian-American composer Karel Husa was honored at the Marblehead Summer Music Festival when he appeared at "A Czech Celebration," a special salute to Czechoslovakia and its music. The Cambridge Chamber Players performed his Evocations of Slovakia on that occasion. Husa conducted two of his works, the Concerto for Wind Ensemble and Concerto for Trumpet and Wind Orchestra, at the closing concert of the International Society for Contemporary Music Festival "World Music Days 1990" in Oslo, Norway, on September 30, 1990. Husa’s works were previously performed at the festival in 1950 (Brussels), 1960 (KölN), and 1981 (Brussels).

Leonard Lehman reports an extremely active schedule as composer and conductor. Lehman’s setting of A Requiem for Hiroshima, with text by Lee Baxandall, received its world premiere at The Riverside Church’s Hiroshima-Nagasaki Memorial Concert on August 5, 1990, performed by the Metropolitan Philharmonic Solo Quartet, Voices Saintpaulia, and the Inoue Chamber Ensemble. In November 1990, Premier Recordings will release its new CD, A Blitzstein Cabaret, a program which Lehman has presented with soprano Helene Williams at Lincoln Center and at Boston Conservatory. On November 5, 1990, he will make his Lincoln Center conducting debut with the After Dinner Opera Company’s production of Virgil Thomson’s Lord Byron. The company also plans the first complete performance, in November 1991, of Lehman’s New World: An Opera about what Columbus did to the Indians, commissioned by The Puffin Foundation in honor of the fiftieth anniversary of the American Music Center.

William Osborne presented a program entitled "Charles Ives the Organist" at the Central Presbyterian Church in Manhattan on October 22, 1989. Ives served as organist at the church from 1899 through 1902 (although the church has changed locations since). The concert was co-sponsored by the church and by the Institute for Studies in American Music. In addition to "three quarters of Ives’s organ music, all of which was composed before 1897," Osborne performed works by Ives’
teachers and models or works that Ives was known to have performed. Dudley Buck's arrangement of Rossini's Overture to William Tell was performed from a score that included Ives' own fingering and registration annotations. Osborne has also played the program at Denison University (OH), where he is a member of the faculty, at the College of Wooster (OH), at the University of Redlands (CA) Organ Festival, for the Twin Cities Chapter at the American Guild of Organists at St. Paul, Minnesota, and at Center Church on the Green in New Haven, Connecticut.

Composer Elizabeth Faw Hayden Pizer is the recipient of four awards in the 1990 National League of American Pen Women Biennial Composition Contest: her String Quartet won first prize in chamber music; Nightsongs (song cycle for voice and piano) received first prize in vocal music; Expression Intimes (suite for piano) received first prize in solo piano music, and Madrigals Anon received second prize in choral music. Pizer also received an honorable mention in the Soundpage Contest sponsored by Keyboard magazine, for an electronic-tape composition entitled Embryonic Climactus.

Susan L. Porter led a group of thirty-two, including fifteen performers, on a tour of Ireland, Wales, Scotland, and England in August. Porter, who directs the Great Black Swamp Dulcimer Festival at Lima, Ohio, each spring, organized performances featuring some of the festival's performers on lap and hammered dulcimers and other instruments. During the three-week tour, the group attended music festivals and concerts in the three countries, and performed ten concerts of American traditional music, including appearances at the O'Carolan Harp and Traditional Music Festival at Keadue, Ireland, and at the European Cultural Capital celebration at Glasgow, Scotland.

Walter L. Powell delivered a presentation entitled "Henry Clay Work in Bath, 1882-1884" for the Steuben County (NY) Historical Society's June meeting at the Veteran's Administration Hospital in Bath. He focused particularly on Work's Civil War elegy, "The Silver Horn," which he composed in Bath in the spring of 1883. Powell writes: "The VA Hospital is on the grounds of the former Soldier's and Sailor's Home, established by the Grand Army of the Republic in 1879, and Work visited the grounds frequently. He sang 'Marching Through Georgia' to an enthusiastic group of Union veterans there in March 1883."

Pianist Ramon Salvatore has received a Solo Recitalists Fellowship from the National Endowment for the Arts. The $12,000 grant will support costs associated with a three-recital series of American piano music to be performed next Spring at the Weill Recital Hall in Carnegie Hall in New York City (as part of the centennial celebrations) and concurrently at the Cultural Center of the Chicago Public Library. The series will also be performed at various colleges and universities across the country. Salvatore writes: "There will be many first (I think) modern performances of some of the older music, and first NYC performances of many others." The series will include works for piano by Amy Cheney Beach, Paul Bowles, David Burge, John Alden Carpenter, George Chadwick, Aaron Copland, John Corigliano, Arthur Farwell, Ross Lee Finney, Arthur Foote, Anthony Philip Heinrich, Hunter Johnson, John LaMontaine, John Knowles Paine, Robert Palmer, Wallingford Riegger, Elie Siegmeister, Virgil Thomson, Yehudi Wyner, and a newly commissioned work by Phillip Ramey.

Arthur Schrader is busy producing a book called Singing History, based on materials gathered in twenty years of performances of early American balladry and songs. The book is a survey of topical songs and their sources, both in their connections to historical events and in their location in contemporary manuscripts, broadsides, and the like. (Art says writing this sort of work is like preparing hash: "You don't make hash, you accumulate it!") The collection will include about two hundred Anglo-American songs dating back to the 1640s. Most of the presentation will be chronological, but a few tunes (like "Yankee Doodle" and "Alkonmook") will be followed through a considerable span of time.

James Willey Five Pieces for Dark Times ( orchestral version, 1990) received its world premiere by the Seattle Symphony Orchestra under Christopher Kendall on May 5, 1990, at the Moore Theater in Seattle. The work was originally composed for the Pierrot Ensemble plus percussion. In March, it was announced that Willey's Sonata for Horn and Piano was awarded first prize in the annual composition competition of the International Horn Society. The Sonata was premiered at the Society's Annual Workshop by W. Peter Kurau, horn, and James Willey, piano.

H.G. Young III commissioned Daniel Pinkham to create a new anthem to celebrate Mother's Day and honor his mother Phyllis Hall Young. Mother's Day was founded by Grafton, West Virginia, school teacher Anna M. Jarvis in 1908 at the Andrews Methodist Church (now the International Mother's Day Shrine), where a special Mother's Day service is held each year. "Stabat Mater" was premiered by the College Chorale of West Virginia University at
Parkersburg and harpist Rita Sharpe at the Shrine on May 13, 1990, with Professor Young conducting. The text for the new anthem is based on John 19:25-27, the scripture used for the first Mother’s Day sermon.

Henrietta Yurchenko has presented the National Indian Institute of Mexico with cassette copies of her field recordings made in that country from 1942-1972. The collection consists of about five hundred songs (pírecuas and abajenos) and instrumental pieces by the Tarascan Indians of the State of Michoacan, vocal and instrumental music of the Zapotec Indians of the Isthmus of Tehuantepec, Oaxaca, as well as mestizo music from these and other areas. This collection supplements her work of the 1940s which is on deposit at the Library of Congress.

On March 28, 1990, Christopher Kane gave the premiere of Marilyn J. Ziffrin’s Three Movements for Guitar, which he had commissioned. The performance took place on the Composers in Red Sneakers series in Cambridge, Massachusetts. At the National Meeting of the American Guild of Organists in Boston from June 25 to 29, 1990, Ziffrin’s work, Themes and Variations, "In Memoriam," one of the commissioned works by the Boston chapter, was given its first four performances by Ludger Lohmann at the Church of the Advent. On August 9 and 10, 1990, Ziffrin’s Symphony for Voice and Orchestra, "Letters," received its world premiere with the New Hampshire Music Festival, Tom Nee, Music Director, and Neva Pilgrim, soprano. The performances were in Plymouth and Gilford, New Hampshire.

NOTES AND QUERIES

Lacuna: American Music Education

Among the many yet-to-be-explored areas in American music is the repertory used by nineteenth-century schools—Sunday schools, day and boarding schools, public schools—for the indoctrination and education of young Americans. Several early textbooks on my shelf offer fertile ground, and the collection of early music textbooks at the University of Maryland makes me drool. Brock Dixon’s article on "Learning Values by Singing" (p. 98) reminds us of familiar songs that many of us sang first in public school, and it’s easy to see how they shaped us as adults. What of those earlier songs, which were often written deliberately to inculcate manners and morals? The music is often about as original in style as a Lowell Mason hymn, but there are gems here and there, and the words of such songs as "Persevere" ("Drive the Nail Aright, Boys") are quite revealing. (See back of Index to Bulletin, Vol. XIII, preceding p. 27, XIV, 1.) When I teach a unit on early music education for my graduate American Music course, I find wonderful examples in various published sources—even with a limited number of books available—but the pickings are slim indeed when it comes to recordings. Why doesn’t one of the various singing groups looking for repertoire for lecture-recitals and recordings mine this rich field for examples, and produce a recording (well-annotated and authentically performed) which could be used by all of us to enrich our understanding and our teaching?

Susan L. Porter

Available to Interested Librarians

The following magazines were to be donated to our college, and are excess to our needs:


International Musician: many copies 1950s-1960s.

Anyone wishing them, please write Raoul Camus; Music Department; Queensborough Community College; Bayside, NY 11364.

THE BULLETIN BOARD

Performances of American Music

The second Pacific Contemporary Music Festival was held on May 25, 1990, at the Pacific Contemporary Music Center at California State University in Los Angeles, on June 25-26, at Baeu, Korea, and on June 28-29 at Seoul, Korea. Originated by Byong-keon Kim, Korean-American composer and professor of music at CSU, the festival included music by composers from Russia, Taiwan, Japan, Korea, and the United States, most of whom were in attendance. The program book for the five concerts and a seminar on Contemporary Music was beautifully prepared in both English and Korean, with full program notes and information on all the participating composers. Among the composers participating were Sonneck members Marshall Bialosky, whose Two Movements for String Quartet and Piano were performed by members of the Seoul Philharmonic Orchestra on June 28, and Karel Huša, whose Music for Prague was performed by the Philharmonic on the 29th.
The annual "Carols at Wolftrap" program with the United States Marine Band will take place on Sunday, December 9, 1990, at 4 p.m. at Wolf Trap's Filene Center. Concert-goers are welcome to participate with the band and area choirs in singing traditional holiday carols and such American favorites as "Frosty the Snowman" and "White Christmas," culminating with a finale by candlelight (bring your own candle). The concert is free, and no tickets are required. For further information, call the Marine Band Concert Information Line at 202-433-4011.

Sonneck Society member David DeVenny will conduct a performance of J.C.D. Parker's cantata St. John on November 10, 1990, in the Battelle Fine Arts Center at Otterbein College in Westerville, Ohio. Parker was organist for the Handel and Haydn Society in Boston, and wrote this work for the 75th anniversary of that institution in 1890, one hundred years ago. The Otterbein Chorale (a 75-voice oratorio choir) will perform the work with piano, organ, winds, and timpani. Also on the program in Beethoven's Choral Fantasy, Op. 80. The text of St. John was compiled from various New Testament sources: the first three of the six movements present scenes from John's life, while the last three have texts taken mostly from John's writings (the first Epistle and Revelations). Each movement begins with a statement or aphorism, usually for men alone in a quasi-plainchant style, followed by a chorus or aria that elaborates or expands upon the opening idea.

The Hutchinson Family Singers, a professional vocal quintet from Minneapolis, Minnesota, that recreates concerts from the 1840s-1860s by the celebrated Hutchinson Family, announces its plans to tour New England in the summer of 1991. The group was founded eight years ago by Sonneck Society member George Berglund. Sonneck Society members who heard the group at the 1986 annual meeting in Boulder will remember its stirring presentation there. The ensemble recently made its New York City debut at Merkin Concert Hall. Those interested in sponsoring The Hutchinson Family Singers may contact Berglund at 2119 Pillsbury Avenue South; Minneapolis, MN 55404-2359; 612-871-7359 or 612-644-5181. An audio-cassette and videotape are available upon request.

Events of Interest

The 150th birthday anniversary of Ira David Sankey was celebrated on August 28 in Edinburg, Lawrence County, Pennsylvania. Dr. F. Dickson Marshall, pastor-director of the City Rescue Mission, arranged for a memorial concert on Monday, August 27, at the First Presbyterian Church in New Castle. Sankey's songs were featured in the concert by trumpeter David Zuercher and pianist Kelly McSweeney Zuercher of Colorado Springs, Colorado. Several reminders of Ira D. Sankey may be found in Lawrence County today. The Ira D. Sankey Youth Center at the City Rescue Mission is named for him. There is a historical marker on the highway. The Sankey family parlor organ is in the sanctuary of the First Methodist Church, and the organ he used during the Dwight L. Moody crusades is in the Lawrence County Historical Center. The Ira D. Sankey Memorial Window (depicting a figure seated at an organ and the story of "The Ninety and Nine") is in storage, waiting construction of a new sanctuary for the First Methodist Church.

Julian T. Euell, formerly director of the Oakland Museum and Assistant Secretary for Public Service at the Smithsonian Institution (who played with Coleman Hawkins, Billy Holiday, Charlie Mingus, and John Coltrane as a jazz bassist in the fifties and sixties), has been named Director of the Louis Armstrong House, operated by Queens College. Euell will be responsible for public activities to perpetuate the memory and legacy of Louis Armstrong.

Singing in Two Worlds: A Seminar on Vocal Harmony Traditions in Southern Africa and the American South was held at The Center for Popular Music at Middle Tennessee State University on Tuesday, October 2, 1990, to explore the links and parallels that exist between a capella harmony singing traditions in South Africa and the American South. Doug Seroff, moderator for the two-hour seminar, presented a brief account of workshops held in Jefferson County, Alabama, on September 29-30 with Ladysmith Black Mambazo and African-American singers and dancers. Ladysmith Black Mambazo was organized more than twenty years ago, and gained worldwide exposure through their appearances on Paul Simon's Graceland album and concert tour. Joseph Shabalala, founder and leader of the group, described the history and stylistic character of their music and dance, known as isicathamiya. Dale Cockrell presented "From Gospel Hymns, Minstrel Shows, and Jubilee Singers to Ladysmith Black Mambazo," a brief historical survey of nineteenth- and twentieth-century interactions between African-American musicians and singers and their South African counterparts. Cockrell was a Lecturer in Musicology at the University of Natal, in Durban, South Africa, from 1974-1976, and returned there in 1984 for further research. The young gospel quartet Birmingham Sunlights described their 1989 USIA tour of five southern

From September 4 through December 30, 1990, the Allen County Public Library in Fort Wayne, Indiana, is presenting a series of seven exhibits and ten programs that focus on some of Fort Wayne's most important performing arts organizations. The series opened in September with a collection of photographs of local performing groups during the past thirty years by Gabriel Delobbe, local photographer. Other exhibits will focus on a specific organization, including the Fort Wayne Philharmonic (September); the Music Department at Indiana University-Purdue University at Fort Wayne (October); the Fort Wayne Ballet and Fort Wayne Dance Collection (November). These exhibits will include posters, brochures, programs, and photographs. Each of the organizations featured in the exhibit will offer free performances at the Library. For more information, contact Bob Brubaker, Manager of Art, Music, and Audiovisual Services at the library, Box 2270; Fort Wayne, Indiana 46801-2270; 219-424-7241.

Peter Schickele's Telarc recording, 1712 Overture and Other Musical Assaults, won a Grammy recently for "Best Comedy Recording." Schickele (or his alter-ego, P.D.Q. Bach) wrote: "I don't know quite what to say about the Grammy, except that it's another example of overnight success after plugging away for twenty-five years . . . Because of the nature of the category it was in (i.e. I was up against some very well known stand-up comedians), I didn't think the album had a chance of winning . . . My greatest hope is that the award will finally put the Greater Hoople Area Off-Season Philharmonic on the map . . ." The last regular concert of P.D.Q. Bach is planned for April 1, 1991, on the 184th anniversary of his alleged birth. Schickele plans to continued his traditional Carnegie Hall year-end recitals, but will from now on devote most of his time to other musical commitments. [Of course P.D.Q. Bach is American; how else could he have gotten Iphigenia to Brooklyn?—Ed.]

News of Other Societies

The 1991 Scott Joplin Ragtime Festival will be held in Sedalia, Missouri, from June 6 to June 9. Those interested in making seminar presentations on ragtime-related topics are invited to submit proposals to Edward A. Berlin, Queensborough Community College, Bayside, NY 11364.

The Music Teachers National Association invites the submission of proposals for papers, panels, performances, lecture-recitals, and demonstrations to be presented at the 1992 national convention, which will be held April 4-9, 1992, in Milwaukee, Wisconsin. The deadline for submission of proposals is December 1, 1990. The theme of the convention will center on the celebration of five hundred years of American music (1492-1992). Proposals relating to and representative of all American ethnic groups and cultures are welcome. The committee seeks a broad range of proposals dealing with performance, teaching, research, and creativity. Convention presentations generally are limited to sixty minutes in length, although opportunities exist for presentations of greater length.

Submit four copies of a 200-250 word abstract, one typewritten page, double-spaced. The subject area(s) in which the proposal is to be considered (American Music, Group Piano, Choral, etc.) should be indicated in the upper left corner of the abstract page. Proposals for performances or lecture-recitals must be accompanied by an audiotape tape featuring the presenter or lecture-recitalist and including, preferably, performance of works for the proposed convention session. Include four copies of professional vitae for all participants. Additional information is available at the address below. Send all proposals to: 1992 Convention Program Committee; Music Teachers National Association; 617 Vine Street, Suite 1432; Cincinnati, OH 45202-2434.

The College Music Society has closed its office in Boulder, Colorado, and has moved to Missoula, Montana, as of August 15. The Society is now located at 202 West Spruce Street; Missoula, MT 59802. The new telephone number is 406-721-9616.

The Center for Black Music Research at Columbia College Chicago has discontinued publication of CMBR Bulletin and CMBR Register.

Grant, Prize, and Publication Opportunities

The Association for Recorded Sound Collections has established an annual program of awards designed to recognize the best published research in the history of recorded sound in the form of books, articles, monographs, pamphlets, and liner notes.
The first awards will be presented in 1991, for work published during 1990. Works may be about artists or other subjects, and may be in any field of music—classical, rock, rhythm and blues, jazz, blues, country, folk, and ethnic music research—as well as in the fields of record label and manufacturer history, vintage phonographs, and modern preservation techniques for recordings. At the discretion of the judges, separate awards may be presented in a category for best history and best discography. In addition, a Lifetime Achievement Award will be presented each year to one individual who has contributed significantly to the field.

Candidates for the Awards may be proposed by anyone, and nominations are invited from individuals and publishers. Nominees do not have to be members of ARSC. Nominees for 1990 may be proposed up to January 15, 1991, by writing to: ARSC Awards Committee; P.O. Box 41; Glenville Station; Greenwich, CT 06831.

Harmonie Park Press, publishers of Music Index and Detroit Monographs in Musicology, is currently seeking monographs for this series. Materials for review should be submitted to Sonja Hempseed; Harmonie Park Press; 23630 Pinewood; Warren, MI 48091.

The Hymn Society in the United States and Canada announces a search for hymn texts that are especially suitable for use in high schools, colleges, universities, and seminaries. Hymns may be either topical or occasional, and may be appropriate for Christian or interfaith services. In this search, the emphasis is on words. New music is welcome, but will not be judged. Texts may be written for existing tunes, in which case both the tune and the hymnal source should be indicated. A $300 prize will be awarded. U.S. residents should send entries to The Hymn Society; Box 30854; Texas Christian University; Fort Worth, TX 76129; enclosing a $5 entry fee. Canadian residents should submit entries to: Dr. Bert Polman; 16 Fonthill Road; Hamilton, Ont., Canada L9C 6A2; enclosing a $6 entry fee. For additional information, write to The Hymn Society at Fort Worth.

The National Women Composers Resource Center, a project of the Bay Area Women's Philharmonic, announces a call for new orchestral scores by emerging American women composers for a New Music Reading Session. Selected works will receive a complete reading and taping with the Women's Philharmonic. Strong consideration will be given to composers in the early stages of their professional careers, regardless of age. Chamber orchestral works with standard personnel, without soloist, and not exceeding fifteen minutes in length, will be considered. Scores must be clean and legible, and a complete set of professionally copied parts must be available. The reading session will be only for orchestral works not previously performed by a professional orchestra. Deadline for receipt of scores is January 15, 1991. For more information, write to The Women's Philharmonic; New Music Reading Session; 330 Townsend Street, Suite 218; San Francisco, CA 94107; enclose a self-addressed stamped envelope.

The American Musicological Society and its Committee on the Publication of American Music (COPAM) seek volume proposals for the Music of the United States of America series, forty volumes of American folk, popular, and art music to be published in the next decade and a half. Volumes will consist of two parts: (1) an opening essay or short monograph; and (2) a critical edition of music. The essay will challenge the volume's editor not only to discuss the context of a music but also argue for its worth and the worth of its composer: why is this music and this composer important? The critical edition not only will offer sound musicology, but also seek the best possible critical apparatus and printing format for a given music.

Prospective editors should submit the following supporting material for proposal evaluations:

1. A summary argument for the importance of making the music of the proposed edition available to scholar and performer. This argument should also place the proposed volume's music in historical, sociological, and aesthetic contexts and assess its importance to the study of American music. Moreover, this summary statement is submitted as a sample of writing style and a demonstration of sensitivity to a readership of scholars, students, and performers. Such an argument should be fashioned with a view to an eventual essay, a scholarly and interpretive article, or short monograph on the subject of the edition, which will begin the volume. This essay should be regarded as an important element of the edition, a substantial contribution to scholarship in American music.

2. A proposed table of contents. In cases where a selection of music must be made, reasons for the selection should be discussed.

3. An identification of the sources for the music and a description of how the source for the transcription was chosen as well as how concordant sources will be used in preparing the edition.

4. If copyrights need to be cleared or permissions secured, these matters should be addressed.

5. A substantial sample transcription of music, together with an estimate of the total length of the proposed volume, based on the measure length of each piece and the number of staves per system.
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 Susan L. Porter; 4240 Campus Drive; Lima, OH 45804.

MUSIC FROM 18TH-CENTURY ANNAPOLIS by David and Ginger Hildebrand. Recorded digitally at appropriate historic sites. Based on David’s dissertation. $8 cassette, $12 CD (+ $1.50 p & h). 301-544-6149 or 1306 Oak Road; Severna Park, MD 21146.

SMITHSONIAN STUDIES OF AMERICAN MUSICIANS SERIES. Now available: Carol J. Oja’s Colin McPhee, Composer in Two Worlds and Victor Fell Yellin’s Chadwick: Yankee Composer. Smithsonian Institution Press; Dept. 900; Blue Ridge Summit, PA 17294-0900. 800-782-4612 or 717-794-2148.

SMITHSONIAN LIBRARY OF AMERICAN MUSIC SERIES. Scholarly editions of composers’ work. Steven Saunders and Deane L. Root’s The Music of Stephen C. Foster now available. Smithsonian Institution Press; Dept. 900; Blue Ridge Summit, PA 17294-0900. 800-782-4612 or 717-794-2148.

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

RECENT PUBLICATIONS AND RELEASES

James R. Heintze has completed his revision and expansion of Wiley Hitchcock’s American Music before 1865 in Print and on Records: a bibliodiscography (1976). The new version expands the original 741 entries to 1310, and will be welcomed—as was the original—as an essential tool for the scholar, educator, and performer. It is available for $30.00 from the Institute for Studies in American Music; Conservatory of Music/Brooklyn College; Brooklyn, NY 11210.

I took my copy of the new flyer from the Institute for Studies in American Music to my American Music graduate course in Columbus last week, and nearly didn’t get it back. It list the available I.S.A.M. Monographs and other publications, as well as the volumes in the A-R Recent Researches in American Music series. If you teach advanced students, be sure they get a copy! I photocopied mine at the students’ request. One remarked, “Now I know what I’m going to get my roommate for Christmas.”

The Archive of Folk Culture at the Library of Congress has issued two new finding aids, "Mexico Recordings in the Archive of Folk Culture" and "Brazil Recordings in the Archive of Folk Culture." Copies are available from the Archive of Folk Culture; Library of Congress; Washington, DC 20540.

The American Music Center has announced the publication of Opera Companies and American Opera: A Directory. The directory lists opera companies that have shown an interest in performing twentieth-century American operas and music theater works. The price (including postage and handling) is $6 to AMC members and $9 to non-members. Write to American Music Center; 30 West 26th Street; Suite 1001; New York, NY 10010-2011.

Copland: Since 1943, the second volume of Aaron Copland’s autobiography (written with Vivian Perlis) is being released in a paperback edition at the time of the composer’s ninetieth birthday in November 1990. Also available in paperback from St. Martin’s Press is the first volume, Copland: 1900 through 1942.

The Library of Congress has recently reprinted Gillian Anderson’s Music for Silent Films (1894-1929): A Guide because the first printing was exhausted. The book consists of a long historical essay about silent film music and film presentation,
followed by a guide to the musical scores and cue sheets in the collections of the Library of Congress and the Museum of Modern Art in New York (all of which are on microfilm), as well as an inventory of the holdings of several other libraries. The 182-page clothbound book, which is illustrated with film stills, sheet music covers, and other photographs, is available from the U.S. Government Printing Office; Washington, DC 20402 for $27 including postage and handling. Cite title and stock number 030-000-00199-1 when ordering.

The Library of Congress has just issued a recording by Karl Krueger and the Royal Philharmonic Orchestra of George W. Chadwick's Symphony No. 3 (1894) along with his Sinfonietta in D Major. The performance, originally recorded in 1965 for the Society for the Preservation of the American Musical Heritage, has been digitally remastered and is available on compact disc and cassette as Volume 6 of the Library's series, Our Musical Past. Liner notes for the new release are by Steven Ledbetter. The compact disc is $14.95; the cassette is $8.95. Fourth class mail is included. Write to the Public Services Office; Motion Picture, Broadcasting, and Recorded Sound Division; Library of Congress; Washington, DC 20540.

The Center for Black Music Research has announced release of the first recording by the highly acclaimed Black Music Repertory Ensemble. The long playing record, Black Music: The Written Tradition, was recorded live at St. Louis in October 1989. Composers represented include Frank Johnson, Sidney Lambert, Montague Ring, Will Marion Cook, J.W. Postlewaite, Noble Sissle and Eubie Blake, N. Clark Smith, James Reese Europe, Leslie Adams, and Alton Augustus Adams. The album is $9.95 per copy, including shipping. Prepaid orders or purchase orders should be sent to The College Music Society; 202 West Spruce St.; Missoula, MT 59802. Credit card orders should be sent to the Center for Black Music Research; Columbia College; 600 South Michigan Avenue; Chicago, IL 60605-1996.

SOME RECENT ARTICLES AND REVIEWS 1989-90

William Kearns
University of Colorado, Boulder


REVIEWS OF BOOKS

Douglas A. Lee, editor


In this book "community music school" means primarily members of the National Guild of Community Schools, later called the National Guild of Community Schools of Art. The origins of community music schools in American settlement houses are described, with their desire to be independent of settlement restraint, and the organization of the Guild, which was at first restricted to independent community music schools. The limitations of this treatment are exemplified in the discussion of Hull House in Chicago, the location of the first settlement music school. The Hull House Music School was never a member of the Guild, initially because it was not an independent school. Later, when that restriction was abolished, an invitation to join the Guild was answered with word that its central arts program had been discontinued. "Central" was the significant term, for it reflected the fact that Hull House itself no longer existed at a central location, most of its buildings having been torn down to make room for the Chicago campus of the University of Illinois. The Guild, apparently unaware of this development, adopted a resolution urging Hull House to restore the program.

Such poor communication between the Guild and non-member schools is reflected in Dr. Egan's treatment of schools outside the Guild. An officer of the Guild, he had access to its internal files, and he quotes at length from correspondence and reports, giving substantial information about the Guild and its programs, but non-member schools are discussed briefly or not at all. His attempts to place the community music school in a historical setting are unsuccessful, the quick summaries of musical and historical events being perhaps better summarized in a time-line or table.

At times the narrative is disjointed. Pages 208-233 are devoted to the efforts of the Guild to sponsor a national series of broadcasts, with lengthy quotations from correspondence, but the author abruptly switches to another topic, leaving the outcome of the campaign obscure.

Appendices include a list of Guild members, with some statistical analysis (pp. 330-374), a partial list of distinguished alumni (pp. 374-377), a list of officers and awardees of the Guild (pp. 377-380), and a "Recommended Structure for a Community School of the Arts" (pp. 381-389). A bibliography is divided into subjects, including many titles that are not cited in the notes and appear to be irrelevant, but omitting any mention of the manuscripts that are the heart of the narrative.

Dena J. Epstein
University of Chicago (retired)


I hate dismissing a book so quickly, but Extension of the Blues has precious little to offer any scholar of black American music and culture. Its text is ripe with errors, most noticeably the misspelling of names such as Blind Roy Fuller and Cecil Grant. Anyone with a basic knowledge of blues would easily recognize Blind Boy Fuller and Cecil Gant. Similar errors occur frequently throughout the book. The copy editors, author, or anyone else who proofread its galley should take note.

Allied with this problem is another of confused factual data within the text. Let me point out two instances on page two: "... Robert Williams, who was to become one of the most influential of blues singers of the 1920s after his release from a penitentiary in Louisiana." Is Ellison writing of Robert Pete Williams, who was born in 1914 and incarcerated in a Louisiana prison from 1956-59? Maybe this refers to Huddie Leadbetter or some other blues singer whose identity eludes me? The author then states that "The Other Side of the Blues", by one of the earliest recorded blues singers, Bessie Jones, used material that antedated the Civil War." Perhaps Ellison is thinking of Bessie Jones, the black singer from the Georgia Sea Islands whose repertoire did reflect the antebellum years. If so, the author should be aware that Jones did not record until after World War II and that most of her recordings are of sacred material. A search of Blues and Gospel Records, 1902-1943 unearthed no early blues singer named Bessie Jones. This name was used as a pseudonym on Supertone [records] for Mae Glover and on Superior [records] for Lena Matlock, neither of whom made it into the studio before 1929 or recorded a song by that title.

Moreover, Ellison's writing does not reflect familiarity with the basic literature. Why, for example, cite the first edition of Eileen Southern's Black Music [Music of Black Americans: A History] when the most recent edition has been available for
many years? Where is David Evan's important work on the construction of blues lyrics by Mississippi delta musicians from Big Road Blues or the two books by Jeff Tilton, Downhome Blues and Downhome Blues Lyrics, that deal with a related subject? All three books are absent from her bibliography. One simply cannot write a book that investigates the blues and its relationship with poetry and literature while ignoring these and other important books.

The basic premise for Extension of the Blues, that blues is an important expression of black culture which is manifested in many ways, is undeniable. It is equally true that the author has not fulfilled her chosen task. This book never should have been published in its present form.

William Barlow's book is another matter altogether. Though not a monumental, groundbreaking study, he is a much more thorough and accurate scholar. Looking Up at Down is a chronological and regional study of the blues which offers the reader some new insights and interpretations that make it worthwhile for both the African-American specialist and the reader with a general interest in American music. Moreover, he provides an important balance to the dozens of books about western musical culture that are dominated by studies of elite, educated white males who carefully compose and note their work. In the introductory "Before the Blues," Barlow observes that "the blues have always been a collective expression of the ideology and character of black people situated at the bottom of the social order in America. The following chapters attempt to ... bring to life the emergence of a blues culture that documents from the bottom up the historical trajectory of African-American cultural resistance to white domination" (xii).

Barlow undertakes this thesis with enthusiasm, summarizing the previous literature with accuracy and offering new insights as to the meaning of blues within black culture. Most importantly, he recognizes blues as a music that fosters cultural resistance and celebrates a unique, expressive voice. At the close of the book the author admits to the marginal position of blues in contemporary black life, though he unrealistically suggests that blues might promote positive cross-cultural communication.

And this illustrates my only criticism about Looking Up at Down: the occasional lapses into romantic sentimentality. Barlow sometimes descends into hero worship, especially in discussing pre-war "country" blues. He too willingly accepts the dross left to us by the second-rate musicians like Mose Andrews, Dora Carr, and Troy Ferguson, who recorded along with such acknowledged giants as Charlie Patton, Blind Boy Fuller, and Memphis Minnie. I would have liked Barlow to examine more fully the sometimes tense relationship between the church and the milieu in which blues is performed and the role of blues outside of working-class black culture. To be fair, these are major topics that warrant separate studies.

Finally, I must point out the total absence of photographs, a trait shared by too many other recent Temple University Press books. All of these complaints, however, add up to minor flaws in an altogether worthy book.

Kip Lornell
Smithsonian Institution


In September of 1986, the National Jazz Service Organization (NJISO) sponsored a conference of distinguished jazz writers, performers, and promoters at the Johnson Foundation in Racine, Wisconsin. In this volume, David N. Baker, a participant and president of NJISO, has collected and edited the papers from the conference along with formal responses. Two additional papers have been included. The purposes of the conference were: to evaluate jazz as an historical entity; to assess the state of jazz as a living tradition; and, most important, to consider the future of the art. The papers collected here are general, mostly hortatory, and readily accessible to the reader who may lack specialized knowledge of jazz or even of music.

The primary issue or mission that arises in these papers is the promotion of jazz past, present, and future. The authors speak univocally that more is better: more concerts, more air play, more research, more education. There exists an element of nostalgia for the good old days—1920s, 1930s, and 1940s, when jazz may have attracted a larger audience than it does today, and a concern over the absence of a single, influential, pioneering improviser since the death of Coltrane. Dan Morgenstern observes, however, that a period of recollection and digestion was almost inevitable after the creative fecundity of the first half of the century (p. 46).

Much of the discussion in this volume is devoted to analyzing the audience for jazz. Harold Horowitz provides a summary of a study of this very subject conducted in 1982 by the U.S. Census Bureau. Forty to fifty million Americans acknowledge having some contact with jazz in the course of a year. In general this audience is young, well-educated, affluent, divided almost evenly by gender, and lives in urban areas (pp. 2-7). Although whites comprise the majority of the audience, a higher percentage of blacks than whites listen to jazz. Both Morgenstern and Gary Giddins discuss the effect that the transformation of jazz during the
1940s—the Great Schism—had on the audience. George Butler observes that the "attitude of social aloofness that accompanied the bebop revolution" is now a liability for the jazz musician (p. 112). Giddins, Amiri Baraka, and Gunther Schuller maintain that jazz is more warmly received outside the U.S. than at home, although Morgenstern questions the veracity of this claim.

If jazz is to be promoted widely into the next century, then we must assume that the music merits such promotion. Several authors specifically argue that jazz has attained an artistic rank equal to that of the European art tradition. (Jazz certainly is the most prestigious facet of the hegemonic music of this century: the music of African Americans.) Schuller, Morgenstern, and Olly Wilson all cite the problems of terminology when making the comparison, especially since we often evaluate jazz according to the canons of the art tradition. Giddins notes that the evaluation is further complicated by the socioeconomic location of jazz as music neither of the academy nor of the marketplace (p. 34).

Attempts to predict and shape the future of jazz necessarily are based in part on the history of jazz, its unique development in the USA, and its reception here and abroad. Wilson and Stanley Crouch emphasize the African heritage of jazz. Baraka fulminates against racism and capitalism. Crouch provides an insightful and eloquent discussion of jazz criticism. Martin Williams writes in behalf of jazz scholarship. Butler and Billy Taylor call for widespread dissemination of information, recordings, and greater opportunities for performance.

This volume attests to the seriousness of purpose and enthusiasm for the music that these jazz leaders possess, although it provides little for the jazz cognoscenti in the way of new ideas or information.

Andre Barbera
St. John's College, Annapolis


Twentieth-century American composers have readily and profitably put pen to the printed page as well as the musical staff. The essays of Michael Meckna's "composer-critics," the textbooks of Cope and Copland, the highly analytical treatises of Babbitt and Partch, the literary creativity of Cage, and the widely varied literary legacy of a host of other composers weave a rich fabric only occasionally disfigured by excess, obfuscation, and self-indulgent sophistry.

Roger Reynolds joined this distinguished fraternity in 1975 with his Mind Models: New Forms of Musical Experience and a number of articles and interviews. The more mature, succinct A Searcher's Path assures his literary reputation. This new monograph is actually a pair of lectures (Mind Models also originated as a series of lectures) delivered during the composer's Senior Research Fellowship at the I.S.A.M. in 1985. They are entitled, respectively, "Materials and Methods" and "Form and Experience." Traditional topics such as the deleterious impact of commercial interests, new sound resources, and new technologies are touched on, but the real interest and originality resides in Reynolds' more personal recounting of his compositional process.

In the first essay, he suggests that the composer is "a performer of a privileged sort" (p. 2), a person who "performs" the creative process, free of the strict temporal restrictions of conventional performance. He goes on to characterize the more creative composers as those who seek previously unexpressed musical material and then must "lure [the found material] into revealing itself" (p. 6). In the subsequent outline of Reynolds' method of performing and luring, the most interesting topics are editing and branching. Editing is described as a series of processing algorithms by which the selected materials are modified for inclusion in the composition. Branching refers to his belief that the composer makes a series of decisions during the process of composition, each of which limits subsequent options, like following the branch of a tree. The balancing of the short- and long-term implications of each branching decision is a major element in the virtuosity of composition.

Tackling the weightier notions of musical form and experience, Reynolds offers an expansive vision: a piece of music should take account of historical precedents that can be rethought, of realities within our daily lives that provide fertile parallels for musical form, and the materials and methods unique to our times. The task of redefining norms for our age is surely formidable, but the prospects are exhilarating. Within the new resources can be found, I believe, the potential for a music that could literally redefine the limits of aesthetic experience. In doing so we might also redefine the meaning of being human. [p. 31]

Reynolds' own response to the task of redefining formal norms is the "transformational mosaic" in which he combines (1) transformation, a highly flexible expansion of the process of variation, and (2) dynamic, geometrical change processes. The
musical results teem with simultaneities that thwart our more traditional linear experience of music.

Finally, the abstractions of both essays are illustrated in a brief analysis of his 1983 work Archipelago. Here, and throughout the essays, the discussion is enhanced not only by copious excerpts from the score (musical notation comprises nearly half of this monograph) but also by a cassette of taped excerpts. The latter, nineteen examples of works by Reynolds and his contemporaries, is a marvelous enhancement to the essays (marred by omission, at least in the copy provided for review, of performer credits). Performances on the cassette are excellent and aurally confirm the strikingly effective musical parllance for which the composer is justifiably noted.

Richard S. James
Bowling Green State University


Radie Britain was born in Briscoe County, West Texas, in 1899. She took her training in Chicago and Munich, and has made her career in Chicago and Los Angeles. Her affinities for Straussian orchestral writing in a programmatic vein have been turned aside only occasionally, such as when her Italian husband (the second of three) encouraged her toward a "Latin" manner. As of this writing, she still is engaged in composing actively, although her many accomplishments have not been acknowledged widely for their scope.

The present Bio-Bibliography promises to redress the lack of basic information on an American composer whose catalog includes 280 works, thereby making the proper start toward a fuller appreciation. It contains a directory of libraries, archives, and publishers concerned with her compositions; a bibliography; and an informal interview from 1988. A list of works indicates for each entry the date and place of composition, instrumentation, publication, premiere and other selected performances, and prizes received. The Bio-bibliography concludes with a bibliography, which contains writings by Britain and by others concerning her (including selected reviews), and two appendices which list the works chronologically and alphabetically. As only one work by Radie Britain has been recorded professionally, a discography is not included.

The authors compiled the resource book with Radie Britain's assistance and appropriately dedicated it to her. Such a collaboration has yielded a strikingly close representation of the composer and her world, at least in the biography, even if the authors might not realize their hope that the bibliography and works list "read like a second biography" (p. ix). Given such an opportunity for collaboration, any composer would naturally establish subjective guidelines that might not serve the scholar completely. Quoting from the authors' preface:

We discovered references to a number of pieces attributed to Miss Britain which were not a part of her records. In some cases Miss Britain was happy to acknowledge these lost compositions; in others she declined to include them in her catalog. Following her lead, we have omitted works mentioned in reviews but not acknowledged in her catalog. [p. x]

It is unfortunate that not all of Radie Britain's work is accounted for, including that which at a given moment she considered unworthy. History cannot assess a composer's accomplishments without weighing the whole of the work, without marking the distance traveled from youth to full maturity and from flagging to full inspiration. Beethoven had his Conscription of the House as well as his Leonore overtures, and both help measure the composer.

Radie Britain's reception may have been lessened by the debilitating stigmas accompanying women as composers. When she received the Juilliard Publication Prize for the Heroic Poem for orchestra—she was the first woman to do so—Howard Hanson addressed his correspondence congratulating a "Mr. Radie Britain." Hanson was an official in the contest, and the authors might be correct in postulating that "[his] assumptions regarding Britain's gender may have increased her chances of winning" (p. 11). Are those stigmas also to blame for the fact that only one work has been recorded professionally, and that not made fully available, despite a healthy appreciation by many conductors, critics, and the public?

In fairness, one also recognizes that Britain's idioms are of the most conservative, a factor encouraging a popular appeal more than a ranking among compositional front-runners in the usual sense. Responding in the 1988 interview to the question of describing her own music, Britain stated, "If you want real good, juicy melodies, something from the heart that the orchestra likes to play and the audience enjoys, you might enjoy my work. It isn't cerebral music at all" (p. 24).

The refreshing directness of the remark suggests a musical personality inviting a rediscovery. Under the terms of the New Romanticism, and considering the burn-out toward the Canon of the Immortal Ones many observe among concert audiences, Radie Britain's music ought to find a place. The Bio-Bibliography by the Baileys in turn deserves a place on music library shelves and will promote that rediscovery.

James R. Briscoe
Butler University
REVIEW OF RECORDINGS

Marie Kroeger, editor


The Old Bethpage Singers and Brass Band offer a well-balanced and musically satisfying program. They organize their selections around early, mid and late years of the war. They include vocal and instrumental works in approximately equal number.

On occasion, historical authenticity overrides aesthetic considerations, but not here. Though the instrumentation and repertoire of the 1860s can be analyzed, the main effect of this performance is not intellectual, but emotional. Thanks both to the material and to its skillful handling, this performance evokes moods ranging from courage to war-weariness, from humor to bereavement.

The vocal performances are the most pleasing parts of the program. Capable soloists and a smoothly blended ensemble provide clear enunciation and deft phrasing. Accompaniments range widely; they include, among others, a square grand Chickering built in 1862, a melodeme from the 1830s, and a muffled drumbeat, the latter in "The Nation in Tears," a dirge composed to honor the assassinated President Lincoln.

Naming favorite selections is hard, but many listeners would probably concur in choosing Stephen Foster's melodic ballad "Willie Has Gone to the War," George F. Root's vigorous "Tramp! Tramp! Tramp!" and Walter Kittredge's moving "Tenting on the Old Camp Ground." Henry C. Work's contributions include the humorous "Grafted Into the Army" and "Kingdom Coming."

The brass band plays more pieces than I would prefer, given the fact that Civil War music derives so much of its power from poignant texts set to appropriate music. The band plays music popular at the time, even though some of these works have no connection with the Civil War, e.g., Mendelssohn's "Wedding March" and Rossini's "William Tell Overture." Their inclusion breaks the spell of an otherwise well-planned and evocative program.

This cassette could introduce American music in many settings, for instance, American history classrooms. It deserves the attention of musicians and nonmusicians alike.

Carol Pemberton
Normandale Community College


Since its premiere in May of 1947, Virgil Thomson's and Gertrude Stein's The Mother of Us All has been presented more than a thousand times in a variety of productions, but oddly enough its only recording remains that made in 1977 by the Santa Fe Opera for New World Records. This has now been reissued on CD. In two acts, the opera concerns Susan B. Anthony, leader of the women's suffrage movement. Other historic figures include John Adams, Anthony Comstock, Ulysses S. Grant, Lillian Russell, and Daniel Webster. Two characters called "Virgil T." and "Gertrude S." appear as narrators.

Lacking a hard-and-fast plot per se, the work explores personalities and issues through the boldly-drawn characters and their vivid words. With her usual liberating and liberated abandon, Stein ignores the conventions of chronology and conversation. Speeches are made but communication is rare. Still there is a sense of progression through the scenes, which include a political rally, a wedding, and several vignettes of Susan B. Anthony at home with her companion Anne. The final scene is set in the halls of Congress, where a memorial statue is unveiled and sings the moving aria "My Long Life," a selection which closed Thomson's memorial service last year on what would have been his 93rd birthday.

Thomson's score is a brilliant nostalgic confusion of musical Americana. Echoing the flavor but never the exact melodies of popular parlor tunes, gospel and folk songs, maudlin ballads, and street bands, among others, he deftly weaves the familiar, the trite, and the conventional in fresh, amusing, and evocative ways. In his autobiography Thomson himself described the harmonies as "plain-as-Dick's-hatband" (p. 384), but plain is not always simple or simplistic. Thomson's characteristic attention to instrumental texture and to the delicate interplay between voice and orchestra, and his marvelous ear for declamation and musical meaning shine through luminously here. The Mother of Us All's score is by turns clever, amusing, poignant, moving, and appealing, but it is always well-wrought.

It is wonderful to have Mignon Dunn's vivid Susan B. Anthony, Philip Booth's imposing Daniel Webster, James Atherton's appealing Jo the Loiterer, and other fine performances firmly guided by conductor Raymond Leppard available now on CD. However, one sorely misses Robert Marx's insightful essay, as well as the selected bibliography, selected
discography, and women's suffrage timetable which were available on the original vinyl format.

Michael Meckna
Texas Christian University


Each work on this disc has been recorded before, some pieces several times, but it is unlikely that any of these pieces has received a better performance than that given here by the young American conductor, Kenneth Klein. His interpretative and technical control of the music of each composer is just right to bring out that work's distinctive features. The London Symphony Orchestra produces a bright, clear, forward sound, which highlights the music's best features.

Like Charles Ives, John Alden Carpenter was a businessman whose compositional activities were avocational. Unlike Ives, Carpenter was recognized in his day as an important American composer. His Skyscrapers, a ballet in six scenes, was produced in 1926 at the Metropolitan Opera House. It is a brash, bright score that features some musical quotes from Stephen Foster, Yankee Doodle, and other popular songs in a jazzy, rhythmic, upbeat setting, somewhat reminiscent of Gershwin. It is an attractive score, but it does not really work as a concert piece. Its episodic nature seems to cry out for the visual support of staged action.

One cannot help being impressed by the music of John Knowles Paine. It is always well made and it sounds. Among his orchestral works, the Prelude he composed for a production in 1881 of Sophocles' Oedipus Tyrannus (along with six choruses and a postlude) has long been a favorite. The reading here brings out all of the depth and tragic pathos Paine wrote into this curtain-raiser for the drama.

For one who studied and taught in Germany for years before returning to the United States, there is a considerable French sound in Edward MacDowell's music. It has an atmosphere more like Saint-Saëns and D'Indy than Brahms or Wagner. The melodies are flowing, harmonic progressions are smooth, and the texture, though often full, is lighter than most Germans attained, with emphasis on woodwind color rather than the brass. LAMIA is not one of MacDowell's best works (although none really fall below the level of good), but it shows the composer's fluid, facile compositional style to good effect. Klein and the Londoners give it a sensuous reading that emphasizes its orchestral colors and effects.

For sheer quality of the music and the performance, Arthur Foote's Suite in E takes the palm, in particular the delicious reading of the second movement: a melting Adagietto surrounded by capricious pizzicato sections. Here the strings of the London Symphony show themselves to be as good as any in the world, and produce a gorgeous sound that is thoroughly captivating. The fugal finale, thought somewhat "academic," is nonetheless full of dash and purposeful motion. I doubt that the Suite, Foote's most popular large-scale work, has received a better performance on record.

The final work on the disc, Dudley Buck's Festival Overture on The Star-Spangled Banner, receives an appropriately spirited reading. The work is really not in the same class as the others on this disc. It is well made and cleverly conceived, but it lacks the serious purpose of the other works. It is an occasional piece, intended to be more entertaining than profound. The entry of the national anthem as the work's second theme, frankly, sounds corny and anticlimactic, and the working out of this theme in elaborate counterpoint only adds an aura of the absurd to the piece. Buck, who was a fine composer in his own right, is not as well represented here as the other composers on the disc.

Karl Kroeger
University of Colorado, Boulder


Pleasure Tunes My Tongue is a personal expression of music of the Sacred Harp tradition produced virtually single-handedly by Kathleen Thro. From the cover artwork to the musical interpretations, this album bears the marks of her enthusiasm for this music and its message.

The contents of this collection are largely what one would expect. Most of the tunes appeared in the Original Sacred Harp (Thro used the Denson versions); the remaining appeared in two other prominent Southern tunebooks and a few late eighteenth-century New England tunebooks. Of special interest is one recently published tune (1987) composed in a traditional style (a fuging tune). Composers represented include a balance between New England tunesmiths and Southern composer/arrangers. Plain tunes and fuging tunes predominate, with a few anthems and repeating refrain tunes.

Sonneck Society -126- Vol. XVI. No. 3
The most striking feature here lies in the integration of elements of folk singing with those of choral singing. Folk retentions can be heard in three tunes sung initially in fa-sol-la syllables and in the consistent use of the modal, lowered seventh degree. Beyond this, the choral sound is smooth and polished; blend and balance are excellent, text declamation is clear and emphasizes natural textural accents, and—dynamic and rhythmic flexibility are used effectively.

Thro's personal interpretations are clearly evident in some places. Two tunes employ an interesting textural technique, beginning with a solo voice and adding a voice each verse, which emphasizes the harmonic idiosyncracies of this style.

Folk purists will probably find Thro's renditions too refined. As an educator, I find them a welcome addition to the Lomax-Jackson recordings for providing a more esthetically approachable (and much more clearly audible) example of this musical style.

Daniel C. L. Jones
Red Rocks Community College

Donald H. White. SONATA FOR TUBA AND PIANO. Fritz Kaen zig, tuba; Meme Tunnell, piano.

The brass instrument performers on this album, Kaen zig and Tunnel, clearly demonstrate how far we've come in the level of American brass performance since about 1950. Michael Tunnell is a protégé of the late Leon Raper, whom he succeeded at the University of Louisville. Tunnell's playing epitomizes the smooth slurring and flexibility, secure attack, attention to musical detail, and excellent intonation that were hallmarks of Raper's performing.

Tunnell has chosen as his solo work on this recording, Robert Suderburg's powerful and profound Ceremonies for Trumpet and Piano (his Chamber Music VII). A three-movement piece, which uses a trumpet call as its basic musical material, it is a work to test the mettle of any trumpet player, and Tunnell gives it a bright, forceful performance. It is too bad that the recording is marred by considerable annoying pre-echo, probably caused by improper storage of the master tape.

While the idiom of David Liptak's Mixed Doubles (1984-85) employs only conventional sounds, the piece is not as easily described as Suderburg's. Liptak, who now teaches composition at Eastman School of Music, provides a narrative about his one-movement, virtuosic work in a note on the score. "The quartet of instruments for which it is written interact as duo combinations throughout much of the piece, usually contrasting string and brass sounds or high and low sounds." Each of the four performers here renders his or her part competently with excellent control of dynamics. The ensemble is excellent in this rhythmically demanding composition, much of which sounds, as the composer directs at the outset, "murky and lugubrious."

Tubists will be interested in Fritz Kaen zig's stellar performance of Donald H. White's Sonata. The sonata is a straightforward, twentieth-century recital piece written in the conventional three-movement, fast-slow-fast plan. Kaen zig, who now teaches at the University of Michigan, demonstrates flawless technique and a lovely tuba sound, in full control of both dynamic extremes, while never strident in loud passages.

Norbert Carnovale
University of Southern Mississippi


The senior composer of the Boston Classicists, John K. Paine (1839-1906) has received sufficient attention in recordings of late to inch out of that desultory category dubbed as "the unknown portion" of our musical heritage by the late Karl Krueger. The composer's organ music has been sampled by Richard Ellissander (Nonesuch H-71200), Malcolm Frager (New World Records 206) and David Craighead (Gothic 98521). Two major choral works, both conducted by Gunther Schuller, the Mass in D (New World Records 262/62) and the oratorio, St. Peter (GM Recordings 2027CD-2), are the only nineteenth-century American works in that genre which have decent recordings today. Joseph Silverstein and Virginia and Jules Eskin have demonstrated Paine's versatility in the chamber music idiom (Northeastern CD 319).

But Paine is best represented as a symphonist. Most of us had our introduction to the vitality and craft of this New Englander's music from Karl Krueger's Music in America recordings of the late 1950s and 1960s: the two symphonies; the two Shakespeare pieces, The Tempest and As You Like It; and the "Moorish Dance" from Paine's only opera Azara. Now, nearly a generation later, Zubin Mehta and the New York Philharmonic have given
us fresh recordings of the Second Symphony in 1987 (New World Records 350) and the subject of this review, the First Symphony and the Overture to As You Like It.

Stephen Ledbetter, who has written the liner notes for all recent Paine recordings including this one, takes the composer's emergence from obscurity for granted. Paine is not discussed apologetically as a neglected composer who deserves recognition simply because he wrote an American symphony, but rather as a Euro-American symphonist in the Beethovenian tradition whose First Symphony, premiered in 1876, the same year as that of Brahms, marked the end of a slack period of symphonic composition following Schumann's last symphony of 1851. At least Paine's contemporaries, Ledbetter argues, may have seen it this way, and perhaps the attention that a world-class orchestra and conductor have now given this piece will help us to see Paine in this context also.

Of course, the advance in recording technology between the time of the Krueger recordings (First Symphony, 1959: As You Like It, 1968) and the Mehta readings (1989) is another factor making Paine's music popular to a much wider audience. Surprisingly, however, the interpretations of these conductors from different periods and backgrounds are not so different as one might expect. Mehta achieves a smoother flow in the slow opening to As You Like It, and the New York Philharmonic exhibits more variety in articulating the themes of the following fast section as well as the various movements of the symphony.

A major discrepancy, however, can be found between the tempos chosen by the two conductors, which are similar, and those indicated in the score of the symphony. The heroic first movement calls for Allegro con brio (108); Mehta's tempo is approximately 96, and Krueger's, 92. The sprightly second movement, a Scherzo, is marked at 112 per measure; Mehta varies between 106-110, but Krueger falls back to 92-98. The lovely third movement, Adagio, marked 66-69, is noticeably drawn out by both conductors: Mehta at 46-54, and Krueger at 42-50. The brilliant finale, Allegro vivace (116), is capped with a coda, Poco piu allegro (no metronomic marking). Mehta's beginning and ending tempos are 120 and 148. Krueger begins at 104 and reaches 120 at the coda. Perhaps we need yet a third reading of this symphony which will demonstrate, as Roger Norrington did for the Beethoven symphonies, greater fidelity to the score markings, particularly that of the third movement.

William Kearsn
University of Colorado, Boulder