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FROM THE PRESIDENT

When Oscar Sonneck set out in 1904 to write a paper on "The Bibliography of American Music" for the Bibliographical Society of America, he decorum how little had been done to bring the history of American music to a wider audience of scholars. (See the edition of his writings, Oscar Sonneck and American Music, edited for the Sonneck Society by William Lichtenwanger [Urbana and Chicago: University of Illinois Press, 1983], pp. 17-30.) Moreover, the little that had been done seemed not to be known to prominent writers on American musical history, whom, he reproachfully observed, "naively viewed the history of American music through a New England church window."

The most recent generation of scholarship, however, has produced a proliferation and diversity of research and publications, turning what Sonneck once described as "a deplorable vacuum" into a busy universe of papers, articles, books, and reference tools on a multitude of subjects. And while Sonneck—and most members of the society that is named for him—seemed most concerned about the effects of the bibliographic condition upon scholars of music history, the more recent happier state of affairs has shown a wider effect upon scholars in cognate disciplines.

The Sonneck Society's music scholars have perhaps most actively contributed to the field of theater history, through our joint conference with the American Society for Theatre Research (Greenvale, New York, 1981) and the resulting book (Musical Theatre in America, edited by Glenn Loney [Westport, Connecticut: Greenwood Press, 1984]), and the special issue of American Music, II/4 (1984), on "Music of the American Theater." Librarianship, archiving, and the history of music printing are another constellation strongly represented within the Society since the very beginning. Every member doubtless can point out some contributions from American music studies to a field or discipline of similar nature.

My attention was drawn to one of the most promising such alliances by a fortuitous convergence last year. The March 1990 issue of American Quarterly, the journal of the American Studies Association (ASA), carried an essay by Alan Levy and Barbara L. Tischler chronicling the rise of modern scholarly literature on American music, the "healthy debate over strategies for pursuing American musical study," and "the blurring of traditional disciplinary lines" ("Into the Cultural Mainstream: The Growth of American Musical Scholarship," XLII/1, pp. 57-73).

Meanwhile, the Society's Board of Trustees had decided to hold its fall meeting during the annual conference of the ASA, where one of our members was to receive that organization's highest award. (See p. 26.) This gave us an opportunity to sample the work of scholars predominantly from academic programs in history, English and American literature, American studies, art history, African-American studies, sociology, and anthropology, among others. Only one presenter in more than one hundred sessions over three days was identified as working in a department of music (our own Susan Porter). Yet at least fourteen sessions were entirely or largely devoted to musical topics. Browsing among the thousands of books exhibited by publishers was equally rewarding. I found books on music that I'm now using in my American music seminar, written by a political scientist and an historian of class conflict.

More surprising was how clearly and thoroughly this scholarly association—new to my eyes—organized its work around a handful of orienting issues: class, race, and gender. These were reinforced in session titles and throughout the publications on exhibit, and were entrenched in the hermeneutics of the presenters. Would (does) the Sonneck Society seem to new attendees to be equally as resolved?

Even as music is being recognized as one of the core "texts" which must be understood to gain a full reading of American culture both now and in the past, those of us who devote ourselves to American musical history must have access to current scholarship in cognate disciplines, or we will once again be in danger of viewing our topic through a parochial window.

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

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

* A subscription is included with membership in the Society ($40 annually). Send dues or write for further information about the Society at P.O. Box 476; Canton, MA 02021.
A FAREWELL TO AARON COPLAND AND LEONARD BERNSTEIN

Vivian Perlis

Leonard Bernstein's death on October 14 left a void in American musical life that was enlarged immeasurably when Aaron Copland died on December 2. Both men touched the spirit of the American people with their music, an achievement that gives them a very special place in our history and in our hearts. The loss of these two major figures anticipates the end of the twentieth century in the world of American music.

Copland's life spanned the century. During the decades of fast-changing styles and events, he provided a steady anchor for composers, no matter what direction they chose to take in their own music. The shock of Copland's death was due in part to his longevity, for it seemed he would always be there. Bernstein's life was shorter, more dramatic. "Lenny," the superstar of American music, in death as in life, stole the show. With Copland, there was the feeling of a life completed; with Bernstein, a sense of more that might have been.

Eighteen years difference in age and eons apart in personality, Copland and Bernstein were nevertheless friends from the time they met in 1937. Copland was private, plain, and soft-spoken; Bernstein flamboyant, handsome, and outspoken. When asked to describe the other, Bernstein said, "Aaron's the most moderate man I've ever known," and Copland would say, "There's only one Lenny!" The dissimilarities between the two have frequently been observed, always with wonder at the closeness and endurance of their friendship. It was in their differences, however, that the relationship flourished—each drew strength and pleasure from qualities in the other that were lacking in himself.

Music was of course their strongest bond. From the start, they instinctively recognized the high level of each other's talents. Like one explorer finding another at the top of a lonely mountain, they discovered each other and held on. Soon they had Serge Koussevitzky and Tanglewood in common, and then William Schuman became a close friend and colleague to both. They were a musical triumvirate—when Aaron, Bill, and Lenny were mentioned in the world of music, they needed no further identification.

The young Leonard Bernstein "found" Copland first through his music—he knew and performed the Piano Variations before the two met. As Bernstein said in an interview with this writer, "I could empty the room, guaranteed, in two minutes by playing this wonderful piece by Aaron Copland, whom I pictured as a sort of a patriarch, a Moses or Walt Whitman-like figure." Bernstein was shocked to meet a young-looking, smiling man who was ready to befriend a Harvard student. Bernstein's own music was profoundly influenced by Copland's, and throughout his meteor-like life, the younger man drew from Copland's steady, philosophical moderation and depended on the complete confidence the older composer had in his talents. According to Bernstein, "Aaron didn't even show the slightest surprise when on Sunday, 14 November 1943, I made a dramatic success by filling in for the ailing Bruno Walter and conducting the New York Philharmonic."

If Bernstein needed Copland's steadiness, sanity, and approbation, Copland drew from the younger man's liveliness and theatricality. Moreover, as conductor and pianist, Bernstein was Copland's most eloquent interpreter. "Lenny's conducting of my pieces comes closest to how I originally thought they should sound," said Copland. "His performances and recordings have been enormously important to my career." Composers, such as Arthur Berger and Harold Shapiro, have pointed out that Copland never changed his music as the result of suggestions or criticism from his colleagues. One rare instance was when Bernstein first conducted the Third Symphony and made a cut in the fourth movement. Copland told his friend that it was a "nervy" thing to do, but the cut remained. Copland always paid attention to Bernstein as to no one else. Even very late in life, when the older composer no longer responded to so many people and events, mention of Lenny would bring immediate reaction.

Working with Aaron Copland on his autobiography, I came upon him one day in his studio reading the newspaper (he always checked the obituaries first). He looked up with that characteristic expression of perpetual wonderment and asked, "Why
do you suppose a writer would say 'passed away' when someone has died?' Then he laughed and said, "Anyway, Minna would never allow that!" [Minna Lederman Daniel, former editor of Modern Music]. There followed a discussion of the importance of stating oneself directly whether in words or in music. Perhaps it is that quality of directness that was characteristic of both Copland and Bernstein that makes us so acutely aware of their absence. (I dare not say "passing"!)

The lives of Aaron Copland and Leonard Bernstein, both personal and musical, are an integral part of twentieth-century music history. The close friendship between the two men adds a warm and poignant touch to the story. They were together for a long time, and it seems appropriate that they left the scene together. We, their extended family of American musicians, bid them farewell.

Vivian Perlis is founding-director of Oral History, American Music, Yale School of Music, and co-author of Aaron Copland's autobiography.

UNIVERSITY OF MICHIGAN ACQUIRES EDISON COLLECTION

The University of Michigan School of Music has acquired the Thomas A. Edison American Music Collection, an historically important archive of sheet music and memorabilia that will give performers and music historians new insights into American music published from approximately 1830 to 1929. The archive was purchased with a grant to the School from Edwin and Mary Meader of Kalamazoo, Michigan.

The Edison Collection is fascinating not only because of its breadth—it is one of the largest collections of its kind and in the best condition of all those being held in other libraries—but because of its provenance. At the behest of its director, Thomas Edison, the Edison Phonograph Company acquired every piece of sheet music available in the United States over a thirty-year period. In his usual thorough manner, Edison was searching for music for his company to record. Such decisions seem to have been made almost entirely on the basis of Edison's personal taste. In 1929 the archive, which also contains the business papers of the Edison Company, was given by Edison to his good friend, Henry Ford. At the time of Ford's death, the collection was bequested to an heir, who sold it in 1964 to Bly Corning of Flint, Michigan.

The collection is in excellent condition. Even the original wood shipping boxes with Henry Ford's address stenciled on them have been preserved. The music itself, which was wrapped in newspapers dating from about 1921 to 1925, is in pristine condition.

Thomas Edison's interest in purchasing sheet music for his phonograph company has been well documented. His personal pianist and the music director of the company, Victor Young, reminisced in later years: "Mr. Edison bought immense quantities of music, frequently purchasing old music for an agreed price per foot. This he would listen to intently with the same enthusiasm that he would employ in making hundreds of experiments and tests to discover some apparently insignificant material for use in an invention. It was in this empirical manner that he would listen, and set aside the few compositions that he liked." Edison's son Charles also commented on his father's habit of "buying sheet music, literally by the ton."

Edison maintained a music room at his New Jersey laboratories, and allocated substantial funds to amass the collection. Employees probably visited or corresponded with hundreds of music stores and companies, buying any music available at the time. Other music apparently was sent unsolicited to the Edison Company or to Edison himself by composers hoping to see their songs recorded.

Noteworthy elements of the collection include Civil War songs, first editions of compositions by important American composers such as Stephen Foster and Louis Moreau Gottschalk, and fourteen different editions of "Yankee Doodle" published from 1814 to 1892. Over seventy first and early editions of sheet music by John Philip Sousa are also to be found here; two of the pieces are inscribed to Thomas A. Edison in Sousa's autograph.

Not only does the Edison Collection offer insights into American musical tastes, but the sheet music and its illustrated covers also provide glimpses into artistic, historical, and sociological trends. Popular artists including Winslow Homer and Nathaniel Currier were commissioned by music publishers, eager to increase sales. Lithographic illustrations by Homer and Currier are both represented in this collection. While not approaching the fine artistic level of a Homer or Currier design, many of the other music covers are nonetheless important historical documents, depicting popular attitudes toward such topics as love, family, country, land, and race.

This collection also preserves the papers associated with the Edison Phonograph Company, and thus chronicles the inventor's role as a central figure in the early development of the entertainment business. To be found here are lists comparing Edison recordings to those of its major competitor, the Victor Company; letters written to Edison, many from composers requesting that their compositions be considered for recording; surveys returned by Edison customers, some including Edison's notations.
and carbon copies of replies made to correspondents; and miscellaneous memos dealing with the recording arm of the Edison enterprises, including some pieces of music marked with Edison's own opinions of their musical/market value. During the 1920s, jazz was beginning to make its way into the mainstream of American music. The Edison papers reveal that both Edison and his customers had much to say on this subject.

The collection offers ample subjects for studies of American music. It is one of only a handful of collections in the world that can give musicians firsthand information about popular music and musical tastes of the nineteenth and twentieth centuries. John Dann, Director of the Clements Library of Americana at the University of Michigan, states that "I know of no other collection of this quality. Furthermore, such a collection could not be gathered again." Allen Britton, Dean Emeritus of the School of Music, past president of the Sonneck Society, and an eminent historian of American music, considers the archive "one of the world's leading sheet music collections."

Peggy Daub, head of Rare Books, Special Collections, and Arts Libraries in the University of Michigan Library system, says she is very excited about the Edison Collection. "It's exactly the kind of material needed to support the [School of Music's] American Music Institute. The strength of nineteenth-century music in the collection is unparalleled."

While parts of the collection are now accessible—it is being housed in the Buhr Building with other rare materials—much work must be done to catalogue the material. "Michigan belongs to the Associated Music Library Group, which is made up of the ten largest academic music libraries in the country," says Daub. "As a consortium, we are looking at the need for standardization in sheet music cataloguing. We are also looking into the solutions that technology might offer when it comes to cataloguing a collection as rich as Edison's."

The acquisition of the Edison Collection by the School of Music is in keeping with the School's dedication to the study and performance of American music. In 1988 the American Music Institute was established through funding from the Katherine Tuck Foundation. James Dapogny serves as Director.

The Edison Collection joins several other important archives of American music owned by the School of Music. The oldest of these are the University of Michigan Afro-American Music Collections, which comprise three separate entities.

The Eva Jessye Collection of Black Music was donated in 1974 by Dr. Jessye, who was choral director for the first production of Porgy and Bess. Her archives include thousands of musical artifacts—books, photographs, play bills, recordings, art objects—gathered over a fifty-year period. More than three hundred photographs in the collection provide a visual history of twentieth-century African-American artistic life. Popular stars such as Billie Holliday and the Supremes are represented, along with opera greats Leontyne Price and Jessye Norman. Books, film scripts, and opera librettos provide a literary view of the period.

The N.C. Standifer Video Collection contains 120 taped interviews conducted with prominent older black artists by James Standifer, professor of music education. B.B. King, John Lee Hooker, Count Basie, Dizzy Gillespie, Sippie Wallace, and Lena Horne are among the artists with fascinating stories to tell about their lives and art, now preserved in a unique permanent archive supplemented each year by new video interviews.

The Maxwell Reade Collection, the final third of the Collection, is made up of over a thousand 78-rpm recordings of jazz, gospel, and rhythm-and-blues artists, mostly from the late 1940s to 1955. Most are in mint or near mint condition. Now being transferred to cassette tape, the recordings include Dixieland, gospel, rhythm-and-blues, and popular music, as well as spirituals, show music, and miscellaneous vocal and instrumental performances.

The U-M Afro-American Music Collections are located on main campus, in the Center for African American Studies in the West Engineering Building. In 1987, the School of Music became a major holder of American sheet music when it acquired the Michael Montgomery Collection. The Montgomery Collection of Popular Sheet Music includes some 22,000 pieces dating from 1900 to 1950. Currently housed in the School of Music Library, the Collection is particularly valuable to the School because it features 4,500 items of music by Black American composers and another 1,500 pieces of sheet music that document attitudes toward Blacks in American society. Included are a vintage edition of Scott Joplin's "The Entertainer" as well as first editions of music by Jelly Roll Morton, James P. Johnson, Lillian Hardin Armstrong, Clarence Johnson, Fats Waller, Eubie Blake; Clarence Jones, and Jimmy Blythe. The Montgomery Collection also represents some of America's best-known and most prolific composers of popular music, including 270 songs by Irving Berlin and over one hundred by George Gershwin. The whole range of American popular music is also found in the Collection—college tunes, vaudeville numbers, songs taken from the scores of Broadway musicals, and Hollywood films. Since its acquisition, the collection has been used by U-M faculty and students for both research and performance.

The wealth of original source materials now in the possession of the School of Music and the
present and future activities of the American Music Institute assure the place of the University of Michigan as one of the nation's leading centers for the study and performance of American vernacular music.

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AN AMERICAN VOICE: Conclusions and Reactions

Bruno Nettl

These comments were edited for publication from those delivered by Professor Nettl at a luncheon ending a conference on "American Music at Illinois," which took place in Urbana, September 27-29. He delivered them impromptu from a script he had typed out at 5 a.m. that morning. In spite of the casual tone, much of what he had to say seemed important enough to me to borrow his notes and work them up as a sort of conference report. By way of context, twelve papers on American music were delivered, four live-music "Windows" were heard, two films viewed, a reception and a party enjoyed, a concert of nineteenth-century American song applauded, and a panel argued with. About fifty Illini were involved.—Dale Cockrell, '78

The question, "Is there an authentic American voice in music," as proposed to the centerpiece panel, introduced the real topic: "What should we be doing?" This raised in my mind the overriding issue of the perceived position of musicology as a field of advocacy. Often musicologists are seen as advocates for whatever music or musical culture they are trying to comprehend, and while this may be the individual viewpoint of many, it isn't mine, and I don't think it should be the viewpoint of the profession as a whole. I feel that my job—not all the time, but in its central thrust—is to record, observe, figure out what is going on and why, and interpret imaginatively and persuasively. But it is not in my role as scholar (in contrast to teacher) to change musical culture. As Americanists, we should be trying to comprehend American culture and its history through its music and its musical life. The case for self criticism and for changing directions? It's there, of course, but I have to confess that I'd rather explore new directions of study led by example than by exhortation. Beyond that, I'm a musicological pluralist and believe that we benefit from a great variety of approaches, methods, basic assumptions, and purposes, and that this plurality is worth preserving.

Let me now, perhaps obliquely, praise American culture. As a foreign-born American, it has always been very important for me to be an American. The European musicologists who came in the 1930s and 1940s, like my father [Paul Nettl], tended to wonder why so little attention was paid to American subjects, why Americans didn't care about them. I came at a time when immigrants wanted very much to be American, and were glad that there was such a thing. But was there such a thing as American music? This country had a musical culture that played havoc with authenticity, and mixed its musics: art and folk, classical and popular, African and English, secular and sacred. It absorbed musics and put them in the melting pot, and musicologists at the time didn't know how to deal with that. The concept of ethnicity didn't come along until later, and purity of traditions was the analytical norm. And so, reaching back a half century, it was probably no coincidence that the first American topic chosen for a dissertation of a musicological sort by an American was Theodore Baker's famous work on American Indian music, a music for which a certain purity could be claimed. But the real character of American musical culture, I feel, can be understood best in the struggle between cultural mosaic and the melting pot, between Charles Hamm's aggressive pluralism and Richard Waterman's syncretism.

To say that America is just another Western nation, like Germany and France, may be a great misunderstanding. There are cultural differences of essence. And so to ask why Americans didn't produce a Beethoven or Brahms, when they could produce an enormous mix of vernacular musics that the world identifies as quintessentially American, is a bit like asking why the music of India doesn't have fugues. Using Europe as a model for analysis may not be appropriate. If you feel that it's a shame Americans haven't produced more great art music, it won't be remedied by studying the great art music they have produced. Don't worry, Bach and Mozart belong to us, too; most of our ancestors were over there two hundred years ago, listening behind the door.

I've said a word about a time when European musicology came to America, did a lot for musical scholarship and in the end for American music, and so now I'd like to suggest ways in which the study of American music has benefited the field of musicology as a whole. These are not things that are exclusive to Americanist musicology, nor were they necessarily invented by Americans; rather, they are concepts and trends that became important in the study of American musics and have since begun to play major roles in musicology as a whole:
(a) The idea of studying all of the music of a culture, the entire collection of strata.
(b) The concept of "vernacular" music, a recognition that the categorical concepts of folk, popular, art don't really work.
(c) The establishment of much of the methodology of ethnomusicology, resulting largely from studies of American Indian music and of Anglo-American folk music.
(d) The study of music in culture. This perhaps started with the notion that we've got art music that isn't really great, so what can we do with it except look at its role in society? But I think this is a very important component of musicology that doesn't need excuses.
(e) The study of music of ethnic groups and particularly of immigrant groups; a major field in musicology has developed around this.
(f) The existence of jazz, leading, I think, to systematic studies of improvisation.
(g) Large, comprehensive studies of intricate repertories developed here, with use of largely American materials. Two examples come to mind: hymn tunes (as illustrated by Nicholas Temperley's hymn tune index) and the national tune index project, which followed perhaps in the footsteps of much simpler forerunners such as Wilhelm Blumke and Johannes Zahn.
(h) Technological processing of tune materials—now it's done by computer—which began in the United States, I believe, in the work of Bertrand Bronson.

Let me close with an appeal, although I realize I am preaching to the choir. I think there was a time when the proper study of American musicologists was thought to be American music. Charles Seeger clearly had the idea, and possibly Theodore Baker's advisor as well. Many immigrant Americans held this view too. I think my father and certain people in his generation would have considered it strange for a European to become an Americanist. His own interest in American subjects—Dvorak in America, the son of Beethoven's nephew as immigrant in Michigan and founder of the red-cap service in Jackson, da Ponte's sojourn in New York—was for him a symbol of the transition he had made and of the European connection; he remained true to his cultural background. Times have changed, of course, and now the study of American music is internationalized—the German student writing about Arthur Farwell's use of Indian music, the speakers at a Charles Ives conference in Cologne, the Japanese student doing field work on an Oregon Indian reservation, the German scholars of African-American music, the Czech students of jazz (along with everybody else), the Swedish investigators of American TV jingles, the large group of British students of the American popular music scene. In light of this internationalization it is especially important that American musicologists not abdicate their responsibility for understanding their own music.

AARON COPLAND'S TWELVE POEMS OF EMILY DICKINSON
New Research on the Dedication

Helen Didriksen

Aaron Copland's song cycle Twelve Poems of Emily Dickinson was a surprise in many respects when it appeared in 1950. It contained, as Copland pointed out in his preface to the sheet music, "the first works the composer has written for solo voice and piano since 1928." It remains his only song cycle. If not frequently performed, it has taken its place critically as one of the great song cycles of the twentieth century.

It is surprising, then, that more attention has not been paid to Copland's dedications for the songs. "The twelve songs are dedicated to twelve composer friends," as the preface also notes. Many are now famous in their own right, and it is interesting to speculate as to why and how Copland assigned each dedication. In 1988, as part of a master's thesis in American Studies, I wrote to each dedicatee still living, as well as examining contemporary letters from some of them in the Copland files at his home in Peekskill, New York. I also interviewed Copland's good friend Verna Fine, and corresponded with one of the cycle's finest interpreters, Phyllis Curtin. What follows is the result of that research.

The twelve "composer friends" were, indeed, friends—met either in France, in New York City as far back as the 1920s, in Boston, or in South America. The twelve songs, and the composers to whom they are dedicated, are as follows: 1) "Nature, the gentlest mother," David Diamond; 2) "There came a wind like a bugle," Elliot Carter; 3) "Why do they shut me out of Heaven?", Ingolf Dahl; 4) "The world feels dusty," Alexei Haieff; 5) "Heart, we will forget him," Marcella de Manzari; 6) "Dear March, come in!", Juan Orrego Salas; 7) "Sleep is supposed to be," Irving Fine; 8) "When they come back," Harold Shapero; 9) "I felt a funeral in my brain," Camargo Guarnieri; 10) "I've heard an organ talk sometimes," Alberto Ginastera; 11) "Going to Heaven!", Lukas Foss; 12) "The Chariot," Arthur Berger.

Six of the twelve had studied with Nadia Boulanger: the Frenchwoman Marcella de Manzari, who was a pupil at the same time as Copland, and the five Americans who came after, no doubt at his suggestion—Arthur Berger, Elliott Carter, David
Diamond, Irving Fine, and Harold Shapero. Copland's musical acumen in choosing them all is astonishing. All are listed in at least one of the major music biographical sources. Berger, Dahl, Diamond, and Fine are all well-known; Carter, Foss and Ginastera have major international reputations.

The composer friends tend to be vague as to why any particular song in the cycle was dedicated to them. I have found several contemporary thank-you notes in the Copland files (from Dahl, Diamond, Orrego Salas, and Shapero) but none indicates any feeling of specificity for the song dedicated. Rather, the Twelve Poems are praised and the honor acknowledged.

Yet both Verna Fine and the soprano Phyllis Curtin, who often performed the Twelve Poems of Emily Dickinson in the 1960s and 1970s with Copland at the piano, are certain that the pairings were not random. "He tried to make a connection," said Mrs. Fine. The dedications are not idle," wrote Miss Curtin.

Mrs. Fine was further able to recall that her husband's song, "Sleep is supposed to be," was given to him because it was Copland's personal favorite. The Fines were sharing a special relationship to Copland as the cycle unfolded, at Tanglewood, in the summer of 1949. All three, with Lukas Foss, were living together in the three-winged, threepianoed "Kelly House" in nearby Richmond, Massachusetts. Verna Fine served as innkeeper—even to the point of printing up menus and demanding two days' notice for extra dinner guests. "1949 and 1950 were very exciting summers."

Copland was playing bits and pieces of the cycle for them that whole summer of 1949, unusual for him as he generally preferred not to share an unfinished work. He was, however, "very fond of Irving's ear." Mrs. Fine remembers Copland's commenting on "Going to Heaven!" that "as soon as I did it I thought of Lukas, it was so jumpy." As she explains, "Lukas was younger than the rest of us." Miss Curtin sees the same dedication in a slightly different light. "There is a fine appreciation of Lukas Foss' particular rhythmic articulation in 'Going to Heaven'."

Being of the same opinion as Mrs. Fine and Miss Curtin, I myself sent letters of inquiry to the nine "composer friends" (astonishingly still living, and received replies from all of them. They are: Arthur Berger, Elliott Carter, David Diamond, Lukas Foss, Camargo Guarnieri, Alexei Haieff, Marcelle de Manziarly, Juan Orrego Salas, and Harold Shapero. My letter to each was identical, and the central question asked was, "Can you tell me why you were linked to your particular song?" In general, the responses were more specific than the thank-you notes in the Copland files, but still vaguer than I might have wished.

Lukas Foss responded that he wished he "could remember what Aaron C. may have told me about the dedication." And so the obvious references that "Going to Heaven" have for Mrs. Fine and Miss Curtin do not, at present, exist for him. Yet he added the telling comment, "We met way back when I was sixteen years old, and he always listened to my early music, admired me, etc." Camargo Guarnieri, Alexei Haieff, and Marcelle de Manziarly, writing variously from Brazil, Italy, and California, also "didn't know" or "couldn't remember" the raison d'être behind their dedications. Mlle. de Manziarly pointed out that her age was the same as Copland's, and went on to recall him warmly: "I admired his personality and his compositions; both were original." All felt honored, but, as Alexei Haieff put it, "The rest is an enigma."

Elliott Carter remembered being "quite surprised" at the dedication at the time. Yet, "I had, of course, set two of Emily Dickinson's poems quite a number of years before he did, and may have talked over that poet at our occasional meetings."

Two of the dedicatess said that, in essence, they had asked for their songs. "Copland played the Dickinson songs for me while they were still in MS," wrote Arthur Berger, "and I expressed special liking for the last song." David Diamond was even more specific. "Aaron dedicated that particular song to me because he knew that I loved it (i.e., the poem), but somehow could never set it the way I wanted to. He certainly did it the way I could not."

Harold Shapero's is the only letter that is specific about how his song is linked to his own character and compositional preferences. "The poem 'When they come back' contains references to the past, along with hopes that some of the past might be repeated or regained... I always assumed that Aaron dedicated that particular song to me because of my 'neo-classic' preferences, and interest in the music of the past..." But Shapero adds what I suspect is a characteristic comment of Copland's, one which may partially explain his "composer friends' vagueness:

"When I asked him the question you have asked me, I remember that his reply was noncommittal, that he wasn't sure why he had 'given' me that particular song, that perhaps he had made the choice unconsciously. Here is the "enigma" of Alexei Haieff again. Perhaps Aaron Copland shared Emily Dickinson's love of mystery among other things. "The Riddle we can guess/ we speedily despise," she once wrote. And again, "Tell all the truth/ but tell it slant." I suspect there is some of this in Copland's dedications.

Still, perhaps I might have learned more had I been able to talk to, rather than write, each "composer friend." As it happened, Juan Orrego
Salas had just retired from his long-time post at Indiana University as I wrote, and was traveling. I ended up speaking to him by phone.

His first response to my question of why "Dear March, come in!" had been assigned to him was that he had "no idea," and that Copland had "never mentioned it." Upon recollection, however, he thought the piece had some Spanish and modal aspects that would have reminded its author of himself. (Orrego Salas is Chilean, and first met Copland on his South American trip of 1941.) Furthermore, "he always said I was high spirited and humorous." And indeed, "Dear March, come in!" vies with "Going to Heaven!" for being the liveliest piece in the cycle.10

I examined one other primary source in Peekskill: the book of Emily Dickinson poetry that was almost certainly Aaron Copland's main reference as he composed. He says, again in his preface to the Twelve Poems sheet music, that he used "texts . . . edited by Martha Dickinson Bianchi and Alfred Leete Hampson and published by permission of Little, Brown and Company." This edition, Poems by Emily Dickinson, was first published in 1937; a green-bound, 1947 reissue still sits in his library.12 While not as comprehensive as Thomas H. Johnson's definitive edition of 1955 (which contains 1,775 poems with variants), it still holds over one thousand poems.

Copland's copy seems, at first glance, disappointingly unmarked, "clean." In the index, however, where 1,021 poems are listed alphabetically by first line (Dickinson never gave her poems titles, although others did), just 21 bear pencilled check marks. Eleven of the 21 took their place in the song cycle Twelve Poems of Emily Dickinson.13

Would a glance at first lines really be enough for Copland to make a decision to set? Perhaps. Two of his former secretaries, both themselves composers, think such a technique possible.14 But it is equally likely that Copland already had some working knowledge of the poems, given his long-standing interest in English literature. Though not a college graduate, he read all his active life, and claimed that "reading became a passion second only to music."15 He had close literary friends, like the theatrical director and producer Harold Clurman. And David Walker recalls that, besides his piano and a large table upon which to spread out scores, a comfortable chair and a table holding his current reading materials were the other fixtures in his studio.

Of the twelve poems in the finished song cycle, only No. 11, "Going to Heaven," was not checked, and it almost directly follows No. 7, "Sleep is supposed to be," in the text of the anthology itself.16 Did he find it that way, and decide he needed it as a lighter counterbalance to No. 12, "The Chariot," which we know to be the poem he set first?19 For that is the function it serves.

Several of the poems chosen have check marks next to their texts as well. These probably have little significance. But there is one word, only, as far as I could find, written by Copland in the text. It appears to the left of the middle stanza of "Nature, the gentlest mother," next to the words "when all the children sleep . . .," and it is the word "beginning." In fact, "Nature . . ." does begin the cycle. Copland seems to have made that decision as he was reading the poetry, rather than while composing.20

None of the above, of course, touches upon the character or quality of the songs themselves. It may, however, perhaps do something to enlarge the frame in which we put them.

1That Copland was well aware of this as he wrote is shown by a letter to his teacher and old friend Nadia Boulanger dated November 22, 1949: "I've been working on a song cycle. A new sensation, as I have not written any songs in many years." From Copland's private files, Peekskill, NY, in a folder marked "Boulanger." The idea of a song cycle was not, however, a new one. According to David Diamond, Copland "thought of a Cummings cycle in the late Twenties but never did do it." Letter from David Diamond to Helen Didriksen, February 1, 1988. (Copland did compose a single song to a Cummings text, "Poet's Song," in 1927.)

2I, myself, had only one contact with each source, which will be footnoted only once. Additional comments from a source can be assumed to have come out of the same letter or interview.

3All, for instance, are listed in the New Grove Dictionary of Music and Musicians.

4Typical is the letter from Juan Orrego Salas of March 7, 1952. He is proud of being placed in the company of "such good friends" as Foss, Shapero, Fine, Diamond, Carter, and Ginastera; finds the songs "beautiful, plain of lyricism, harmonically rich and varied, and characteristic of your own style, which I like specially," and finds the honor "more than I deserve." Only Diamond dares any criticism ("some of the prosody is rather weird"; February 2, 1952). From the Copland files.

5Interview with Verna Fine by H. Didriksen, in her New York City apartment, March 11, 1988.


8Letter from Marcelle de Manziarly to H. Didriksen, August 10, 1988.


David Walker, who became Copland's secretary in 1951, says that this is the volume he remembers. The Copland library also contains a 1948 reissue of two of the original three publications of the 1890s: *Emily Dickinson Poems, First and Second Series* (Cleveland: The Living Library, The World Publishing Company, 1890, 1891). Copland must have consulted this also, for he has substituted its version of one line in "The Chariot" (instead of "at wrestling in a ring," the more moving "their lessons scarcely done.")

The poems checked and not used are: "A bird came down the walk," "Could I but ride indefinitely," "Heart not so heavy as mine," "I died for beauty, but was scarce," "I should not dare to leave my friend," "It was not death, for I stood up," "On such a night, or such a night," "The moon is distant from the sea," "To make a prairie it takes a clover and one bee;" and "Will there really be a morning?"


"Sleep is supposed to be" is on p. 173, and "Going to Heaven" is on p. 175.

That "The Chariot" was the first set is confirmed by Copland in one of a series of interviews with Vivian Perlis taped between December 1975 and December 1976 (in the Yale School of Music Oral History Collection); and in Arnold Doblin, *Aaron Copland His Life and Times* (New York: Thomas Y. Crowell Company, 1967), p. 176.

The word "beginning." in Copland's handwriting, appears on p. 13. The poems checked in the text too are "Dear March...," "I felt a funeral...," "I've heard an organ...," "Nature..." (and the unused poem directly below it, "Will there really be a morning?") and "When they come back."

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**THE BUSINESS OF MUSIC**

*Bonnie Thrasher*

When the museum door to "The Business of Music" collection at Mississippi State University opens, it's as if the lid on a rare and exquisite music box has been lifted. Entering a musical time machine, visitors are lyrically transported back to the beginning of the century by the collection of machines, recordngs, and sheet music that birthed the business of music.

Starkville businessman Charles H. Templeton spent forty years amassing the collection and donated it to the university in 1987. The Templetons also have pledged $25,000 for the upkeep and maintenance of the collection. The museum, which was formerly a faculty home, opened in April, and the collection and museum are overseen by the MSU Department of Music Education. Templeton encourages the curious to study the museum's contents to discover answers to the "whys" of the business of music—the same questions which prompted him to start collecting in the 1950s.

The collection of over 200 instruments, 15,000 records, and 22,000 pieces of sheet music basically extends from 1895 to 1930—"The time in which the big changes in music happened—the era of invention and development," says Templeton. Conservative estimates have valued the collection at about $500,000, but "it will become more and more valuable as time goes by," notes Ellen Boles, an administrative assistant with the MSU Music Education Department who conducts tours through the museum.

Boles and assistants are in the process of arranging on a computer a catalogue of the records and sheet music by artist, composer, brand name, title, publisher, and other categories. The cataloging will help those using the collection to do research.

While there may be larger collections of Victrolas or sheet music or records, there is probably no other collection in the world which so thoroughly encompasses the early American business of making music—from inventions to writers to advertising. "Everything in here is designed to show the history of the business of making music," Boles tells those walking through the museum.

While Templeton, who owns a car dealership, enjoys the sound of music, he says it was the whys of the music-making industry which aroused his businessman's curiosity. For instance, "Why did the Victrola, which played a flat disc, become more popular than [Thomas Edison's machine which played a cylinder]?" he inquires, asking a question to which he discovered the answer long ago.

"The Edison machine was of a higher quality. He built his machines like a brick shipyard, but the flat records were easier to store, more convenient. The best does not necessarily sell the most," he explains. "Edison cared more about engineering than convenience, and sometimes that doesn't work,
as you can see in the things we buy today." As he explains the answer to this particular "why," Templeton's voice alternately reflects reverence for Edison's dedication to quality and a businessman's recognition of the relationship between a product's success and the dictates of consumer demand.

Behind everything from the designs on the cover of the early sheet music to the mechanical changes made in the machines there is a reason, notes Templeton. "I can't just sit there and look at these things without asking: Why did it look this way? What were the reasons behind the decisions of the music business? These are the things which make music exciting.

"There are many things to be learned from this collection, whether you are a music major or a business major or studying marketing. The sheet music tells a world of its own about advertising." Even, he adds, someone studying political science may find an answer by listening to the recordings of Theodore Roosevelt's speeches "The Right of the People to Rule" and "Social and Industrial Justice," which are in the collection.

Or suppose someone wants to study social change, continues Templeton. "All of the changes in music have reflected changes in society, and I think that is fascinating. This collection is based around what made those changes. For example, all popular music has at one time or another been considered unacceptable. If you can tell me the music your mother didn't like you to listen to, that will about tell how old you are," Templeton says and chuckles softly, showing the deep laugh lines that guard the corners of his mouth and eyes.

"When you talk to people about the collection, you find that there is a direct relationship between the antiquity of the object and the antiquity of the viewer," says Templeton. "And somewhere between the 'I remember when' and 'Dad, what is this?' there is a why, then it turns into knowledge and that is what education is all about."

"Ragtime, which was the popular music in the early 1900s, started out basically being played in the brothels and was considered unacceptable by most parents then. But now we use Scott Joplin's ragtime in a movie soundtrack," continues the music historian.

"This is one of the few collections, if not the only one, which carries through all of those changes," he adds. "You started out with blues and then ragtime evolved from that and then the Dixieland sound emerged and the big band, and from that came the forerunner of modern jazz. And the interesting part of it is that as this music evolved it progressed up the Mississippi River.

"Where's a better place to house this collection of music than here? We are sixty miles south of the birthplace of rock and roll, ninety miles from the birthplace of ragtime, and cradled in the area that birthed the blues. Where's a better place to study the music that shook the world—and it did shake the world—than here at Mississippi State University?" asks Templeton, a 1949 MSU graduate. "These are the stories told in that collection out there."

The wooden floors, white walls, and printed curtains of the turn-of-the-century home on Black Jack Road which houses the collection reflect the era of the melodies dancing from the Victrolas, player pianos, and ancestors of the modern day jukeboxes.

"Here's my favorite. I love this," says a man walking hurriedly into the museum's Music Box Room. He pulls along a friend to see a Symphonion upon which a large metal disc slowly rotates clockwise to play "Little Annie Rooney" by J.C. Mayseder.

Another guest laughs softly as she flips through a book of sheet music and sees the cover on a "Cow-Boy Intermezzo" entitled "Whoa! You Heiffer [sic]"—a "warm rag" written by A.L. Verges.
White cards either instruct visitors to play the antique machines or as does the one sitting atop the 1910 Link Player Piano to the left of the entrance, request that "For A Demonstration. Please Ask the Museum Attendant."

Boles starts the Link piano which plays continuously a roll of fifteen tunes. Among them are "Dirty Hands, Dirty Face," "Waitin' for the Evenin' Mail," and "No, No Nora," she tells the pilgrims to the museum. Most of them don't recognize the titles.

In the main room of the museum, visitors examine a 1900 Aeolian Orchestella player organ which once sold for $1,500; a 24-foot-tall telescope parson's organ which folded into a box so that a traveling preacher could easily carry it from one town to the next; the first Victor radio-record player combination, made between 1922 and 1928, which weighs over one thousand pounds and offers the listener a volume control on which the options range from "home" to "concert"; and the only known working model of the Victor 1051, of which only one thousand were made—and only two hundred of them worked.

From the main room of the museum, visitors may explore the Music Box Room, the Edison Room, or the Victor Room. As she guides the curious through the museum, Boles, who is writing a guide to the museum and completing a master's degree in music education, explains each piece and the part it played in the business of music. "This is the little hand organ. It plays a paper roll. It was really inexpensive and sold for $3 or $4 and came with several rolls. It would play far as long as you could crank it," Boles tells a woman in the Music Box Room examining a Columbian Organette made in the 1880s.

Exhibited in the Music Box Room are the coin-operated Symphonion, the New Century Shifter, Regina, and New Century models, such as the Piano-Forti made in the 1880s, and a combination phonograph—music box with a removable turntable.

In the Edison Room, a framed poster proclaims "Mister Edison is Working On It Now," and around the room are examples of his inventions. They range from the 1899 Edison Concert Phonograph to the Diamond Disc Player, housed in a wooden cabinet and representing Edison's surrender to the popularity of flat disc recordings. The condition of the machines is spectacular, each one still producing music as it did decades ago.

"I think one reason these machines have lasted so long is that machines were made really well back then. They were made of metal and wood—no plastic," explains Boles. She raises her voice to be heard above "An Umpire Is A Most Unhappy Man," playing on a 1901 Edison Home Phonograph. That song was recorded on the black hard-wax cylinders which the early Edison machines played. (Later cylinders were made from less brittle blue-dyed celluloid.)

The machine has only one volume—loud. "The bigger the horn, the louder the sound would be," Boles explains. "Also, generally the wooden horns had a softer sound while the metal horns were louder and more strident." The horn of the 1901 Edison machine is metal, painted a royal blue with a blush of white and yellow flowers and green leaves inside. "It was handpainted. In order to make money back then, painters would go around to people's homes and were paid to decorate their phonograph horns," reveals Boles, walking toward the room named for the rivals of Edison's company.

Phonographs made by these competitors in the business of music are displayed in glass cases which extend from floor to ceiling in the Edison and Victor rooms. In the Victor Room, the products of Emile Berliner's Victor Company play the first flat disc records. The flat disc presented a puzzle because the speed had to vary as the needle traveled a smaller and smaller circle around the record, explains Boles. "They had to figure out how to
compensate for that, and I've read that what they used is the same principle still used today on compact discs. "The first machines were operated from a motor designed like the spring motor of the early sewing machine," Boles says.

Victor Room visitors can hear a recording by opera tenor Enrico Caruso or see a 1925 Orthophonic record player which played a stack of up to twelve records. Also on display are several examples of the Victor mascot, the dog "Nipper." Victor merged in 1929 with RCA, which continued to make good use of the black-eared dog peering into the horn of a phonograph.

Between the Victor Room and the Main Room is a hallayway occupied by two Regina Hexaphones—examples of the earliest jukeboxes. From 1900 to 1922, Boles notes, 3,200 of the machines were made. One takes a quarter, the other a nickel. Each offers a six-song selection to those who deposit their money. Among the 1920s titles offered by the five-cent machine are "Babes In The Wood," "I Wish That You Belonged To Me," "In The Gloaming," a "Garry Owen Medley," "Just Across The Bridge of Gold," and "Row, Row, Row."

And, as visitors leaving the museum discover, melodies from the wealth of mechanical artifacts don't always have to be formal compositions. In the main room once again, Boles turns a crank on a gold cage. Inside are two stuffed French finches, one yellow and one red. As Boles winds the instrument, the birds' heads, tails, and beaks begin to move, their chirps distinct and clear. The sound, one of countless waiting to be discovered in MSU's "Business of Music" collection, is a pleasing testament to the imagination and variety of America's early music industry.

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REMARKS ON GENDER STUDIES
At National Meetings of AMS, SEM, and SMT
Oakland, November 7-11, 1990

Judith Tick

The number and influence of gender studies at the Oakland meetings seem to mark a new stage in the presence of this perspective in musicology and music theory. Of approximately 296 paper or panel presentations, 32 belonged to this perspective and there were five complete sessions devoted to it. (I tallied up about 55 devoted to North American music as a point of comparison.) Traditionally, gender studies have been synonymous with women's studies, but one of the striking departures from the past was the application of gender to music composed by men (e.g. Schumann song cycles, Chopin nocturnes). In this sense, gender has now arrived as a historical variable legitimately applied to the canon. No doubt this will increase its status in the field. Musicology is now keeping time with feminist literary criticism, for example, or with Peter Sellars's feminist-influenced interpretations of Mozart, in which one apprehends not the whole truth and nothing but the truth, but "a part of the truth made more vividly manifest than ever before" (to quote Andrew Porter on Sellars). This is not a bad thing.

Another striking departure from the past was the arrival of Gay Studies as a viable area for musicologists. One of the most heavily attended sessions on music and sexuality had four papers that discussed sexual orientation, both historically and critically. Susan McClary's paper dealt particularly with the American composer Laurie Anderson and Philip Brett mentioned Ives ("so thoroughly saturated in homosexual panic") in passing. Gay Studies—the subject of an annual conference at Harvard for the last few years—is the most controversial newcomer to the field of gender studies in musicology.

To some, perhaps the most disconcerting aspect of many of the papers may have been their language. Not all of the linguistic frameworks heard at these meetings related to gender scholarship: models based on other kinds of literary criticism such as narrativity also contributed to the explosive sense of other tongues at these meetings. One can feel blown away by the new rhetorics, yet some concepts have longer histories than one might suspect. The idea of music doing "cultural work" (used by many feminist critics in nineteenth-century studies), for example, was part of the Old Left (Marxist) ideology of the thirties, only now the authority of class has been transferred to gender.

Feminist criticism rather than women's history held the stage at the Oakland meetings. Criticism
investigates gender by studying the modes (linguis-
tic, aural, visual) of construction that permeate art. Some of the most well-received feminist criticism has been in the field of film. Given that film is an art of time as well as space, the clever assimilation of recent film criticism among some musicologists makes sense. One model has been Teresa De Lauretis (Alice Doesn't: Feminism, Semiotics, Cinema, Bloomingtion: Indiana University Press, 1984). McClary's method has been in part the application of her theory of "Desire in Narrative" to music.

For scholars working in American music, the new climate has particular poignancy. For one thing, whether acknowledged or not, we share one of the most important goals of classical feminist studies, which is the validation of repertory unknown to or outside of the canon. For another we can benefit from both the quantity and quality of work being done in the interstices of American studies and women's history. Two articles that I found particularly useful in preparing my remarks on "Ives and His Masculine Ideal" for the panel on gender and music were: Linda Kerber, "Separate Spheres, Female Worlds, Woman's Place: The Rhetoric of Women's History," (Journal of American History, Summer 1988, pp. 9-39) and Joan W. Scott, "Gender: A Useful Category of Historical Analysis" (American Historical Review, Dec. 1986, pp. 1053-75).

In sum, the sessions on gender and sexuality at the last meetings seem to fit Vivian Gornick's description of feminism as "a social influence, a way of seeing things rather than a movement as such. In the second half of the twentieth century it is a diffused piece of understanding rather than a structure of political leadership." (The Romance of American Communism, New York: Basic Books, 1977, p. 262.)

NEWS OF THE SOCIETY

Sonneck Society to be Hosted by Christopher Newport College April 3-7, 1991

The Sonneck Society will hold its annual meeting from April 3 to 7 at the Radisson Hotel in Hampton, Virginia and at Christopher Newport College in Newport News. The meeting will be in conjunction with the Capital Chapter and the Southeast Chapter of the American Musicological Society (on April 6). Members should already have received a flyer which contains full details of the conference. Special events will include optional tours to Colonial Williamsburg (with several musical demonstrations and an evening concert) or to several area museums. A Thursday evening concert by the Neal Ramsay Duo (saxophone and piano) will be preceded by the traditional Benjamin Franklin Orange Shrub. Special concert breaks during the conference will include Musical Battles, art songs by Margaret Ruthven Lang and Amy Marcy Beach, and a concert at Bruton Parish Church.

Students should take note of the reduced-price accommodations (for students only) which are announced in the conference brochure and in a newsletter to be sent to student members.

Christopher Newport College, the youngest four-year college in the Commonwealth of Virginia, is a state-supported, comprehensive, coeducational, urban college located in Newport News, Virginia. Beginning in 1961 as a two-year branch of the College of William and Mary, it became a four-year, degree-granting institution in 1971 and totally independent from William and Mary in 1977.

The College derives its name from Captain Christopher Newport, an English mariner who was among the most important in connection with the permanent settlement in Virginia. Captain Newport was "in sole charge and command" of the three ships that made that historic voyage culminating with the landing at Jamestown in 1607.
CNC's young and aggressive music program was begun in 1975, when the college employed its first full-time music professor. Since then, music has been one of the fastest growing programs on the CNC campus. In 1977, the State Council of Higher Education approved a Bachelor of Arts program in Fine and Performing Arts with a concentration in music. Then in 1980 the State Council gave approval for a Bachelor of Music degree program which began in 1983.

The music program sponsors two concert series, an annual American Music Festival which coincides with national American Music Week, as well as numerous recitals and concerts by its various performing organizations, its students, and its faculty. CNC students have twice traveled to Europe for the performance of liturgical drama and American chamber opera.

Owing to a generous gift by Mr. and Mrs. Emmanuel E. Falk, the Jean B. Falk Professorship in music was established in 1985. The holder of this professorship receives release time devoted specifically to research in American music. In addition, a senior seminar is held annually which is limited to about three advanced students who undertake original research in various aspects of American music.

With help from the community and named for an important musical figure in the community, the Cary McMurrar Music Library has developed as an excellent resource for CNC's students and faculty. Of special interest is the rapidly growing American Music Archive. Recently received was the entire Josephine L. Hughes Music Collection, a portion of which is included in Richard J. Wolfe's bibliography, "Secular Music in America 1801-1825." The Hughes Collection, numbering over five thousand items, many rare, has been catalogued in computer base, and will be announced in an upcoming Sonneck Society Bulletin.

Christopher Newport College and its music program is pleased to serve as the host institution for the seventeenth annual Sonneck Society Conference and looks forward to welcoming all Sonneck members to the Virginia Peninsula and to steeping them in some good old Virginia hospitality.

Board Meets at New Orleans

The Board of Trustees of the Sonneck Society met at the Monteleone Hotel in New Orleans on November 3, 1990. Wallace MacKenzie reported on preparations for the 1992 annual meeting in Baton Rouge. Members should take special note of the early date of next year's meeting of the Sonneck Society, which will be held in Baton Rouge February 13-16. Further information on the meeting will be included in the Fall issue of the Bulletin.

Treasurer George Foreman's report led to a general discussion of long-range financial planning for the society and the eventual need for increased revenue. President Deane Root reported on the September meeting of the Long-Range Planning Committee, which dealt with the goals, needs, directions, and interests of the Society. A questionnaire will be used to attempt to assess the membership's ideas of the role of the Society and its future development.

The Conference Planning Committee, chaired by Paul Wells, moved that "The Society make clear to the institutions that act as hosts for the Society's annual conferences that the financial responsibility for the conference rests with the institution. All contracts with facilities, performers, printers, etc., should be executed in the name of the institution rather than the Society. Any potential loss would be borne by the institution; conversely, any gain would be enjoyed by the institution." The committee further moved that "in order to assist the institutions with management of the conference, and to assure that the Society's standards are met and practices followed, the Society establish the position of conference coordinator." The president would appoint the coordinator for a four-year term; the position should be filled by someone who has had experience as either program chair or local arrangements chair of a past Society conference. Expenses incurred in carrying out the duties of the conference coordinator would be paid by the Society. The Board accepted both recommendations. The Committee is continuing its work on language for a "Conference Handbook."

Adrienne Block requested that the Publications Committee be given clarification on criteria for usage of the Johnson funds. The Board decided that 5.5% of the total amount in the Johnson Endowment Fund on any given January 1 would be available that year for grants, with the numbers of grants and individual amounts recommended to the Board by the Committee. The Board approved a $2,500 grant to Thomas McGearry for his catalog, The Music of Harry Partch, to be published by the Institute for Studies in American Music.

New Editorial Staff Members Appointed

New book and record review editors for the Sonneck Society Bulletin have been announced. Carolyn Bryant has taken over the duties of Record Review Editor, and Jean Bonin the duties of Book Review Editor. Both have taken firm hold on the responsibilities of their positions, and are already functioning with notable efficiency. Appreciation is due to both Marie Kroeger, former Record Review Editor, and Douglas A. Lee, former Book Review
Editor, for their assistance in achieving a smooth transition.

Linda Solow Blotner has been appointed RILM abstract coordinator for American Music. She replaces Carolyn Rabson, who at the inception of the journal designed a mechanism for soliciting and processing the abstracts which has operated so smoothly that it has been easy to forget its existence. Appreciation is thus overdue for Carolyn's thorough and efficient contribution to the well-being of the Society.

Bylaws Change

The following change to the Society's bylaws was approved by the Board of Trustees in November and will be presented for ratification at the annual meeting of the Society in Newport News. Add the underlined to Article IV, section 3, in place of "the vice presidents in order of their election."

Vice President.

In the absence or the incapacitation of the president, or if that office be vacant, the vice president (or in the event there be more than one vice president, the first vice president) shall have all the powers of and be subject to all the restrictions upon the president. Any vice president shall perform such other duties as from time to time may be assigned by the president or by the Board of Trustees.

Call for Papers
1992 Annual Meeting, Baton Rouge

The Sonneck Society's eighteenth Annual Meeting will be held at Baton Rouge, Louisiana, Wednesday, February 12 through Sunday, February 16, 1992. Louisiana State University will host; the meeting will be concurrent with LSU's 49th annual Festival of Contemporary Music. The Local Arrangements Chairman is Wallace McKenzie, School of Music, Louisiana State University, Baton Rouge, LA 70803.

As usual, paper proposals on all aspects of American music will be welcomed. The Program Committee hopes for papers on music of the wider area around Baton Rouge: the Lower Mississippi Valley, the Gulf states, including traditional and ethnic music (1992 is the semimillennial anniversary of the expulsion from Spain). We crave to be kept abreast of buzzword lore (multiculturalism, polmo; have we been semioticized yet?). What about those rather more than less major figures that haven't yet been heard from much: Harris, Hanson, Henderson, Hovhaness, Zappa, Zwilich, or (please?) Zorn, not to mention the likes of Bartók, Hinde-

mith, and Milhaud in their American careers and works?

Please submit abstracts (one or two succinct pages) of proposed papers, panels, performances, and lecture/recitals in five copies to Program Committee Chairman Frederick Crane, School of Music, University of Iowa, Iowa City, IA 52242. To be considered, abstracts must be received no later than September 15, 1991. A cassette tape of a representative performance should accompany performance proposals. Papers should be timed to last no longer than 20 or 25 minutes.

Laissez les bons temps rouler!

Society Election Results

Deane L. Root has been re-elected as president of the Sonneck Society for a two-year term. Judith McCulloh has been re-elected first vice president, and George Foreman will continue as treasurer. Paul Machlin will assume the duties of secretary. New members at large of the Board of Trustees are Rae Linda Brown, John Hasse, and Katherine Preston.

SHHH!!

Silently they come . . .
(Hey you! Move that table!!)

Silently they go . . .
(I marked that! I did! I did! It's mine, I say!!)

If you ever wanted to do something completely sneaky, help make this the stealthiest event of the century!

Bring to the Silent Auction . . .

Silently, the Auctioneer is waiting . . .

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

Sonneck Society Bulletin -16- Volume XVII, No. 1
COMUNICATIONS

Letter from England

The following was part of an article, "A maestro for the modern age," in the Manchester Guardian, marking the death of Leonard Bernstein. The article quoted Zubin Mehta, Frank Sinatra, Ned Rorem, Tom Wolfe (from Radical Chic), John Mauceri (Music Director of Scottish Opera), Andrew Lloyd Webber, and (the longest section) Stephen Banfield. Stephen writes: "I had 1½ hours in which to write it from the time they phoned Keele asking for something from someone! Like doing a Finals paper!" Stephen's section is reprinted below, with the permission of the Guardian, in lieu of his regular contribution.—slp

Joan Peyser can be forgiven all the sins of her biography of Bernstein by virtue of two short sentences at the end of her article on him in the New Grove Dictionary of American Music: "No musician of the twentieth century has ranged so wide... He has in some ways achieved an unparalleled renown." I expect that many others, like me, needed to have the obvious pointed out to them: that he was simply the best-known twentieth-century musician.

It wasn't just that he was an important composer, a major conductor, a formidable pianist, and an educator and commentator for both the mass media and the academy: this would never have been enough to appease the monster of modern culture. He had to conquer popular music as well if he was to become the new Renaissance man that the American liberal establishment had craved ever since Jefferson.

Until now it has been all too easy to see how he failed in this impossible role. To attempt to reconcile serious and popular culture in our fragmented century was to set oneself up as the doomed alchemist searching for the transmutational metal, and with his laboratory open to the public. To shoulder the role of musical commentator for the masses—or at least the middle classes—on virtually any of the deepest wounds of the century, be it the Holocaust or the assassination of John F. Kennedy, was to come straight up against the problem of the symphony's apparent exhaustion as a vehicle for musical philosophy. One imagines that to Boulez, in many ways Bernstein's polar opposite and smart enough to recognize that the hermetic world of avant-garde composition and the commercial one of orchestral conducting worked in different ways and had better be kept more or less separate, Bernstein was a quaintly innocent American who could not understand why intellectual and mass culture were irreconcilable under twentieth-century conditions.

Let us begin with the composer... What is it that he gives us then? Only one answer seems possible to me: He gives us himself. Every artist's work is, of course, an expression of himself, but none so direct as that of the creative musician. He gives us, without relation to exterior "events," the quintessential part of himself—that part which embodies the fullest and deepest expression of himself as a man and of his experience as a fellow being.

Always remember that when you listen to a composer's creation you are listening to a man, to a particular individual, with his own special personality. For a composer, to be of any value, must have his own personality. It may be of greater or lesser importance, but, in the case of significant music, it will always mirror that personality. No composer can write into his music a value that he does not possess as a man. His character may be streaked with human frailties... but whatever is fine in his music will come from whatever is fine in him as a man.—Aaron Copland, What to Listen For in Music
A cynic would argue that Bernstein's endeavours lay too close to the cultural surface for him really to care about the root conditions of the times that made him; that with Harvard, Koussevitsky, and the New York Philharmonic under his belt by the age of 25, fame rather than thought was the spur from then on. Certainly the "Jeremiah" Symphony, his first, promised much which his second, The Age of Anxiety, could not deliver and which his third, the Kaddish, betrayed embarrassingly. If he had been more clever he would not have thrown away that essential weapon, irony, which so signally failed him in these works and could not offset sentimentality or vulgarity in the Chichester Psalms and the Mass.

Yet this is both an ungenerous view and the wrong one. Bernstein's classical compositions will find their level, like Mendelssohn's, once they are thoroughly known for their strengths as well as their weaknesses. And in any case there is nothing flawed about the Bernstein of West Side Story, not a popular classic but a classic of popular art. Its combination of Sondheim's verbal wit with Bernstein's musical punch came as close to alchemy, though not in the pan-cultural sense dreamed of, as we can ever expect of commercial art. It will cast as long a shadow over the musical as did Beethoven's Ninth over the romantic symphony. It is not Bernstein's fault if in West Side Story he left his successors the problem of how to beat it.

Stephen Banfield

Letter from Canada

Canada is mourning the death on January 23 of one of its towering cultural figures, the literary critic Northrop Frye. Born in Sherbrooke, Quebec, he grew up in Moncton, New Brunswick; so, a quintessentially Canadian feature of his career is that he came from two small cities, both of which are examples of almost 50-50 bilingualism. Frye used to describe the Moncton of his childhood years as a peaceful coexistence of francophones and anglophones—that is, not really a cultural mix. Does it sound rather like the Toronto 1990 meetings of Sonneck, CMS, and ARMuQ? Mixing can't be forced—though I reflect sometimes lately on the significant number of successful francophone-anglophone marriages among my circle of colleagues and friends in various parts of Canada—and coexistence doesn't imply ignoring. Awareness of Franco-America, to wit Quebec, has been heightened by recent commission hearings on its political future. Musical connections have an increased relevance, therefore, and I am struck by three in particular: reminders of a pioneer recording artist from the thirties, a new anthology of organ music, and the lively activities of a Quebec City new music publisher.

The recording artist is Marie Bolduc (1894-1941), a native of that rugged east-coast peninsula La Gaspésie, and significantly of mixed English-French descent. Without formal musical training beyond rote learning of the fiddle, she sang her own topical songs for Montreal friends, was persuaded to cut a few records, and hit the sort of sudden sales impact Leadbelly and Mollie Jackson made in the States at the same Depression period. The social criticism in her lyrics is both funny and forceful. She remained cheerful amid the devastation of Depression times (e.g., "pas d'ouvrage au Canada, Y'en a ben moins aux états"; "no work in Canada, there's even less in the States"), and her clear and ready delivery, that of a twangy Quebec-working-class Betty Boop, reaches its irresistible climax in the "turluter" refrains—a tongue-twisting kind of scat apparently derived from fiddling. Mme. Bolduc became, as the Encyclopedia of Music in Canada puts it, "a legend," one of the founding figures of the Quebec chansonnier movement. The recordings are overdue for a reissue. One of her songs will be published later this year in a new volume of songs to French texts in the Canadian Musical Heritage series, edited by Lucien Poirier.

Poirier, of Laval University, a participant in the Toronto meeting with his paper on Freemasonry and music in eighteenth-century Franco-America, is

PAR JOUR : — MATIN, MIDI ET SOIR

LE 20 HENRI GAGNON.

EXPOSITION DE BUFFALO

Henri Gagnon as a child—1901

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a prominent over-achiever of Canadian-music research. I sight-read my way recently through an album of organ pieces edited for publication by him and titled *Le Tombeau de Henri Gagnon*. Gagnon, who died in 1961, was the latest member in a line of Gagnons prominent in the musical life of Quebec City over the past century. His uncle, the composer and scholar Ernest Gagnon, is recalled as the editor of the first published collection of French-Canadian folk songs, *Chansons populaires du Canada*, 1865. Like both his uncle and his father before him, Henri held the position of organist at the Quebec Basilica. After his death, colleagues in Montreal and Quebec City formed the idea of publishing his modest output of solo-organ pieces, along with newly-composed pieces written in his honor. The project was stalled through lack of funding until Poirier and the present organist, Claude Lagacé, succeeded in gaining support for it (Les Editions Jacques Ostiguy Inc., Ste-Hyacinthe, Quebec, 1987). The volume is handsomely produced, and includes portrait illustrations, a short biography of Gagnon, and notes on the twelve pieces.

Henri Gagnon had an exceptionally favorable musical upbringing and was a childhood prodigy performer on the organ. Of special interest may be the 1901 portrait from a Quebec City newspaper, *Le Soleil*, reproduced here, celebrating his "huge triumph" at the Buffalo PanAmerican Exhibition that year.

His organ preludes (five are published) are well behaved and quietly meditative, after that style of modal chording favored by Catholic parish organists a couple of generations ago in accompanying the chant. The last of the five is a fugue. Of the musical tributes by his colleagues, most derive from a similar view, but the pieces by François Brassard and Antoine Reboulot carry it forward into more ambitious forms with an expanded vocabulary (for example the superimposed triads of Brassard). The Reboulot work consists of free variations on the musical letters in Gagnon's name. Claude Champagne, the most eminent Quebec composer of his generation, is represented by an unbarred modal rêverie completed in 1963—one of his last compositions, if not the last (Champagne died in 1965).

A special issue of the widely-circulated Association for Canadian Studies Newsletter (XII, 3, Fall 1990) has focussed on "Music in Canada," under the guest editorship of S. Timothy Maloney, who contributes a provocative lead article. Sub-sections deal with the current state of Canadian musical organizations, study projects, publishing, and recording. This is a handy up-to-date survey. The Newsletter (Bulletin) is bilingual, but among the music articles that on music publishing is exceptional in ignoring activities of francophone Canada. This is unfortunate: almost the only bright light on a grey scene lately has been the growth of the score catalogue of Les Editions Doberman-Yppan in Quebec City. Paul Gerrits, who divides his energies between the music faculty at Laval University and Doberman-Yppan, has received extensive subsidy from Quebec's cultural-affairs ministry for a series of works by contemporary Quebec composers, and has obviously taken the challenge seriously. Alongside an impressive line-up of solo and chamber works, one finds a dozen and a half large orchestral scores in a high professional standard of engraved appearance, among them works by Brian Cherney, Serge Garant, Bruce Mather, François Morel, Donald Steven, Gilles Tremblay, and Claude Vivier. The smaller scores include a valued re-issue of Jean Papineau-Couture's 1942 song-cycle *Quatrains*, out of print for some years in its original private edition, and first publications of significant 1950s compositions by Pierre Mercure and Gabriel Charpentier. Address for catalog: Les Editions Doberman-Yppan, C.P. 2021, St-Nicholas est, Québec, Canada, GOS 3LO.

P.S. I started this series of Quebec music notes with a mention of Northrop Frye. The connection is not altogether capricious. Frye's bizarre first "claim to fame" at the age of fifteen or sixteen was as a speed typist, but the keyboard he was equally familiar with was the piano. His deep, insider's understanding of music marks much of his writing about literature. Recalling the influence of his *Anatomy of Criticism* (1957) on the formation of my own thoughts about both writing and music, I re-read some passages lately. Here is a short sample:

... the word "harmony" in ordinary English, apart from music, means a stable and permanent relationship. In this figurative sense of the word harmony, music is not a sequence of harmonies at all, but a sequence of discords ending in a harmony, the only stable and permanent "harmony" in music being the final resolving tonic chord.

(Somehow such distinctions were never clarified for me by my harmony teachers.) Speaking of a genre he dubs the "poems of community," Frye says:

One's education in this type of charm begins with nursery rhymes, where the infant is swung or bounced to the rhythm, or where the theme includes some form of affectionate assault on the child. It continues through college yells, sing-songs, and similar forms of participation mystique. The national anthem is another form [with a] close relationship to the poem of community. Recommended reading for musicians!

John Beckwith

Music can only be really alive when there are listeners who are really alive.—Aaron Copland

Somneck Society Bulletin -19- Volume XVII, No. 1
The Needs and the Need-nots?

I am responding to John Beckwith's "Letter from Canada" on pp. 109-110 of the Fall 1990 Bulletin. I am a composer colleague and friend of Raymond Luedeke, one of the composers mentioned in Mr. Beckwith's article.

Mr. Beckwith, in his article, quotes Igor Stravinsky on "needs," a particular fascination of mine for some time. Maybe social populations can be divided into the haves and the have-nots, but certainly we cannot be divided into the needs and the need-nots! I have not read Stravinsky's article about needs, though I would take issue philosophically with some ideas as relayed in the Bulletin. In my estimation, music composition needs no justification. Personal tastes will, of course, vary individually, but to base musical art entirely upon utility is about as realistic as wishing that the snow would disappear from one's sidewalk within 24 hours after falling in the middle of the winter. I do agree, however, that overproduction of mediocre work can be a problem, depending upon the bureaucracy and the artists involved. As Elliott Carter has eloquently said, the "orchestral brontosaurus staggers with inertia" at times ("Elliott Carter," The Orchestral Composer's Point of View, ed. by R.S. Hines, University of Oklahoma Press, 1970).

During the past year I decided to compose my first symphony, at first figuring that it would be an orchestral piece. After thinking about it, however, I decided that I had more content to communicate in the percussion medium, and have recently published a Chamber Symphony in four movements orchestrated for three percussionists playing a stage full of instruments.

Twenty years ago I would have questioned the legitimacy of a symphony written for percussion rather than for orchestra or band. I would submit that the world does indeed "need" a symphony for percussion, just as it needed my four-movement Sonata for solo concert bass drum in 1974. In counter-argument, whether the world needs a symphony for percussion or not, it now has it.

Geary Larrick
Stevens Point, WI

Music Makes the Difference

Enclosed is an article, "Music Makes the Difference," copied from the New York School Music News (October 1990) which outlines the importance of music education in the schools and the role music plays in the lives of all people. In part, it reads: "Just as there can be no music without learning, no education is complete without music. . . We call on those whose livelihoods depend on music—as manufacturers, technicians, retailers, educators and performers, composers and others—to lend their support to the cause of music education in our schools."

Why is this important to the Sonneck Society? Without music education, future generations will not be encouraged to be musically creative. They will lack the knowledge necessary to make intelligent decisions about music, especially American music.

Those members of the Sonneck Society who believe that this is a worthwhile cause may send letters of support to the National Commission on Music Education, 1902 Association Drive, Reston, VA 22091-1597, or request a copy of their petition.

I realize that the Society itself usually does not "take a stand," but I thought that the members should be informed of a way in which they may respond to this very serious situation.

Daniel J. McInerney
Student Member, Hartwick College

NOTES ABOUT MEMBERS

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

Joseph K. Albertson writes that the American Institute of the History of Pharmacy is working with Max Morath and others to prepare a presentation of popular songs involving pharmacy for the annual meeting of the American Pharmaceutical Association in New Orleans in March 1991. "When they knew I had sheet music related to the Keeley Cure, I gave them their first information concerning the paralysis epidemic involving Jamaica ginger, and wish to add the Sonneck Society Bulletin [Fall 1990] to their store of information on the subject."

Gillian Anderson continues to receive rave reviews and "floods of applause" for her conducting of Joseph Carl Breil's musical score of D.W. Griffith's 1916 silent movie, Intolerance. When the work was performed on October 13 for a silent film festival at Pordenone, Italy (with a 27-piece orchestra and 12-member chorus of the Radio/Television Orchestra of Ljubliana, Yugoslavia), "It was as if I'd dropped an atomic bomb," said Anderson. "It polarized the audience. Those who were enthusiastic were extremely enthusiastic. Those who hated it were vehement; there was no question about that." Arguments grew so heated and prolonged during intermission that Anderson finally strode into the orchestra pit and ordered the
trumpets to sound in order to get the audience members back to their seats. After the performance, Anderson received ten minutes of sustained applause, but the next day she was mobbed by critics with vehement arguments. In late October, Anderson conducted the Virginia Symphony in a performance of Mortimer Wilson's score for Douglas Fairbanks' The Thief of Bagdad, to open a University of Virginia film festival. On March 8–9, 1991, Anderson will conduct the Brazil Consort Orchestra and the Orchestra Symphonique U.F.F. in the South American premiere of Intolerance at the Municipal Theatre in Rio de Janeiro.

William Bolcom's The Mask was premiered by the Philadelphia Singers, Michael Korn, conductor, on October 12, 1990.

Barney Childs' Concerto for English Horn, Strings, Harp, and Percussion was premiered by the Festival Orchestra of the Ernest Bloch Music Festival in Newport, Oregon, on June 8, 1990, with Thomas O'Connor, English horn, and Anthony Armored, conductor. Childs served as Master Composer for the Ernest Bloch Composers Symposium from May 27 to June 2, 1990. Clarinetist Phillip Rehfeltz premiered Grande Fantasie de Concert ("Masters of the Game") at the University of Redlands on November 2, 1990.

Dino Constantines' Patterns for Violin and Piano received its world premiere at the 1989–90 Promenade Concert Series in Montgomery, Alabama. The string version of the piece premiered in Baton Rouge's De La Ronde Hall in October 1989 with a performance of the Baton Rouge Chamber Orchestra. Transformations for Oboe and Strings was given its premiere by oboist Carrie Vecchione and the Baton Rouge Sinfoniette in January 1990. A new work for wind ensemble is to be performed in May 1991 at Carnegie Hall in New York City.

Samuel Felsted's oratorio Jonah was performed in Kingston, Jamaica, on November 26, 1990, in St. Andrew Parish Church where Felsted was organist. Jonah (1775) is the earliest known oratorio by a new-world composer. Thurston Doss was influential in arrangements for the historic concert and was invited to attend. His paper on Felsted was read at the Toronto Conference last April.

Harry Hewitt celebrated his 70th birthday and his 57th year of composition with a concert of chamber music in his honor in Argentina on December 14, 1990. Included were performances of six Preludios for various instruments (Opp. 252, 357, 333, 376, 245, and 460) and his Autumn Songs for piano. A second birthday concert will be held in Philadelphia on February 24, while the actual date is March 4, 1991. The premiere of his Hammock Songs was given at the Mary Louise Curtis Branch of the Settlement Music School in Philadelphia on November 4, 1990.

Karel Husa has completed his Fourth String Quartet, commissioned by the National Endowment for the Arts.

Elise Kirk will present a paper at the Wagner Society's Parsifal symposium in New York in conjunction with the Metropolitan Opera's new production this spring. Last fall, she gave a series of nine lectures at the John F. Kennedy Center for the Washington Opera and the National Symphony Orchestra, and several lectures for Opera Delaware. Currently she is teaching a new seminar in twentieth-century American opera at Catholic University in Washington, D.C.

Geary Larrick's Musical References and Song Texts in the Bible has been recently published by the Edwin Mellen Press as part of its series, Studies in the History and Interpretation of Music. A follow-up article from his presentation at the Sonneck Conference at Toronto has been printed in the fall issue of the National Association of College Wind and Percussion Instructors Journal.

Normand Lockwood's Lenten Sequence and Ascent for symphonic wind ensemble was premiered by Southeast Missouri State University at Cape Girardeau on April 23, 1990, with Robert M. Gifford, conductor. Eidoéons for C trumpet (also piccolo trumpet, three B-flat trumpets, and two flugelhorns was given a premiere performance at the Festival of Trumpets at the International Trumpet Guild Conference held at the University of Maryland, College Park, June 8, 1990. Lockwood was honored during a performance of his work at the opening of the American Music Research Center in Boulder, Colorado, on March 5, 1990. The Center is the official repository for Lockwood's musical materials.

Otto Luening's ninetieth birthday on June 15, 1990, was marked by radio broadcasts/interviews on WNYC, WNCN, WQXR, and WNYE. There was also a retrospective chamber music concert/exhibition of manuscripts, etc., at the New York Public Library of the Performing Arts at Lincoln Center on May 8, 1990. Chords at Night and Sonority Forms III were premiered by Barry Salwen, pianist, at St. Michael's Church in New York City on April 20, 1990. Divertimento for oboe, clarinet, and bassoon was premiered by the Foné Ensemble of New Paltz, New York, on May
11, 1990. His cantata, No Jerusalem But This, to a
text by Samuel Menashe, was premiered by the
Andrea Goodman Chamber Choir in Merkin Hall,
New York City, on June 6, 1990. Symphonic
Fantasia No. 10 was premiered by the Woodstock
Chamber Orchestra, Henry Bloch, conductor, on
October 28, 1990. Composer's Concordance pre-
sented the premiere performance of Canon with
Variation for solo string bass on November 9, 1990.
Symphonic Fantasia No. 9 will be premiered at the

Donald Martino turns sixty on May 16, 1991,
and will be honored with a season of tributes. In
New York, The Composer's Guild will perform a
Martino piece on each concert of its 1990-91 season.
The New England Conservatory has scheduled a
Lincoln's Birthday performance; other performances
will be by the Griffin Ensemble (in Boston and New
York), and the Musica Viva ensemble (in Toronto
and Boston). Interviews with Martino have
appeared in Keyboard Classics and The Piano Quar-
terly, and will appear this summer in Perspectives of
New Music. A festschrift volume will contain
contributions from over twenty colleagues and
students. Martino's From the Other Side (1988)
(published by Dantalian, Inc.) has received First
Prize in the 1990 Music Publishers Association Paul
Revere Award for Graphic Excellence in the Col-
lated Music Category. Martino also received the
Paul Revere Award Special Citation for Autography.

W. Francis McBeth's Of Sailors and Whales
(Five Scenes from Melville) has been published by
Southern Music Company, and recorded by Pacific
Audio Visual Enterprises.

Maurice Peress presented a paper, "Dvořák and
African-American Musicians, 1892-95," at the
International Dvořák Kolokvium held in Prague
October 27-28, 1990. It investigated Dvořák's three
Black composer students—Will Marion Cook, Harry
T. Burleigh, and Maurice Arnold—and their careers.
The paper was published in the Fall 1990 issue of
the Black Music Research Bulletin.

The fifty-voice Concert Choir from Butler
County Community College, El Dorado, Kansas,
directed by Linda Pohly, performed in two recent
highly-praised concerts with the Wichita Symphony
Orchestra. The El Dorado performance, sponsored
by Texaco, was on December 11, while the Wichita
performance was on December 18.

A concert of the music of Claire Polin was
presented by North-South Consonance in New York
at the Weill Auditorium of Carnegie Hall on January
5, 1991. Billed a birthday celebration concert, it
included Walum Olum for clarinet, viola, and piano;
Margoa for solo flute; Mystic Rondo for soprano,
violin, piano; Georgics for solo flute; and Makimono
for flute, clarinet, violin, cello, and piano. The
performers were Rosalind Rees, soprano; Diane
Gold, flute; Todd Palmer, clarinet; Nancy McDill,
piano; Gabriel Schaff, violin; and Max Lifchitz,
piano.

Newly elected Sonneck Board member Katherine
K. Preston has become a member of the Sonneck
Society New Parents Special Interest Group (SSNPSIG); William Clement Preston was born on
November 17, 1991, weighing 7 lbs. 14 oz.—a joint
production of Dan and Kitty Preston.

Elliott Schwartz was guest composer at Loyola
Marymount University in Los Angeles in January
1991 and at the University of Arizona in February
1991. The premiere of Music for Four Saxophones
took place during Schwartz's stay at the University
of Arizona, and the premiere of Trio for Trumpet,
Piano, and Percussion will take place in March 1991
at the University of Wyoming. He will hold a
resident Bye Fellowship at Robinson College,
Cambridge, England, during April, May, and June
1991. Two new works were premiered in June
1990: Fantastic Prisms for six contrabasses and
piano on June 19 at the International Society of
Bassist Conference in New York, and Garden for
violin, clarinet, and piano on June 29 by the
Aeolian Chamber Players at the Bowdoin Summer
Music Festival in Brunswick, Maine. The chamber
quintet Elan premiered with Atelier Musique de
Ville d'Avray, France, on November 30, 1990.

Greg A. Steinke was the recipient of an
Arizona Commission on the Arts Artist Special
Projects Grant (April 1-June 10, 1990) for facilita-
tion of a Japanese Internment Camp multimedia
project. He served as panelist for the National
Endowment of the Arts for chamber music and new
music ensemble programs in January 1990, and had
his ASCAP Award renewed for 1990-91. His new
string quartet, Native American Notes, was premiered
at the University of Iowa on February 1, 1990, by
the Lark Quartet of New York City. He directed
the Bloch Composers Symposium for American
Music as part of the Bloch Festival in Newport,
Oregon, in May 1990; his Don't We for clarinet
was premiered there on May 31 by Stan Stanford,
clarinet. He was elected to a second two-year term
as chair of the Society of Composers.

Marilyn J. Ziffрин was composer in residence at
the New Music Festival in Plymouth, New Hamp-
shire, April 17-19, 1990, and at the New Hampshire
Music Festival Composers Conference in Plymouth
THE SONNECK SOCIETY BULLETIN

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Compiled by James Farrington

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Sonneck Society Bulletin -4- Index, Volume XVI
August 7-10. She has received an ASCAP award for 1990-1991.

Deaths:

"Ernst Bacon, a Composer Known For Echoing America, Dies at 91," said the headline of the composer's obituary in the New York Times concerning his death in Orinda, California, on March 16, 1990. A musician in the old style, that is, a composer, pianist, conductor, theorist, author, teacher, and administrator, he spent his final years in near seclusion just outside of Berkeley, where he continued to compose music and write prose until his very last day. His music often echoed American folk idioms, although in a highly original way reminiscent of Bartók's use of Eastern European folk sources. One of the first composers to discover Emily Dickinson, he set a great number of her poems into some of the finest art song music, if not actually the very finest, of any American composer in our history. His work includes operas, choral music, symphonies, sonatas, and concertos, as well as several books on music and imaginative dialogues between historical figures who lived in vastly different eras.

His teaching assignments were at the Eastman School of Music in the early twenties, and at Converse College in South Carolina where he was Dean of the School of Music from 1928 until 1945. From there he journeyed north to Syracuse where he headed the university's music school as Dean from 1945 to 1947, after which he became composer-in-residence for the next few years. Several memorial concerts at Syracuse, San Francisco, and Los Angeles have already been held in his memory.

Marshall Bialosky

It is terrifying, and paralyzing, as the strands of sound disintegrate. We hold on to them, hovering between hope and submission. And one by one, these spindry strands connecting us to life melt away, vanish from our fingers even as we hold them. We cling to them as they dematerialize; we are holding two—then one. One, and suddenly none. For a petrifying moment there is only silence. Then again, a strand, a broken strand, two strands, one . . . none. We are half in love with easeful death . . . now more than ever seems it rich to die, to cease upon the midnight with no pain . . . And in ceasing, we lose it all. But in letting go, we have gained everything.—Leonard Bernstein, speaking of the ending of Mahler's Ninth Symphony

NOTES AND QUERIES

Sunday School Music: Filling the Gap

Thanks for speaking up for Sunday School music! [See Bulletin, XVI, 3 (Fall 1990), p. 114.] There's a great deal of it, much of it delightful. Maybe we could get a kids' choir to record some from William B. Bradbury's Golden Chain (first great collection) to F. A. Clark (turn of the century, first important black Sunday-school composers.) But how to choose among all the stuff? And how was it performed?

Wayne Shirley
Library of Congress

At last! a kindred spirit. For years I've felt the field of children's hymns has been unexplored. The texts are written or selected to bend the twig in subtle and not so subtle ways. From Watts' Divine and Moral Songs to the Mormons' Children's Song Book of 1899 and Nancy Roth's 1989 We Sing of God we have quite a case study in American manners and morals—a cross current of causes. I presented a paper, "What the Children of Oberlin [Ohio] Have Sung" from the 1830s to the present, for our sesquicentennial. Oberlin represents a microcosm of the historic American scene in many ways, I keep rediscovering.

Ellen Jane Lorenz Porter wrote an excellent article, "The Incredible Story of the Sunday School and Its Songs," as a two-part series in the Choristers Guild Letters (October and November 1979). It would be hard to improve on it, but I'd be glad to survey hymns written for children in America as I did for Oberlin. I looked at the hymns in three ways: how they show what the child thought of himself; how they show what the child thought about God; and how they reflect social concerns of the day.

I have spoken informally to Patty Evans, President of the Choristers Guild, about the possibility of making the sort of tape you describe that would be useful for persons teaching American music history. I'll try to write a proposal and present it to our Board Meeting in February. It's the sort of thing Choristers Guild could do, but finding the "right" children's choir will be the problem. I'd be glad to write the commentary to go with the tape. If you have any suggestions of ways I should present the proposal about producing an annotated and authentically performed recording of early American children's hymns, please drop me a line.

Mary Louise VanDyke
Dictionary of American Hymnology Project
Librarian/Coordinator
Oberlin College Library
Oberlin, Ohio 44074

Sonneck Society Bulletin -23- Volume XVII, No. 1
Footnotes of a Pianist:
A Waltz for a Living Princess

Louis Moreau Gottschalk called his autobiography (from 1857–68 with flashbacks) Notes of a Pianist; what better designation, then, for a pool of recent biographical discoveries than "Footnotes of a Pianist"? Whatever the nomenclature, it is time to present new data concerning the life, music, and thought of one of our nineteenth-century musical geniuses.

A newly uncovered manuscript containing a heretofore unknown and unsuspected composition by Gottschalk resides in the Royal Palace Library (Patrimonio Nacional) in Madrid. This Infanta Doña Josefa Waltz is a two-piano work, with thirteen pages (each) in the first and second parts. It is dedicated to Doña Maria Josefa de Borbon, sister-in-law of Queen Isabella, Gottschalk's patroness while in Spain.

The score is copied throughout by the same hand (not Gottschalk's, a circumstance that I will explain in an article in preparation concerning the life and music of Gottschalk in Spain outside Madrid). The pianist aird the piece in Spain and intended it to stay there. After the passage of well over a century, with changes of governments and mores, he might not object to our returning it to circulation in Spain, America, and the world.

It would, I believe, be beneficial to the realms of performance and musicology for this remarkable piece of music to be edited, which process awaits authorization from its Spanish conservators. Once made available, this waltz could realize the aspiration of so many of the pseudonymous pieces of the composer's United States years: to be facile enough for amateurs, so that tons of copies would sell. Indeed, the Infanta Doña Josefa Waltz could be played by intermediate piano students of today as in Gottschalk's day.

Having this composition available would also give us a clearer perception of Gottschalk's Euro-American sympathies. The Infanta Doña Josefa Waltz, dating from the touring concert-pianist's months in Valladolid, is more Spanish, at any rate more European, than American. And it was left in Europe, while Bamboula and La Savane were repatriated. Looking ahead through Gottschalk's life, this waltz preceded by only ten months his return to his native soil and by less than three years his world-famous The Banjo.

Clyde W. Brockett
Christopher Newport College

Ukrainian Composers Union

With the enormous changes in the Soviet Union, composers living outside of Moscow and Leningrad are for the first time able to form widespread and extensive contacts with colleagues in the West. However, after decades of forced isolation, most lack a knowledge of who and what is out there. And, with no financial resources to deal with western currencies, they have no way to purchase material.

We are collecting for the Ukrainian Composers Union all we can of the recordings (LPs, cassettes, and CDs), scores, and books about American music, particularly the contemporary scene of the last forty years or so. We have established an essentially cost-free method of getting materials to the Union, so we can take care of the overseas shipping.

If you are interested in contacting composers from Ukraine or Moldavia, or if you would like to contribute material, please contact:

Dr. William Noll
Harvard Ukrainian Research Institute
Harvard University
1583 Massachusetts Avenue
Cambridge, MA 02138
614/496-8768 or 614/495-4053

Hodges Materials at American Organ Archive

A significant body of documents relating to Edward Hodges (1796–1867), director of music at Trinity Church, New York City, from 1839 to 1857, has been presented by his great-granddaughter, Prindle Wissler-Mullin, to the Organ Historical Society. The papers will be housed in the Society's American Organ Archive at Talbott Library of Westminster Choir College, Princeton, New Jersey.

The collection clearly belonged to Edward's daughter and biographer, Faustina Hasse Hodges. The presence of entries copied by her from volumes of his diary that are now lost, and especially of a draft in her own hand of the introduction to her book on her father, point unmistakably to its having been the working reference from which she prepared that book. The materials include letters, photographs, two early volumes of Edward's diaries, and bound volumes of his music and of Faustina's own songs.

John Ogasapian

John Ogasapian is the author of the AmeriGrove entry on the Hodges family, as well as a number of other articles and two books on aspects of American organ literature, organ building, and church music before 1900. He is currently at work on a study of Edward Hodges and would be most grateful for information on any Hodges documents beyond those in the collections of the Library of Congress, the American Organ Archive, and the University of Bristol's Graham Hooper Collection. Contact him at the University of Lowell College of Music, 1 Uni-
versity Avenue, Lowell, MA 01854 (508/934-3866); at home, Box 194, Pepperell, MA 01463 (508/433-5784) or by electronic mail: OGASAPIAJ@WOODS. ULOWELL.EDU (Internet); or OGASAPJ@RCN (Bitnet).

Foote Songs Become Available

I'd like to call the attention of Sonneck members to the following significant additions to the Arthur Foote Collection of Music at Williams College. The granddaughter of soprano Janet Edmondson Walker, to whom Foote dedicated his song "The Eden Rose," Opus 26, No. 4, sent to Rev. Arthur Foote II two important Arthur Foote autograph manuscripts. The first is a manuscript for "The Eden Rose" (Cipolla 12). The second, and most exciting, is Cipolla 314, the autograph manuscript for "Marjorie," which Cipolla lists as lost. Both items have been placed in the Foote Collection at Williams; details about publication of "Marjorie" will be forthcoming.

Douglas B. Moore
Williams College

Jazz Institute Opens in Darmstadt

Germany has a new Jazz Institute which is open to the public since September 1, 1990. One of the main tasks of our Institute is to stay in contact with everybody—musicologists, musicians, as well as the general public—interested in jazz and jazz research.

In 1983, Darmstadt bought the private collection of well-known critic and jazz researcher Joachim Ernst Berendt. Over the years several other jazz collections were added. Today the archive holds about two thousand books, ten thousand numbers of magazines, eighteen thousand records, concert and festival programs, posters, a huge collection of jazz photos, etc. It is the largest public archive of its kind in Europe, only to be compared with similar archives in Newark, New Jersey, and in New Orleans.

The collection has now been integrated into the new Jazz-Institut Darmstadt, which will give researchers access to rare research material but also organize regular conferences on special topics. One of the main tasks of the Jazz-Institut is to mediate between researchers and musicians, thus to enliven the dialogue between these two often exclusive groups. The Institute hopes to become an "information pool" for musicians, all kinds of concert and nightclub promoters, and researchers in the field of jazz. It also plans to organize workshops for musicians.

Our Institute is not meant just as a national archive but depends on as many international links as possible. We are able and willing to answer all questions on the subject of jazz.

Dr. Wolfram Knauer
Director, Jazz-Institut Darmstadt
Kasinostrasse 3
6100 Darmstadt
Germany
(06151) 13-2877

THE BULLETIN BOARD

Performances of American Music

About twelve hundred people attended the Sesquicentennial Ira D. Sankey concert held in New Castle, Pennsylvania, on October 29, 1990, by the Lawrence County Historical Society. Highlights included several Sankey hymns played on his 1885 "traveling organ," and members from more than thirty area choirs performing some 35 of his hymn tunes. Mel Wilhoit wrote an introduction and provided the 1899 Gramophone recording of Sankey performing excerpts from "A Shelter in the Time of Storm" and "The Ninety and Nine." The Grand Finale was a performance of "The Ninety and Nine" by all the assembled choirs and audience—a very moving experience, according to Sonneck member Walter L. Powell. Powell suggests: "Perhaps the Sonneck Society should consider a 'Moody and Sankey' Revival to recruit new members?"

The spring series of concerts by "The President's Own" United States Marine Band will be held at DAR Constitution Hall, 18th and C Streets, NW, Washington, D.C. There will be a total of six performances on Thursday evenings at 7:30 p.m. from February 28 through April 4, 1991. The U.S. Marine Chamber Orchestra Concert Series will continue to be held on Sundays at 3 p.m. during the month of May in the Sousa Band Hall at Marine Barracks, 8th and I Sts., SE. Concerts are free and no tickets are required. For additional information, call the Concert Information Line at 202/433-4011.

The Library of Congress 1990-1991 series of chamber music concerts will continue in late February at the National Academy of Sciences' Auditorium, 21st and C Streets, NW, in Washington, D.C. The series will be offered at 8 p.m. on Thursday and Friday evenings, Feb. 28-Mar. 1, Mar. 7-8, Mar. 14-15, Mar. 21-22, and Friday evening, Apr. 5. Concerts are free and no tickets are required. Of special interest to Americanists are the first performance of Ralph Shapey's Songs of Life, commissioned by the Elizabeth Sprague Coolidge Foundation, on Feb. 28-Mar. 1; a performance of Elliott Carter's Duo for Violin and Piano on March
7-8; Lee Holby's Serenade for Violin and Piano, Op. 44 on March 14-15 (both these works commissioned by the McKim Fund of the Library); and the April 5 premiere of Ingrid Arauco's Trio for Piano, Violin, and Oboe, commissioned by the Kindler Foundation of the Library.

"An Evening with William Grant Still and Friends" was presented on November 6, 1990, at Lake Erie College, Painesville, Ohio. Pianist Frances Walter of the Oberlin Conservatory faculty performed two of Still's piano pieces, joined violinist Gwen Laster in the Suite for Violin and Piano, and accompanied soprano Sebronette Barnes in a performance of several of Still's songs. Also heard were works by R. Nathaniel Dett, Robert Barnes, Margaret Bonds, and Florence Price. Sonneck member Barnes received praise from the Cleveland Plain Dealer as "a fine, communicative singer with a rich voice and considerable stage magnetism."

The Rhodes College Civic Orchestra, conducted by Jack Abell, performed an all-William Grant Still concert on November 18, 1990, in Memphis. The program included the world premiere of The American Scene, five suites depicting images of New England, Manhattan, the South, and Indian reservations, among other sites (a total of 55 minutes of music). Daughter Judith Anne Still explained that Abell had played Still's Danzas de Panama with an orchestra in Portugal, and wrote to ask for more scores. She recommended one of the Suites, but Abell asked for all five. "When I was copying the parts, it almost brought tears to my eyes," she said. "Nobody had ever set eyes on them." The Rhapsody for soprano and orchestra was also performed. Both these performances of Still's music were accompanied by Sonneck member Judith Still's slide show about her father's life; she estimates she has given two hundred such presentations.

A new work, Canticles of Time, was performed in Jackson, Mississippi, on November 30 as a part of the Centennial Musical Celebration of Millsaps College. The work was the product of former roommates at Millsaps, Samuel Jones, composer, and John Stone, poet. Jones is Professor of Composition at Rice University's Shepherd School of Music. Stone is a surgeon and professor of medicine at the Emory University School of Medicine in Atlanta. His poetry about life and death in the medical world is well known, but he also writes extensively about music.

Two recent concerts at Denison University, Granville, Ohio, featured selections by American composers. The Denison Singers, conducted by William Osborne, presented music by Norman Dello Joio, Michael Daugherty, Cecil Effinger, and Irving Fine, on October 21, 1990. That concert also included arrangements by Robert De Cormier of music of the Hutchinson Family, with narrator and string accompaniment. A concert on November 14 was entitled "The American Muse: American Poetry in Song" and featured Frederick Frey, baritone, with William Osborne, piano. This recital was the outgrowth of an honors seminar in which ten students explored a variety of American poetry which has been turned into song by an equally diverse group of American composers. Music (and poetry) by Edgar Stillman Kelley (Edgar Allen Poe), Vincent Persichetti (Emily Dickinson), Horatio Parker (Brian Hooker), Marion Bauer (Louis Untermeyer), Amy Beach (Leonora Speyer), Harriet Ware (Montrose I. Moses), Elliot Carter (Robert Frost), John Duke (Robert Frost, Robert Hillyer, Archibald MacLeish), Francis Hopkinson (poem by the composer), Bainbridge Crist (Conrad Aiken), Arthur Foote (Estelle E. Potter), Henry Clough-Leiter (Charles Hanson Towne), Oley Speaks (Clinton Scollard), and Dudley Buck (Henry Wadsworth Longfellow) was performed.

Events of Interest

Betty E. Chmaj, member of the Board of Trustees of the Sonneck Society, is the 1990 recipient of the Bode-Pearson Award, granted by the American Studies Association (ASA). Presented at the Nov. 1-4 ASA annual meeting in New Orleans, the award recognizes lifetime achievement and honors the individual who has made the most outstanding contribution to the field of American Studies. Chmaj was selected not only for her scholarship, but for her "commitment to social justice, her passion as a teacher, and her command of interdisciplinary methods when demonstrating the intricately interwoven themes of music, literature, architecture, and art," University of Colorado American historian Lee Chambers-Schiller said in presenting the award. Allen Davis, immediate past president of the ASA, credits Chmaj with "almost single-handedly" developing the field of Women's Studies within American Studies.

Chmaj received the first Ph.D. granted under the American Studies program at the University of Michigan in 1961. A popular lecturer in the U.S.
and Europe on American Studies topics, Chmaj became a Distinguished Visiting Professor in American Studies at California State University at Sacramento in 1972. She joined the CSUS humanities faculty the next year. "Professor Chmaj is a distinguished scholar who profoundly deserves this national recognition," said CSUS President Donald R. Gerth. "We join with her colleagues around the world in saluting her lasting contributions to American Studies."

Sonneck Society member and flutist Peter Bloom and his ensemble, D.C. Hall's New Concert and Quadrille Band, have been awarded the prestigious 1990 Noah Greenberg Award of the American Musicological Society for distinguished contribution to the study and performance of early music. D.C. Hall's New Concert and Quadrille Band researches and performs orchestral, operatic, popular, and dance music enjoyed in the United (and Confederate) states during the mid-nineteenth century. The band is composed of five instrumentalists: Bloom; Christopher Brandt, bass violin; Robert Ebert, clarinet; Patrick Jordan, viola; James Johnston, violin; and Devin McDermott, tenor.

The new Hall's band is fashioned after the illustrious Hall Brother's Band, which was active throughout the states from the 1840s through the 1870s. Members perform on instruments and in attire appropriate to the time.

The band, with financial assistance from the Greenberg Prize, is presently involved in a recording project scheduled to be completed by December 1991. Repertoire to be recorded includes concert overtures, arias, music-hall songs, dramatic "scenas," and dance music heard in America from 1860-1875. For further information, please contact: Peter H. Bloom, 29 Newbury Street, Somerville, MA 02144; telephone 617/776-6512.

The American Music Center presented its Letters of Distinction on December 12 to Pauline Oliveros, Muhal Richard Abrams, and Lawrence Leighton Smith and the Louisville Orchestra. The awards are given to honor individuals and organizations for their significant contributions to the field of American contemporary music. Oliveros, composer, performer, and author, was recognized as founder of The Pauline Oliveros Foundation, "dedicated to the creation, performing, and recording of innovative artists' works." Abrams, a pianist and composer, was recognized as co-founder of the Association for the Advancement of Creative Musicians. The Louisville Orchestra is known for its commitment to contemporary music, which it has commissioned and recorded (through its First Edition Records). Smith has been director of the Louisville Orchestra since 1983.

A state-sponsored historical marker honoring old-time banjoist, songster, and humorist Uncle Dave Macon has been reported missing, apparently by vandalism. The marker, the only one in Tennessee devoted to a musician, was located in Kitrell, in front of the Coleman Cemetery, Uncle Dave's last resting place. Sonneck member Charles Wolfe is spearheading a fundraising campaign to amass the $1,025 necessary to place another marker. Any contributions to this fund should be made out to the Tennessee Folklore Society and mailed to them c/o Dr. Charles Wolfe, Box 201, Middle Tennessee State University, Murfreesboro, TN 37132.

"On Stage at Carnegie Hall," celebrating the centennial of Carnegie Hall in photographs taken from its archives, opened in September 1990 at the International Center of Photography in New York City. It will be on view at the Library of Congress Performing Arts Library in the John F. Kennedy Center for the Performing Arts in Washington, D.C., until March 16. The seventy black-and-white and color photographs capture this century's musical stars on stage in their most famous performances and off stage in unexpected and revealing moments. Featured are some of America's most beloved personalities, including Marian Anderson, Louis Armstrong, Leonard Bernstein, Charlie Chaplin, Judy Garland, Glenn Gould, Billie Holiday, Liza

The Performing Arts Library is a joint project of the Library of Congress and the Kennedy Center. It provides artists and designers working at the Kennedy Center access to the basic research tools of their craft, and offers a window into the much more extensive collections at the Library of Congress. The library is open Tuesday through Friday from 11 a.m. to 8:30 p.m., and Saturday from 10 a.m. to 6 p.m. For more information about the Performing Arts Library, call 202/416-8780.

Autoharp players can read the Autoharpaholic or the Autoharp Quarterly; dulcimer players have the Dulcimer Players News; and mandolin enthusiasts read the Mandocruician. Now concertina, accordion, and other squeezebox players may subscribe to two different publications dedicated to their interests. The Main Squeeze is a new bi-monthly newsletter which contains news columns, product information, album reviews, and interviews. Subscriptions are $12 a year from The Main Squeeze, Box 10, 2550 Shattuck Avenue, Berkeley, CA 94704. The Concertina and Squeezebox Magazine may be obtained for $15 per year (payable by money order only), sent to Joel Cowan, Editor, P.O. Box 2343, Bellingham, WA 98227.

The Library of Congress is recruiting qualified staff to assist in cataloging and processing the Library's arrearages, particularly special collections of archival materials, rare books, manuscripts, prints, photographs, and sound recordings. The Music Division alone has some six million individual documents in arrearage. The Library must hire approximately 164 people, including 25 appointments in the Music Division. Questions concerning these vacancies should be directed to the Human Operations Office (202/707-9147).

The Office for the Arts at Harvard and Radcliffe named Mario Bauza the 1990-91 Kayden Artist in Residence and, in cooperation with the Inquilinos Boricuas en Accion (Puerto Rican Tenants in Action) in Boston, paid tribute to him in November and December in a two-part residency with the Harvard University Jazz Band. In the 1940s Bauza was most responsible for bringing Afro-Cuban music and jazz together, creating a new style now known as Latin jazz. During an October 31–November 1 visit at Harvard, Bauza reminisced about his experiences as music director for the Chick Webb Orchestra, as a performer with Cab Calloway, and as musical director of Machito and his Afro-Cubans. He also rehearsed with the Harvard University Jazz Band in preparation for his second visit on December 9, when he conducted the band in a concert called "A Tribute to Mario Bauza."

Robert A. Moog has received the Trendsetter Award from Billboard Magazine and the Trustees Award from the National Academy of Recording Arts and Sciences. The inventor of the Moog Synthesizer, the forerunner of all of today's electronic musical keyboards, is president of Big Briar, Inc., which designs and builds custom electronics equipment for the music field. He began production of the electronic music synthesizer's components in 1964.

The Boston Public Library has received a $122,733 Strengthening Research Library Resources Program grant from the U. S. Department of Education for preservation, microfilming, and cataloging the Allen A. Brown Music Collection. Allen A. Brown, an amateur musician and collector, contributed his extensive collection to the Boston Public Library in 1895, at the time of the opening of the McKim Building in Copley Square. He continued to add to the collection until his death in 1916, at which time it had grown to approximately sixteen thousand volumes. The collection contains European and American books, scores, clippings, scrapbooks, and concert programs and is extremely valuable for anyone documenting music life at the turn of the nineteenth century. This one-year grant will pay for microfilming six hundred volumes of the collection, and OCLC cataloging of those volumes and two thousand volumes previously microfilmed.

Morris E. Dry, noted sheet music collector and member of the Sonneck Society, recently passed away at his home in Blairstown, New Jersey. He was 94. He donated his extensive sheet music collection of over ten thousand items to the American Music Research Center at the University of Colorado. The collection, in Dry's description, was built "to provide a broad sampling of the music that has been the most popular and enduring" in United States history. One special feature of the collection is over eight hundred pieces by Irving Berlin. Other recent donations to the center came from University of Colorado faculty members Helen Walker-Hill and Walter Collins. Hill donated her extensive collection of Black women composers' music and has prepared a thirty-minute teaching packet on composers Florence Price, Margaret Bonds, Lena McLin, and Irene Britton. Collins donated his collection of college song books, some of which go back to mid-nineteenth century.
The Advocate Brass Band. George Foreman, director

The second Great American Brass Band Festival will be held at Centre College in Danville, Kentucky, on June 15-16, 1991. Last year's festival, the first, drew some 20,000 people from 35 states. Dubbed "the Republican Woodstock" by co-chairman George Foreman (who is also Sonneck Society treasurer), the festival will feature Danville's own Advocate Brass Band, directed by Foreman. Founded in 1987 for an old-fashioned political rally, it was such a hit that the Danville Advocate-Messenger agreed to sponsor the band and a delighted citizen provided a bandstand down by the courthouse for the group's six yearly concerts. The group focuses on the period from 1890-1920, and Foreman has tried to duplicate the instrumentation of that period. "Rather than just being a band historian with some old band music to study, all of a sudden we've got a real band and we are actually playing this old music," says Foreman. Other groups scheduled to perform at the 1991 festival include the Canadian Brass, the Olympia Brass Band of New Orleans, Mr. Jack Daniel's Original Silver Cornet Band, the Salvation Army Band of Atlanta, the First Brigade Band of Milwaukee, and Saxton's Cornet Band of Lexington, Kentucky. The festival features two full days of outdoor concerts. All performances are open to the public and are free of charge. For more information, contact the Danville-Boyle County Chamber of Commerce, 134 South 2nd St., Danville, KY 40422. Telephone 606/236-2361.

News of Other Societies

The 1991 International Conference on African-American Music and Literature is to be held October 24-26, 1991, at Liege State University in Belgium. The theme will be "Religious music vs. secular music in African-American traditions." The lectures will later be published in book form. For more information on the conference, contact Robert Sacre, Coordinator; Center for American Studies; Université de Liège; 117 Chaussée de Tongres; B-4000 Liege (Rocourt); Belgium. Phone number is 41/269022.

The Hymn Society will hold its 1991 annual conference July 7-10 at St. Olaf College in Northfield, Minnesota. For additional information, contact the Society at its National Headquarters, P.O. Box 30854, Texas Christian University, Fort Worth, TX 76129.

Regional meetings of the College Music Society normally have significant American content. The following chapter meetings are scheduled: Southern, February 28-March 2, Auburn University, Auburn, AL; Pacific Central, March 16, San Jose State, San Jose, CA; Mid-Atlantic, March 22-23, Winthrop College, Rock Hills, SC; Great Plains, April 12-13, University of Missouri, Kansas City; Northeast, April 12-13, Bates College, Lewiston, ME; Rocky Mountain, April 12-13, University of Wyoming, Laramie; South Central, University of Central Arkansas, Conway; Pacific Northwest, April 12-14, University of Oregon, Eugene; Pacific Southern, April 13, University of California, Riverside; Great Lakes, April 13, Valparaiso University, Valparaiso, IN.

The next annual meeting of the College Music Society will be held in Chicago at the Palmer House on October 10-13, 1991.

The Society for Ethnomusicology will hold its annual meeting this year with the College Music Society in Chicago, Illinois, Thursday, October 10-Sunday, October 13, 1991. A Pre-Conference Symposium on "Popular Musics in Asia" will be held on Wednesday, October 9, 1991. The Conference headquarters are the Palmer House. For further information, please contact the SEM Business Office, Morrison Hall 005, Indiana University, Bloomington, Indiana 47405.

Grant, Prize, and Publication Opportunities

Haworth Press, Inc., is interested in publishing book-length manuscripts on all aspects of popular culture. If you already have a manuscript in hand, are working on one, or are contemplating writing on some aspect of popular culture, you may wish to consider Haworth Press, Inc. as your publisher. Prospective authors should submit a proposal containing the following: (1) title and concise description of contents; (2) estimated length of
work; (3) intended audience; (4) brief review of competition (first book on the subject? If not, how will yours differ?); (5) current resume and statement indicating your expertise on the subject. The first product of this new series is the *Haworth Encyclopedia of Fads* by Frank Hoffmann and Bill Bailey. Your proposal will be welcomed and a quick response given by editors Frank Hoffman, School of Library Science, Sam Houston State University, Huntsville, TX 77341 (409/294-1152) or Bill Bailey, Newton Gresham Library, Sam Houston State University, Huntsville, TX 77341 (409/294-1614).

The Fulbright Scholar Program for 1992-93 includes some one thousand grants for research, combined research and lecturing, or university lecturing. Opportunities range from two months to a full academic year; many assignments are flexible to the needs of the grantee. There are openings in over one hundred countries and, in many regions, multicountry research is possible.

Openings exist in almost every area of the arts and humanities. Scholars in all academic ranks are eligible; applications are also encouraged from professionals outside academe and from independent scholars. The basic eligibility requirements are U.S. citizenship and Ph.D. or comparable professional qualifications; for lecturing awards, university or college teaching experience is expected. Language skills are needed for some countries, but most lecturing assignments are in English. Former grantees may reapply.

Deadlines are June 15 for Australasia, South Asia, most of Latin America, and the U.S.S.R. and August 1 for Africa, Asia, Europe, the Middle East, Canada, and lecturing awards in the Caribbean, Mexico, and Venezuela. Application materials and further information are available from the Council for International Exchange of Scholars, 3007 Tilden Street, NW, Suite 5M, Box NEWS, Washington, DC 20008-3009; 202/686-7877.

Indeed, I have finally come to the valedictory moment. And I don’t like it; I am beset with problems and conflicts. There is still so much to be said, and no time for saying it. There are so many of those “underlying strings,” if the linguists will pardon me, waiting to be tied up; so many cans of worms have been opened, and a lot of those slippery little beasts are still wriggling around. There is much further argumentation and clarification to be accomplished...there are still summaries to be made, conclusions to be drawn, the present musical moment to be generalized upon, the future to be guessed at.—Leonard Bernstein, The Unanswered Question, Six Talks at Harvard, 1976.

*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.

Wish to sell 850-piece prime collection of 19th century AMERICAN SHEET MUSIC, appraised at $20M, assembled in 1930s by historian mother. For information write E. Fuchs, 34 Grace Court, Brooklyn, NY 11201, or call 718/624-0113.

**DANCE FIGURES INDEX: American Country Dances 1730-1810**, by Robert Keller. Unique system used to code and sort figures. 120 pages. $19.95. The Hendrickson Groups, Box 766, Sandy Hook, CT 06482, 203/426-9266.

**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.

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

**SONNECK SOCIETY TOTE BAG AND MUG** help show off the Society name and logo. Book tote bag for $12, 15 oz. mug for $10, or one of each for $20 from Sonneck Society, 13125 Scarlet Oak Dr., Darnestown, MD 20878, Postpaid.

**RECENT PUBLICATIONS AND RELEASES**

Sonneck Society member Frank Byrne was consultant and music editor for a new CD of music by John Philip Sousa for Angel/EMI. Record sessions were held last summer near New York City, with a band comprised of top professional players from New York, including members of the Metropolitan Opera Orchestra, the Orchestra of St. Luke's, and the New York Philharmonic. The conductor was Frank's colleague Tim Foley, Assistant Director of the Marine Band. The recording features fifteen marches (both familiar and lesser-known repertoire), four other concert/dance pieces, and the first recording of several original trumpet and drum
marches from Sousa's early manual "The Trumpet and Drum." The goal was to recreate Sousa's own interpretations of the marches, based on extensive research into Sousa's performance practices, and to capture this in the best modern digital sound. The title of the album is *A Grand Sousa Concert* and the group will appear under the name The Nonpareil Wind Band. The CD was scheduled for release in January 1991.

Arthur Berger's pioneering monograph on Aaron Copland, first published in 1953 by Oxford University Press, has been reissued by the Da Capo Press, with a new introduction by Sonneck member Leonard Burkat.

*The Music Index*, which has been in print since 1949, will now be available on CD-ROM to enable musicologists and other researchers to find information on music periodical literature from over 350 journals published in twenty countries. The *Sonneck Society Bulletin* is among the publications indexed. The extensive Subject Heading List, developed specifically for *The Music Index* by Harmonie Park Press, is fully searchable in this new format. The Book Review section includes all bibliographic data and sources of reviews and is cross-referenced to the main entry. The first CD-ROM disc will be delivered in February 1991. Subscribers to the product will receive a disc which covers material from 1981 to 1988, and then receive a replacement disc annually, cumulating all subsequent entries. For more information, contact Chadwyck-Healey, 1101 King Street, Alexandria, VA 22314, or call 800/752-0515.

Michele Edwards of Macalester College has sent two citations which she feels may be of interest to Sonneck Society members, particularly those in the Interest Group on Research in Gender and American Music. The first deals with the International Sweethearts of Rhythm and the Bay Area Women's Philharmonic, and the second is a review essay including numerous references in journals outside the music field.


The first complete recording of George and Ira Gershwin's 1930 musical comedy hit, *Girl Crazy*, was released on compact disc by Elektra Nonesuch in early November. An accompanying 100-page booklet includes articles by Gershwin scholars on various aspects of the show, as well as the complete lyrics of the songs. The recording is the first in a series of reconstructed Gershwin shows that will be undertaken by the Lenore Gershwin-Library of Congress Recording and Publishing Project, which was announced in 1989. The purpose of the recording project is to recreate the Gershwin works—very few of which have been recorded in their entirety—in versions that are authentic, complete, and faithful to the style of the era in which the shows were originally created. Among the sources used in restoring *Girl Crazy* were a script typed during the Broadway run, with handwritten notes and corrections by a member of the production staff; George and Ira Gershwin's own manuscripts, some of which were discovered in 1982 in a cache of musical theater material in a Secaucus, New Jersey, warehouse (now part of the Gershwin Collection at the Library of Congress); sheet music for the seven songs issued during the original run of the show; and period recordings by cast and orchestra members. The next installment in the series is a two-CD set of "Strike Up the Band," in both the 1927 and 1930 versions, scheduled for release in 1991.

Receiving raves is the recording by Chanticleer of *Where the Sun Will Never Go Down: Spirituals and Traditional Gospel Music*. The recording by the a cappella male vocal group, conducted by Joseph Jennings, contains Afro-American sacred music, spirituals, jubilees, hymns, and chants, most arranged by Jennings, in traditional, traditional gospel, standard "academic," quartet, and lining out styles. The performance was recorded in the First Presbyterian Church in San Anselmo, CA. The recording may be ordered from Chanticleer Records, Dept. A, 650 Fifth Street, Suite 311, San Francisco, CA 94107 ($15.98 CD, $9.98 cassette; +$2 postage and handling), or call 415/896-5866.

The University of Michigan Press offers three new books on jazz: John Chilton's *The Song of the Hawk: The Life and Recordings of Coleman Hawkins*; Rex Stewart's autobiography, *Boy Meets Horn* (edited by Claire P. Gordon); and *Teddy Wilson Talks Jazz* (edited by Humphrey van Loo and Arie Ligthart). Hawkins (1904-69) has been hailed as "the father of the tenor saxophone;" Stewart (1907-67) was one of jazz's most innovative and inventive cornet soloists; and Wilson (1912-86) is considered the most important pianist of the swing era.

A recording by the American Chamber Players of John Harbison's *Twilight Music* for horn, violin, and piano, and George Rochberg's *Piano Quartet* is
available on compact disc and cassette from the Library of Congress. The works were recorded in the Coolidge Auditorium of the Library. Order KI-7027 and send check (made out to Library of Congress, MBRS) for $14.95 for CD or $8.95 for cassette to Public Services Office (DO), MBRS Division, Library of Congress, Washington, DC 20540.

Notes in Passing


You won't find this recording in the stores (see official explanation below), but that's all the more reason to mention it here, so that Sonneck members will be aware of it. Recorded and produced by the Marine Band, this fine CD (or cassette tape) presents not only some of Sousa's best and best known marches but also an interesting sample of his other compositions.

In fact seven of the seventeen selections are drawn from Sousa's non-march compositions—for example, the suite Looking Upward, selections from the operetta The Bride Elect, and the waltz La Reine de la Mer. Marches tend towards military titles, including "Semper Fidelis" (the Marine Band certainly couldn't leave that one out!), "Sabre and Spurs," and "The Royal Welsh Fusiliers."

Several Sonneck Society members contributed to the production of the disc. Frank Byrne, administrative assistant to the director of the Marine Band, prepared the march editions for the recording, designed the handsome booklet that accompanies it, and contributed an essay describing the research that went into the performances. Notes and essays by Sousa scholars Paul Bierley and Keith Brion are also included.

Now there's one catch—you can't buy this recording. But if you're an institution you can probably acquire it free. We have been asked to provide the following information:

Marine Band recordings are produced for public affairs use and are distributed free of charge to radio stations, libraries, and educational institutions. Because appropriated funds are used in the production of these recordings, they may not be distributed solely for personal use. Representatives of groups listed above may have their radio stations, libraries, and educational institutions added to the Marine Band recording mailing list by sending their name, title, and address of the institution and their choice of recording format (compact disc or cassette) to: Head, Marine Band Branch; Division of Public Affairs; Headquarters, U.S. Marine Corps; Washington, DC 20380-0001.

Caroline Bryant


"Jazz stories can never eclipse the music," states the jazz and literary critic Marcela Breton, since "the story a jazz musician narrates on his instrument is complete in itself." Instead, the prose tales of her compilation offer an "elaboration and coloration" of that jazz experience. Breton conceived the idea of an anthology of jazz stories in the further belief that the "exploration of the jazz theme in a short story would seduce the music lover and the reader of short fiction by bringing together two artistic streams, thereby deepening the reservoir of "beauty-truths," to borrow Aldous Huxley's famous phrase.

Among the nineteen contemporary authors represented in Breton's collection may be found James Baldwin, Langston Hughes, Julio Cortazar, J.F. Powers, Donald Barthelme, Maya Angelou, Eudora Welty, Amiri Baraka, and Peter De Vries. Their short stories, the compiler believes, cover the entire range of the jazz experience: the musical styles as well as the social and psychological factors that have shaped the jazz musician. Interestingly, some of these same writers also appear in Richard N. Albert's anthology From Blues to Bop: A Collection of Jazz Fiction (Louisiana State University Press, 1990), which was issued just three months after Breton's collection—perhaps an affirmation that detection of the jazz theme in fiction is indeed hot and/or cool.

In her ten-page introduction Breton dissects the basic thesis of "heightened interest and expectation" which results from the intersection of two art forms. When this kind of artistic exchange occurs, the critic proposes, fiction and jazz become fellow actors in the drama of, as James Baldwin writes in 'Sonny's Blues,' "how we suffer, and how we are delighted." Jazz, with its "visceral and intellectual" appeal, is a powerful force in the drama of life through its story-telling musicians and through vivid fictionalized vignettes.—Jean Bonin


We now have documented in print and in sound the musical insights of the Canadian Reginald
Godden (1905–1987): a record articulated and performed by Godden himself and one enabled and enhanced by his devoted colleague, the musicologist Austin Clarkson. In his brief foreword, Harry Somers characterizes Godden as "an original, a natural, a unique musical explorer, a provocateur, a profoundly dedicated and enormously accomplished musician."

The first of the three parts of this monograph chronicle the young Godden's career as solo keyboard and duo-pianist performer, whereas the final two-thirds reveal Godden's "arsenal of pedagogical methods," focused most intensely on the keyboard music of J.S. Bach. In his lengthy introduction Clarkson values Reginald Godden as a "creative explorer into the nature of musical sound and sense." His description of Godden's master classes as "informative and irreverent commentaries seasoned by a deep penetration of the musical matters, coupled with an irrepressible sense of fun and passion for discovery" might stand as well for the pedagogical treatise at hand.

Four appendices, a bibliography, a discography, two indexes, sixty photographs, and fifty pages of musical examples complement Godden's narrative and recorded lessons.—jb


Readers familiar with the 1972 publication of W.C. Handy's blues anthology will recall that it comprises fifty-three blues songs arranged for piano and voice, with guitar chord symbols; a twenty-three page "Story of the Blues" by Abbe Niles, as well as commentaries by Niles on each of the songs; a selective bibliography; a listing of the illustrations of Miguel Covarrubias; a word on the arrangements; and a guide to the chord symbols.

For this reprint of the "classic portrait of the blues," William Ferris has written an introduction of two-and-one-half pages, in the preparation of which he acknowledges the valuable research support of Sue Hart, his colleague at the University of Mississippi's Center for the Study of Southern Culture, which Ferris directs. Essayist Ferris revisits Handy, Covarrubias, Niles, and publishers Albert and Charles Boni—"the fascinating mix of talent [which] developed this historic publication on the blues" (the first edition, 1926). He then offers some sparse speculation on the subsequent role of Handy's acknowledged classic: its service as a vehicle on a journey through the Black experience; and its ancestral claims for several twentieth-century musics which Ferris sees as progeny of Handy's blues.

The 8 x 11 size and the clarity of reproduction of the scores make this reprint a practical resource for the performer.—jb

AMERICAN PIECES. Mark Brine, vocals and guitar, with accompanying musicians. KJK Records, 1989. LP or cassette.

Songwriter/singer Mark Brine traces his roots back to country musicians Jimmie Rodgers and Hank Williams, blues guitarist Lightin' Hopkins, and also cites an admiration for Stephen Foster. I can't say I hear much Foster in his songs, but the country tradition is certainly there, along with a good helping of despair and anguish à la Williams.

Brine started performing in Boston in the 1960s as part of the folk scene, moved to Nashville in the seventies hoping to make it big in commercial country music, then returned to the East Coast in the eighties, where he settled in Baltimore and began performing and recording on his own.

This album features ten of his own songs, with titles such as "So Lonely Without You" and "I'll Always Be a Sucker for Your Smile." Brine sings in an earnest, emotion-filled style that invests even the clichés with sincerity. The arrangements are well thought out, and his backup musicians play and sing skillfully.—cb


The Canadian musical Denkmaler continues to grow, with this latest volume containing the full scores of seven orchestral pieces from the years 1863–1924, representing extant works from a tradition that can be traced back to about 1790. Helmut Kallmann, the editor of this volume, began his exploration and documentation of the history of music in Canada in 1948 and has been a genuine activist for the cause by his life-long work as archivist and scholar. The Canadian musical Denkmaler continues to grow, with this latest volume containing the full scores of seven orchestral pieces from the years 1863–1924, representing extant works from a tradition that can be traced back to about 1790. Helmut Kallmann, the editor of this volume, began his exploration and documentation of the history of music in Canada in 1948 and has been a genuine activist for the cause by his life-long work as archivist and scholar. Appearing here variously as reprint of early edition or reproduction of a copyist's manuscript or in a newly engraved presentation, the scores appear to meet the Society's goal of offering a clear and legible text for both the performer and the scholar. This goal is furthered also by the introductory essays, the statement of editorial aims and methods, the critical notes (with the attendant apparatus listing abbreviations and library sigla), selected

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facsimiles, and a bibliography. (Introductory texts are in English and French.)

Captured in Music for Orchestra I are: Ouverture en fa, by Antoine Dessane (1826-1873); Rêverie, by Guillaume Couture (1851-1915); Ton Sourire, by Joseph Vézina (1849-1924); Romanza, by Wesley Octavius Forsyth (1859-1937); Overture—Macbeth, by Clarence Lucas (1866-1947); Trois Préludes, by Rudolphe Mathieu (1890-1962); and Overture, by Ernest MacMillan (1893-1973).

Kallmann justifies his reluctance to define a stylistic commonality in the orchestral repertory of 19th- and early 20th-century Canada, choosing instead to reveal the circumstances in which the given pieces were written. He does cite as "the most remarkable works" in this volume the Mathieu "because of its boldness" and the MacMillan, by reason of its "professional polish." The Canadian Musical Heritage Society's Music for Orchestra I provides a cornucopia for a variety of interests.—jb

Some Recent Articles and Reviews 1990–1991

William Kearsn
University of Colorado, Boulder


The Double Reed 13/1 (Spr 1990): Jesse Read, "A Unique American Source of Solo Music for Bassoon," 25-26 [Listing of 38 orchestral or chamber music pieces].


Keyboard 17/1 (Jan 1991): Mark Dery, "Otto Luening" [Interview], 37-49; Robert L. Doerschuk, "Andre Previn Rediscovers Jazz" [Interview], 52-58, 63-66.


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Popular Music and Society 14/1 (Spr 1990): special issue on music and technology edited by Steve Jones, including articles on CDs, MTV, etc.; 14/2 (Sum 1990): special issue on the blues edited by Ruth A. Banes and David A. Beamlear, essays, poetry, photographs, etc.


REVIEWS OF BOOKS

Jean Bonin, editor


Discographies tend generally to be collations of raw material. While much work and effort goes into this collation process, and while discographies (like bibliographies) are viewed as an end unto themselves in the world of scholarship, most discographic lists are merely tools that help the historian/writer in his or her effort to make sense out of the past. While discographies usually focus on a particular personality (e.g., a composer or performer), or a repertory, or a label, on occasion one runs into those such as the one under review here which are topical in nature.

"Answer songs" (defined here as "tunes that respond to direct questions or which elaborate upon ideas and melody patterns from earlier releases," p. xiii) certainly are a time-honored tradition in music, dating back centuries. The key here, of course, is the directness of the response. Thus the authors wisely eliminate (most) covers, crossovers, and reissues from their list. (The authors are now working on a discography of cover songs.) For readers of the present journal, it should also be noted here that this discography is all American.

The discography proper contains 674 primary recordings (arranged alphabetically with a four-digit id number) which spawned 1,252 responses. Only 45-rpm singles are given, thus eliminating, for example, Frank Zappa's We're Only In It For The Money take-off on Sgt. Pepper's. Two indexes (song title and performing artist) and a bibliography complete the book. It might also have been useful to include a composer/lyricist index (and to have included that information with each entry as well). The format of discographical entry is clear, if not elegant, and the print quality is what we have come to expect from Scarecrow.

The introduction gives the reader an overview of the genre in the forty years of pop/rock covered and is primarily a verbatim transcript of an article by Cooper published in Popular Music and Society (Fall 1988), which in turn was largely transcribed from two earlier articles by Cooper (one in OneTwoThreeFour and one in International Journal of Instructional Media). Cooper and Haney identify seven categories of answer songs (p. xiv): (1) answer to a direct question, (2) response to a statement or command, (3) challenge to a stated position or ideology, (4) continuation of a story line or theme, (5) follow-up ideas or themes, (6) parody of the original, and (7) instrumental encore. In the introduction these types are briefly discussed and examples given.

However, this leads to my main problem with Response Recordings: it leaves so much unknown and unsaid. Yes, it's nice to have this list of songs, but it would have been so much stronger (and more useful) as a discographic essay along the lines of, say, Reuss' Songs of American Labor, Industrialization and the Urban Work Experience: A Discography (Program on Workers Culture, Labor Studies Center, University of Michigan, 1983). Even better would have been a study akin to that of Archie Green's Only a Miner (University of Illinois Press, 1972). Even as simply a discography, this is the kind of study that cries out for some organization other than a simple alphabetical list.

Except for the few titles noted in the introduction, the reader is very much left in the dark as to how any of these responses relates to the original. For example, numbers 0427 and 0428 are both "Peter Gunn," the former by Ray Anthony (1949), the latter by Duane Eddy (1960). No indication is given as to whether or not these are in fact the same song. The response to the first is Henry Mancini's
"Senor Peter Gunn" (sans tilde, from 1959); the response to the second is "Peter Gunn" as released in 1986 by The Art of Noise, featuring Duane Eddy. We assume that none of these are covers, but the relationship they bear to one another is unexplained.

Despite its shortcomings, Response Recordings will be useful for answering some questions and leading to further research about those it raises.

Jim Farrington
Wesleyan University
Middletown, Connecticut


The exclamation point in the title presides over nearly every page of this book: Abravanel! is not a biography but a toast. Durham's book reviews every turn of conductor Maurice Abravanel's career and pronounces it a turn for the better. Abravanel! is also more a history of the Utah Symphony (complete with rosters, reviews, and recording dates) than a study of a conductor. This, of course, probably says something about the conductor himself and, more to the point, about the business of conducting; if a conductor is to survive for as long as Abravanel did with the Utah Symphony, the institution must absorb the man.

Like his adopted country, Maurice Abravanel was a melting pot of nationalities: his parents were Turkish-born Sephardic Jews who spoke Spanish at home, gave their children French names, and repatriated to Switzerland when Maurice was five. By the time he reached the United States (after stints in Berlin and Australia) he was possessed by a spirit of adventurousness and self-reliance that drove him to become a musical pioneer and community-builder. He determined to promote radical music, or at least music by radicals, and expressed that determination in diverse ways—from championing his former teacher Kurt Weill on Broadway (pp. 23–29, 31) to conducting or recording progressive works by composers such as Henri Lazarof and Lukas Foss (pp. 65–66). His programming clearly cut against the grain of the Utah Symphony as it was constituted when he ascended its podium in 1947. Nevertheless, he committed the orchestra to performing contemporary music on a regular basis. (As early as his second subscription concert, he programmed works by Copland, Barber, and William Schuman.) Not that his tastes favored avant-garde or experimental music. But throughout his career he felt a duty to the music of his time and nation, a duty which many of his peers in the profession felt disinclined to embrace.

It was this same sense of duty that led Abravanel to turn downieder posts with other ensembles in order to build the Utah Symphony virtually from scratch into a fine orchestra, one which eventually achieved national recognition through its dozens of recordings for Vanguard, Vox, and Westminster. Political conditions seldom favored Abravanel's sense of duty. The conservatism of this preeminently rural state and its domination by the Latter-Day-Saints church occasionally thrust Abravanel into thorny debates over the Utah Symphony's repertoire, not to mention its hiring policies and financing. His charisma, good humor, and patience, though, brought him through most of these skirmishes unscathed, even fortified. While the institution did absorb Abravanel's time and energy, it left his personal resolve intact.

The best testimony to Abravanel's enduring legacy in Utah is the fact that this book has sold well in the Salt Lake City market for which it was primarily intended. Author Lowell Durham is a longtime colleague and fan of the conductor, one who observed Abravanel's career with the Utah Symphony at close range and grasps better than perhaps anyone the full sweep of that career. Still, most events depicted in the book are filtered through Abravanel's own recollections and interpretations. Aside from published sources (mainly newspaper reviews) Durham uses the reminiscences of the conductor as the last word on almost every subject. A reader may well hunger for some correspondence or other documentation that would put him or her closer to the events, not to mention closer to Abravanel's immediate feelings as those events unfolded. On the other hand, Abravanel's storytelling is so ingratiating that the reader will relish the anecdotes that appear here in abundance.

If Durham sometimes bogs down in quoting celebratory reviews or enumerating the orchestra's guest soloists, his prose is generally crisp and well paced; the final pages are genuinely moving. Amid Durham's prose and Abravanel's anecdotes are dozens of photographs, which enhance Richard Firmaige's handsome book design. Indeed, in all aspects of its production, the book is an elegant piece of work. Still, it lacks much of the scholarly apparatus one would expect from a university press: there are neither notes nor bibliography, although there are some useful tables and charts of Utah Symphony statistics.

Overall, this is an attractive, if sometimes superficial, introduction to a conductor who was, in Durham's words, "always a builder rather than a fine-tuner... a citizen first and an artist second" (p. 205). As such, he was just the man to gently revolutionize the state of music in the state of Utah. And for that he deserves an exclamation point.

Michael Hicks
Brigham Young University

The community band was an integral part of American culture at the turn of the century. Nearly every town of reasonable size had a band that served not only as a focal point for entertainment at community ceremonies, but also as a source of municipal pride. These bands, sometimes all brass, sometimes mostly brass with some woodwind, were those known for discoursing sweet music to the ears of the local citizens.

Kenneth Kreitner has presented an exhaustive study of bands as one microcosm of America in the towns of his native Wayne County, located in extreme eastern Pennsylvania. His purpose was to explore the place of the town band in one small group of towns at the end of the nineteenth century. In carrying this out, he writes "we must find out not only what this music was like, but what the people thought of it" (p. 4). Although himself a native of Honesdale, the most important town in the study, Kreitner was able to cast aside any personal bias and carry out his research in a scholarly and objective manner.

In order to make his research more accessible, Kreitner limited the study to the years 1897–1901. Upon occasion this reader yearned for some information of a wider scope and Kreitner provided a bit of this in the "Epilogue." For the most part, the author wisely stayed within the imposed limitations, thereby creating a well-documented and extensively researched discourse. Myriad tables of performances, programs, and instrumentation appear throughout the text as do several photographs contemporary with the period under review.

Kreitner's writing style is clear and easy to follow. He has made every attempt to describe what was instead of what might have been or what should have been. He openly questions the objectivity of some presumably "factual" sources, citing the influence of local pride on the available home town periodicals. Ambiguities in sources are also addressed directly.

Factual, unsentimental, and objective, this study is significant in that it dispels the myth that every town at the turn of the century had a great band. Instead, it provides a good documentation of the sometimes meager existences of small town municipal bands. Hats off to Kenneth Kreitner. This is a book belonging on the shelf of every band enthusiast's library.

Jon C. Mitchell
Pittsburgh, PA


The latest publication of the Institute for Canadian Music (University of Toronto), Three Studies, presents the results of three extensive research projects dealing with (1) College songbooks, (2) the Toronto Conservatory, and (3) Arraymusic. It differs from the previous three volumes in the CanMus Documents series, Sing Out the Glad News: Hymn Tunes in Canada; Hello Out There!: Canada's New Music in the World, 1950–85; and Composer and Orchestra: Some Canadian Works of the 1980s, which represent the publication of conference proceedings.

Rebecca Green's study "Gaudeamus igitur: college singing and college songbooks in Canada" probes the history and repertoire of Canadian college songbook publications in Central and Eastern Canada during the core years 1879–1928. She reviews their origins and analyzes particular songs with their individual regional variations. Other interesting aspects of the study include a consideration of the social implications of these songs, their effect on student culture and musical life, the origin and growth of glee clubs, and a comparison of Canadian and American songbooks. She notes that although many of the songs are original, the great majority are contrafacta set to existing tunes.

"The Fisher Years: the Toronto Conservatory of Music, 1886–1913," by Gaynor G. Jones, investigates the early history of that institution under the leadership of Edward Fisher. We learn about its beginnings, competition between the Conservatory and the Toronto College of Music, and its eventual affiliation with the University of Toronto. Exceedingly detailed and lengthy, the study relies heavily on the minutes of the board meetings and on correspondence in conservatory archives, both of which Jones quotes extensively.

The final essay, Colin Eatock's "Arraymusic: the First Fifteen Years," was initially commissioned by Arraymusic and the Institute to commemorate the fiftieth anniversary of Array (Toronto). A "group of six" at the University of Toronto, seeking ways and means of composing and getting their music performed, formed the nucleus of "Array." In January 1972, they formally stated their goals: (1) "to promote music of young Canadian composers who are as yet unknown to the public," (2) "to involve young performers in contemporary music and introduce them to new techniques;" (3) "to stir up creative musical activity and an awareness for it in Canada;" and (4) "to work together with other organizations that are interested in the same goals." Their accomplishments are impressive: 75 perfor-
mances in Toronto alone, and 12 in cities in Ontario, Quebec, Nova Scotia, and Newfoundland, as well as numerous CBC broadcasts; 310 different works played including over 24 specially commissioned Canadian works. The study traces the frequently changing membership and the relationship between composer and performer. The description of the management of the organization, the various instrumental combinations (avoiding the traditional and emphasizing contrasting timbres), the search for performance space and financial support probably duplicate the evolution of comparable groups in centers throughout North America.

Eminently readable, this final chapter completes the reflection on music in Canada—from the contents of its university songbooks, to the affiliation of university and conservatory in Toronto, and finally to the outgrowth of the need for musical expression by six student composers from Toronto University.

The Institute for Canadian Music must be commended for initiating these original projects and encouraging the publication of their results.

Sabina Teller Ratner
Vanier College, Montreal

ART-SONG IN THE UNITED STATES, 1801-1987:

Several major challenges are involved in compiling a bibliography of American art songs: the practical difficulty of dealing with an enormous repertory of individual items; deciding how to define the terms "art song" and "American"; and establishing guidelines for selecting specific titles to include within the reference tool. The publication of a second, considerably enlarged, edition of Art-Song in the United States is a solid tribute to the diligence and persistence of its compilers, as well as to the initiative of the National Association of Teachers of Singing in encouraging the project.

Within the main body of text, the compilers have limited coverage to art songs for voice with piano accompaniment, in English (or with singable English translation), by composers born in the United States or foreign-born citizens who had immigrated to this country before age thirty-three. This definition excludes folk-song settings, operatic excerpts and concert arias, as well as much music intended for use in religious services. Some composers with strong ties to the United States but not meeting the strict guidelines as to citizenship are listed in an appendix, as also are songs with foreign-language texts lacking an appropriate translation.

The first edition, issued in 1976 to coincide with the United States bicentennial anniversary, includes over 2,000 individual song titles in 1,439 entries (songs in cycles or sets are grouped together). A modest supplement of 1978 provides 154 additional entries. The second edition of Art-Song in the United States includes a total of 2,011 entries of works by about 500 composers, providing more than 1,100 additional song titles than were present in the first edition. Some entries in the 1976 volume have been deleted in the enlarged edition. Women composers comprise 10-15 percent of the total.

As in the first edition, works from the period of 1759-1810 comprise a separate section compiled by Gordon Myers. For the period from 1810 until the end of the Civil War the compilers have been extremely selective in coverage. In fact, the repertory in the main body of text is largely that of the twentieth century. Approximately seventy-five percent of the composers included within the bibliography as a whole were born since 1880. The following table of composers' birth dates serves to characterize this aspect of coverage. Date of birth: before 1800: 24; 1800-1879: 87; 1880-1899: 101; 1900-1919: 117; 1920-1939: 135; 1940-1959: 27.

Composers under fifty years of age at the time of publication include (among others) Bruce Adolphe, Stephen Paulus, Ronald C. Perera, Dennis Riley, Jerzy Sapieyevski, Elizabeth Vercoe, and Judith Lang Zaimont, none of whom had been listed in the first edition. When considering the volume as a whole, however, one notes relatively few entries for works written within the past fifteen years. The fact that the repertory of American art songs included in this volume seems at first glance to be largely conservative in style does not imply a reluctance on the part of the compilers to include avant-garde works, but probably reflects recent trends in composing and publishing.

The compilers faced the necessity of making qualitative decisions as to whether specific songs warranted inclusion in the bibliography on the basis of excellence, historical significance, or pedagogical value. It was acknowledged in the preface to the first edition that considerations of song text had been of particular importance in determining whether to include specific titles. Some texts were considered as dated or otherwise not in keeping with current tastes of present-day students, teachers, and listeners.

This work is intended primarily as a practical guide for the use of voice teachers and performers. In addition to data on composer, title, poet, imprint, and date of composition, information is provided which may be of potential value for programming.
or pedagogical purposes: key, range, tessitura, length, difficulty level, voice type, mood or subject, and special usage. (Some comments under the heading of "Uses" seem to this reviewer to be too general to be of much utility, e.g., "effective recital song," "excellent song for a good musician.") Similar considerations of practical usage have prompted the inclusion of an index of special characteristics ("vocalises," "encore songs," "pairs of songs," etc., together with a listing of historical divisions, particular voice types, and vocal techniques). The book's reference value is also enhanced by indexes of titles and of poets or other text sources.

While the bibliography is not intended to provide either a balanced historical survey or a comprehensive listing of all art songs by the American composers included within its covers, an extensive work of this type is as useful to researchers and reference librarians as it is to performers and voice teachers. It is hoped that periodic updated editions will be issued on a relatively frequent basis, with liberal inclusion of newer works as well as enhanced coverage of pre-Civil War nineteenth-century American music.

Jean Geil
University of Illinois

REVIEWS OF RECORDINGS

Carolyn Bryant, editor

Carolyn Bryant, who has succeeded Marie Kroeger as record review editor, would like to hear from Sonneck members who are interested in reviewing records for the Bulletin. Please contact her to indicate what type of records would be of interest to you.

Carolyn Bryant
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AMERICAN MUSIC FOR WIND QUINTET.

The wind quintet as a genre has received little scholarly consideration. The New Grove entry is a brief paragraph with two Americans (Carter and Barber) listed among fourteen composers of important modern quintets. Amerigrove has no entry or even mention under the more general category of chamber music. Yet many colleges and universities throughout the country have resident wind quintets, and numerous composers are providing musical grist for these groups, many of which are of virtuosic calibre. The Redlands Quintet has chosen American quintets to demonstrate its considerable prowess. Of the four quintets, only that of Elliott Carter is widely known, but those of Cage, Moore, and London are also substantial pieces worthy of more consideration than they have received to date.

The earliest piece, by John Cage, is a sparsely textured, three-movement work. Although it is constructed serially, its graphic motives and repeated rhythmic figures make the piece very accessible even for the inexperienced listener. The first movement of Douglas Moore's quintet is written in the manner of a French overture, with the stately opening followed by an allegro chock-full of syncopations. The graceful slow movement is followed by a finale featuring a boisterous march alternating with a sweeping, folks-like melody. All three movements have that overtly American sound of the World War II period.

The Carter and London quintets have dense polyphonic textures and demanding virtuosic passages more characteristic of the post-war era. The lyricism of Carter's opening movement and the frenetic syncopations of the second, final movement seem to be the quintessence of what had come to be "American" at mid-century. All three movements of London's quintet exude the complexity of a typical serial work of the period. Such seriousness is lightened by the composer's use of Stephen Foster themes and obvious references to such melodies as "Old Folks at Home" and "Jeanie."

According to the liner notes, this music was recorded in 1975, although the cassette was not released until 1988. The overall sound is rather bright, and the microphone(s) may have been placed too close to the ensemble—thus picking up a few breathing and other extraneous sounds. But these minor criticisms should not offset the musicality and high technical proficiency of the Redlands quintet as well as their choice of interesting and seldom-heard music.

William Kearns
University of Colorado at Boulder


The compilers/editors of this collection, Charles K. Jones and Lorenzo K. Greenwich II, describe American Cotillons as the first of a series of recordings designed to heighten the awareness of Francis Johnson and other neglected composers. To this end, David Anthony Lofton's piano perfor-
mannances are a valuable addition to early American repertory on disc.

Johnson (1792-1844) was a black bandmaster, composer, and performer who began his career playing cotillions in Philadelphia around 1810. He later toured France, England, and other parts of the United States—newspaper accounts were quite glowing. The liner notes to this recording, however, are presented in the same exaggerated phraseology as were these newspaper accounts, and though based in fact, they are misleading. Johnson was certainly a competent composer, and his band established a national reputation, particularly for its lively and original performance practice. But Jones and Greenwich’s overblown claims should not be taken literally.

The dances heard on this album are written in brief, repeated sections with generally simple harmonies—they have a warming sort of charm. The recording is good technically. The arrangements were probably condensed (for home consumption) from more intricate band arrangements, although it is not clear whether Johnson himself did this. (He played the keyed bugle and the violin as well as the piano.) The liner notes lead one to expect a more grand and creative sound than the literal renditions Lofton offers. Perhaps Johnson’s band used the many sectional repeats as opportunities for variation in texture, dynamics, or ornamentation. This recording would have benefited from such an approach, since the music itself is not ground-breaking. Some of Johnson’s other compositions were more innovative and influential, but the music selected for this recording is merely functional, though pleasing, dance music.

This is indeed a fascinating period in the development of popular music. Musicians were called upon to provide dance music for fashionable balls, to please concert audiences by mixing such diverse genres as high opera, sentimental song, and familiar dance melodies, to borrow what sold from the black musical scene and re-cast it for the general public, and, especially, to sell concert tickets and sheet music as "the music business" took shape. Frank Johnson was clearly an important participant in this tumultuous era, but this recording lacks the accurate, informative scholarship, editorial decision-making, and compelling performance needed to rescue him from neglect.

David Hildebrand
Catholic University of America


This recording offers a panorama of happy, raggy music, illustrating everything from restrained, classic ragtime to novelty rags, the near-jazz stylings of Jelly Roll Morton and Eubie Blake, a blues number, and several contemporary rags.

Scott Joplin's "Maple Leaf Rag" and three others on which he collaborated with his friends Arthur Marshall, Louis Chauvin, and Scott Hayden represent the height of "classic" ragtime. "Sunflower Slow Drag" seems near-perfect in balance and instrumental color, demonstrating how delightfully Schuller's orchestrations on this compact disc serve the music on most of the selections.

His orchestrations were guided in some cases by the original 78-rpm recordings, which he carefully transcribed. There is no indication which pieces these were. The "Maple Leaf Rag" setting does not come off as well as "Sunflower Slow Drag," mostly because the nature of the opening measures is not enhanced by the instrumentation. Subsequent strains are attractive and pleasing, particularly the delicate little violin slides on melodic lines.

The ensemble is a mini-orchestra, with at least one representative of each of the standard orchestral sections of woodwind, brass, and strings. The available timbres are used sparingly and with an ear for solo effects and articulations. It is precisely these special effects that make the album work so well. Tempo choices were important in numbers such as James Reese Europe's "Castle Walk" and "Castle House Rag," both of which stand out from the other tunes with sudden nervous energy and intensity that seem completely appropriate to the dance styles of the time (1914).

Eubie Blake's "Charleston Rag" and Jelly Roll Morton's "Black Bottom Stomp" are both stunning in a rowdy, good-natured way. Nasty trumpets, amusing tuba splatterings in the bass, and a rippling virtuosic piano solo make Blake's tune special, while great whacking rim shots, brass smears, and a tubby clarinet solo enhance "Black Bottom Stomp."

"Smokehouse Blues" (1926) by Charles Lake positively sizzles, replicating the slow bump and grind of an old-time, country blues band. "Dizzy Fingers" (Zez Confrey, 1923) was not my favorite, but clarinetists will love hearing those familiar runs sweep across the middle and lower registers of their woody instrument.

Six out of the seventeen selections are new rags, composed after 1950. Joseph Lamb's calm, refined "Birdbrain Rag" (1959) represents the continuing creative effort of a member of the early ragtime era. From the 1960s comes William Albright's charming "Sleight-of-Hand Rag"; the 1970s are represented by Stefan Kozinski's "Maloney Rag" and Kenneth Lauffer's clever "12-Note Row Rag"; while "Mattapan Rag" (Robert Carriker) and "Sandpoint Rag" (Schuller) bring the listener up to recent years.

Nancy R. Ping-Robbins
Barton College


These albums are two more in the series from Houston's Home Cooking Records, featuring Texas blues and soul artists (see previous review in the Sunneck Society Bulletin of Summer 1989, vol. XV, no. 2). Both of these recordings were made around 1970, and they attest to a diversity of styles in Home Cooking's vaults.

Ivy Joe Hunter achieved significant commercial success beginning in the 1950s as an R & B performer and songwriter. His trademark vocal style is distinctly smoother, less bluesy, and more "pop" than other R & B singers.

This album, with virtually all material written by Hunter, provides a variety of styles: 1950s popular and novelty songs, gospel-influenced R & B, ballads, and country pop. Its greatest strength lies in Hunter's wonderful voice, soulful and sweet. He sings a great ballad and does a creditable job belting out the gospel style. His compositions are mostly derivative, but some of the ballads include interesting progressions, and he shows a knack for clever lyrics. Musically, my greatest criticism is some insensitivity on the part of the producer and/or backup musicians, with heavy blues lines from electric guitar or sax fighting with the sweetness and non-bluesiness of Hunter's voice.

From a scholarly standpoint, I must also take Dana White to task for some sloppy and erroneous liner notes (T-Bone Walker?).

Arnett Cobb comes out of the Southwestern jazz tradition and, as the title to this album suggests, is known for his "hot" style of playing, using a big, bright, rough-timbred sound.

Overall, the music on this album is very good. There are a variety of selections, including funky rock, Latin, a ballad (with a particularly fine performance by Cobb), a slow blues, and swing. The band and the arrangements are tight; the solos are inspired. One particularly intriguing aspect is the contrast between Jimmy Ford on alto sax, playing with a more bop-oriented style, and Cobb, with his heavier, bluesy, riff-oriented style.

My only criticism of this effort is again some sloppy liner notes, with the jazz standard "You Stepped Out of a Dream" misnamed as "You Walk Out on a Dream." But the music itself is good, straight-ahead jazz—a striking contrast to Ivory Joe Hunter's smooth, soulful, pop style.

Daniel C. L. Jones
Red Rocks Community College


Should there still be listeners around who believe that contemporary music must be obtuse, dissonant, and difficult in order to create a new expression, Cello America should convince them otherwise. The recording is a delight in every way. The music, which (except for the Barber Sonata) has never previously been recorded, is accessible and, yes, beautiful. The performances by Terry King, cellist, and pianists John Jensen and Johana Harris-Heggie are first rate: technically assured, sensitive, and eloquent.

The Barber Sonata for Cello and Piano, Op. 6, composed in 1932, is by now considered to be a classic. One wonders why the works of Barber's contemporary, Roy Harris, receive so few performances. The Duo for Cello and Piano by Harris may provide a clue if indeed it is representative of his work. While it is well crafted and has wonderful sections, with some exquisite moments, it seems after several hearings to be sometimes lacking in continuity. Nevertheless, it certainly deserves to be published and performed. As the excellent program notes state, it is one of Harris' last compositions and is still unpublished, though it was commissioned and given its premiere performance by Terry King in 1975 and was embraced by the New York Times as "a welcome new work." The performance on this recording was taped under the composer's direction in 1976, with his wife, Johana Harris-Heggie, at the piano.

John Craig Cooper's Three Meditations for Cello and Piano also dates from the mid-1970s and consists of three movements: "Romance," "Fantasy," and "Hymn for Peace." Surrounding the more complex central movement are two exquisite miniatures of pure melody in the tradition of Puccini. The Meditations are composed with a superb understanding of color and line.

The Sonata for Cello and Piano (1982) by Paul Reale is in five movements. Central to the work is the "Aria," surrounded by two rhapsodic recitatives. An "Overture" opens the work, and a rollicking "Finale," based partially and most skillfully on the
sea chantey "What Shall We Do With The Drunken Sailor," brings the work to a rousing close. Like all the compositions on this fine compact disc, Reale's Sonata is a welcome addition to what appears to be a fast growing literature. It is hoped that all cellists will add these works to their repertoire, and this excellent performance of them to their library. This writer certainly intends to do so.

Amy E. Camus
Cremona String Quartet


This recording presents a fascinating pairing of original chamber versions of ballets commissioned by Martha Graham and written by leading American composers in the mid-1940s. Copland finished his Appalachian Spring in 1944 and Barber the score of his Cave of the Heart (later Medea) in 1946. Both composers made full orchestral versions a year after their chamber settings, and it is these which are the better known and invite comparison. It is clear that the orchestral versions are squarely based on the original chamber versions for strings, single winds, and piano in terms of both timbre and texture. In addition, the emotional impact is just as intense in these smaller orchestrations as in the full settings. What is missing is the impact of the full orchestra at the climaxes; present instead is an intimacy of expression afforded by a chamber ensemble.

The works themselves also give an interesting base of comparison. In Appalachian Spring, one of the most famous works from Copland's "populist" period, the neoclassic elements emerge more clearly in the chamber setting than in the orchestral version. Especially prominent are the repeated motoric motives which permeate the score in a way not apparent in the full orchestral version. Compared to the Copland, Barber's score is more angular, dense, dissonant, and passionate. Its starkness and intensity are in contrast to his more popular and tonal works such as the Adagio for Strings. This score most ably portrays the baser of the human emotions found in the tragedy upon which he based it: desire, lust, anger, and revenge.

The Atlantic Sinfonietta, a relatively new ensemble (founded in 1986) plays beautifully under the baton of Andrew Schenck, an American conductor whose reputation is just beginning to match his considerable abilities. Additional recordings by this excellent group are eagerly awaited.

William B. Stacy
University of Wyoming


Music for Clarinet and Friend is an interesting mixture of new works performed by clarinetist Phillip Rehfeldt and composer/narrator Barney Childs. They are faculty colleagues at the University of Redlands, and the present recording resulted from a 1974 research grant which has generated 29 commissions for new works for this combination.

Compositions performed are Elliott Schwartz's Reading Session (1983); Edwin London's Psalm of These Days IV (1978); William Penn's Nine Songs from the Rubaiyat (1974); William Sydeman's Three Occasions (1984); David Ward-Steinman's The Tracker (1976); and Barney Childs' Sunshine Lunchh [sic] & like matters (1983). The common thread unifying these works is Childs' narration, but the diversity of styles is quite broad. Many of the pieces contain tape segments, prepared piano, amplification, multiphonics, ring modulation, and filtered and collaged sounds.

Phillip Rehfeldt is equally at home on the B-flat or bass clarinet. His technique is secure and his tonal control steady. His tone is well-matched in all registers, and his dynamic contrasts are dramatic.

Necessarily lacking on this recording are the visual aspects of theater and multimedia which would increase the drama of the pieces. Even with this omission, the compositions are diverse, interesting, and provocative. As we come to the end of the twentieth century, this recording could serve as an intriguing stimulus for discussing American music and its direction throughout our time. It is only regrettable that no women composers have been included.

Julia C. Combs
University of Wyoming

This is the most fascinating ambiguity of all: that as each of us grows up, the mark of our maturity is that we accept our mortality; and yet we persist in our search for immortality.

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And finally, I believe that ... Ives' Unanswered Question has an answer. I'm no longer quite sure what the question is, but I do know that the answer is Yes.—Leonard Bernstein, The Unanswered Question: Six Talks at Harvard, 1976