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FROM THE PRESIDENT

We live in highly politicized times. Increasingly, the relationship between music and governmental policy has been hard to ignore or deny. From the resistance in Tiananmen Square to the Velvet Revolution in central Europe to the new freedom for socialist republics, we have heard the choruses of unity, the massed ensembles in Beethoven's Ninth Symphony, and the lyrics of rock songs. Music has had a central role in changing or expressing attitudes. And this year we mark the five-hundredth anniversary of two largely political events that shaped our world, Columbus's voyage for Spain and the expulsion of Sephardic Jews from that same nation.

Increasingly, too, scholars have been examining musical practices to analyze, explain, or theorize about the relationships between our sounds and our social order. An already classic treatise is Jacques Attali's Noise: The Political Economy of Music (1977; in translation by Brian Massumi, Minneapolis: University of Minnesota Press, 1985); Ray Pratt's Rhythm and Resistance: Explorations in the Political Uses of Popular Music (New York: Praeger, 1990) has also been stimulating to my students, as have been many papers and publications of the International Association for the Study of Popular Music.

As a teacher who encourages his students to understand the context of music, no matter what period or location, I welcome this development. It seems most natural and overdue, necessary for an inclusive and comprehensive—and accurate—view of a musical work or activity. I have applied this perspective to my own work, with what I think are surprising results: much of the standard interpretation of the life and works of Stephen Foster, I have come to believe, was dictated to us through a late-nineteenth-century political ideology, which was quite at variance with Foster's own circumstances.

Given both this scholarly attention to political musicology and the pitched battles at home and abroad over the political treatments of social and civil rights, I was not surprised last summer when I heard from Sonneck Society members upset over the prospect of convening our annual meeting in the state that had just passed the most restrictive anti-abortion law in the nation. We all agree that to consider boycotting the meeting or moving it at this late date would only damage the Sonneck Society and penalize our hosts, who had nothing to do with the legislators of this law. Furthermore, the Sonneck Society's members hold widely divergent views on the politics of this rights issue, and should have ample time to be heard before any such decision would be taken.

Therefore you will find, elsewhere in this issue of the Bulletin, a proposed petition to be sent to the legislature and governor of Louisiana. Whether or not you agree with the petition, feel free to respond. The results will be reviewed by the Board, as advice towards future decisions.

Clearly, political actions affect not only our musical subject interests, but ourselves as teachers, scholars, musicians, thinking and acting beings in a society. I recall debating in a graduate-school class, during the campus teach-ins of the 1960s, whether musicologists should concern themselves at all with political issues; even to question the matter seems naive now, decades later. I would hope that future Sonneck Society conferences could have sessions exploring such unbroached questions as the political influences on American music and scholarship, or the political effects of music (perhaps coupled with the topic of musicians as politicians!). In our effort to disseminate accurate information on all aspects of American music and music in America, we cannot afford to ignore or sublimate the political aspects.

Deane L. Root

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

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

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

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

We wish John Beckwith well on his retirement from the University of Toronto's Faculty of Music and its Institute for Canadian Music. John is also retiring, at least in part, from his duties as author of the "Letter from Canada" which appears in each issue of the Bulletin. Carl A. Morey, John's replacement as director of the Institute, will write the next "Letter from Canada"—although John writes that he "may return to write further ones when asked." John's letters have been friendly, informative, comprehensive, and erudite, and the Society extends its appreciation for a job well done.
REMEMBERING HARRY PARTCH

Paul W. Metz

In his introduction to Joan Peyser's *The New Music*, Jacques Barzun discusses what he sees as stagnation of the arts in the twentieth century. He notes the following exceptions, however: "I happen to think that only in music have truly new directions been found, and that these are two and only two: electronic music and the 43-tone works and instruments of Harry Partch."

The year 1991 marks the ninetieth anniversary of the birth of Harry Partch, truly one of the most innovative American composers of this century. His contributions, which include primarily his 43-tones-per-octave tuning system, the instruments and music based on it, and his exceptional philosophy of music and performance, were certainly revolutionary. Yet they were deeply rooted in the traditions of the musical past, especially those of the distant past, including the music of the ancient Greeks and tuning systems created by Chinese musicians as early as the 27th century B.C.

Harry Partch was born on June 24, 1901, in Oakland, California, of parents who had recently returned to the United States from China after serving as Presbyterian missionaries. This Oriental influence would have a great effect on Partch's music and musical philosophy. His boyhood was spent in Arizona and New Mexico, where exposure to the music of various native American tribes, especially the Yaqui Indians, was also influential.

Partch spent much of his adult life as a self-described hobo. He held a number of temporary jobs such as fruit-picking in California and lumber-jacking in Michigan. This direct contact with many diverse American cultural influences formed the basis of several compositions, particularly *U.S. Highball*.

Partch was the recipient of a number of important grants and awards. In the 1930s, a Carnegie Corporation grant allowed him to spend several years at the British Museum researching the history of tuning systems. He received Guggenheim and Fromm Foundation grants as well as fellowships from the Universities of Wisconsin and Illinois in the 1940s and 1950s. These supported his composition, the creation of his microtonal instruments, and the writing of *Genesis of a Music*, the first edition of which was published in 1949. This fascinating book (which Partch revised and enlarged just prior to his death in 1974) is still available from Da Capo Press.

In the 1960s, Partch finally achieved sufficient fame as a composer to at least give him financial independence. This allowed him to settle in South-ern California, ending his forty-year career as a hobo. He remained in the San Diego area until his death on September 3, 1974.

To Harry Partch, the philosophy of music and musical performance that he termed "corporate" was of the utmost importance. All other aspects of his music he considered simply as the means for creating corporeal works. This emphasis is made clear in *Genesis of a Music*, where Part One deals not with his tuning system, or his instruments, or even his music, but rather with this unique philosophy, and is entitled "Corporal versus Abstract Music."

The Latin "corpus" (the root of corporeal) means "of the body" as well as "of a material nature" or "tangible." Harry Partch felt that music should be corporeal rather than abstract; it should express a dramatic situation. His conception of music as a total art work surpasses even Wagner's *Gesamt-kunstwerk*. He felt that the musicians and their instruments should be part of the drama—on stage and in costume. It is no accident that the microtonal instruments that he created are so visually attractive.

In *Genesis of a Music*, Partch cites numerous historical precedents for this philosophy, among them ancient Greek drama, ancient Chinese drama, Japanese Kabuki theatre, some of the ideas of the Florentine Camerata, and Wagner's music-dramas. Prior to a performance of his music at UCLA in 1966, Partch summed up corporeality:

I use the word "ritual" and I also use the word "corporeal," to describe music that is neither on the concert stage nor relegated to a pit. In ritual the musicians are seen; their meaningful movements are part of the act, and collaboration is automatic with everything else that goes on. How could it be otherwise?

Partch's emphasis on corporeality in his music notwithstanding, his legacy is and most likely will continue to be his 43-tones-per-octave tuning system. It is basically an expanded version of just intonation, and thus has as its ancestors tuning systems of ancient Greece and China, as well as of medieval Europe. The advantage of just intonation is that it uses only pure intervals from the harmonic series. The disadvantages are that there is no enharmonic equivalence of pitches or intervals (e.g., major seconds and diminished thirds are not the same size), and in some just systems there are two sizes of the same interval (e.g., two different major seconds). Because of these factors, modulation is, for all practical purposes, impossible.

In equal temperament there is complete enharmonic equivalence which permits modulation to any conceivable key; however, the only pure interval in any equal-tempered system is the octave. It is, therefore, not surprising that as Western music
moved towards functional tonality, just intonation was supplanted first by various mean-tone systems and ultimately by equal temperament. Harry Partch argued that as composers moved away from functional tonality in the late nineteenth and twentieth centuries, equal temperament lost its usefulness. Thus, he reasoned, composers were free to once again make use of the pure intervals of the naturally-occurring harmonic series.

In twelve-tone just systems, certain triads are not "good" (i.e. they do not contain the desired pure thirds and fifths) due to the limitation to twelve pitches. Partch developed a just system with 43 tones per octave not because he was attracted to microtones per se, but because it allows "good" triads (as well as "good" seventh, ninth, and eleventh chords) to be built on many different pitches. Additionally, there is no particular significance to the number 43. It simply happened to be the total number of pitches that Partch found necessary to complete his system.

The advent of programmable synthesizers has made the composition and performance of music in any conceivable tuning system a relatively simple matter. In the 1930s and 1940s, however, Harry Partch was faced with two very practical challenges. He needed instruments capable of playing in a 43-tones-per-octave tuning system, and (assuming that difficulty could be overcome) he needed to be able to notate music for these instruments in this system.

Partch faced the first challenge by building his own instruments, some 27 creations in all, from the 1930s through the 1960s. While some of these represent relatively simple alterations of existing instruments, others are extremely complex and novel. They have such wonderfully exotic names as the Quadrangularis Reversum, the Eucal Blossom, the Spoils of War, the Zymo-Xyl, and the Marimba Eroica. Nearly all are stringed or pitched percussion instruments. In part, this is evidence of the Oriental influence on Partch. However, from a more practical standpoint, these types of instruments are much easier to build than, for example, wind instruments.

Rather than develop a standard 43-tone system of notation for all of his instruments, Partch found a simpler, more practical solution in adapting the traditional five-line staff in unique ways for each instrument. The fourteen Cloud-Chamber Bowls, for example, are each capable of a different frequency ranging slightly more than an octave. Partch simply used each line and space from the first ledger line below the staff to the space above the first ledger line above the staff to represent one of the fourteen bowls. He used a round note head if the bowl was to be struck near the edge, and a square note head if it was to be struck near the top, which gives a different pitch.

The extant works of Harry Partch are approximately 26 in number; their dates of composition range from 1930 to 1973. Of these, Partch himself considered seven to be major works and discusses them in some detail in *Genesis of a Music*. These are *U.S. Highball* (1943), the *Plectra and Percussion Dances* (1949-1952), *Oedipus* (1951), *The Bewitched* (1955), *Revelation in the Courthouse Park* (1960), *And on the Seventh Day Petals Fell in Petaluma* (1963-1964), and, finally, *Delusion of the Fury* (1969). Unfortunately, relatively few of these works have been recorded, and several of these recordings are out of print. The only published score of a major work (*And on the Seventh Day . . .*) appeared in *Source—Music of the Avant-Garde*, Vol. 1, No. 2, in July 1967. A documentary motion picture entitled *The Dreamer That Remains: A Portrait of Harry Partch* was made in 1972; this has recently been transferred to videocassette.

Harry Partch has inspired several younger American musicians, including Ben Johnston, a composer of microtonal music, and Danlee Mitchell, whose association with Partch began when Mitchell was a percussion student at the University of Illinois in the 1950s. Mitchell played in performances of Partch's works at that time, and in the 1960s (after both had settled in southern California) directed productions of several of Partch's later works, most notably *Delusion of the Fury*. He also assisted in the preparation of the second edition of *Genesis of a Music*. Partch designated Mitchell as his sole heir, and thus legal ownership of the microtonal instruments was transferred to Mitchell following Partch's death. Recently, Mitchell allowed the instruments to be transported to New York to Dean Drummond (himself a former Partch associate), to be used in new performances there of Partch's music.

Drummond, an independent composer and musician in the New York area, has organized these productions and directed his ensemble, Newband, in the performances. Most recently, on eight nights in May 1991, Newband presented *The Wayward* (1941-1943) and eight of the *Eleven Intrusions* (1949-1950) at the Circle in the Square Theater in New York as part of the Bang on a Can Festival. Future plans include a possible production of *The Bewitched—A Dance Satire* (1955) in 1992, and, ultimately, all of Partch's works.

According to Drummond, several of the microtonal instruments have required extensive repair. As one might suspect, this is slow and very painstaking work; thus Drummond has been able to accomplish only those repairs which have been absolutely necessary for the next performance. For *The Wayward*, the Chromeleleon I and the Surrogate Kithara were nearly completely rebuilt. Drummond was very pleased with the results. He plans to tackle the Cloud-Chamber Bowls next, along with a recon-
struktion of the original Bamboo Marimba. (Recently a reproduction of the latter has been used, consisting of plastic tubing instead of bamboo.) Unquestionably, the work of Dean Drummond and Newband has played (and will continue to play) a vital role in keeping the works and ideals of Harry Partch alive, and in exposing new audiences to this fascinating music.

Partch has also inspired re-evaluations of tuning procedures by theorists. One of these, Joel Mandelbaum, says of Partch:

"He has taught by example the duty of the student of music to 'question the corpus of knowledge, traditions, and usages that gave us a piano ... the music on its rack ... and the philosophies that are responsible for these things.' His work is of great importance to all who contemplate a revision in our tuning procedures." 5


2 Partch kept an extensive journal from June 1935 through February 1936 that describes many of these experiences. He later gave it the title "Bitter Music." It has recently been published by the University of Illinois Press in a larger collection of Partch's journals, essays, introductions, and librettos. This work was edited by Thomas McGarvey, who has borrowed the title Bitter Music for this entire collection.


4 Partch wrote a number of earlier student works in the traditional abstract forms, but he burned all of these in 1929. For the most complete listing of his extant works, see The Music of Harry Partch: A Descriptive Catalogue, which was edited by Thomas McGarvey and recently published by the Institute for Studies in American Music.

5 M. Joel Mandelbaum, "Multiple Division of the Octave and the Tonal Resources of 19-Tone Temperament" (Ph.D. dissertation, University of Indiana, 1961), 239.

*****

"I have always, in my own mind, classified Trumpets, Post Horns, Trombones and French Horns, as supernumeraries; for, since the introduction of Bugles, Cornets, Ebor Cornos and Sax Horns, they are no longer depended upon for the principal parts."—Allen Dodworth, Brass Band School (1853)

"To Amateurs the Author has also this piece of advice to offer. Do not let anybody persuade you to bother with Piccolos, Clarinets and Slide Trombones. The common Band instruments with three valves are the easiest to learn, and sound just as well as any, and in the hands of inexperienced musicians better in fact than any other."—G.F. Patton, A Practical Guide to the Arrangement of Band Music (1875)

JOYFUL SOUNDS

Arthur Schrader

Susan Porter tells us (Bulletin, Summer 1991): "At the 1987 meeting of the Society ... I pleaded with Nicholas Tawa and Arthur Schrader to set down in writing their memories about the founding of the Society." Nick's article was duly published in the Summer 1991 Bulletin after being lost for some months. My "memories" on the other hand were not "lost." I just have not written them down because I thought I had already published most of what was important.

I think now that the Sonneck Society might have happened in the 1970s even without "Joyful Sounds" at Old Sturbridge Village. (Nick: Please note. Not "Joyous Sounds." The time for a "Sonneck Society" had come, and there were lots of folks ready to speak and work for it. Whether it would have been as broad-based in a different incarnation no one can really tell. On the other hand, Irving Lowens once kindly said that the Society began at "Joyful Sounds" at Old Sturbridge Village (OSV) and there is a tape recording of Irving's keynote speech for "Joyful Sounds" in which he proposed such an organization. So in view of the broader outlook that Nick presented in the Summer 1991 Bulletin, some further details may be appropriate on the founding of the Society in relation to "Joyful Sounds: Early American Music in its Social Setting."

First, the title: For publicity in Spring 1973 I needed a catchy title for a brochure, and I needed it fast. Meanwhile I was buried in concert commitments and administrative problems, so I asked my wife, Penn Elisabeth, for some ideas. She reread the booklet for OSV's "New England Harmony" recording and flagged the third line of the fourth verse of "The Young Convert" by Jeremiah Ingalls: "Ring with melodious joyful sounds, wonder, wonder, wonder;" and "Joyful Sounds" it became. The rest of the title, "Early American Music in its Social Setting," was a natural for OSV.

Eight years earlier, in 1965, not long after Alan Buechner and I had wrapped up all the details for "The New England Harmony," I had talked with the late Norman Cazden, a redoubtable composer/scholar, about a small-scale early American music conference at OSV. He answered with a very serious "nuts and bolts" lesson on the requirements of minimum size for a successful, scholarly conference, with particular emphasis on the problems that scholars had in getting travel money. In essence, a small-scale effort of the kind I envisioned could easily fail because the speakers I needed wouldn't have the funds to come unless OSV could provide travel money, and other scholars would have to con-
vince themselves and their schools that this was an "important" meeting. After listening to Norman, I still didn't know if the American music world was ready for "Joyful Sounds" in 1966, but I knew for certain that Old Sturbridge Village was not.

However, by early 1972 OSV had become much more committed to music. By then I had three part-time assistants; a small but efficient "music building," with an office, rehearsal rooms, and semi-professional recording facilities; some sixty experienced, part-time, and volunteer performers from the community; and no real complaints from the administration about the price tag. Indeed, administrators were heard bragging about "our" music program. Meanwhile, Nick Tawa had come to the museum to see first hand what we were doing in his field of parlor music. Nick was then well along in his dissertation, so we had little to offer that was really "new" to him, although he knew much that was new to us. I did have a very well-maintained 1828 Osborne piano-forte in the rehearsal room next to my office, which he was free to play during his visits, and our research library did have two nicely bound volumes of sheet music that had belonged to Sally Towne when she had lived in our "Salem Towne House" as a teen-ager in the 1830s. So Nick came to check us out and then returned many times to coach our Parlor Music Hostesses, to write the notes for our recording, "Parlor Ballads in America, 1790-1840," and of course to help plan "Joyful Sounds" and later the Sonneck Society.

In the summer of 1972, Alan Buechner also came visiting. I asked him if the times seemed ripe for a music conference, and if "yes," and assuming I could get museum backing, would he serve on the planning committee? "Absolutely!" said Alan. He had been thinking of something similar, with no good idea for a host institution, but it couldn't be until Fall 1973 if he was to help. Then I talked to Nick with the same questions. "Absolutely!" said Nick. He had been thinking of something similar, with no good idea for a host institution, but it couldn't be until Fall 1973 if he was to help. When my annual budget meeting came in late August I broached the matter with the date limitation set by Alan and Nick to my boss. "Absolutely!" said he. "We will do it as the Old Sturbridge Village Spring Weekend in April 1972!"

Nick and Alan were of course dismayed at the early date but made the best of it with heroic efforts to compile the vital mailing lists in time, mostly by guess and by God from their memories of colleagues who had at some time evinced some kind of interest in American music topics. But Alan also had a special treasure—a handlist of people who had attended an unofficial gathering of "Americanists" during an AMS meeting. In the event, Alan and Nick were the ones who reached the music scholars who came to "Joyful Sounds." We at OSV had to be concerned with reaching our non-academic "regulars" who might come to practically any of our wide-ranging spring events and by their attendance help to subsidize travel costs for the speakers. University people should realize that OSV was and is a relatively small organization and that it never has had a "real" endowment fund nor any regular governmental support that would underwrite anything so frivolous as an innovative scholarly conference that could cost far more money than it would bring in. Special programs at Sturbridge have always had to come close to paying their own way.

While Nick and Alan worked over their lists of speakers to be invited to give professional papers, I was ordered (by my boss) to set up some non-technical sessions so that our "intelligent lay attendees" wouldn't have to be swamped with musicological minutiae in "every" session. Raoul Camus was one of the people who helped me out of this impasse by agreeing to be on a non-technical "Bands for the Bicentennial" panel in addition to giving his detailed paper on "Martial Music in Colonial America."

The planning committee unanimously agreed that with the short time available it was particularly vital to first get Irving Lowens as "keynote speaker," quite frankly as our emblem of scholarly respectability and chief drawing card with music professionals. Another imperative came from my boss that I should make a place in the program for Bill Bonyun, the first "Ballad Singer" at OSV, who was as well known to the Old Sturbridge "regulars" as Irving was to "Americanists" in musicology.

Everything worked almost perfectly the weekend of May 5 and 6. The weather was glorious! We had not been able to get Eileen Southern as a speaker but everyone else the committee invited came and 140 paying guests as well. To the great relief of the OSV finance office we just about broke even. The final lineup of eleven events with speakers and topics fitted onto a single page program:

**Saturday Morning (Meetinghouse):**
"Early American Music: What's Left to Be Done?"
Irving Lowens

"Historical Music in Museums," Panel Discussion.
James Darling, Music Consultant, Colonial Williamsburg, Inc.
Cynthia Hoover, Smithsonian Institution
Arthur Schrader, Old Sturbridge Village
(Not listed in the printed program was a session for members of the audience to tell about their own projects during the time left before lunch. After lunch there was time for a visit to a special music instruments exhibition informally set up in the Curatorial Storage Building.)
Saturday Afternoon (Concurrent sessions):
"William Billings and his Texts" (Meetinghouse)
Richard Crawford, University of Michigan.
"Bands for the Bicentennial" (Gebhardt Barn)
Raoul Camus, Queensboro Community College
David Robertson, Old Sturbridge Village
"The Revival Songster, 1842-1868" (Meetinghouse)
Alan Buechner, Queens College
"Historical Songs in Classroom and Museum"
(Gebhardt Barn)
Bill Bonyun, Heirloom Records, Wiscasset, Maine
Arthur Schrader, Old Sturbridge Village

Saturday Evening (Meetinghouse):
"Folk Creativity: The Shaker Spiritual"
Daniel Patterson, University of North Carolina

Sunday Morning (Meetinghouse):
"William Whitley, Utica Instrument Maker"
Victor Yellin, New York University
"The Parlor Ballad in America, 1840-1860"
Nicholas Tawa, University of Massachusetts at Boston, assisted by Elizabeth LaFramboise & Arthur Schrader
"Martial Music in Colonial America"
Raoul Camus, Queensboro Community College

Another view of this same conference was provided in an article by Irving Lowens, published in The Sunday Star and Daily News, Washington, D.C., on May 13, 1973. Lowens, the keynote speaker for the conference, was also a staff writer and music critic for the Star-News. Excerpts from his comments about the conference follow:

"Before World War II, Sturbridge, Mass., was a sleepy crossroads village noted for nothing in particular. But Albert and Joel Cheney Wells, owners of the prosperous American Optical Co., live there. The brothers were enthusiastic collectors of American antiques. They felt that their collection needed an appropriate setting.

"Out of this need was born in 1946 Old Sturbridge Village, which is to Sturbridge what Colonial Williamsburg is to Williamsburg—a village-sized regional museum containing early homes, craft shops, mills, and various other old buildings, all containing artifacts of an earlier time.

"During its first year of operation, OSV ... attracted about 5,000 people; 25 years later, it drew some 600,000 visitors, and Sturbridge had become a household word.

"Old Sturbridge Village may be a small operation compared to Williamsburg, but it takes its responsibility to serve as a living museum of American history just as seriously. On May 5 and 6, it stole a march on its more prestigious Southern cousin by pioneering in the field of music and staging a most interesting—and potentially important—event.

"The focal point of this event was Old Sturbridge's handsome little 1834 meetinghouse, which is prominently situated on the village green in characteristic New England fashion. All day Saturday and Sunday morning, casual sightseers who approached the building were politely denied entrance by a costumed attendant who informed them that 'the exhibit was temporarily closed to the public.'

"Actually, 'Joyful Sounds' was taking place inside the meetinghouse—'Joyful Sounds' being the Old Sturbridge code word for a weekend conference more formally titled 'Early American Music in its Social Setting.' It was planned by a three-man committee consisting of Arthur F. Schrader, music associate at Old Sturbridge Village, Prof. Alan Buechner (Queens College), and Prof. Nicholas Tawa (University of Massachusetts).

"Although early American music has been regarded until quite recently as a subject that would only interest antiquarians and other crackpots, 'Joyful Sounds' drew nearly 150 people from 14 states and the District of Columbia, all of whom paid good legal tender to listen to scholarly papers and learned lectures delivered by a dozen or so experts. The times, it seems, are a-changin'.

"The event was not widely advertised, and the size of the audience was gratifying to the administration and the planners of the conference. Furthermore, those who came did not regard the conference as an entertainment. They were, for the most part, teachers, academics (both graduate students and faculty members were much in evidence), and museum people with some professional reason for being on hand. Their enthusiasm for early American music was so intense as to be almost tangible.

[Lowens here listed the papers and presenters, modestly omitting any mention of his own opening address.]

"As is only to be expected, the papers varied in significance and excellence, but the value of the event itself was universally acknowledged. The hope was often expressed that 'Joyful Sounds' would become an annual tradition at Old Sturbridge.

"Since Old Sturbridge Village's small professional staff is overburdened enough without the conference, this does not seem to be too likely at the moment. However, people on hand from other institutions were discussing the possibility of serving as host to 'Joyful Sounds' in 1974 even before the 1973 conference had ended, so there is a chance that it may survive and temporarily lead an itinerant existence, meeting this year in Old Sturbridge, next year in Colonial Williamsburg, and the year after somewhere else.
"Certainly, whether or not it settles permanently in Old Sturbridge, the idea of 'Joyful Sounds' demonstrated its right to live. Its future looks very bright—as bright as the future of early American music itself."

Conference Report

DVOŘÁK IN AMERICA

John C. Tibbetts

For participants and guests at the "Dvořák Sesquicentennial Festival and Conference in America" in New Orleans, February 14-20, 1991, the real party began just after Mardi Gras. Scholars, performers, and enthusiasts gathered in the French Quarter for a week-long celebration of Dvořák's 150th birthday anniversary, under the sponsorship of the University of New Orleans and Texas A & M University. In a way, too, it was an anticipation of the many events that will commence in 1992 when we observe the 100th anniversary of the composer's arrival in America in 1892.

A cross-stitch of exotic tints, half-lights, smells, and sounds continued throughout the meetings and concerts. The step-rhythms of Czech Obkrocak and Sousedaks dances mingled with the driving riffs of Dixieland jazz. Czech folk costumes moved among stiff business suits. Pungent aromas of Cajun spices and crawfish blended with Czech dishes like Pivni Polevka and Ryba Na Cerno—beer soup and fish in black sauce. (By the way, I must here go on record and declare I am not a fan of beer soup!) A mix of languages created an international "music" of its own—Russian, Czech, German, and English, peppered with Slavic consonants, Southern drawls, and London slang. Native Czechs discoursed on American music; Americans authoritatively talked about Czech music; and one day a Texan named Danny Jann spoke of his great-great-grandfather—Antonín Dvořák.

"Bringing together so many scholars, musicians, and enthusiasts from so many different countries is the thing I'm most proud of," said Conference and Festival Director David Beveridge, an Associate Research Professor of Music at the University of New Orleans. Working with Conference Coordinator Alan Houghtens of Texas A & M, and assisted by Emily Corbello and Lucinda Houghtens, Beveridge was the busiest man in town during the festival. He coordinated the transportation, punched the concert tickets, manned the phones, introduced the guests, guided the tours, and lost a lot of sleep. "There have been more than ten years of Czech-related conferences all around the United States, from San Diego to St. Louis," he said, "and now we can at last have Dvořák here in New Orleans. And we can keep most of the events within walking distance of the French Quarter!"

Of the many scholarly presentations at the Conference, most of which were held in the Hotel St. Marie, just a block from Bourbon Street, pride of place goes to a two-day symposium devoted to Dvořák's three-year sojourn in America, 1892-95.

Papers delivered by Klaus Doge of Germany, Jarmila Gabriëlova of Prague, Malcolm Hamrick Brown of Indiana University, Miroslav K. Cerny of Prague, Leon Plantinga of Yale, Conrad Donakowski of Michigan State, Graham Melville-Mason of the British Dvořák Society, and this writer all dealt in one way or another with the paradox of Dvořák's Czech roots and international citizenship—that he could achieve a synthesis of Bohemia's national idioms and European and American traditions.

To be sure, recounted Melville-Mason, Europeans and Americans have always been perplexed by Dvořák. "When the young Edward Elgar first heard Dvořák's music in 1883, for example," Melville-Mason explained, "Elgar said: 'I cannot describe it—it must be heard.' On the whole, an astute observation! Anticipating the problems encountered later by the Americans, Elgar spelled out Dvořák's name with linguistic markings over every syllable—just to make sure he would get something right!" (After a week of hearing the name pronounced by experts, I can authoritatively declare that the initial consonant "D" should be softened and the second syllable prolonged—"dvor-SHAAACK.")

From 1892 to 1895 Dvořák served as Director of the National Conservatory in New York. At various times during those fruitful three years he traveled across the upper midwest to Chicago and St. Paul, lived for a summer in the tiny Czech community of Spillville, Iowa, absorbed the music of the Indians and the blacks and the songs of Stephen Foster, wrote some of his most popular works, including the "New World" Symphony, the "American" Quartet and Quintet, the Sonata for violin and piano, the piano Suite, and began the piano Humoresques, the Biblical Songs, and the Cello Concerto. According to Milan Kuna of Prague, Dvořák's motives in coming to America were as numerous as they were diverse. For one thing, he was curious about the musical traits of the blacks and the Indians. "He was the only composer in Europe capable of understanding America's native musical idioms," Kuna explained. At the same time, Mark Germer of the University of the Arts in Philadelphia reminded us rather drily, another prime motivation was the large salary offered the composer.

Other papers addressed Dvořák's impact upon American musical life. Conductor Maurice Peress, who is currently preparing New York concerts of
the music of Dvořák’s Conservatory pupils, delivered one of the more enthusiastically acclaimed presentations of the Conference. He posited that there was an “Eminence Grise,” a shaping influence, behind Dvořák’s controversial New York Herald articles championing the use of “native” music by American composers. Peress speculated the articles may have been ghost-written in part by Music Critic Henry Krehbiel, who had his own agenda in promoting the music of African-Americans.

Yet, argued Charles Hamm of Dartmouth in an important address, there is no mistaking Dvořák’s genuine interest and prescient vision regarding American music. Hamm claimed that Dvořák never said that a “native” American music should be based on a particular ethnic group, such as native-American or African-American idioms. Hamm argued further that Dvořák was sensitive to the fact that there was actually no such thing as just one single “American” race, since the country was made up of the commingling of many different nationalities. American music inevitably must be a mixture of the musics of those various groups cohabiting the country. To be sure, said Hamm, Dvořák’s statements antagonized a New England establishment more preoccupied with identifying an American identity with Anglo-Saxon roots rather than with “alien” groups like Jews, Indians, and blacks. “For example,” said Hamm, “Dvořák knew that the songs of Stephen Foster and others were not the folk songs of Southern blacks, but the contemporary products of white, professional songwriters. The future of American music, he predicted, would bring similar musical expression derived from many ethnic groups, reflecting the complex multi-cultural contemporary life of the United States. This new ‘classical music’ would grow out of, not be based upon, these specific ethnic groups. This would in fact become the Anglophone’s worst nightmare—music by immigrant, urban, Jewish composers with names like Berlin, Gershwin, Copland, drawing on elements of black, Jewish, Irish, Italian, and Anglo-American styles.”

In conclusion, Hamm described what he thought was Dvořák’s most important contribution to American music: “He had the vision, foresight, and audacity to suggest that contemporary, commercially produced, popular music could be the national song of the United States at a time when his American peers were blinded by their ethnocentrism.”

But what of Dvořák’s American music? Considered on its own terms, is there a quality that can be located and defined as distinctively “American”? David Beveridge said he is convinced that works like the “New World” Symphony, the Opus 96 Quartet, and the Opus 97 Quintet do indeed display such characteristics—it is merely a question of time and work to locate and identify them. Thomas Riss of the University of Georgia suggested one practical approach. He urged further research to trace the social and musical connections among Dvořák, his American pupils (like the black composers Harry T. Burleigh and Will Marion Cook), and their subsequent pupils—Duke Ellington and Aaron Copland. A song recital by Cynthia Haymon demonstrated the point. She performed Dvořák’s American-inspired songs, the Biblical Songs, with spirituals composed and arranged later by Burleigh—the man who first acquainted Dvořák with the spirituals that purportedly inspired the “New World” Symphony. Haymon sang the Biblical Songs in their original Czech and, during the second half of the concert, the spirituals in English.

In what was to me one of the more memorable presentations of the Conference, Michael Beckerman of Washington University in St. Louis discussed the little known piano Suite, Opus 98, “American,” a work written just after Dvořák left Spillville. Beckerman claimed it to be a unique and important achievement, a kind of American musical “pastoral.” He explained that its “American” qualities do not reside so much in its use of “Indian” pentatonic scales (as so many scholars have insisted), as in its use of static forms and motifs, redolent of the vast prairie landscape of Iowa and Minnesota. Quoting passages from Dvořák’s letters, in which Dvořák described his awestruck reactions to the great plains, Beckerman went on to demonstrate at the keyboard how Dvořák translated this new spatial sensibility into certain static musical forms and repeating motifs. It was a singularly moving moment, after Beckerman’s paper concluded, when the pianist who first recorded the Suite, the Czech pianist Radoslav Kvapil, came forward to perform an excerpt for us.

Kvapil, who has recorded for Supraphon the complete piano works of Dvořák, Martinu, and Janacek, had come to New Orleans expressly to perform and talk about works like this. Citing its relatively low standing among many America historians, pianists, and listeners, he urged a new assessment of works like the Suite. “This piano music has a unique sound,” he explained, isolating and repeating certain passages for closer scrutiny. “It has not the big shape of Liszt. It is something new, a simpler kind of texture and line. It is full of details that must change constantly with every repetition.” Kvapil argued that works like this have suffered much at the hands of subsequent editors who have changed the original quirky chromaticism and tangled melodic lines to the more conventional music we hear in performance today. “In the versions most of you know, editors changed his sound, they ‘watered it down,’ as you say, making it more like a German music.” Kvapil played passages in the original and altered versions of several works. Indeed, it was clear how, in each instance, the original conception was more fresh and distinctive.
than the smoother, more conventional later revisions. "That is why I play the original versions," he concluded, "although many pianists don't like it because it's so difficult in ways that don't show them off."

Of course, there were many other topics and concerts during the week—including presentations on such Dvořák rarities as the St. Ludmilla oratorio (revived by choral conductor Nick Strimpl for several American performances), the Cypresses song cycle, works for male chorus; and performances of the Terzetto by the Emerson String quartet, the Mass in D Major by the LSU Choir and UNO Chamber Singers, and scenes from seven Dvořák operas by performers from UNO, Tulane, Loyola University, and the New Orleans Opera. Yet, the "American" symposium clearly lay at the heart of the Conference/Festival. While it revealed some of the new attention currently devoted to Dvořák's American experiences, it also served to indicate how much remains to be done. At the conclusion of the week I found myself wondering, perhaps not inappropriately, how it might have been had Dvořák himself come to New Orleans during his American visit. "If he had, he'd have put more syncopation into his famous Humoresque," quipped Michael Beckerman.

Beckerman was quick to credit the various American funding agencies for their invaluable support of the Czech music conferences in America over the last ten years—especially the National Endowment for the Humanities and the International Research and Exchanges Board (IREX). "Without IREX, particularly, this small but invigorating field of Czech musical studies would not exist as it does today," he said. "You know, the amount of ignorance today about Eastern Europe, even from the point of view of academics and intellectuals, is astonishing. People have no idea where the countries are and what other countries they border. But we happen to think Czech music is simply quite a marvelous place from which to look at the musical landscape, especially our own American traditions. It's of the mainstream but not in it. We all came from the German tradition and yet we have this other bailiwick from which we can look back and forth and see how the traditions interact.

"I guess in a way we've been able to mount a real attack on the primarily German-bound approach to music history," Beckerman continued. "Here in America the idea about what was good in music came from German articles of faith toward music. This dominated the field of musicology and I was told in my student years that Dvořák was 'watered-down Brahms,' for example. Part of our job is to gently but forcefully suggest that there are other ways of writing music history. But we musn't forget not to get carried away with our advocacy.

In a scholarly context, too much advocacy can smack of a kind of nepotism—an intellectual nepotism where we may seem so predisposed to like something by a particular composer or group of composers that a real spirit of inquiry is abandoned. We must be prepared to find problems with the music we study. We study Czech music because we love it, but we're trying to find a more even-handed view of music in general. We even perhaps wish to rewrite the musical maps, suggesting that how we listen to music has been conditioned by the way we have been preconditioned to hear it. These conferences are exchanges in a real sense.

"It is now the turn of the Czechs to propose a series of initiatives on their own. Some things being talked about in the near future include conferences about Nationalism in Music—be it Czech, or Iranian, or whatever—and the role of Prague in the musical life of several centuries.

There is one last image I cannot forget. Jaroslav Burghauser of Prague, an eminent Dvořák and Janacek scholar and President of the Dvořák Society in Czechoslovakia, was present at virtually every session. I can still see him, always helpful, always impeccably dressed, always amiable and smiling. In many ways he was the soul of this Festival/Conference. He told me that twenty years ago political repression had hampered his researches. "I was not allowed to go abroad," he said. "During Dubcek's time I was 'on ice,' how you say. My writings about Dvořák were published without my name." Now, at seventy, Burghauser enjoys newly regained freedoms. He has been to America three times and during this last trip he and his Czech colleagues were designated Honorary Citizens of New Orleans by Mayor Barthelemy. In turn, he is playing hospitable host and counsellor to the young American scholars who now visit him regularly in Prague. Now he divides his time between completing the long-awaited Critical Edition of Dvořák's works (begun since the copyrights lapsed in the mid-1950s), revising his Dvořák Thematic Catalogue, and working as the "Chief Scout" of the Boy Scouts of Bohemia and Moravia. One of his most cherished hopes is that he can help stimulate a new generation of scholars and enthusiasts from America and abroad to share in the important cross-cultural research regarding Czech and American music that yet must be done.

But he has another hope, as yet unfulfilled. "One thing we do not have in Prague," he mused rather sadly, "is a statue or monument to Dvořák. Do you know that to this day there is not one statue to honor Dvořák?" After a pause he smiles broadly again. I see a speculative light in his eyes.

I think I know what's on his mind.
Conference Report:

FEMINIST THEORY AND MUSIC

Thomas Riis and Fred Maus

This is part of a continuing series of articles from the Society's Interest Group on Research in Gender and American Music.

Several Sonneck Society members attended the conference "Feminist Theory and Music: Toward a Common Language," held at the School of Music, University of Minnesota, Minneapolis, on June 27-30, 1991. Cooperation, intellectual excitement, and discovery pervaded the four very hot days in Minnesota. Credit for the initial conception and splendid execution of this large project belongs to Lydia Hamesley, a young scholar of Renaissance music, who also presented a fine paper at the conference.

The title of the conference turned out to be accurate in some ways, misleading in others. A "common language" with all its grammatical and syntactic details was not achieved or even adumbrated, and it is not clear that such shared language is possible or desirable, given the range of musics and feminisms that came together for the conference. But the conference made it easy to encounter many fresh, stimulating vocabularies with potential for invigorating musicology; Americanist music scholars, of course, can also benefit from these languages. Whether one's chief concerns are the creation and dissemination of music new or old, the cultural functions of our art, or its specific relationships to the constructs of gender, there was information and enlightenment to be gained.

Most papers were "feminist" in one way or another, but some of the best papers dealt more directly with sexuality, a subject with a complex relationship to feminism. The "feminist" rubric does not really cover Paul Attinello's smart reflections on the results of his questionnaire about the musical and political aspects of gay men's choruses, or Philip Brett's nuanced discussion of homosexuality in Britten's operas.

Though the conference title does not mention "criticism," almost all the papers were critical in some sense—that is, they went beyond research and factual narrative to offer real interpretive insights about the music under discussion. Given the scarcity of criticism in most musical scholarship, the availability of so much insightful, sophisticated critical discussion in a few short days was extraordinary, even heady.

A rich variety of presentational styles, theoretical densities, and disciplinary perspectives informed the papers. Among some sixty presentations (arranged in twenty-two sessions), nineteen dealt specifically with American subjects, and at least a dozen others bore on general pedagogical or theoretical issues that could be related to the study of American music. There were perspectives on American composers (Ruth Crawford, Mary Carr Moore, Charles Ives, Louis Gottschalk), and contemporary performers of American music (choruses, pop artists, pianists). Ellen Koskoff and Katherine Tolbert presented anthropological and ethnomusicalogical bibliographies and examples. Deftly conceived autobiographical papers by Suzanne Cusick, Karen Pegley, and Virginia Caputo explored the interaction of gender, sexuality, and musicality, with particularly illuminating and moving analyses of musical experiences remembered from childhood and adolescence. Composer Jennifer Rycenga explored "the compositional process as lesbian temporality," linking her voice, body, and beliefs to the practical issues of composition. Peter Rabinowitz clarified the cultural values and mechanisms of nineteenth-century America by examining the feminine reception of Gottschalk's music. Paul Attinello's paper on gay men's choruses shared a panel with Catherine Roma's discussion of women's and lesbian choruses; together, the papers offered a fine exploration of the ways these musical institutions confront, or fail to confront, misogyny, homophobia, and other social issues. In another fortunate pairing of papers, Nora Beck enumerated many instances of anti-feminine rhetoric in the works of Charles Ives; then Lawrence Kramer argued that, as formally progressive as Ives is usually seen to be, many of his most important works seem bent on containing or eliminating heterogeneous (female, black, foreign) elements of American life in his music. Marion Guck and Fred Maus speculated on the modern American discourse of musical analysis as a masculine vocabulary of competition and control; Nadine Hubbs speculated, more broadly, on the prospects for a feminist music theory.

Scholars of American music could benefit from issues raised at this conference in relation to European repertoires. American music scholars might ask how "mad scenes" and other typical characterizations of women in American opera reflect or contradict classic Western European models. How have the strictures of American Puritanism echoed through our history to suppress radically expressive music related to body movement and dance, especially African-American dance? What is the distinctive language of American women's music if it exists? How do present day creators of women's music take an integrative or non-judgmental stance in structuring their musical language? How do the powerful sounds of modern electronically-generated music, given America's technological creativity and
role in instrument making, relate to gender roles? With the preponderance of males in rock groups, what is a woman's "place" in our contemporary popular music?

A presentation by Marcia Citron on the role of feminist theory in canon-formation would have reminded Sonneck Society members of their own concern with the highly problematized status of American music within the academic canon. Susan McClary's witty keynote address revealed the extent to which theory of some sort, whether we recognize it or not, is inescapable and bound up with our habits of language and thought about tonal music (either European or American). McClary suggested that our historically male stories of fundamentals ("keynotes") and dominants/dominance may need retelling, and that something other than a new "fundamental tone" needs to found in order to develop a usable common language.

We learned in this conference to think of new musical voices (among them, the "Sapphonic" voices discerned by Elizabeth Wood in Ethel Smyth's operas) and to place music itself in new contexts, even to consider our relationship to music as intensely as a sexual act, asking, with Suzanne Cusick, what happens when one "loves" music.

Feminist approaches offer historians an opportunity, in Cusick's words, to look at "old stories with new glasses." For Americanists, who are still hunting up the old stories, and have also to contend centrally with issues of race and class, feminist theories that deal directly with the central musical issues of pleasure, intimacy, and power provide new tools and cautionary tales. They also promise that research and criticism in American music has many discoveries yet to make.

A TRIBUTE TO MILES DAVIS, AMERICAN MUSIC GIANT

Robert L. Taylor

Miles Davis, trumpeter, composer, and major trend-setter in contemporary American music, died September 28, 1991, at St. John's Hospital and Health Center in Santa Monica, California. He died of pneumonia, respiratory failure, and a stroke. His health has been fragile for many years.

Davis was born May 25, 1926, in Alton, Illinois. His family moved to East St. Louis the following year. His parents were well-to-do. His father, a dentist, gave Miles his first trumpet at the age of thirteen. One of Davis's earliest influences was his band director, Elwood Buchanan, who, among other things, forced Davis to stop using vibrato. This later became one of Davis's trademarks. Some of Davis's other early influences were Louis Armstrong, Roy Eldridge, Dizzy Gillespie, Bobby Hackett, Harry James, Clark Terry, and Freddie Webster. His phrasing and articulation were influenced by Nat 'King' Cole, Frank Sinatra, and Orson Welles. His sense of timing and rhythmic spacing were influenced by Ahmad Jamal and, later, by Karlheinz Stockhausen. In 1944, Davis first heard Gillespie and Charlie Parker, who were playing in the Billy Eckstine band. Davis later stated, in his autobiography, that it was "the greatest feeling I ever had in my life."

In 1945, Davis moved to New York City to attend the Juilliard School of Music. Juilliard was only a smokescreen, though. His real intention was to locate Charlie Parker. He worked with Parker from 1946 until 1953. From 1953 onwards, Davis led his own groups. Sonny Rollins once rightfully referred to Davis as a "starmaker." The personnel of the Miles Davis groups over the next thirty-eight years reads like a "Who's Who" in jazz in the later half of the twentieth century.

Davis's stylistic changes often dictated the future of the style. "I have to change," he once said. "It's like a curse." Although Davis came of age in the be-bop era, he is often credited with initiating other successives styles such as cool jazz, hard bop (post-bop), modal jazz, jazz-rock (fusion), jazz-funk, and others. Some of his most recent work, particularly the 1989 release entitled Aura, strongly indicated that he was entering yet another phase of his amazing musical evolution.

Although Davis never settled into one style, a few general characteristics can be noted: vibratoless tone, melodic lyricism, concise phrasing, and, often, a prevailing mood of melancholy or lamentation. Davis's uncanny sensibilities for rhythm and space led one critic to remark that he "sounds like a man who is walking on egg shells." At times, these aforementioned qualities would be alternated with punchy stabbing outbursts of sound that generated great emotional intensity. Kenneth Tynan, a British critic, once stated that Miles Davis had duende, a Spanish word which has no English equivalent. Duende suggests "the ability to transmit a profoundly felt emotion to an audience of strangers with the minimum of fuss and the maximum of restraint." The French critic Andre Hodeir once stated that "Miles' lyricism tends toward a discovery of ecstasy."

Never a stranger to controversy, Davis was a fiercely independent personality with an uncompromising aesthetic philosophy regardless of critics' denunciations. He may have best summarized his own aesthetic when he stated: "Great musicians are like great fighters. They have a higher sense of theory going on in their heads." Davis could be brutally honest and scathing, and he never minced
his words. On the other hand, though, he could be kind and fatherly and he often gave credit where he thought credit was due.

His autobiography (1990) contains a discography of nearly two hundred recordings. This will undoubtedly prove to be the tip of the iceberg, though, because a large number of his recordings have not been released at all, and numerous recordings that he made overseas have not been issued in the United States. To suggest that Davis was prolific and legendary would be an understatement of great magnitude. He was an American treasure who will be listened to, studied, discussed, and talked about for some time to come. He has been the voice of more than one generation, already. All indications are that he will continue to be a significant influence on future generations as well.

Miles Davis is survived by a daughter, two sons, and grandchildren. It should also be noted that he is survived by millions of adoring fans all over the world, thousands upon thousands of indebted musicians, and a grateful nation. Lastly, I cannot resist a personal comment, one which I know that a great many others will echo: "Thanks, Miles. You changed my life."

**MUSIC APPRECIATION AND AMERICAN MUSIC: A NEW APPROACH**

*Larry Worster*

Many musicologists, seeking to gain recognition for America's contribution to music, desire to give students exposure to their own musical heritage. Evidence of this trend can be seen in the recent inclusion of chapters on American music in the major music appreciation texts. These chapters, appended to the end of an already overcrowded book, are usually given light treatment in the course or skipped in the interest of time. The growth of courses offering an in-depth view of American music is encouraging, but many students cannot find the space in their schedules to accommodate such courses. The following proposal incorporates American music into the introduction of the standard appreciation of music course where the presentation may be integrated with the introduction of the musical elements.

The first challenge encountered by a music appreciation teacher is that of explaining the basic concepts of music to a class with little or no experience in active music listening. Most textbooks in this field launch into a theoretical explanation of the various terms describing rhythm, meter, melody, harmony, timbre, texture, and form in a relatively abstract style. This approach leads the teacher into attempting to explain these terms without concrete examples or supplementing the text with random musical selections. A solution to this problem is to start each semester with a short history of American music with examples chosen to illustrate specific concepts. The use of American music in this introductory section of the course presents musical neophytes with music which is more likely to be a part of their vernacular experience, i.e., the popular tradition, and which appeals to their cultural heritage. Music which is familiar or which sounds familiar because of its American roots can not only reinforce what students know, but also lead them to an understanding of the plethora of new words encountered.

At the present time I have used this approach in my appreciation courses for a year. Comments by students indicate that they feel that American music is more familiar, readily recognizable, captivating to their interest, and far less difficult to comprehend than the usual introductory music, that of the middle ages.

To introduce a basic vocabulary and demonstrate the depth of musical structure, the piece which I use in the introductory lecture is Roy Orbison's "Dream Baby." This piece is appropriate because of its simplicity and familiar structure. Analysis of this song yields basic definitions of beat, measure, meter, cadence, phrase, sequence, climax, phrase structure, introductory section, and verse-chorus structure, which in turn presents the question of repetition and contrast in musical form. The introduction to this song uses a simple bass and guitar texture in which the bass plays the familiar two-beat root and fifth pattern behind the strummed guitar. This pattern continues for the first half of the initial chorus and demonstrates the concept of stressed and unstressed beats falling into an AABC pattern in which the B phrase is a parallel sequence of the A phrase. The concept of phrase, cadence, and phrase structure introduced in this bare-bones texture could not be clearer.

The harmonic-melodic structure of the song, an exceedingly simple two-chord progression involving only tonic and dominant, is conducive to a discussion of open and closed phrases. The first two phrases hang on the dominant harmony and are clearly open. The third phrase returns to the tonic harmony but the melody rises to the upper tonic pitch, producing a third open phrase. The fourth phrase consists of a perfect authentic cadence to the lower tonic pitch. In this simple context, these rather advanced phrase concepts may be discussed and learned on a rudimentary level, even by students with no previous listening experience.
As the song progresses into the first verse, a chorus of background singers singing simple "oos" is added, opening up a discussion of background and foreground events. In the ensuing chorus, the background singers change their part to "cha-la-la-la-la" and a syncopated piano is added, impinging on the foreground prominence of the solo vocal. The next verse brings yet another change to the part of the background vocalists, who now sing "dream baby." In the third chorus the band is joined by the saxophone, adding another layer of complexity. The sequential layering of parts in an otherwise repetitive verse-chorus structure opens the discussion of musical growth and overall form. In this case a simple form is led through a rather complex growth process to yield a satisfying overall composition.

At this point, armed with a rudimentary vocabulary of musical terms, a short chronological tour of several of the streams of American music is possible. The first four examples, while illustrating several more complex concepts, also have been chosen to demonstrate the classification of music according to purpose, with examples from religious, folk, art, and popular music.

The discussion of homophony and polyphony is often made confusing when illustrated with symphonic examples. Because many new students have a hard time distinguishing between foreground and background events, in the complex symphonic environment homophonic examples often can sound as complex as polyphonic ones. In a William Billings fuging tune, such as "Washington," however, polyphonic textures are starkly juxtaposed with homophonic sections exhibiting simultaneous declamation of the text. During this section the words are easy to understand and the melody easy to follow. In the polyphonic section individual words may jump out into the foreground but to the student it will be hard to follow a complete phrase. This equality of disparate melodies is one of the elements of polyphony that is easy to demonstrate in the context of this religious piece from the first New England School.

In the folk domain, the concepts of meter, phrase, tunefulness, repetition, contrast, climax, overall melodic contour, and form already introduced can be profitably reinforced by the analysis of an unaccompanied fiddle tune of the variety imported by the Irish immigrants of the eighteenth and nineteenth centuries. The use of an unaccompanied tune leads naturally to the discussion of monophonic texture. Phrase and structure analysis of "If off to a Foreign Clime," from Edward Bunting's 1799 collection, introduces the concepts of phrase structure and rounded binary form.

The second movement of Louis Moreau Gottschalk's Night in the Tropics is a piece of considerably greater complexity and as such illustrates the category of art music admirably. Among the notable features of this work (here presented in the two-piano arrangement) are the fragmentation of a melody into motives, construction of a large complex form by the use of classical development with sequences and major-minor transformations of the melody, and the samba fugato section which closes the movement.

Further studies in both form and contrast in a vocal piece can be illustrated by Henry Clay Work's popular civil war song, "Kingdom Coming." The melodic phrases of the verse lie out clearly in AABA song form while those of the chorus exhibit CDA\(^1\) form melodically and BA form harmonically. This song is a concise illustration of contrast in forces, solo versus chorus, and rudimentary recapitulation of melodic material. The use of song form in the verse brings up the discussion of concepts of form versus a specific form. The use of a piece in which the form is not only easily audible but in which the form repeats exactly in each verse-chorus pair gives a clear understanding of repetition and contrast as the key elements in the creation of musical shapes.

The study and understanding of musical style can be enhanced by contrasting John Philip Sousa's "Stars and Stripes Forever" and Eubie Blake's ragtime rendition of the same piece. It is obvious to the student that these are the same tune but the Sousa piece exhibits an extremely square march rhythm while Blake's interpretation uses a highly imaginative syncopation of the melody and bass line. Besides the alteration of the melodic style of the pieces, the contrast in instrumentation, concert band vs. solo piano, while demonstrating differences in timbre, is also indicative of the different uses for which these styles were created, marching or dancing vs. listening.

Stylistic evolution can be further addressed with four pieces based on the blues: Bessie Smith's version of W.C. Handy's "Memphis Blues," Big Mama Thornton's "Hound Dog," Jerry Lee Lewis's "Good Golly Miss Molly," and Jimi Hendrix's "Rainy Day Blues." While all these examples except Hendrix display the basic twelve-bar blues form, they contrast sharply in vocal style and instrumental treatment. Smith employs a smooth, soulful delivery typical of the 1920s, while Thornton belts out her rhythm and blues in the raunchy, gutsy style of the 1950s; both, however, employ numerous vocal slides. Lewis, on the other hand, imitates the rhythm and blues raunch in his first phrase but otherwise enunciates his words and, while ornamenting the vocal line, does not use the slide extensively. Hendrix seems to be almost talking instead of singing. The employment of the vocal and instrumental resources also contrasts greatly in these
examples. In Smith's traditional blues, Louis Armstrong provides trumpet fills between the vocal phrases in a traditional call and response, while in Thornton's rhythm and blues, in addition to the call and response technique in the vocal verses, the electric guitar has been given three verses as an independent solo section. In Lewis's rockabilly there is no call and response as in the previous examples, and the solo section is not based on vocal imitation but on rhythmic intensity. In Hendrix's acid rock blues the words seem to be only filler for the virtuosic guitar solo sections.

This method of introducing an appreciation of music course seems to have benefits for the teacher as well as the student. As a musicologist from America, I feel that the general public's understanding of our musical heritage is limited. Nevertheless, the popularity of recent films dealing with or incorporating elements of our rich heritage, such as "The Cotton Club," "The Sting," and "Ragtime," point to a fascination with this important aspect of our national history. The benefits of this approach for students are, therefore, threefold: gaining a rudimentary understanding of the American heritage of music-making, learning music vocabulary in a familiar repertory, and understanding a process of stylistic evolution which can be applied to all music.

**EXPERIMENTS IN AMERICAN DISSONANCE**

*Christopher Kenney*

In 1933 a symposium of articles called *American Composers on American Music* was published for the express purpose of presenting "the composer's own point of view concerning creative music in America."¹ This collection, while not ignoring more conservative trends in American music, was geared toward experimental composers, whose forums were oftentimes far and few between. In his introduction, Henry Cowell, editor and author of almost a third of the articles, also voiced his allegiance for truly American music as a basic criteria for the selection of articles to be included: "Special consideration was given to composers who are developing indigenous types of music, as they have more to do with America than those who follow European styles very closely."²

In order to place in context the multitude of composers working in the United States in the opening decades of the twentieth century, Cowell, in the opening article, "Trends in American Music," relegates them, admittedly loosely, to eight stylistic groups. The first of these groups were to become known as the 'ultramoderns.' Into this group Cowell placed Charles Ives, Carl Ruggles, Charles Seeger, Ruth Crawford (Seeger), and himself;³ all were concerned with expanding musical resources into a contemporary idiom with the use of harmonic, melodic, rhythmic, and spatial dissonances, as well as breaking away from European ideals and traditions.

Ives, though listed among the ultramoderns, chronologically belongs to the previous generation; almost all of his music had been written before the rest of the group began their work in the 1920s. His techniques, however, were so innovational and early performances so nearly nonexistent, that his music relates to the new school and often received its premiere performance alongside the works of the others. Ives acted, as well, as a strong spiritual and financial ally of the new composers, encouraging their voices and funding the printing of their music when necessary.

Ives's musical output provides ample evidence of dissonances—harmonic, melodic, and rhythmic—as well as the combination of different, totally independent lines, possibly one of Ives's most important contributions to the music of today. In the well-known work *The Unanswered Question*, three different groups of lines operate in different tempi and meters, and, according to Ives's performance directions, are to be physically separated as well, a spatial dissonance whose genesis can be found in the experiments of George Ives. Rudoph Reti has called this a *polyphony of groups*,⁴ recognizing its uniqueness as opposed to the practices of conventional (or even unconventional) linear polyphony.

One factor that makes Cowell's ultramodern grouping more than just conjecture is Charles Seeger, who was an important influence on the remaining three—Ruggles, Crawford, and Cowell—and teacher of the latter two. Not generally known as a composer, his role in the formation of dissonant theory cannot be overstated. Cowell called him: the greatest musical explorer in intellectual fields which America has produced, the greatest experimental musicologist. Ever fascinated by intricacies, he has solved more problems of modern musical theory, and suggested more fruitful pathways for musical composition... than any other three men... Few modern composers, either in America or abroad, are entirely uninfluenced by him; yet most of those who use his ideas do not know his name...⁵

He left few published writings about his methods and theories to codify and establish his ideas. The most important document that he did publish appeared in 1930;⁶ entitled "On Dissonant Countepoint," it talks about the techniques that he had been formulating and teaching since 1914.
Seeger felt that the dissonant writing that was beginning to be heard in European works had one serious flaw; it left no room for consonance, sounding awkward and 'tonality defining' when a traditionally consonant chord did occur. His solution was to reverse the old rules of sixteenth- and eighteenth-century counterpoint to produce a contemporary idiom. In other words, dissonances would now be treated as consonances formerly were, and consonances would be governed by the old restrictions on dissonances. Melodically, reiteration of any pitch before eight or nine other pitches had been heard would become undesirable, while motion by dissonant intervals would be the ideal. Seeger also felt that rhythmic traditions needed to be rethought; that, "Rhythmically speaking, modern composition is still in the state in which it existed tonally during the days of Hubald, that is, it makes use only of combinations (ratios) involving the series 1:2:4:8:16, etc., and, on the other hand, of the series 1:3:6:9:12, etc." Rhythmic combinations using irrational ratios (i.e., 5:7) could be explored, as well as using different meters and tempi in a single line and combining these lines in a rhythmic polyphony ('dissonating' the rhythmic lines). Seeger recognized that new forms would need to be developed to organize these new treatments of dissonance, but he did not elaborate in this all too brief article, leaving his pupils' music to speak on that subject.

Although Carl Ruggles was born just two years after Ives, most of his extant music dates from after his meeting with Seeger. Like Ives, Ruggles was an independent New Englander, but unlike Ives, he produced only a handful of works during his long life. His music in general followed the dissonant "rules" as laid down by Seeger, and his magnum opus, Sun-treader, brought the experiments to truly orchestral proportions. In Sun-treader, Ruggles showed a greater concern for melodic and contrapuntal dissonance—in particular, the principle of avoiding repetitions of pitches—than for a high degree of rhythmic dissonance, while using canonic and palindromic techniques to weld the pitch material into the larger form, partially fulfilling Seeger's prophecy of new forms. Counterpoint and polyphony was for Ruggles, as for Seeger, far more important than a chordal texture. There is no vertical sonority in Sun-treader, except for the final chord, that is not the result of a combination of moving lines.

Ruth Crawford Seeger's music also shows a strong preference for contrapuntal texture over chordal. Emerging from rather traditional compositional training at the American Conservatory in Chicago in the early 1920s, she found the dissonant style more to her liking after meeting and beginning studies with Charles Seeger in 1929. Her earliest pieces after this initial contact show a striving towards the heterophonic idea that Seeger describes, giving true independence to individual lines. Her String Quartet of 1931 proves itself a compendium of dissonant techniques.

The first movement offers another example of heterophony through the use of dissonant melodic and contrapuntal techniques. The rhythmic structures of the melodies and the combination of them are far more dissonant than in Ruggles, aiding the independence of the lines. "Off-beat" accenting provides a further rhythmic dissonance through a lack of aural emphasis on the bar-lines. The second movement continues the accentual dissonance amid an almost constant stream of sixteenth notes, with dissonant counterpoint held to a minimum. The third movement is the most revolutionary with its shift in emphasis toward dynamics. Within a minimal harmonic context of subtly shifting clusters and other highly dissonant sonorities, Crawford built a counterpoint of rising and falling dynamics, dissonant in that the highs and lows of the various dynamic accents are arranged among all four parts so that they never occur simultaneously. In the fourth movement, the palindromic idea from Ruggles's Sun-treader is applied only not to pitch, but to dynamics, rhythm, and the number of notes and rests, in an inverse relationship between the first violin and the rest of the quartet.

It was Henry Cowell who took on the vital task of bringing this new music and its techniques before the public and the rest of the musical community. With little formal training, Cowell had been writing and performing experimental music since his fourteenth year. He had been using one of his most famous techniques, tone clusters, even before he met and began studying with Charles Seeger in 1914. With the encouragement and guidance of Seeger and Samuel Seward, an English professor from Stanford University, Cowell organized his thoughts and techniques and, between 1916 and 1919, wrote New Musical Resources, which "describes, systematizes, and suggests new notations for Cowell's procedures, including clusters, free dissonant counterpoint, polyrhythmic harmony, counterpoint, [and] shifting accents."

One of the most interesting aspects of the book was its attempt to relate all of these new techniques to the overtone series. Cowell wanted to "point out the influence the overtone series has exerted on music throughout its history, ... and how, by various means of applying its principles in many different manners, a large palette of musical materials can be assembled." Thus, Cowell sought to experiment, harmonically, with the upper partials of the series to form new, dissonant chords and, by the combination of different fundamentals, to achieve a closely related polytonality. Rhythmically, by using the ratios contained within the overtone series, he...
attempted to show the possibilities of combining different rhythmic groups and meters in a basic "harmonic" progression. Cowell's Quartet Romantico and Quartet Euphometric show in music what he has theorized in words, including the use of differently shaped note-heads to indicate non-traditional meters and divisions (i.e., seventh notes, eleventh notes, etc.).

During this search for an indigenous dissonant style by these American ultramoderns, parallel—and far better known—advances were occurring in Europe. Composers such as Schoenberg and his school took tonality beyond its limits and, after working with free atonality, began to develop the twelve-tone theories of pitch management. Seeger and the others felt this method was unsatisfactory because of its limitation of pitch material to just twelve notes: "In the old harmony [e.g. Rameau], each key could be played in several different contexts and yet always represent a different interval . . . The duodecuple scale is an infinitely inferior field. We cannot be satisfied." Ruggles's tacit adoption of a 21-tone scale (seven 'white' tones with a sharp and a flat for each) is in keeping with the best practice in present day notation and certainly has good sense back of it. John Kirkpatrick added that Ruggles "never had any use for the complete row—a dog chasing its tail."

Rhythmically, too, Schoenberg (et al.) were still very much confined to the past. In the field of rhythm, the major European innovators were Stravinsky and Bartok, who shifted accents largely by means of changing meters. They were also interested in bitonality, but they rarely moved towards a polytonality using more than two keys. When they (particularly Stravinsky) began writing in neo-Classical styles, the ultramoderns felt that it was a step backward, akin to the conservative styles of the American academics such as John Knowles Paine and George Chadwick.

[In] dynamics, tone-quality, tempo, accent, and rhythm in general, as in melody, counterpoint, and even harmony, not to mention form, European music has remained consistently war, if not pre-war . . . Neo-classicism? Say, rather, pseudo-romanticism or neo-rocco. The influence of this group of American experimentalists cannot be overstated, and continues to the present day. The ideas of Seeger and Cowell had an immediate effect on composers such as John Becker, who felt a great affinity to the dissonant style and readily propagandized it in his writings and teachings as well as his music. Cowell's student, John Cage, also was heavily affected by these techniques, and used them extensively in his earlier music. In his later music, alongside his Eastern philosophical assimilations, which may also have their genesis in Cage's studies with Cowell in non-Western music, he betrays a contemplation of Ives and his Transcendentalism.

One composer whose mature style is derived almost directly from the ultramoderns is Elliott Carter. His work prior to 1948 is pure Neo-classicism in the French tradition, but he began to feel the need for a change. Carter writes that:

I was preoccupied with the time-memory patterns of music, with rethinking the rhythmic means of what had begun to seem a very limited routine used in most contemporary and older Western music . . . the music of the early quattrocento, of Scriabin, Ives, and the techniques described in Cowell's New Musical Resources also furnished me with many ideas. The result was a way of evolving rhythms and rhythmic continuities, sometimes called "metric modulation." In addition to this "metric modulation," Carter's melodic lines achieved the melodic, harmonic, and rhythmic independence that Seeger held to be ideal.

The most important development in the area of spatial dissonance can be seen in the later works of Henry Brant. In 1953 he unveiled Antiphony I for five separated groups of instruments. In this and many other later works he placed instruments throughout the auditorium/performance space, both indoors and outdoors, stating in the scores that in these spatially conceived pieces, the separations are "not optional, they are obligatory. Performances are not authorized with all the instruments on stage, or with only minimal separations." Brant wrote both "CO-ORDINATED" and "UN-CO-ORDINATED" [sic] sections, relying on additional conductors or auditory cues to coordinate the separated elements, taking into account a lack of precise coordination and using that as an element of the piece.

Charles Seeger wrote in 1933 that:

Europe is such a slave to its musical past that it is almost impossible for it even to imagine the tyranny it suffers under . . . the opportunity to contemplate the unconventional in the full panoply of its latent possibilities is actually more real, more present, in America, even more practical. The ultramoderns were not only concerned with finding new means of expression, but of finding new, American, ways to say something different. The use of dissonant counterpoint, in all of its myriad aspects, and Cowell's overtone relationships were such a way to break the chains of European tradition. Mahler's statement, "Tradition ist Schlapperai," is a sentiment that is resoundingly echoed in all of the group's writings, and, more importantly, in their music. John Becker summed it up in his article for Cowell's symposium when he ended with the lines: "Laws are made for imitators. Creators make laws."
NEWS OF THE SOCIETY
Sonneck Society to meet at LSU School of Music
Baton Rouge, Louisiana
February 13–16, 1992

The eighteenth annual conference of the Sonneck Society for American Music will be held February 13–16 at the Louisiana State University School of Music, in conjunction with LSU’s 47th annual Festival of Contemporary Music. The festival, the oldest university-sponsored event of its kind in the United States, is under the direction of composer and LSU Boyd Professor Dinos Constantinides, and this year will feature guest composer John Cage.

Louisiana State University holds a prominent position in American higher education and is considered one of the world’s finest teaching and research institutions. In 1978, LSU was named a sea-grant college, one of only 25 universities in the country recognized as both a land- and sea-grant institution. In 1987, LSU was designated a Research University I, which puts it in the top two per cent of the nation’s colleges and universities.

The campus, situated in the southern part of the city of Baton Rouge, is bordered on the west by the Mississippi River and on the east by a group of lakes which serve as a protected refuge for many species of birds. Baton Rouge, the state capital, is a leading petrochemical, financial, and industrial city with a metropolitan-area population of more than 500,000. The area’s semi-tropical climate makes outdoor activities popular throughout the year. In February, temperatures in Baton Rouge normally range from the 30s to the 70s, and the first flowers of spring begin to appear in Japanese magnolia and redbud trees.

The LSU School of Music, celebrating its 75th anniversary, is dedicated to the professional training of students in performance, music education, composition, musicology, and music theory, and offers a full range of programs at the master’s and doctoral levels. Underlying this goal is a commitment to perpetuating the rich musical heritage of the past, while providing an environment in which the new music of the present and future may be created and performed.

In 1986, the School of Music opened a new building which offers high-quality facilities for instruction and performance in all areas of music. This building, which includes a 250-seat recital hall with state-of-the-art acoustic design and recording equipment, will serve as the center of activities for the 1992 Sonneck Conference. The School of Music building also features a studio teaching complex for instrumental, voice, and composition faculty, two large rehearsal rooms for orchestra and chorus; practice and ensemble rehearsal rooms, and one of

On filling the place of Tuba Player: "He should be a moderately stout fellow, capable of supporting the 'big horn' without getting tired, and besides having plenty of good common sense, his supply of patience should be practically inexhaustible, for in practicing accompaniment parts with beginners a Tuba player, who has not the qualities of patience and good humor is likely to get disgusted, and if a man of profane habits is apt to swear in a disagreeable way at the stupid blunders made by his companions of the Althorns and Tenors."—G.F. Patton, A Practical Guide to the Arrangement of Band Music (1875)
the south's largest electronic music studios. In the nearby Music and Dramatic Arts Building are facilities for music education, musicology, and music theory, offices for graduate teaching assistants, practice rooms, and an opera rehearsal area. Adjoining is the band hall and the percussion annex, with the appropriate offices and library space. The School also has available to it the 1,200 seat Union Theater, in which large ensembles and opera are presented.

Louisiana State University Libraries hold several special collections, such as the E.A. McIlhenny Natural History Collection, the Oliver P. Carriere Collection of Poker and Hoyle, and the Louisiana and Lower Mississippi Valley Collection (LLMV), all housed in the Hill Memorial Library building, located a short walking distance from the School of Music. The LLMV is an integrated research center devoted to the history and culture of the region. Its holdings, consisting of journals, maps, the extant back files of almost all Louisiana newspapers, and an immense collection of archival and manuscript materials, represent the largest accumulation of such materials in existence. Also in LLMV can be found valuable original resource material relating to music in letters, diaries, and scrapbooks referring to music instruction, concerts and other performances, artists, instruments, organizations, etc. In addition to manuscript music and published sheet music from the Lower Mississippi Valley—especially New Orleans firms—there are programs, broadsides, other printed matter pertaining to musical topics, historical photographs, and oral history tapes.

Adjacent to the new School of Music building, Pleasant Hall will serve as one of the principal housing facilities for the Sonneck conference. Other hotels will be available at reduced conference rates, with special attention given to the needs of students attending the conference. Continuous shuttle service will minimize problems of transportation.

Festival of Contemporary Music concerts scheduled for the Sonneck Society Conference include the LSU Symphony Orchestra, under the direction of Timothy Muffitt, and the LSU New Music Ensemble, directed by Dinos Constantinis. These concerts will concentrate on music by twentieth-century American composers and feature the music of John Cage, who will also present a lecture. Other events scheduled include a banquet on Friday evening featuring native Cajun cuisine and a Cajun band for dancing—and, yes, an expert will be on hand to instruct the celebrants in the art and skill of the Cajun two-step and waltz.

A variety of sightseeing opportunities will be available on Friday afternoon, when no sessions are scheduled. There are many restored and preserved antebellum plantations within a fifty-mile radius—two notable examples in the city, the Port Hudson Battlefield, swamp tours, and other notable sights in Baton Rouge, such as St. Joseph Cathedral, which is celebrating the bicentennial of its founding in 1992; the state capitol building, the tallest in the nation; the Pentagon Barracks; and the old state capitol.

Baton Rouge Municipal Airport receives flights of Delta, American, Northwest, Continental, and United airlines, and Interstate Highways 10 and 12 both pass through the city. Baton Rouge is seventy miles northeast of New Orleans by automobile (I-10), sixty miles west of Lafayette (I-10), and fifty miles east of Hammond (I-12).

The announcement of the meeting with a schedule of events will be distributed to Sonneck members during the month of November. For additional information, please contact local arrangements chair Wallace McKenzie; School of Music; Louisiana State University; Baton Rouge, LA 70803; (504) 388-3261.

Call for Nominations

The Honors Committee invites nominations for the 1993 Honorary Member award and the 1993 Distinguished Service Citation. These two awards are given by the Board of Trustees, usually at the Annual Conference, upon recommendation of the Honors Committee. Any member of the Society may submit nominations to the Committee for either or both awards, using the following criteria:

The Honorary Member should be a well-known, prominent senior figure who has made important contributions to the field of American music. The honoree should be a person of stature whose selection would bring attention to the Society. The award may be given to a member of the Society, as long as the other criteria are met. The Committee also considers the conference site and conference theme in selecting potential honorees. The 1993 conference will be in California.

The recipient of the Distinguished Service Citation must be an active member of the Society and should have given exemplary and continued service to the Society and its mission.

Nominations, along with a statement of justification, should be sent to Wilma Reid Cipolla; Chair, Sonneck Honors Committee; 79 Roycroft Blvd.; Buffalo, NY 14226. The deadline for nominations is December 1.

New Interest Group in American Musical Theater

At the annual meeting in Newport News, the Society's Board of Trustees accepted a petition from several scholars and performers active in many different genres of dramatic music to form a new Interest Group in American Musical Theater. The
inaugural meeting of the interest group will take place during the 1992 annual conference in Baton Rouge. At that time, initial goals and future projects will be discussed and set in motion. All those wishing to participate in the interest group are invited to contact David Kilroy; Department of Music; Harvard University; Cambridge, MA 02138. Ideas and suggestions for the group’s future activities are most welcome.

Call for Posters
1992 Sonneck Society Conference

As an innovative way for Sonneck members to share their findings on work in progress, the interest group on Gender in American Music will sponsor a "Poster Session" at the 1992 conference, for which entries are hereby invited. If you are interested in exploring applications of feminist theory to your work that will add new perspectives to something you’ve done, or if you would like feedback on a new project involving gender issues, you are eligible to submit a proposal. To participate, type up a description of your research project on no more than four double-spaced single-sided pages that will be easily legible when mounted on a poster. Your description might include an outline or chart and conclude with a list of questions you are seeking to answer and would appreciate discussing. Submit one copy of the description as soon as possible to the interest group, c/o Betty Ch’maj; Department of Humanities; California State University; Sacramento 95819–6083. Bring a final copy with you to the conference at Baton Rouge, to be tacked up on a poster.

Here is how a poster session works: Each participant stands beside his or her poster, with posters distributed around the room so that people will be able to wander about to read and discuss at will, based on their interests. It might be wise for participants to have handouts to give those who offer help or express interest in their work. Since the session will likely be scheduled during a lunch break, we are hoping to have sandwiches, etc., available so that all who wish to do so might lunch as they walk and talk.

While "insiders" familiar with feminist theory and methods will quite naturally want to participate, entries are also welcome from those eager to discover how feminist perspectives might be brought to bear on very different kinds of projects, including work they have already completed. For example, one young scholar working on a biography of Virgil Thomson feels sure gender analysis must be involved but would appreciate feedback on ways to incorporate these insights; another would like feedback on gender issues relating to her project on Aaron Copland’s Appalachian Spring; and still another wants comments on forms of gender display relating to different kinds of American dance—and so on. The aim is to provide a non-threatening format that encourages the asking of questions rather than assuming that participants already have answers. If the experiment is successful, other interest groups may want to consider using the idea for future conferences. Deadline for submissions is January 15.

A Silent Auction Contrafactum
(To the Tune of "Oh, Susanna"
with Apologies to Stephen Foster)

I came from Indiana
With my suitcase on my knee,
Goin' to Lweeziana,
The Sonneck conference calling me.
I packed all day the other night:
My toothpaste, brush, and ties,
My socks, and shoes—both left and right—
They all were safe inside.

[refrain]

I went to sleep and had a dream
When ev’rything was still.
I thought I saw old Oscar
A—coming down the hill.
An old, old book was in his hand,
A tear was in his eye.
"You’ve packed your shoes and socks," he said,
"But the Auction’s passed you by!"

[Refrain]

I wakened in an awful state,
My suitcase to dispose,
Threw out my shoe and then its mate,
And filled the space with Grove’s.*
Sheet music, books, and photographs,
I tucked in all the slots.
Ashamed to say (with a nervous laugh),
"The Auction I forgot."

Refrain:
Oscar Sonnek, Oh, don’t you cry for me,
For I’m comin’ to Lweeziana
With my books upon my knee!

Suzanne Snyder
Silent Auction Committee Chairperson

*First edition
Protest Petition Offered

The Subcommittee on the Status of Women, Interest Group on Research in Gender and American Music (Adrienne Fried Block, Betty Ch'maj, Susan C. Cook, Judith Tick, Linda Whitesitt) plans to send the following statement to the Governor and various appropriate public officials in Louisiana. If you, as a member of this Society, wish to have your name appended to the document, please sign and send the statement to Adrienne Fried Block; 420 East 23rd Street, Apt. 3C; New York, NY 10010; before January 1, 1992.

Protest Petition

We are deeply offended by the acts of the Louisiana Legislature against the private and personal decisions that people make about when or whether to have children. Clearly, these decisions do not belong to the members of the Legislature or to the Courts. These are basic decisions that in a free society individuals must be allowed to make for themselves. In protest, we would have preferred to cancel or relocate our national meeting had time permitted. We will not abide by any future decision to have any of the national activities of the Sonneck Society for American Music take place in Louisiana until this law is rescinded.

Our Society is a national organization whose membership is about one thousand people, including many college teachers, writers, and independent scholars.

Date
Signature

No Strings or Gimmicks! Life memberships may be one of the best bargains around. With prices going up all around, a life member never pays dues again, receives all our publications and no bills! EVER! A life membership right now is only $600, and can be paid in installments. Call 617-828-8450 for information.

SCHEDULED CONFERENCES OF THE SOCIETY

18th National Conference
February 13-16, 1992
Baton Rouge, LA
Louisiana State University
Frederick Crane, program chair
Wallace MacKenzie, local arrangements chair

19th National Conference
Spring, 1993
Asilomar, CA (tentative)
Daniel Kingman, program chair
Katherine Bumpass, local arrangements chair

OFFICERS OF THE SOCIETY, 1991-92

President: Deane L. Root
First Vice President: Judith McCulloh
Second Vice President: Wilma Reid Cipolla
Secretary: Paul Machlin
Treasurer: George Foreman
Members at Large: Adrienne Fried Block
Rae Linda Brown
Betty Ch'maj
John Hasse
Katherine Preston
Paul Wells
Kate Van Winkle Keller

Executive Director: J. Bunker Clark

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

Standing Committee Chairs:
Executive Committee: Deane Root
Long Range Planning: Deane Root
Development: Gillian Anderson
Honor: Wilma Cipolla
Lowens Award: John Graziano (1990 publications)
Membership: Jean Geil
National Conferences: R. Allen Lott
Nominating: Dale Cockrell
Publications: Dena Epstein
Silent Auction: Suzanne Snyder
Students: Kitty Preston; Leslie Lassetter (student chair)

Ad Hoc Committee Chairs:
Conference Management: Paul Wells

Appointments:
Archives: Margery M. Lowens
Conference Coordinator: Paul Wells
Marketing and Strategy: John Hasse
Music of the United States liaison: Judith McCulloh
Publicists: J. Bunker Clark
US-RILM representative: John Druesedow

Interest Groups:
American Music in American Schools: Dan Binder
Band History: Dianna Elland
Musical Theater: David M. Kilroy
Popular Music: Scott DeVeaux
Research in Gender and American Music: Betty Ch'maj

All of this issue's fillers are supplied by Carolyn Bryant from nineteenth-century band tutors.

"Professional musicians have the happy faculty of being able to cover a mistake or accident whenever such occurs . . . and one of ordinary proficiency can even light and smoke a cigar during fifty bars rest, and come in just right on the fifty first. Amateurs on the contrary, may practice a piece an entire week and then get wrong on a little rest of half a dozen bars the first time they play it in public, and when such a mistake occurs it often seems as if a panic had suddenly seized the whole Band from the confusion that ensues."—G.F. Patton, A Practical Guide to the Arrangement of Band Music (1875)
COMMUNICATIONS

Letter from Canada

The Canadian Radio-Television and Telecommunications Commission (CRTC) has operated since 1971 on a rule whereby in order to qualify for a broadcast licence radio stations must show in their programming a minimum of 30% Canadian content ("CanCon"). The rule is crucial for recorded music, which of course is what most programming consists of. A recording earns "CanCon" credits if two of four participants are Canadian: the composer, the lyricist, the performer, the producer. (On the last point, flexibility is allowed: a Canadian company producing abroad counts, and so does a non-Canadian company producing in Canada.) Rigidly enforced for AM stations, the rule is less stringently applied for FM—a point on which the CRTC has been criticized. Recent factors suggest a more basic overhaul of the system may be in order.

A new album by the pop singer Bryan Adams has been disallowed for CanCon credit. Adams—an award winner, with several appearances in the Billboard Top Ten in the past decade—is the performer and also the co-author of the lyrics, which earns his recording only ¼ points: his co-author, the composer, and the production company are non-Canadian. Songs on the album will continue to be featured, but broadcasters are quick to point out the unfairness of the decision in view of Adams' popularity in, and identification with, the Canadian scene—equalling at present those of, for example, Joni Mitchell and Neil Young, who have not lived here for many years but whose records are automatically accorded at least two points.

One commentator (Chris Dafoe in the Toronto Globe and Mail) suggests a three-point rule to replace the current four-point one. Under this proposal, a recording would become CanCon if Canadian in one of three areas: creation, performance, and production; and Canadians co-writing with non-Canadians would receive full credit. But at the same time the regulation of 30% would be increased to 35 or 40, to preserve the rule's original intention (in the words of the Canadian Broadcasting Act of 1968) to help "safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada."

Two ironies: (1) Adams spent his formative years in Vancouver, and that city is still his home base, but he was born in Britain. (2) According to a Reuters news item (September 23), he "broke a 36-year-old record for topping the British . . . charts with his single 'I Do It For You' at No. 1 for 12 consecutive weeks. The song . . . beat the 1955 record of country singer Slim Whitman, whose song 'Rose Marie' topped the charts for 11 weeks." CanCon or no CanCon, this is matter for national pride. (The previous record-holder is not identical with the "Rose Marie" of Rudolph Friml, but under the regulations that old chestnut isn't CanCon either.)

A newly-released CD, Duke Ellington and his Orchestra 1965-1972, includes an almost-forgotten item of CanCon: a piece called "Maiera" by the late Fred Stone, a gifted Canadian composer and flugelhornist who performed with the Orchestra on its North American and European tours of 1970-71 and is heard on the recordings New Orleans Suite and Afro-Eurasian Suite. Reviewing this new CD miscellany, the jazz writer Mark Miller refers to "Maiera" as its "odd piece out," and finds it "a long way from Ellingtonia in its form and content and vaguely avant-garde in the solos (of Stone and the saxophonist Norris Turney)." But, he adds, "Stone fans should be glad to have it."

The release recalls Ellington's recurrent connections with Canada, further underlined in recent published recollections as well as in the 1988 Ellington conference in Toronto. A notable LP by the Ellington Orchestra was Such Sweet Thunder, also known as Shakespearean Suite. A cycle of twelve pieces each based on a specific character from Shakespeare, it arose from the Orchestra's highly acclaimed appearances at the Stratford Shakespearean Festival of 1956. Duke Ellington revisited Stratford in 1963 and provided a background score for a production of Timon of Athens.

Besides Stone, Ron Collier was an arranger for Ellington in the 1960s and early 1970s (including Celebration), and in 1968 Ellington appeared as guest piano soloist on a recording by Collier's band of pieces by the Canadians Norman Symonds, Gordon Dalamont, and Collier himself.

John Beckwith
University of Toronto

Restrictions, Research, Rudiments, and Reality: Fife and Drum Traditions

I have just read the review on Marching Out of Time [Bulletin, Summer 1991] and am daring to enter dangerous territory by responding to the comments, much against my common sense.

I tried to be careful in the liner notes to stress that The Fifes & Drums of Colonial Williamsburg are a living, twentieth-century artifact and not a mirror image of an eighteenth-century military unit. The inclusion of photographs of Corps members in jeans and sneakers was intended for just this purpose, as was the intentional cover photographic pun showing one member Marching Out of Time.

Too, I was less than subtle in articulating the point that military music throughout the centuries has been drawn from various and sundry sources. The many examples of eighteenth-century New
England fife manuscripts are replete with transpositions of operatic arias, ballads and strophic songs, dances, and other social music, as are the repertoire lists of every International Military Band since the 1760s. I feel that my notes explain this fact clearly and that the chosen music is properly appropriate for the purposes of this recording, showing dramatically that Field Music mores and habits have changed little in 300 years. I believe it important to present the music of those countries involved in the War for American Independence and to further embellish the music by adapting it to its nationalistic flavor, hence my choice of pieces, sources, and styles. I feel no historic obligation to follow others' lists of "appropriate music," whilst still appreciating the research others have prepared. As to documenting this obligation, the following pertains.

According to William Carter White, the final ceremony of the Revolutionary War took place at King's Ferry, New York, in the summer of 1782. "Being a Grand Review in honor of General Rochambeau, the American forces were drawn up for inspection wearing new clothing and equipment and the entire Army participated [sic]. As an added touch of courtesy, the Fifes and Drums played only French marches on that day."

A colleague in military music research, Gerhard Pätzig, writes: "The development of military music has remained a neglected field in historical research. Partly to blame for this is a traditional esoteric cult adhered to by the experts in uniform; for this particular category of music, along with its propensity for stealing melodies from all and sundry, has for centuries been isolated by stipulation of rank and regiment." Part of my brief at Williamsburg is to filter this cult and share the results with non-military enthusiasts, certainly not to rely upon the perpetuation of what is mistakenly considered as "Fife and Drum Music." Two quotes, the first verbatim and the second editorialized:

That is called authentic which is sufficient unto itself, which commends, sustains, proves itself, and hath great credit and authority from itself."—William Fitzgerald

The original instrument players, the authentic-minded performers can go in either of two directions. If we resurrect historical information on performing style simply to settle on "correct" ways of playing—then it would be better if we had never started. If instead we seek an immersion in the discipline of the past because we desire the benefits that both immersion and discipline bring—then historically informed performance may enable some of our performers to create anew for themselves the life-giving musical culture that swarmed around musicians in healthier times."—Will Crutchfield, Authenticity and Early Music

One object of recording and publishing Marching Out of Time was to demonstrate the unconventional habits and choices of previous and current Field Musicians, regardless of nationality, and certainly not to present the accepted conventionality that the restrictive limits of current lists offer to the general public. Another was to challenge the myth that eighteenth-century period drumming rudiments were based upon the 26 American rudiments, published in the late nineteenth century and dearly beloved by practitioners of the New England Ancient movement and members of The Company of Fifers and Drummers, Inc. I believe, despite your reviewer's mistaken agenda, that we succeeded.

John C. Moon

The Colonial Williamsburg Foundation

If Marching out of Time "demonstrates[] the unconventional habits and choices of previous and current Field Musicians," or the "embellished" music "of those countries involved in the War for American Independence," it shouldn't. The liner notes equate Colonial Williamsburg's Fifes and Drums with the "field musick" of the 1778 Virginia State Garrison Regiment. This concept is reinforced by the cover photograph, pun notwithstanding. Although the notes maintain the music was "researched and documented as authentic to the period," errors in tune selection, performance practice, and especially documentation suggest that none of Mr. Moon's goals, including these new ones, were accomplished.

I agree that eighteenth-century fifers borrowed tunes "from various and sundry sources," a practice continued by fifers today. But only after a repository has been identified from period fife literature can those "various and sundry" auxiliary sources be determined. Using Keller/Rabson's The National Tune Index: 18th Century Secular Music, Camus's The National Tune Index: Early American Wind Band and Ceremonial Music 1636-1836 (New York, 1980 and 1989) and other data, I identified twelve manuscripts compiled ca. 1772-1781 by fifers from New England, New York, and New Jersey. I compared these to seven fife instruction books published in London before 1783 and one American tutor to reconstruct a period fife repertory of 467 tunes. None of these are "operatic arias" or "ballads and strophic songs" as Mr. Moon claims. Nor are they early eighteenth-century O'Carolan harp tunes, late eighteenth–nineteenth-century Scottish strathspeys, or jigs collected from Chicago fiddlers in 1903 that were recorded on Marching out of Time. Instead, mixed in with the marches and military duty calls are tunes from the recreational repertory of the 1770s. These include song melodies associated with broadsides, ballad operas, and theater works; favorite fiddle and flute airs; and country dance tunes, many which are
marked specifically as marches, retreats, troops, tattoos, and country dances. This music may be "limiting" and "restrictive" to Mr. Moon, perhaps, but it is thoroughly documented as music known by American fifers during the Revolution. The alternative repertory presented by Mr. Moon on this recording simply isn't.

My study includes "The many examples of 18th-century New England fife manuscripts" cited by Mr. Moon in his rebuttal, but the resultant repertory is neither restrictive nor regional. While climate and the Civil War may have contributed to the loss of many southern music books, enough eighteenth-century examples have survived to show that musicians in Delaware, Maryland, Virginia, and North Carolina shared the same repertory that was popular in the northern states. For example, the manuscript tunebooks of three members of the Bolling family were described by J.S. Darling as "a typical assemblage of the popular music of the decades before and after the Revolution" (A Little Keyboard Book, The Colonial Williamsburg Foundation, 1971). These Williamsburg residents played the violin and guitar and sang songs, yet nearly 20% of the tunes in their books can also be found in the fife manuscripts mentioned above.

Addressing a few of the specific points in Mr. Moon's response: First, research of military music is not neglected, as the work of Raoul Camus and other Sonneck Society members shows. The music that Mr. Moon, others, and I are looking for is not concealed in "a traditional esoteric cult" nor obscured "by stipulation of rank and regiment." Instead, it lies in manuscripts kept by eighteenth-century fifers and drummers, in printed tutors, and in other identifiable and datable fife and drum literature. "Perpetuation of what is mistakenly considered as 'Fife and Drum Music'" occurs only when these primary sources are ignored, as they were during preparation of Marching out of Time.

Secondly, Mr. Moon's accurate quote from William Carter White, A History of Military Music in America (New York, 1944, p. 32) is a misleading paraphrase of Rochambau's Memories militaires (p. 309, Vol. I, Paris, 1809). Quoted verbatim by Camus in Military Music of the American Revolution (Chapel Hill, 1976, p. 171), the last sentence reads, "General Washington had his drummers beat the French march throughout this review ..." (italics added). The eighteenth-century military practice of honoring colleagues by playing their music can be documented for certain occasions (see, for example, Colonel John Womack Wright, Some Notes on the Continental Army, New York, 1975, and Camus, Military Music). It certainly did not extend to full repertories to the exclusion of one's own familiar music.

Most importantly, "The 26 American rudiments" were not prepared in "the late nineteenth century" as Mr. Moon claims, but in 1934 by the National Association of Rudimental Drummers. They consist of the 25 "lessons" in Gardner Strube's Drum and Fife Instructor . . . (1869) plus one other, the single stroke roll (see "The Company of Fifers and Drummers: Preserving the Music of the Ancient Fifes and Drums," Sonneck Society Bulletin, Vol. XVI, No. 2, Summer 1990, pp. 50-53). William Ludwig was co-founder and secretary of the N.A.R.D. but never a member of The Company. In a letter to Acton Ostling dated September 10, 1948, Ludwig defended establishing a rudimental standard:

... some one or two always want to change the rudiments and we listen, of course, and finally we see that their change would be more confusion than improvement, so the standard rudiments stay as they are and that is as it should be ... This continual changing is what ruined the English rudiments and their standard of drumming along with it.

"Ancient" rudiments are similar to Strube's because both evolved from eighteenth-century military drumming practices. Two manuscripts, one by Benjamin Clark (1797) and the other anonymous (1787-95, NTI 55), confirm this. Furthermore, performance style indicated by these manuscripts is verified by the recently-located The Young Drummer's Assistant . . . (London: Longman & Broderip, [1785]). The modern pipe-band method espoused by Mr. Moon customarily accompanies traditional bagpipe tunes such as "Hot Punch" and "Wha Saw the 42nd." It is an anachronism when paired with an eighteenth-century fife tune like "Paddy Whack." Period performance of this tune requires a double drag beating.

While Mr. Moon favors an existential musical philosophy, I prefer a more practical one. There are many opportunities to feature traditional and contemporary music at events or on recordings that require no authenticity. For re-enactments, historical pageants, museum portrayals, and other situations that do, we have the capability and thus the responsibility to present historically accurate music gathered from period fife and drum sources, not guesswork or personal fancy. Otherwise, we may be forced to defend convoluted musical theories like this one, which could be construed from the music selected for Marching out of Time. The Revolution was won by Highland dancers in 1785, 1793, and 1829, assisted by French court musicians in 1705, a virginals aficionado in 1609, and the 1930 German Staff Band and Drum and Fife Corps, directed by Lt. Col. Friedrich Diesenroth, now retired.

Susan Cifaldi
Ellington, CT 06029
NOTES ABOUT MEMBERS

The Madrigal Singers of William Tennent High School of Warminster, Pennsylvania, directed by Lucy Carroll, just celebrated their twentieth anniversary. More than four hundred persons attended the commemorative concert.

Tina Davidson has been selected composer-in-residence for the Orchestra Society of Philadelphia. A two-year grant from The Pew Charitable Trusts established "The New Orchestral Project, Philadelphia," to assist Philadelphia-area composers in developing new works for orchestra. In addition to Davidson, six other composers (three each year) will receive support. As composer-in-residence, Davidson will assist in the running of the program, and has been commissioned to write a new work for the Orchestra Society. Davidson's Transparent Victims for multiple saxophones has been recorded on The Sax Ascendant, Innova Recordings MN 109 (from Minnesota Composers Forum).

Peter Dickinson has accepted the position of Professor and Head of Department at Goldsmith College of the University of London, the largest music department in England.

The Charles Ives Society has been awarded a 1991 grant from the National Endowment for the Humanities, Division of Research Programs, Reference Materials Tools category for the preparation of The Music of Charles Ives: A Descriptive Catalogue. H. Wiley Hitchcock and Paul C. Echols will be working together as editors. It should be completed late in 1992 and will be published by Yale University Press.

James Farrington has received a 1991 grant from the National Endowment for the Humanities, Division of Research Programs, Reference Materials Access category for cataloguing and preservation of nine hundred collections of field recordings from the 1940s through the 1980s in the World Music Archives at Wesleyan University in Connecticut. Machine-readable catalogue records will be made available through the Online Computer Library Center.

Samuel A. Floyd, Jr., director of the Center for Black Music Research and Academic Dean at Columbia College, Chicago, has been honored by the Chicago Tribune in its 1990 "annual honor roll of artists who brightened the year." He was chosen as one of twenty Chicagoans who have "enjoyed unusual advances and recognition in their respective fields. Floyd was cited specifically for his work with the CBMR and the Black Music Repertory Ensemble.

Sylvia Glickman was one of fifteen composers at the Montanea Conference in Talloires, France. This was a week-long conference with composers from throughout the United States and abroad, with performances of their works and seminars offered by the attending composers. She also presented a lecture-recital, "Three Centuries of Keyboard Music by Women Composers," at the Royal Music Association Conference on Gender and Music in London in July.

David and Ginger Hildebrand presented a concert at the Carroll Gardens in Annapolis, Maryland, on September 22, 1991. The concert, and a recording released at the same time, share the title "Music of the Charles Carroll Family, 1785-1832." Proceeds from the concert benefited the restoration of the Carroll House.

Senior Research Fellow Joseph Horowitz has completed a semester-long seminar on the American symphony orchestra at the Institute for Studies in American Music, Brooklyn College. His research on Anton Seidl, turn-of-the-century conductor of the Metropolitan Opera and the New York Philharmonic, will become a full-length book.

Violist Patricia McCarty and pianist Ellen Weckler performed a series of concerts in Boston, New Haven, Provo, Interlochen (MI), Utica (NY), and San Francisco, with the support of a grant from the National Endowment for the Arts. American composers featured on these programs included David Amram, Leonard Bernstein (medley arranged by Jerome Rosen), Arthur Foote, Lou Harrison, Alan Hovhaness, Lowell Liebermann, David Schiff, William O. Smith, and Elizabeth Vercoe, as well as British composers who were introduced to America by Elizabeth Sprague Coolidge including Frank Bridge, Benjamin Britten, and Rebecca Clarke. In February 1991, McCarty presented the world premier of jazz pianist Keith Jarrett's Bridge of Light for viola and orchestra in Norwalk (CT) with the Fairfield Orchestra conducted by Thomas Crawford.

Bill Monroe underwent a double coronary artery bypass at Nashville on August 9. He is reportedly doing well and expected to resume his performing career before the end of the year. Monroe celebrated his eightieth birthday on September 13.

The new director of the Institute for Canadian Music, Faculty of Music, University of Toronto, is
Carl A. Morey, who succeeded John Beckwith in this position on July 1, 1991.

John Ogasapian has been appointed editor of the Organ Historical Society’s quarterly journal, The Tracker.

Res Naturae—Wind Quintet by Claire Polin was premiered at the American Festival at Rachmaninoff Hall in Moscow on March 27 by the Moscow Conservatory Wind Ensemble. Polin read a paper called "The Role of Women in the Music of the USSR" at Kings College, London, for the Royal Musical Association Conference on Gender and Music on July 6. Recently published by Sisra Press are the Fretless Sonata and Shirildang.

"American Piano Music in the Grand Tradition," the three-concert 31-work series presented by Ramon Salvatore at Weill Recital Hall at Carnegie Hall last spring (see Bulletin, Summer 1991) was concurrently performed at the Chicago Public Library Cultural Center. A reviewer for the Chicago Sun-Times wrote that the final performance "appeared to point the way the piano recital must go if it is to survive. It explored fresh and vital repertory listeners should be happy to discover, and it made one proud of one’s American musical lineage. . . . [Salvatore] played seven works representing seven composers, and he made each of them a strongly defined artistical personality. Every one of the works was completely worthy of discovery. By the time we reached the Hunter Johnson Sonata (called ‘an apotheosis of the blues,’) I was outraged that this music is not taught in our great conservatories instead of so much Chopin and Schumann." Salvatore makes many appearances at colleges, universities, museums, and libraries throughout the United States. Another important performance took place in Tangier, Morocco, at the French Cultural Center where he performed a program of American music by composers who sojourned in Tangier. Among those who attended were composer Phillip Ramey and the famous expatriate writer and composer Paul Bowles. In addition to music by Ramey and Bowles, music by Corigliano, Thomson, and Copland was included. All music was played in Tangier for the first time. Salvatore reports: "Bowles, who at eighty was in remarkable health, was helpful in regard to his music, and a kind and generous person. It was an honor to meet him."

Gunther Schuller, of Newton, MA, composer, conductor, music publisher, and recorder producer, was one of thirty-one MacArthur fellows announced on June 19, 1991. The five-year award will total $375,000.

Nicolas Slonimsky has been made an honorary member of the American Academy of Arts and Letters. The Academy timed its announcement to coincide with Slonimsky’s 97th birthday on April 27, 1991.

Deaths:
Anne Locher Warner, author and folksong collector, died April 26 in Chestnut Hill, MA. She was 85 years old. With her husband, the late folk singer and collector Frank Warner, she traveled extensively through the south and the rural northeast, meeting traditional singers and recording their stories and folksongs. Mrs. Warner was the author of several scholarly and popular articles, as well as the song notes that accompanied her husband’s five record albums. From 1938 into the early 1960s, she and Mr. Warner collected more than one thousand songs, many of which are included in her 1984 book Traditional American Folksongs from the Anne and Frank Warner Collection. The Warners’ song collection, recorded on some of the earliest portable sound equipment, is now at the Library of Congress. For her contributions to the field of folksong research, Mrs. Warner was honored last year by the North Carolina Folklore Society and the California Traditional Music Society. Memorial contributions can be made to the Country Dance and Song Society, 17 New South St., Northampton, MA 01060. (From the newsletter of the Folk Alliance: North American Folk Music and Dance Alliance.)

NOTES AND QUERIES

For a collection of music associated with Confederate cavalry commander General J.E.B. Stuart, I still seek two items, and hereby apply to the Sonneck Society membership for help in hunting them down. These are "My Wife’s in Castle Thunder" and "If You Get There Before I Do," titles cited by a Stuart aide as the general’s favorite comic songs. Thanks to Lisa Null, I am familiar with "If you get there . . . " as a motif in black and white spirituals—but a comic song?

It’s perfectly possible that the source mistook the titles, that the lines cited are lyrics rather than titles, or that the songs are parodies created in camp and never existed in tradition or in print. Still—all help gratefully received. Thanks so much.

Caroline Moseley
Office of Communications/Publications
Stanhope Hall
Princeton University
Princeton, NJ 08544
(609) 258-5725
Donna Bogard has asked for information on published piano pieces by Mary Lou Williams. Can anyone help? Write to:

Donna Bogard
University of Colorado-Denver
1200 Larimer St.; Campus Box 162
Denver, CO 80204-5300

I sincerely appreciate your efforts in locating the piece of music "Two Little Boys" for me. I recently received it and was pleased and amazed it could be found. I've lost the name and address of the person who sent me the material. I trust you will send my thanks wherever it should be sent. I'm truly appreciative of those who have helped.

Ruth M. Cox
29th Avenue N 508 B
Myrtle Beach, SC 29577

My church, Historic St. Paul's Episcopal Church, here in Petersburg, will be celebrating its 350th anniversary in 1992. As part of the celebration, we (The Music and Arts Committee of the church) want to recreate the wedding between Major General William Henry Fitzhugh Lee, son of General Robert E. Lee, and Miss Mary Tabb Bolling, daughter of Honorable George W. Bolling, which took place Thanksgiving night 1867 at St. Paul's. We need to know what kind of music might have been played, and if a choir might have been used and/or a singer or singers and what the songs might have been. Also, what instrumentalists might have been used? The church organ does not have trumpets. Everyone was poor in Petersburg in 1867 so it is doubtful that trumpeters were hired from out of town; however, it was such a special wedding, who knows what expense they went to. We do know that wedding guests came from out of town in a special, private railroad car, but we don't know about musicians.

Pat Ryan
1666 Westover Avenue
Petersburg, VA 23805

The Hutchinson Family Singers has received an invitation to perform in the Soviet Union. Nikita Pokrovsky, professor of philosophy and sociology at Moscow University, heard the group perform at the Thoreau Jubilee in July and indicated that Soviet writer Leo Tolstoy was a great admirer of works of Henry David Thoreau, drawing extensively from Thoreau's philosophy of civil disobedience. He invited the group to perform in Russia, made contact with CONNECT/US-USSR in Minneapolis, and offered to be the on-site contact in Moscow. The problem, as you might guess, is financial. It will be necessary for the group to locate financial support from an outside source or sources. If you have suggestions for major funding sources appropriate for this venture, please contact:

George Berglund
2119 Pillsbury Ave. S.
Minneapolis, MN 55404-2359
(612) 871-7359.

THE BULLETIN BOARD

Performances of American Music

Five generations of jazz trumpeters dedicated the Louis Armstrong Archive at Queens College of the City University of New York on September 5, 1991. Performing in the tribute to Armstrong were Dizzy Gillespie, Doc Cheatham, Wynton Marsalis, Jimmy Owens, Jon Faddis, Darren Barrett (a Queens College Master's degree student), and fourteen-year-old Nabate Isles.

The John Philip Sousa American Legion Concert Band directed by Commander Joe Losh performed its sixtieth annual Sousa Memorial Band Concert on June 14, 1991, Flag Day, featuring all patriotic music as well as Sousa's compositions. The performance was at the World Trade Center in New York and was sponsored by the New York and New Jersey Port Authority in conjunction with the Music Performance Trust Fund of the American Federation of Musicians. The American Legion Post has over two hundred members, and is composed of only wartime musicians from all over the United States, Canada, and Hawaii. Anyone wishing further information on the organization may write to Joe Losh; 1662 W. 8th St.; Brooklyn, NY 11223.

An American Legacy: A Tribute to Leonard Bernstein and Aaron Copland was presented on May 4, 1991, by the Queensborough Chorus of the Queensborough Community College, directed by R. John Specht. Queensborough Community College is a division of the City University of New York. The program included "At the River," "Help Us, O Lord" (from Four Motets), "Stomp Your Foot" and "The Promise of Living" (from The Tender Land), all by Copland, and the Chichester Psalms and "Candide's Lament" (from Candide), both by Leonard Bernstein.

The Masterwork Chamber Series, directed by Amy Camus, presented Mozart and America at Queensborough Community College on May 5, 1991. Members of the Cremona String Quartet with Roberta Frank, piano, presented Beethoven, String Trio, Op. 9, No. 1; John Antes, Trio for Two Violins and Cello; and Mozart, Piano Quartet in G
minor. The concert was preceded by a lecture, "The Acceptance of Mozart's Music in America," by John Graziano. The lecture had been previously presented at the Mozart symposium, Salzburg, Austria, February 1991.

There were over 8,000 Persian Gulf veterans in desert camouflage, dozens of tanks and armored vehicles, 31 pieces of military equipment including the Patriot missile, and an 81-warplane flyover at the National Victory Parade on Saturday, June 8, but the 200,000 people who attended the parade or watched it on television responded with enthusiasm to the scarlet dress uniforms of the 94 members of the Marine Band. The band played "Semper Fidelis," "The Stars and Stripes Forever," and "The Marines Hymn" in the midst of a frenzy of flag waving and applause. Not apparent to those along the 2.5-mile parade route was the fact that the entire band (and about five hundred other military men and women) had previously marched the entire route at a 5 a.m. pre-dawn rehearsal on Sunday, June 2, designed to smooth out any potential problems.

The New York Virtuoso Singers, directed by Harold Rosenbaum, presented a Memorial concert in honor of Aaron Copland and Leonard Bernstein on October 14, 1991, at Merkin Concert Hall in Manhattan. The program included Copland's In the Beginning, choruses from The Tender Land, and the finale of Canticle of Freedom; Bernstein's Choruses from the Lark, and selections from his Mass, Candide, Songfest, and Chichester Psalms. The New York Virtuoso Singers, a professional chorus specializing in contemporary music, is in its fourth season. They have performed premieres by Schickele, Randall Thompson, and others.

The second annual Great American Brass Band Festival was held in Danville, Kentucky, on June 15-16, 1991. (See the Bulletin, Spring 1991, p. 29, for more information.) Bob Hill of the Courier-Journal of Louisville was enthusiastic:

Fun? You talk about fun. How about jump-starting your Saturday morning with Dejan's Olympia Brass Band from New Orleans, seven old guys in bright red pants and yellow shirts who have been playing hot jazz for so long the bass drummer was calmly chewing gum during "When the Saints Go Marching in"?

How about having those same guys take a fast lap in front of the lovely Weisiger Park bandstand in downtown Danville, then lead a parade of at least 500 people right down the middle of Main Street to nearby Centre College?

How about having that parade be an old-fashioned, New-Orleans-style funeral march—a slow-stepping, body-shuffling, soulful march that ended in a joyful, brassy, quick-stepping celebration at the temporary stage on the Centre College lawn?

George Foreman, Sonneck Society treasurer, and Louis Prichard are co-chairmen of the festival. Eleven bands participated, including the Atlanta Temple Band, a 36-person Salvation Army unit that, according to Hill, "performs 'Amazing Grace' with a sweetness bordering on ecstasy." Other events included two Civil War-era bands serenading each other across the Chaplin River in nearby Perryville, the site of Kentucky's only major Civil War battle, and a Sunday morning outdoor community church service with live band music.

Events of Interest

The Marine Band is celebrating the one-hundredth anniversary of the inauguration of the tradition of national concert tours by John Philip Sousa, seventeenth director of the band. Prior to 1891, the band could not be away from Washington for more than 24 hours at a time, so was unable to travel further than such cities as Richmond, Baltimore, Philadelphia, and Pittsburgh. The band had gained tremendous popularity by 1890, however, partially due to the more than two hundred different cylinder recordings of the band released in a two-year period. In order for the band to leave Washington, Sousa had to receive permission from the Acting Commandant of the Marine Corps, the Secretary of the Navy, and, ultimately, President Benjamin Harrison. The first tour in the spring of 1891 was a five-week trip through New England and the Midwest, with visits to 32 cities and towns. There were two separate programs, one for matinees and one for evening concerts, but both comprised a blend of popular music and orchestral transcriptions. Sousa used his own marches only as encores, preferring to offer audiences such "solid" (and European) fare as Wagner, Bizet, Verdi, Schubert, and Berlioz. Maria Decca, an American-born and European-trained soprano, was civilian soloist with the band. Tickets for the concerts cost 50¢ to $1, depending on the location of the seat.

A second tour, from March 21–May 7, 1892, took the band through seventeen states, and all the way to the Pacific coast. Following this tour, Sousa left the Marine Corps to form his own band. The band toured again in 1901, 1907, 1911, 1912, yearly 1920–1931 and 1935–1942, then annually since 1946. The Band tours for seven weeks during the fall season, with a detachment always left at home to cover commitments in Washington. The nation has been divided into five zones, visited on a rotating basis by the bands of the Army, Navy, Marines, Air Force, and Coast Guard. This year's
Marine Band tour includes concerts in Virginia, North Carolina, South Carolina, Georgia, Alabama, Mississippi, and Florida. (Excerpted from a much longer article by SSgt. Nancy S. Colburn in Notes, published for the Friends of the Marine Band, October–November 1991.)

Yankee Brass Band Instruments, an exhibit featuring important examples of brass instruments made in the New England area during the nineteenth century, will be on display at the Collection of Musical Instruments at the Museum of Fine Arts in Boston until January 5, 1992. Featured instruments are several recent acquisitions, including two keyed bugles in E-flat by E.G. Wright: one of copper with nickel-silver trim, the other an engraved silver presentation instrument. Complementing these is a Wright bugle of gold, loaned by the Henry Ford Museum, that was presented to D.C. Hall in 1885 by the Lowell (Massachusetts) Brass Band. Other instruments include cornets by Isaac Fiske and the Boston Musical Instrument Manufactory; an over-the-shoulder cornet that was part of a twenty-piece set of instruments made by Graves & Company for Colonel Colt's Armory Band of Hartford, Connecticut; and a rare, early American tuba by Thomas D. Paine of Woonsocket, Rhode Island, on loan from the Ruth and G. Mor- man Eddy Collection in Cambridge, Massachusetts.

The Louis Armstrong Archive at Queens College of the City University of New York was dedicated on September 5. Michael Cogswell, formerly curator of the Stan Kenton and Duke Ellington collections at the University of North Texas, is the new archivist.

The collection of more than 20,000 items includes more than 1,000 audio tapes, 240 acetate disks (including many never-issued recordings), sheet music, manuscripts, letters, scrapbooks, nearly ten thousand photographs, newspaper clippings, and five of Armstrong’s performance trumpets, and is regarded as one of the most valuable jazz archives in the world, covering Armstrong’s fifty-year career. Among the items of special interest are a tape on which Armstrong recorded his own extensive comments on the oral history of early New Orleans jazz recounted by Jelly Roll Morton for the Library of Congress. There are also two unpublished autobiographical manuscripts as well as the original typescript for Satchmo: My Life in New Orleans, the autobiography published in bowdlerized form in 1954. Armstrong’s extensive writings include correspondence with fans, personal journals, and hand-written annotations on tape logs, musical scores, and band parts.

The collection is housed in the Archival Center of the College’s Rosenthal Library. Initial funding from the National Endowment for the Humanities ($50,000) and the Ford Foundation ($30,000) has begun the work of cataloguing and preserving needed to prepare the materials for study by scholars. An advisory panel including David Baker, Howard Brofsky, Julian T. Euell, John A. Fleckner, Jimmy Heath, Robert Kensuala, Portia Maultsby, Dan Morgenstern, Maurice Peress, Philip Schaab, Gunther Schuller, Matthew Simon, and Robert Sink will oversee the project.

John Birks "Dizzy" Gillespie is beginning a two-year association with the Jazz Program at Queens College. He will present a series of concerts, teach master classes, and take part in community events. His first performance as artist-in-residence was a concert entitled "Dizzy and Friends" presented at Colden Center on September 28. The "friends" included the Modern Jazz Quartet, Benny Carter, Milt Hinton, and Hank Jones. In the summer of 1992, "Dizzy Gillespie World Ambassador Day" will be held at Flushing Meadow Park, and on Gillespie’s birthday in fall 1992, a two-part festival will be held.

In July the Hutchinson Family Singers participated in the Henry David Thoreau Society Jubilee, celebrating the fiftieth anniversary of the founding of the Thoreau Society. The first week’s activities were held in Worcester, the second week’s in Concord, Massachusetts. George Bergland, director of HFS, presented a symposium on the topic "The Reform Movements of Thoreau's Day as Reflected in the Music of the Hutchinson Family," and the group presented concerts at Worcester on July 11 and Concord on July 14. Thoreau and the Hutchinsons, who were contemporaries, knew many of the same people, and were passionate advocates of the abolition of slavery. Both concerts were introduced by Ann Root McGrath, octogenarian grand-niece of composer George Frederick Root, many of whose songs were introduced by the original Hutchinsons. Bergland’s symposium will be published in a special edition of Proceedings of the Thoreau Society, and copies are available to HFS donors on request (2119 Pillsbury Avenue South, Minneapolis MN 55404-2359).

The National Endowment for the Humanities has announced 1991 winners in several categories. Among them are several of interest to Sonneck Society members. In the Reference Materials Tools category, H. Wiley Hitchcock (Charles Ives Society, Inc.) received funding for a descriptive catalogue of the music of Charles Ives. In the Reference Materials access category, H. Robert Cohen (University of Maryland, College Park) received a grant for production of twenty volumes of Le Réertoire
international de la presse musicale (RIPM), an index of European and North American nineteenth-century music periodicals; Michael J. Dabriskus (University of Arkansas, Fayetteville) was funded for the arrangement, description, and preservation of the correspondence, diaries, musical scores, scrapbooks, photographs, and sound recordings of William Grant Still and Verna Arvey, dating from 1920 to 1988; and James Farrington (Wesleyan University) received a grant for cataloguing and preservation of nine hundred collections of field recordings in the World Music Archives. In the Interpretive Research category, Louis G. Bourgeois III (Kentucky State University) received funding for a study of the life, career, and music of J.J. Johnson, and Paul B. Israel (Rutgers University) received a grant for a biography of Thomas A. Edison.

The Musical Conn Man, a permanent exhibit in honor of Charles Gerard Conn (1844-1931), who founded the C.G. Conn Company of Elkhart, Indiana, in 1874, opened in April 1991 at The Shrine to Music Museum at the University of South Dakota in Vermillion. Margaret Banks is curator and André P. Larson designed the exhibit. Included in the exhibit are a number of unique instruments—many made of gold and silver and richly engraved—built by the Conn Company between 1874 and 1929, along with Conn’s first musical product, a cornet mouthpiece with rubber attached to the rim to form a cushion between rim and lips.

The Smithsonian Institution’s National Museum of American History has announced the acquisition of a second major collection of rare, mostly unpublished manuscripts of compositions by Duke Ellington. The new materials were owned by Ruth Ellington Boatwright, the Duke’s younger sister, and Tempo Music Co., the publishing firm that Ellington founded and which Boatwright now operates. The acquisition culminates six years of discussion between Boatwright and museum officials regarding her collection. This new material complements that acquired in 1988 from Mercer Ellington, the composer’s son.

The new collection, which will be housed in the museum’s Archives Center, consists of more than two thousand pages of original manuscripts, lead sheets, and orchestrations, comprising more than one thousand compositions. Included are scores and orchestral parts for many of Ellington’s important major works, such as the Far East Suits, the film soundtrack from Anatomy of a Murder (1959), many well-known shorter works, and several pieces that may never have been recorded or published.

In addition to the written music, there are notes and ideas for songs, lyrics, and scenarios, as well as photographs taken by Ellington’s saxophonist Harry Carney. The collection also includes transcription disc recordings of concerts and radio broadcasts from the 1930s and 1940s, copies of performance contracts, newspaper and magazine clippings, and guest invitations and lists from several White House functions that featured Ellington.

In many ways, the Ruth Ellington Boatwright materials and the recent acquisitions from Mercer Ellington form a complete collection. For example, the Smithsonian now owns a manuscript of "Subtle Lament" (1939), which is complete except for the last two bars. Among the papers acquired from Boatwright is a manuscript page containing the missing final two bars of the piece.

The materials will be available to researchers on an advance appointment basis. Some of the music will be published in the Jazz Masterworks Editions, and some will be performed by the museum’s resident jazz ensemble, the Smithsonian Jazz Masterworks Orchestra. Portions of the collection will be included in a major new exhibition, "Beyond Category: The Musical Genius of Duke Ellington," scheduled to open in Spring 1993 in the museum then tour twelve U.S. cities.

Among 1990 acquisitions of the Division of Musical Instruments at the National Museum of American History at the Smithsonian Institution are several items related to Benny Goodman, including a B-flat Buffet-Crampon Boehm-system clarinet, a clarinet case, and a music stand, all owned and used by Goodman, and drawings of Goodman by Bouchet and by Benjie Goodman Lasseu. A B-flat clarinet by Buffet-Crampon and an E-flat alto saxophone by Selmer, both used by Willie Smith in the Harry James Band, were also added to the collection. Other items of interest include an African-American Banjo, ca. 1850; a folk fiddle (after 1900); twelve 27″ music box discs by the Regina Music Box Co. of Rahway, New Jersey (ca. 1900); and 23 reproducing piano rolls by Ampico, New York City (after 1900).

Two exhibitions are scheduled as part of the Frank Johnson bicentennial celebration in Philadelphia. Francis Johnson (1792-1844) will be honored with an exhibit in the museum of the Armory of the First Troop Philadelphia City Cavalry, 23rd and Ranstead Streets, November 19-29, 1991. It will focus on the eight-year tenure of Johnson as trumpeter of the First Troop, the nation’s oldest militia in continuous service. An exhibit by the Philadelphia Fire Department, at Fireman’s Hall, 2nd and Quarry Streets, January 15-25, 1992, will
"highlight Johnson's embrace of the early fire-fighters of America through his music."

The Martha Graham Center of Contemporary Dance has just completed 44 videotapes and a 35-mm. film documenting some of the ballets and dance techniques of Martha Graham. These videotapes constitute the first major retrospective documentation of Graham's work, a task which assumes even greater significance because of Miss Graham's death in the spring of 1991. The project was initiated by a $250,000 matching grant from the National Endowment for the Arts to the Martha Graham Center in 1984, the single largest award ever made by NEA for dance documentation and preservation. The centerpiece of the grant was Miss Graham's desire to create three perspectives of each of three ballets—a performance recording, a full rehearsal of the work, and a segment in which specific Graham techniques employed in the dance are demonstrated. She called this approach "layered film," and hoped that the methodology might set a standard for documenting her ballets. The three ballets which received this "layered" treatment are Cave of the Heart (1946), Errand into the Maze (1947), and Acts of Light (1981). The grant also enabled the Martha Graham Center to add a music track to a 35-mm. silent film made in 1935 of her early masterwork Frontier (in which she is the solo performer), to make work tapes of some thirty dances in her company repertory within the period 1984-1986, and to document Miss Graham teaching and coaching dancers in her studio.

Copies of these materials have been donated to the Library of Congress and the Dance Collection of the New York Public Library at Lincoln Center as a result of a longstanding policy on the part of the NEA to insure that videos or films produced with grant money are made available for study purposes.

The move of the British Library to its new lodgings at St. Pancras in London will begin late in 1991. The first stage of the new Library, scheduled for opening in 1993, is nearing completion. This stage will provide services in five reading rooms for both humanities and science readers. The second stage will be completed in 1996, with services in six reading rooms. When completed, the Library will provide eleven reading rooms with some 1,200 reader seats, as well as three exhibition galleries, a public restaurant, reader lounges, and an auditorium with meeting rooms en suite. The move will bring together under one roof and in greatly improved storage conditions most of the Library's holdings which have previously been housed in a variety of locations across London. It is estimated that the life of the collections will be increased fourfold. During the move, all reading rooms and services will continue to operate, but once the move begins, Humanities readers at Bloomsbury may be affected in two ways. First, as blocks of material are transferred they will become temporarily unavailable. However, no item of stock should be out of circulation for more than ten working days. Advance notice will be given when particular ranges of shelfmarks are likely to be temporarily unavailable. Second, readers may notice changes in the length of time taken to bring required items to a particular reading room. The delivery service from St. Pancras will in general be considerably faster than from the existing remote storage sites, but items now held at the Bloomsbury site may take slightly longer to deliver once they have been moved to St. Pancras. For further information or specific inquiries please call the Humanities St. Pancras Helpline, 071 323 7766, or write Richard Price; Information Officer, Reader Services; c/o Reader Admission; The British Library; Great Russell Street; London, WC1B 3DG; United Kingdom.

News of Other Societies

The 1992 Scott Joplin Ragtime Festival will be held in Sedalia, Missouri, June 4-7. Those interested in making seminar presentations on ragtime-related topics are invited to submit proposals to Edward A. Berlin, Queensborough Community College, Bayside, NY 11364.

The 1992 annual conference of the Association for Recorded Sound Collections will be held at the Eastman School of Music, April 22-25. The deadline for receipt of proposals of papers, panels, and sessions is December 1, 1991. All topics related to sound recordings are welcome, including those addressing various musical genres and artists, record labels, audio preservation, technical developments, the recording industry, spoken word recordings, and historical sound research. Brief written proposals and suggestions for panel discussions should be sent to the ARSC Program chair, Brenda Nelson-Strauss; Chicago Symphony Orchestra Archives; 220 S. Michigan Ave.; Chicago, IL 60604.

The American Musical Instrument Society will hold its 21st annual meeting at the Alamo Plaza Hotel in San Antonio, Texas, April 27-May 2, 1992. For additional information, contact Cecil Adkins; Professor of Music; P.O. Box 13887; University of North Texas; Denton, TX 75203-3887.

The Historical Organ in America, a festival and symposium on historically-inspired American organs and their future, will be held January 12-26, 1992, at Arizona State University, Tempe,
Arizona. It will be presented jointly by the American Organ Academy, Arizona State University, and the Westfield Center of Easthampton, Massachusetts. The Fritts Organ at Arizona State University, a new 28-stop tracker-action organ being built by Paul Fritts & Co. of Tacoma, Washington, will be dedicated and heard in a series of recitals during the festival. For additional information, contact The Westfield Center; One Cottage Street; Easthampton, MA 01027; (413) 527-7664.

The World Dance Alliance was founded in July 1990 at the International Dance Conference in Hong Kong. The alliance aims to be a primary spokesman for dance, devoted to the support and preservation of all kinds of dance, with membership open to organizations and individuals worldwide. With centers in Paris, New York, and Hong Kong, the alliance also hopes to foster greater awareness of dance issues and greater collaboration between various dance communities. The alliance's organizers are soliciting information about organizations and events worldwide, in order to develop a calendar of events, a newsletter, and a directory of world dance organizations. Interested parties are encouraged to contact the alliance to submit information and to offer suggestions for future activities. Contact Genevieve Oswald; c/o Dance Magazine; 33 W. 60th St.; New York, NY 10023; FAX (212) 956-6487.

Chamber Music America will hold its annual National Conference January 17-20, 1992, at the St. Francis Hotel in San Francisco. The conference theme is "Working in Concert: Building Alliances of Mutual Benefit." During workshops, plenary sessions, roundtable discussions, and peer forums the conference will examine the relationships that currently exist among artists, presenters, managers, educators, funders, and audiences in the chamber music field and develop strategies for strengthening those alliances and for forging new ones. For additional information, contact Chamber Music America; 545 Eighth Avenue; New York, NY 10018.

The Popular Culture Association will hold its annual meeting in conjunction with the American Culture Association at the Galt House Hotel in Louisville, Kentucky, on March 18-21, 1992. For additional information, contact Ray B. Browne, Secretary Treasurer; Popular Culture Association; Popular Culture Department; Bowling Green State University; Bowling Green, Ohio 43403.

The Southeastern Historical Keyboard Society will meet at Agnes Scott College, Decatur, Georgia, April 2-4, 1992. Abstracts of papers and proposals for short recitals are requested. Topics should be relevant to the society: early keyboard instruments—the tracker organ, harpsichord, fortepiano, clavichord; their repertoire (including modern materials); performance practices; and aspects of construction and maintenance. Presentations should be no longer than 25 minutes. All proposals should include a short biography or curriculum vita, a one-page abstract of the material to be presented, and a list of audio-visual requirements. Recital proposals should include a recital program and a cassette tape of a representative performance. Send all materials, postmarked by November 15, 1991, to Elaine Funaro; 3rd Sylvan Rd.; Durham, NC 27701. For further information, call (919) 493-4706.

Grant, Prize, and Publication Opportunities

The American Antiquarian Society of Worcester, Massachusetts, has announced its 1992-1993 Research Fellowship Program. A number of short- and long-term Visiting Research Fellowships will be awarded to qualified scholars for use of the library's collections of American history and culture through 1876. One category provides funding (from the National Endowment for the Humanities) for six to twelve months in residence at the Society, while other categories provide one to three months of support. Research Associate status (without stipend) is also available to qualified applicants. Through an arrangement with The Newberry Library, AAS encourages applications for joint short-term fellowships in both Chicago and Worcester. Deadline for receipt of completed applications is January 15, 1992. For a brochure containing full details about the fellowship program, information about the Society's collection, and application forms, write John B. Hench; Director of Research and Publication; American Antiquarian Society; 185 Salisbury Street; Worcester, Massachusetts 01609; or telephone (508) 752-2513 or (508) 755-5221.

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On Selection of a Good Instrument: "The French makers have a deservedly high reputation, but they do not all make good ones. The Germans have a decidedly bad reputation, but do not all make bad ones . . . ; however, it is not now necessary to import brass instruments as formerly, as it is conceded by nearly all, that the finest quality of instruments are now made here, by our American manufacturers."—Allen Dodworth, Brass Band School (1853)
RECENT PUBLICATIONS AND RELEASES

"Classic Performances from the Library of Congress," a new compact disc series digitally remastered from original archival recordings, includes a recording of Dorothy Maynor, soprano, and Arpad Sandor, piano, of a 1940 recital at the library which includes music by R. Nathaniel Dett and six spirituals (along with music by a variety of European composers). Order CLC-1 for $14.95 (including postage and handling inside U.S.), with check payable to Library of Congress—MBRS, from Public Services Office (CLC); M/B/RS Division; Library of Congress; Washington, DC 20540.

"The Ives Collection," edited by Barbara Tagg, has recently been published by Peer Southern Concert Music, Theodore Presser Company, distributor. Premiered with acclaim at the 1991 convention of the American Choral Directors Association, the collection comprises two-part arrangements of selections from Ives's 114 Songs.

Theodore Presser is distributor for the new publishing firm E. Henry David Music Publishers. Their first publications are Don't Argify, God Bless the Moon, and There Was an Old Woman, all recorded by the Dusing Singers. Soon to be published are arrangements of several Jean Ritchie songs, and the modern spiritual, Work, Fight and Pray, by Pamela Warrick-Smith.

As a result of a grant from the National Endowment for the Arts, Ramon Salvatore will soon release a recording of piano music by Paine, Foote, Chadwick, Beach, Thomson, Riegger, and Carpenter which was recorded (many works for the first time) as a result of Salvatore's recent series of American Music concerts at Carnegie Hall.

Just published by the Smithsonian Institution Press: With an Air Debonair: Musical Theatre in America, 1785-1815, by Susan L. Porter. The book has 631 pages, with prolific illustrations and musical examples, and was seventeen years in the making.

The sixteen-page booklet, "Bringing Music History Home: A Guide for American Teachers of Music History," was sent in July to those in the College Music Society directory of music faculty who are coded as musicologists or teaching music history, and to members of the National Association of Schools of Music. It is a production of the Sonneck Society's Interest Group on American Music in American Schools and Colleges, and is directed to those who teach undergraduate music-major surveys of music history. Additional copies are available from its compiler/writer, J. Bunker Clark; Music Department; University of Kansas; Lawrence, KS 66045-2279. (Postage will be saved, however, if those who anticipate attending the February meeting in Baton Rouge will pick up a copy there.)

David and Ginger Hildebrand announce Music of the Charles Carroll Family, 1785-1832, a new recording on the Albany Records label which contains music from the library of the Carroll family, typical of early American repertory just after the Revolution. The recording uses original and authentic reproduction instruments including violin, English and Baroque guitars, harpsichord, piano, forte, organ, recorder, and hammered dulcimer. Compact discs ($14) and cassettes ($9) are available from David and Ginger Hildebrand; 276 Oak Court; Severna Park, MD 21146; telephone (301) 544-6149. Please add $2 for shipping and handling for any quantity ordered.

The Many in the One: An Interim Publication on American Multiculturalism, edited by Betty E. Ch'maj with M. Kathleen Hanson, Annette Hansen, and Jan Petrie, is now available for teacher use. The 170-page guide is available for $10 a copy plus postage from Betty Ch'maj; c/o Department of Humanities; California State University; Sacramento, CA 95819-6083. (Make checks payable to Betty Ch'maj.) The work is in two parts: the first contains ten Syllabi of Multicultural Courses, and the second ten essays on Assignments and Theory.

Time-Life Music, Inc. has released The Civil War Music Collectors Edition, a major recording project which focuses on music dating from immediately preceding, during, and immediately following the Civil War. The recording involves performers who specialize in musical genres prevalent at the time (fiddle tunes, unaccompanied ballads, black spirituals, comic songs, hymns, fife and drum pieces, guitar and banjo solos, minstrel band numbers, parlor songs, and brass band marches). Among the performers are the Hutchinson Family Singers of Minneapolis (nine songs), the First Brigade Band of Milwaukee, John Hartford, Norman and Nancy Blake, Alan O'Bryant and Pat Enright of the Nashville Bluegrass Band, Ranger Doug (lead vocalist for Riders in the Sky), James Bryan (old-time fiddle player), The Morning Sun Singers of Birmingham, banjoist Bob Carlin, the Sandy Hook Fife & Drum of Washington, D.C., Jerry Perkins, Will and Polly Brecht, and the Princely Players of Nashville (a nine-member vocal ensemble). Paul Wells and Bruce Nemerov of the Center for Popular
Music at Middle Tennessee State University in Murfreesboro, Tennessee, produced the project. With the exception of some of the brass band pieces, all of the music came from the Center's collection. As producers, Wells and Nemirov formulated the concept of the album, selected the music, chose the performers, and supervised the recording. Nemirov also engineered many of the recordings, including on-location recordings in Alabama and Virginia. Other sessions were done at various studios around the country, including the studios of Minnesota Public Radio in St. Paul. More than fifty selections are included on three compact discs or double-length tapes, with a 24-page full-color illustrated guide, with descriptive notes for each selection by Charles Wolfe.

Notes in Passing


McLemore's booklet springs from his long pleasure as a participant in singing conventions and his activity as a collector of shape-note books. One must respect his enthusiastic curiosity about the theoretical issues and historical lineage of southern gospel singing. He resolves his tentative concerns about the current changed condition of the tradition by calmly quoting Colossians 3:16: "Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord."

Written, then, "not from the standpoint of a musician but from the view of a layman interested in gospel singing" (p. iii), the study focuses for the first half on the ancestry of notation and solmization, outlining landmarks such as Pythagoras, Guido d'Arezzo, John Playford, the Bay Psalm Book, the singing schools, Yankee tuners, and the controversies of shape-note systems. Against that background McLemore begins at the booklet's midpoint to spin out the publishing history of Southern folk hymns, giving particular attention to Joseph Funk, sometimes called the "Father of Song in the Southland" and to Singers' Glen, Virginia, the "birthplace of sacred music in the South." McLemore's history of southern hymnody publishing concludes with a list of those early twentieth-century Southern firms and individuals who had been active in printing shape-note convention books.

The two-page "Selected References" bibliography represents the sources used by McLemore in his "study which, he states at the outset (p. iii), "condenses data available in other books, [making] no claim for discovering any new information." An informal style of discourse and a system of generic reference (rather than specific footnotes) would seem appropriate to the interests of McLemore's intended readership. The typography of both text and music examples is clear and clean (although the photographic reproductions are less so) and the booklet is spiral-bound.

Jean Bonin


This fascinating compact disc is a compilation drawn from two of New World Records' most popular LPs: "Pulse: Music for Percussion and Strings," which appeared in 1984 (NW-319, reviewed in the Bulletin XIII/2), and "Double Music," from 1985 (NW-320, reviewed in American Music 6/3). The selections cover near fifty years, from Cowell's work, which was composed in 1939, to Foss's quartet, composed in 1983. During that time (as the excellent liner notes by Perry Goldstein point out) "the percussion ensemble, which began on what must surely have seemed the lunatic fringe of music, has emerged from the shadow of its previous accompanimental and decorative function within the orchestra to become a legitimate medium for musical expression."

The pieces feature a broad spectrum of instrumental forces. Pulse, for example, uses three each of Korean dragon's mouths, woodblocks, Chinese tom-toms, drums, rice bowls, Japanese temple gongs, cymbals, gongs, pipes, and brake drums—giving it a decidedly Oriental sound. Sollberger's work includes an amplified cello along with two percussionists.

Shortly after the second recording was issued as part of the Recorded Anthology of American Music, New World Records received a grant to convert the anthology to new technology, primarily compact disc. This release is part of that effort.

Carolyn Bryant


The title of Halker's analytical monograph captures with a seemingly stunning sharpness the essence of his thesis. The ideological basis of the
several thousand song-poems in the labor movement's arsenal of the Gilded Age involved "nothing less than a battle to ensure the nation's future; a battle for liberty, justice, and equality; a battle for Christian morality; a battle for the rights of all Americans" (p. 5). The writing, recitation, singing, and distribution of song-poems was a pervasive activity fully integrated into the operations of the labor movement, that "impressive campaign challenging control by the capitalist ruling class in the movement for collective improvement of workers" (p. 5). Thus the need for and the merit of such a scholarly study.

An entry-level goal of the author is to expand our knowledge of the musical and poetic history of the American working class. But he moves quickly and sure-footedly into pointed contextual analysis of historical questions about the working class. As he blazes this path, Halker challenges both the so-called "Child canon," (referring to tenets of the folklorist James Francis Child) and the narrow perspective of the Wisconsin School historiographical approach to the labor movement.

Generous documentation is offered by selective quotation from the song-poems throughout the six chapters; by lengthy chapter end-notes; and by a concluding sixteen-page classified "Selected Bibliography," comprising manuscript collections; labor newspapers and journals; songsters, chapbooks, and compilations; books; articles and essays; and dissertations. For Democracy, Workers, and God appears in the Press's series "The Working Class in American History."

Jean Bonin


Smith's declared primary interest here has been with the "enigmas and paradoxes of the man and of the musician" (p. 11), the mysterious Leopold Stokowski, widely described as an enigmatic subject, a creature of contrasts and contradictions, the inexplicable. Using an interdisciplinary approach of historical and psychological interpretations, Smith tackles the puzzle by, in some large measure, relying on and responding to the revisionist studies written since Stokowski's death in 1977, those by Oliver Daniel, Abram Chasins, and William Trotter, and these weighed against Stokowski's own writings and interviews.

The psychoanalytical model approach is pervasive but is most vividly displayed in the opening chapter on the "Fantasy Childhood of Leopold Stokowski" and in the appendix (which is really the fifth and final chapter) entitled "Stokowski and the Family Romance." There is the inevitable chapter on Stokowski in Philadelphia, and a separate chapter ("The Eyes and Ears Have It") which enumerates these defining traits of Stokowski: "...a formidable knowledge of electronics, sound, acoustics, the peculiar characteristics of the instruments in his orchestra and of countless music scores [plus] his psychic gifts which lifted himself, his soloists, and the orchestral players out of musical routine and into a transcendent realm" (p. 87).

An 84-page discography chronologically arranged by set is heavily annotated and is intended by Smith to "illustrate the cyclical nature in which [Stokowski] returned again and again to rerecord some favorite pieces" (p. 165). Twenty pages of photographic illustrations are tucked in, and end notes and a classified listing of selected sources close the book.

Jean Bonin


This anthology is a collection of outstanding folk blues lyrics composed and sung by black Americans and sold on commercial records in American black communities during the dozen or so years following World War II and was compiled as a representation of the best from more than three thousand blues records. The 128 song lyrics found here are preceded by a carefully documented introduction and followed by, in effect, a critical commentary section, and then a selected bibliography for further reading. Two indexes (by singers' names and by song titles) conclude the book.

In the new edition, Titon has added thirteen lyrics, deleted ten, and substituted a different version in one case. Titon seems especially pleased that the text display throughout now represents his original wishes, that is, "a wide page to accommodate most of the lines without spilling over, and one song per page" (p. vii). As with the first edition, the collection is intended by Titon for people who enjoy modern poetry and for students, scholars, fans, and performers of blues music.

Jean Bonin
Some Recent Articles and Reviews 1990-1991

William Kearns
University of Colorado, Boulder


International Association of Jazz Record Collectors' Journal 24/2: John W. Miner, "George 'Shuffle' Abernathy," 1-2.


Mid-America Folklore 19/1 (Spr 1991): Guy Logsdon, "Woodie Guthrie and His Oklahoma Hills," 57-73.


Opera 42/6 (June 1991): Andrew Clements, "Peter Sellars as seen on TV," 641-644.


The Quarterly 2/1-2 (Spr-Sum 1991): special issue on the work of music educator Edwin Gordon.


REVIEWS OF BOOKS

Jean Bonin, editor


Richard Dufallo (not Duffalo, as he is listed in The New Grove) ranks among the leading interpreters of complex contemporary scores. He first gained prominence as clarinetist with Lukas Foss's UCLA Improvisation Chamber Ensemble (detailed on pp. 20-22) before focusing on a conducting career. His many subsequent posts include associate conductor of the Buffalo Philharmonic Orchestra (1962-1967), director of contemporary music conferences at the Aspen Music Festival (1970-1985), music director of the Juilliard School's twentieth-century music series (1972-1979), and director of the Metropolitan Opera's Mini-Met series (1972-1974). He has guest conducted most of the major orchestras of the United States and Europe, and has premiered over two hundred works.

Trackings consists of transcribed interviews with 26 composers whose music Dufallo has performed. Listed alphabetically, the American-born composers include Earl Brown, John Cage, Elliott Carter, Aaron Copland, George Crumb, David Del Tredici, Jacob Druckman, Lukas Foss, George Rochberg, Ned Rorem, William Schuman, and Richard Wernick. European-born composers interviewed are Gilbert Amy, Pierre Boulez, Friedrich Cerha, Peter Maxwell Davies, Mauricio Kagel, Gyorgy Ligeti, Witold Lutoslawski, Krzysztof Penderecki, Bernard Rands, Aribert Reimann, Peter Schat, Karheinz Stockhausen, Michael Tippett, and Iannis Xenakis.
These 26 composers represent most of the stylistic trends of the past half century (excluding third stream and minimalism), from neo-classicism and nationalism through serialism and indeterminacy. Within each interview, Dufallo attempts to "extract what they felt their genetic code was" (p. xi). In addition to reconstructing his first meetings with his subjects, Dufallo surveys each composer's professional development and elicits views on their compositional aesthetics, their colleagues, and text setting. Originality, inspiration, spirituality, and the "crisis of tonality," especially with former serialists who have adopted "the new Romanticism," are other recurring topics.

Interviews are published in the approximate chronological order of Dufallo's first meeting with the subject. Interspersed among these conversations are twelve autobiographical and philosophical "Narratives" which detail Dufallo's career development, paying particular attention to the festivals with which he has been associated. These narratives provide intimate accounts of the author's associations with other musicians not interviewed for this volume, such as Leonard Bernstein, Bruno Maderna, Igor Stravinsky, and Edgard Varese. Thus, Trackings is also autobiographical, revealing much about the career of the interviewer.

Trackings would have benefited from much closer proofreading. Among the misspelled names are Lucia Dlugoszewski (p. 43), Tikhon Khrennikov (p. 45), Terry Riley (p. 71), Louis Gesensway (p. 239), Ruben Goldmark (p. 297), and Hugo Weisgall (p. 382). Other spelling and typographical errors occur with annoying frequency. While reading literal transcriptions of these conversations, the reader often yearns for Vivian Perlis's more literary approach to oral history. The emphasis on experimentalists, as well as the exclusion of female and non-Caucasian composers, not to mention those from outside Europe and the United States, prevents this volume from presenting a comprehensive portrait of the diverse post-World War II "classical music" environment.

Trackings contains much unique information, since few of the composers profiled herein were interviewed for earlier volumes reproducing conversations with contemporary composers, such as Walter Zimmerman's Desert Plants: Conversations with 23 American Musicians (Vancouver: Aesthetic Research Center Publications, 1976); Soundpieces: Interviews with American Composers (Metuchen, New Jersey: Scarecrow Press, 1982) by Cole Gagne and Tracy Caras; and Tom Schnabel's Stolen Moments: Conversations with Contemporary Musicians (Los Angeles: Acrobat Books, 1988). Due to the insights Trackings provides into the careers, works, and aesthetics of many of the late twentieth-century's most significant composers, this is a volume which will prove useful to scholars, performers, and listeners for years to come.

Craig B. Parker
Kansas State University


McGrady's work began as an attempt to write a social history of music in Cornwall, England: the pattern of entertainments and amusements enjoyed by a provincial society in the early nineteenth century. On the way there emerged a "strange and unexpected" story, that of Joseph Emidy. Born on the West Coast of Africa, taken as a slave to Portugal, then abandoned in Falmouth, England, by his kidnappers, the British Navy, Emidy pursued a musical profession as teacher, instrument technician, and performer in Cornwall until his death some forty years later, in 1835.

Emidy also composed chamber music and symphonies, some pieces of which were given a private reading arranged in London by Johann Peter Salomon, the British impresario of Haydn import. The participants in this read-through, although favorably impressed with the music, recommended against further encouragement of the composer, fearing that Emidy's "colour would be so much against him, that there would be great risk of failure" (p. 145). Tragically, none of Emidy's music is known to be extant, leaving McGrady only to speculate on it and particularly on any possible "national idiom" or "regional musical dialect"—remnants of Emidy's Portuguese background or even his African youth—therein. We are left with an obituary summary statement that Emidy's "talents as a musician were of the first order and he was enthusiastically devoted to the science" (p. 148), and we have now in this monograph a record of many aspects of the life and musical times of the isolated and close-knit community which was Emidy's milieu.

"Any novelist who invented the story of Joseph Emidy would stretch the reader's credulity to its limits" (p. 2). But intriguing—even astonishing—story notwithstanding, what is in McGrady's study for the Americanist? Perhaps it may serve as an exemplar of the regional studies urged on us by our Society namesake? Perhaps a nudge to archivists on our responsibility for preserving the documents of our heritage—without a Great Person or Great Place bias? This reader's attention, however, was captured by the statement that "some of Emidy's grandchildren emigrated to America in the later years of the century and continued in the family tradition by
earning their living in touring circus bands" (p. 148). Would it be possible that another chapter could be written on Cornwall's Joseph Emidy through an investigation of the wind-jammers (circus band musicians) tradition of the United States?

Two major archives, both untapped in the same proportion as the subject of America's circus musics is void, hold enormously rich primary source materials toward such a study. They are the Circus World Museum Library and Research Center in Baraboo, Wisconsin, and the Special Collections Division of Milner Library, Illinois State University, Normal, Illinois. Documents found in both collections include: circus programs; heralds and courriers; route books, route cards, and route sheets; "lithographs" (posters) and photographs; newspaper clippings; scrapbooks and reminiscences; business ledgers, contracts, and canceled checks; trade journals; and films and sound recordings. Of specific interest are the band music performance materials collections, notably the Merle Evans Music Library at Baraboo and the Charles H. Tinney Collection at Illinois State, materials interesting both for the repertory represented and the performance annotations on the pieces. Additionally, many impressive projects have been accomplished to make the archival holdings imminently accessible. As an example, see the Illinois State typescript listings of nineteenth- and twentieth-century circus band directors and band members (in alphabetical and chronological order by personal name and by circus corporate name). Or, again, see their topical subfile on band salaries and expenses, where one learns that for the 1906 season of the Ringling Brothers Circus, the band leader M. C. Rogers was allowed the sum of $90 a week for ten bandsmen, and one reads that band salaries with the Ringling show in 1910 to 1915 were "according to your ability. Solo men got more than side men." (Business ledgers of the type found in both archives would provide an exact fiscal accounting by department and by individual employee, season by season.)

"There was no harder work for musicians than a big circus during my time." So recalls Cleveland Day in the Illinois State archival reminiscences about his turn-of-the-century experience. "Parade at 10 a.m. Two hours at least. Into the big top at 1:30 for concert and program until 4:30. Back in at 7:30 for concert and program until 10 p.m., and very little rest did you get during that time. There were no silent acts." Fellow wind-jammer Karl L. King describes the qualifications for a musician with a good circus band: "Good technic, power, and endurance. Good attack, etc. No place for a 'panty-waist' type of performer. Had to play it out good and strong all the way thru."

The irony here is this: McGrady set out to do a survey study and unexpectedly came on the most intriguing individual focus of Joseph Emidy; a historian pursuing Emidy's grandchildren might end up also exposing life in the American big-top band.

Jean Bonin
Illinois State University, Normal

RANDALL THOMPSON: A BIO-BIBLIOGRAPHY.

One would hope for a biography of Randall Thompson as adorned with felicitous phrases as "Frostiana." This production reads like a dissertation and, sadly, looks like one with its smudged font and absence of italics. It benefits, on the other hand, from the author's intimate acquaintance with the composer in his last years. The reader's curiosity will be piqued by many anecdotes. Why did Bartok spurn a teaching job at Curtis? What was Howard Hanson's motivation for publishing, without permission, Thompson's First Symphony? What political price did Thompson pay (if any) for disdaining Boulanger? And behind all the anecdotes the more tantalizing question: has the craftsman-versus-artist controversy been resolved, and how will posterity view the composer of "Alleluia"? (Later articles in the Bibliography provide hints.)

The short, chronologically arranged biography is followed by a much longer bibliographical section, beginning with a catalog of works subdivided into categories of secular choral works, sacred choral works, stage works, orchestral works, chamber music, keyboard works, songs, unpublished solo instrumental pieces, arrangements, and contributions to plays of the Boston Tavern Club. The catalog lists not only title, date, and dedication, but publisher, premiere information, and locations of manuscript or copies. Throughout this section, numbering of works is consecutive and chronological within categories, but this method of indexing fails the test of an intuitive classifying system: one wishes there were a way to distinguish that W95, "Serenade in Seville," composed in 1920 for voice and piano, predates W59, the earliest orchestral work, Pierrot and Cithernus: Prelude for Orchestra of 1922. Thompson's writings and reviews, listed in a separate chapter again subdivided by category, are extensively paraphrased to provide still more bibliographical details. A lengthy annotated bibliography of over two hundred citations is followed by a list of dictionary/encyclopedia articles, oral history, and recordings. Chronological and alphabetical lists of compositions round out the bibliographical entries.

Marilyn Barnes
Bloomington, IL
Australian composer Peggy Glanville-Hicks contributed so greatly to American musical life that this tribute is long overdue. Glanville-Hicks seems as much an American as an Australian, having spent many years in the United States. Composer of seventy works in six decades of incessant activity, she was virtually unique among female composers in her influential position as critic. Citations for nearly seven hundred articles and reviews (many of them for the New York Herald Tribune) are annotated by Deborah Hayes. As editor of the American materials for the 1954 edition of Grove's Dictionary, she helped to increase the influence and importance of American music by covering many new composers and augmenting information about others.

The sheer bulk of her critical labors detracted from her composing, which demanded "silence" and "time" (p. 19) not available to a woman reviewing several concerts a week. Nonetheless her music, ranging from operas and film music to choral pieces and art songs with piano accompaniment, has enjoyed considerable publicity and performance, as the bibliography of works about the composer makes clear. The discography provides data on recordings from the 1940s to the 1970s, made in the U.S., Greece, England, Germany, and Australia. Glanville-Hick's visibility in the music world of both her adopted and her native countries has not, however, prevented her from feeling overlooked and insufficiently recognized.

By copious citation from the critical works, Hayes engagingly portrays Glanville-Hicks as a composer who effectively articulated an introspective aesthetic. A 1950s maverick who dared to eschew both neoclassicism and atonalism, she based her individual style on principles of melody and rhythm derived from the study of folk music. She was particularly absorbed with percussion instruments, Middle and Far Eastern melodic and rhythmic forms, and a concept of "musical integration" that gives the composer his or her own authentic voice. The compositional source flows from "the psychological, emotional, spiritual states of the artist, whose great force comes from his need and ability to achieve and maintain a state of contact with his inspiration, a state produced by an unspecified emotional mood which is the wave length whereon he contacts his own point of integration" (p. 19). Her critical writings have been enticingly summarized by the bibliographer. One hopes that this first book-length study will not be the last.

Marilyn Barnes
Bloomington, IL


The categories of music brought under the umbrella of the title of this book are gathered into two parts. In Part One, entitled "Protest Song," one finds chapters on the spiritual, on antislavery hymnody, social gospel hymnody, civil rights song, and the blues. Part Two, "Praise Song," encompasses chapters on the ring-shout (a dance-song from the time of slavery), tongue-song (singing in tongues, or musical glossolalia), Holiness-Pentecostal music, gospel music, and the chanted sermon. Chronologically, the gamut from early to recent is run twice, with a return in the last chapter (chanted sermon) to a phenomenon not restricted to time (nor to race, for that matter).

The thrust and individual manner of treating each of the categories is telescoped in tri-partite chapter headings. For example, chapter three is identified as "Thy Kingdom Come: Hymns for the Social Awakening/Social Gospel Hymnody," and chapter seven (in Part Two) is headed "The Heavenly Anthem: Holy Ghost Singing in the Primal Pentecostal Revival/Tongue-Song." The black spiritual (chapter one, "Promises and Passages: The Exodus Story Told through the Spirituals/The Spiritual") is presented in a highly charged language entirely in terms of liberation from slavery. The context is that of the liberation theology, and this chapter reads like a sermon, with quotations of spirituals, and citations of theologians (Cohn-Shorobok, Assmann, Harzog) and of Slave Testimony. Antislavery hymnody (chapter two, "Songs of the Free: Moral Abolitionism in Antislavery Hymnody/ Antislavery Hymnody") is treated much more coolly, with a forthright chronological presentation of the books of abolition hymnody. For the hymnody of the social gospel (chapter three, "Thy Kingdom Come: Hymns for Social Awakening/Social Gospel Hymnody") the language heats up again as the principal spokesman of the social gospel, Walter Rauschenbusch, is accused by the author of having "by-passed the race that had been beaten and robbed by the thievery of slavery and left for dead on the side of the Jericho Road" (p. 75, n. 35).

One who comes to this book with the expectation of finding a handy survey of categories of
black sacred music with their attendant resources and distinctions will be disappointed. Much of that kind of information is woven into the fabric of this study, but the resultant cloth itself is a patchwork of the major concerns of struggle (rebellion), survival, and perhaps transcendence (through gospel music) of the black race found in its music.

One may question whether the subjects of civil rights songs and the blues belong in a book on Sacred Music of Black Religion, since both repertoires find their purposes outside the church. But civil rights songs are shown to have been born in churches as adaptations of spirituals and hymns, and the blues (specifically, pre-World War II blues) are projected as music dealing in The Truth and thus sacred. (Spencer has dealt at length with relationships of secular music and religion in The Theology of American Popular Music, a special issue of Black Sacred Music: A Journal of Theomusicology, 3/2 [Fall 1989].)

Spencer has made Protest and Praise an engaging book by speaking as an insider in such varied postures as preacher, theologian, musicologist, and civil rights activist. Nowhere does his posture conjure a more telling effect than in the treatment of "Holy Ghost Singing in the Primal Pentecostal Revival" (chapter seven). Here singing in tongues is presented as "Holy Ghost singing," which occurs when a worshiper has been "baptized with the Holy Ghost." Glossolalic singing is presented as more than just Pentecostal doctrine; it is a real event documented by the testimony of those who participated.

One can gain insight and information from this book. Documentation from printed sources is prodigious; the quantity and range of material the author has assimilated and applied to his special views of these types of black religious music are most impressive. Few—of any race—can have experienced the full range of the musics presented here, so the book must be viewed as a notable achievement: a warmly felt and engaging exposition of African-American religious music.

Wallace McKenzie
Louisiana State University

REVIEWS OF RECORDINGS

Carolyn Bryant, editor


This compact disc contains light compositions by Joan Tower, written between 1972 and 1982, during her association with the Da Capo Chamber Players. They represent Tower's gradual movement away from the serialism of Hexachords and Breakfast Rhythms to "a more fluid, organic technique." The recording is very well done, and the performances are of high quality.

Hexachords (1972), for flute alone, is based on a six-note unordered chromatic collection of pitches. Important features include varied vibrato combined with different rhythmic-dynamic articulations and registers, flutter tonguing, trills, and alternation of slow and florid sections. Breakfast Rhythms I & II (1974–75), for solo clarinet, flute, violin, cello, piano, and percussion, "is influenced by Beethoven's use of textural and rhythmic contrast." Again, tone colors, rhythmic contrast, and varied ranges and complexity are basic components.

Amazon (1977), for flute, clarinet, violin, cello, and piano, reflects the Amazon River through tone painting. Trilled passages become rippling water; unison passages portray a waterfall and turbulence. A constantly flowing background is occasionally interrupted by "static" events (long tones in a series of small intervals or silence). Textures and colors change between solo, duo, and ensemble. The overall feeling is massiveness. Platinum Spirals (1977), for violin alone, deals with the malleability of platinum. Tower states: "A lot of this piece is about stretching of lines often upward in spirals." Trills on intervallic groups create this spiralling effect. Simultaneous double stops and pizzicato are very effective. Unfortunately, the constant audible breathing from the violinist mars a very good performance.

An homage to Stravinsky, Petroushkates (1980), for flute, clarinet, violin, cello, and piano, represents the seamless action of pair figure skating. In addition to references to Petroushka, the composer uses continuous motion with kaleidoscopic colors and increasingly ornamented intervallic materials and arpeggiated runs. Wings (1981), for clarinet alone, portrays the image of a large bird which sometimes glides effortlessly and sometimes "goes into elaborate flight patterns." This is shown through wide dynamic contrasts, register changes,

frequent turning around or returning to a single pitch, and rapid rising and falling figurations alternating with simple, quiet material. *Noon Dance* (1982) is a sequel to *Breakfast Rhythms* and uses the same instrumentation. The main focus is on the closeness of chamber music to dancing—how players sometimes follow, lead, or blend different kinds of energies. Changing colors, hypnotic rhythms, and chains of trills figure prominently.

While the selections on the recording are varied, certain characteristics emerge as typical stylistic elements: exploration of tone colors and textures, fascination with rhythm, and interest in the technical capabilities of individual instruments.

*Mary Jean Simpson*  
*Columbia, Maryland*


John Downey was born in Chicago in 1927 and for over 25 years has been a professor of theory and composition at the University of Wisconsin at Milwaukee. In the mid-1950s he spent time in Paris under a Fulbright grant before returning to the Chicago area to teach and compose. He began teaching at the University of Wisconsin in 1964.

The five pieces recorded here show Downey at the beginning and middle of his career. The Adagio Lyrico for two pianos and the Octet for Winds were composed in 1953 and 1954, respectively. Both are single movements of about ten minutes in length, divided into contrasting sections. The language is derivative of Hindemith, Poulenc, and Stravinsky. Indeed, the Octet is so close in sound and technique to Stravinsky's famous opus that it must be viewed as a direct offspring. The woodwind quintet, Agori, and the chorus and brass setting of an e.e. cummings poem, What IF?, both date from 1973. Downey's language changed considerably in the interim, from chords in fourths and incisive, perky rhythms to tone clusters, polyphonic, and sections in free rhythm. Some of the sounds are reminiscent of the sonic masses heard in the music of Penderecki. The latest work on this record is A Dolphin, for tenor voice, alto flute, viola, percussion, and piano, a setting of a poem by Irsha Downey dating from 1974. It is, perhaps, the closest Downey comes to achieving a distinctive voice in his music on this disc, yet one still hears echoes of Boulez's *La Marteau sans Maitre* in the instrumental sounds.

Downey's music is well made and it sounds. It does not have a strongly individual profile, but, as the work of an eclectic composer who has picked and chosen from among the various current musical styles, it provides a generally attractive and pleasing listening experience. The music on this disc was previously issued on Orion Records in 1976.

*Karl Kroeger*  
*University of Colorado, Boulder*


The Monticello Trio (Tannis Gibson, piano; Mark Rush, violin; and Mathias Wexler, cello) is in residence at the University of Virginia in Charlottesville. This CRI disc, their first recording, presents a classic American work for piano trio along with two new trios.

To my knowledge this is the first recording of Ives's Trio that uses the score and parts newly edited by John Kirkpatrick and published by Peer International in early 1985. This edition renders obsolete any recording or performance that ignores it. The differences may not be as obvious to the audience as to the performers, but the new edition is a tremendous improvement.

The Monticello Trio's performance is first rate, demonstrating a crisp rhythmic pulse when needed and mock-sentimental legato when appropriate. The familiar tunes, and their Ivesian distortions, are delightful in the "This Scherzo is a Joke" movement, while "Rock of Ages," at the end of the work, is touching and ethereal.

Bresnick's trio (1987-1988) is in four movements, and the composer states, "It's about symmetry and handedness." The work sounds static at times, more being than becoming. There are more references to minimalism than the program notes admit, but on repeated hearings, the work makes a strong statement, occasionally invoking Roy Harris-like undulations of harmonies. The second movement is subtitled "Cat's Cradle," after the child's string game of forming symmetrical patterns. The third movement, a love duet between violin and cello, followed by an ecstatic piano cadenza, is the most romantic, while the last movement ends with all the musical elements—melody, harmony, and rhythm—fragmented and confused, in the words of the composer "without comfort, spinning out into the void."

Ignoto Numine (1987) is the most puzzling work on the disc. While Ives blatantly thumbs his nose at structural tradition and Bresnick returns with respect towards balance and form, Shatin claims that her work "suggests certain aspects of traditional sonata and concerto form—but only to annihilate.
them." Unfortunately, the resulting trio is self-indulgent and shapeless. Inside-the-piano and other novel timbral techniques are used gratuitously, and the players moan and shout at the cacophonous climax as though glad to be released.

Nevertheless, this disc is highly recommended for the Ives, both because of the edition and the performance, and for the Bresnick, the sleeper of the recording. Adequate notes and excellent recorded sound add to the total effect.

Douglas B. Moore
Williams College


The works on this recording represent rather recent additions to Wuorinen's impressive catalog of works. Early in his career, he was associated with rigorous serial technique, and his book Simple Composition remains a pre-eminent source on the subject. The major issue, however, is the effect imparted by the music itself, not the compositional techniques used to create it. If some of Wuorinen's earlier pieces were at times difficult to comprehend, his more recent work has changed, in his own words, "in the direction of a greater connectedness with older musical traditions . . . of Western music."

The Violin Sonata (1988) emphasizes the lyric and virtuosic qualities of both the violin and the piano. As the piece unfolds, one discovers a wealth of ideas, moods, and techniques. The fiery climax leads to a quiet, contemplative ending, leaving the listener with a profound feeling of calm and peace.

Wuorinen's Third String Quartet (1987) was commissioned by Dartmouth College. The major binding force in this work is its use of harmony and sonority as the central ideas. As the process of motivic metamorphosis takes place, one is struck by the wealth of technical and expressive possibilities Wuorinen explored. The overall mood of the quartet is one of quiet contemplation.

The Fast Fantasy (1979) is a virtuoso work for cello and piano. The earliest of the works on this recording, this piece also shows the closest kinship with Wuorinen's serialist heritage. Unlike the implication of the title, however, much of the piece is devoted to lyricism, and like the others presented here, its ending is soft and quiet.

The Group for Contemporary Music (Benjamin Hudson and Carol Zeavin, violin; Lois Martin, viola; Fred Sherry, cello) was co-founded by Wuorinen in 1962 and is a virtuoso ensemble. Wuorinen writes specifically for those who will play his music, and he exploits their virtuosity. In this recording the players of the Group for Contemporary Music have responded to Wuorinen's challenges with a performance of the highest caliber. Their technique is impeccable, and, better yet, the end result is one of wonderful expressiveness.

William B. Stacy
University of Wyoming


Persichetti composed his Symphony for Strings in 1953 on commission from the Louisville Orchestra. Although set as a single movement, the work divides into three large sections that form a fast-slow-fast plan. The high level of contrast and the intensity of expression in this work stand out in bold relief. Particularly within the outer portions, rapid juxtapositions of thematic, harmonic, and textural ideas create corresponding contrasts of lyric, tense, incisive and heroic moods. Persichetti's harmonic vocabulary is especially strong here, with passages that remind one of Ives in their chromatic density.

The Piano Concerto came almost a decade later, in 1962. The piano dominates the orchestra in the first two movements. The opening movement begins with a loud motivic declamation in the horns followed by a virtuosic exploration of its ideas. The cadenza, however, rather than being boisterous and pyrotechnical, is elegiac; the strings slip in quietly at the end and lead to the short, intense burst of a coda. The second movement continues the lyric, contemplative mood of the cadenza and segues into the finale. In the last movement Persichetti shows a change of outlook, and the work becomes a jazzy, syncopated, and frenetic concerto for piano and orchestra.

Persichetti's reputation as a teacher was as great as his standing as a composer, and his book Twentieth Century Harmony remains one of the standard works on the subject. One might think, therefore, that his music would be pedantic, dry, and academic. The works on this recording show just the opposite: they are bold, exciting, expressive, and witty. One is struck by the ingenuity of Persichetti's thinking. The ideas he espoused pedagogically led to wonderful pieces of music.

This recording was made from live performances during 1989 and 1990. The Philadelphia Orchestra under the batons of both Muti and Dutoit played brilliantly and showed once again why it is one of the world's premiere ensembles. Pianist Taub also turned in a virtuoso performance of Per-
sichetti's incredibly difficult concerto. In all, this recording represents an important addition to the New World Records series.

William B. Stacy
University of Wyoming


Opus One records has brought forward a recording that focuses on recent works by three women composers and one male composer. The works included, all instrumental, represent a variety of current styles.

The opening selection, by composer, scholar, and performer Claire Polin, was written for Philadelphia's tricentennial and bears the title Kuequenaku-Cambiola. Kuequenaku is the name given to the Philadelphia area by its earliest inhabitants, the Delaware Indians. Later, Welsh immigrants called the location Cambriola ("Little Wales"). Polin used multiple percussion and piano to fashion a two-movement programmatic work built on variation techniques. The first movement, based on a Welsh medieval march, portrays the arrival of the Welsh. The second movement, based on a Delaware Indian scale motif, is interspersed with bits of the march and finally culminates with the hymn tune "Old Hundredth" superimposed over both ideas.

The Crescent Quartet, one of a growing number of female quartets, is dedicated to bringing the music of women composers into prominence. This recording of Tui St. George Tucker's String Quartet Number One demonstrates the quartet's ability with diverse genres from classical to pop, rock, Latin, and swing. This one-movement work is stylistically eclectic, with varied statements, sudden shifts of mode, and both melodic lyricism and angularity. It contains some interesting microtonal writing.

Frederick Koch's Avatari Impressions for Prepared Piano and Tape is a set of variant versions of a continuing idea. Jennifer Rinehart performs with energy and drive. The tape segments help define the work's rondo-like structure. Palm Boulevard, by Alexis Alrich, is a delightful piece written for piano, marimba, and mandolin. Based on a harmonic scheme overlaid with increasingly more complex rhythms, this minimalist work is reminiscent of the pulse of California traffic.

The recorded sound is clear and balanced. Unfortunately, the liner notes are difficult to read because they are printed on a dark background, and the record labels have been reversed, challenging the first-time listener.

Julia C. Combs
University of Wyoming


This disc includes two of Ussachevsky's film scores from the 1960s. The Suite from No Exit (1962) is from a film directed by Orson Welles of Jean-Paul Sartre's 1944 existential play. Line of Apogee (1967) is from the avant-garde film of Lloyd Williams. Both were recorded under Ussachevsky's direction at the Columbia-Princeton Electronic Music Center, which he co-founded with Otto Luening in New York in the late 1950s.

For those with traditional acoustic-loving ears, the electronic "sound sources"—to use the term used by Alice Shields in her helpful notes—may seem very strange indeed. And there are lots of these sources to hear and digest. A few of the sounds are similar to those used in more recent futuristic films. But most are not.

The Suite from No Exit is in six parts. The sounds fall into three broad categories: concrete, electronic, and vocal. The opening of the Suite is particularly effective, with shrieking sounds that simulate a voice in terror.

In the longer score to Line of Apogee, the sounds are even more varied. The seven parts of this score feature sounds from four main groups: environmental, such as splashing water; animal, including an owl and songbirds; vocal, with a baby and a woman laughing, a chorus out of sync singing Gregorian chant, and a Jewish cantor intoning; and instrumental, with electronically produced flute, organ, brass, glockenspiel, and Ussachevsky improvising rather weakly at the piano.

While many of the sounds featured in the film scores are unusual and effective by themselves, they do not add up to much without the films they were written to accompany. Some sounds, such as a woman laughing and then humming, are clever and fun. Others are disturbing—the electronic shrieks at the beginning of No Exit are terrifying and are meant to be. Still others are downright vulgar, such as the so-called "hog sounds."

Even though composed in the 1960s, the film scores are ideally suited to today's CD technology. If you like electronic music, you will probably enjoy this disc. But watch out for those "hog sounds!"

Roger Hall
Stoughton, MA
The year 1991 marks the hundredth anniversary of the birth of one of America's greatest songwriters: Cole Porter. Much has been written about the catchy phrases, clever and complicated rhymes, topical references, and inventive name-dropping of his song-lyrics; and less about the lyrics' exciting syntax and the well-paced drama and intelligent climax of each. Will Porter be remembered generations from now for these lyrics than for his glib, occasionally haunting tunes and his harmonies that roll carefree through circles of fifths, elegant in a world of their own, nearer to Kern's suavity than to Gershwin's blues?

Francis Thorne's new recording showcases a wonderful selection of Porter's songs: nineteen of them—some well-known, some rarely-heard—from musical comedies, revues, and films. Thorne is an accomplished composer of art music of all sorts, music which often reflects his strong interest in American jazz and popular music. On this recording, he shows his skills as a cabaret pianist, backing his singing with mostly vertical playing (arpeggiated and rhythmically-enlivened chords), and occasionally launching into a more horizontal jazz line for the chorus of a song. The best performances on the recording are the ten or so that feature the strong swing of bassist Jack Six. The songs are presented in a straightforward manner—verses and refrains. Thorne rarely strays far from Porter's harmonic blueprint, and his vocal stylings are largely derivative from classic performances of the past. His diction, which is very good, is recorded with particular effectiveness in Porter's "list" songs: "Picture of Me without You," "At Long Last Love," and "Please Don't Monkey with Broadway." He sings "Dream Dancing" and "I Happen to Like New York" with fine reserve and élan. The recording is accompanied by good, accurate liner notes.

But there are some problems. Thorne's voice is not always steady, nor his pitch sure. And he seems to have trouble navigating the tricky harmonic channels in the releases of the songs. (Porter's tunes are not "chord tunes"; rather, they find a life in non-chord tones and juicy appoggiaturas, which are not always the easiest pitches to nail.) The recording is clear but emphasizes the treble so much that everything sounds breathy and tired. Moreover, there is a bit too much moaning and monotone humming during the improvisations for my taste.

All in all, not the top. I'll stick to my recordings by Bobby Short, Frank Sinatra, Ella Fitzgerald, and Ethel Merman (the best), along with Porter singing Porter (eight sides, Victor, 1934-35), and the great Roy Rogers crooning "Don't Fence Me In."

Wayne Schneider
Brown University

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"In small towns, where it is difficult to obtain good teachers, or where there are but few persons actively engaged in musical matters, the most practical way of indulging a taste for the arts, is in the organization of a Brass Band."—D.S. McCosh, Guide for Amateur Brass Bands (1880)

"The Amateur Band is the hardest Band for a Leader to handle in many respects. In the Professional Band each man understands that he must fill his position satisfactory or he will get a discharge. In the Amateur Bands, men are to be found who think they can do about as they please, because the Band cannot afford to lose them; but I advise any Band to promptly dispose of any such man, even if it makes them bankrupt."—T.H. Rollinson, The Drum-Major's Guide (1880)

On Respective Duties of the Drum-Major and the Leader: "It sometimes happens that trouble arises from these two officers not fully understanding their relative positions. The Leader . . . is the musical director, and the Drum-Major is the military director. On parade the Drum-Major gives all marching orders, and has absolute command of this portion of the service. The Leader orders the Band to play when, and what, he sees fit. . . Off parade the Drum-Major is a mere private."—T.H. Rollinson, The Drum-Major's Guide (1880)

"First comes the selection of men. As a rule, it is well here to avoid taking in fellows who 'play by ear'. . . Such fellows besides being often dissipated, are most always vain and idle, and if so will only prove stumbling blocks in the way of the Band. . . The most essential requisite is that a man should be patient and teachable."

"A good plan is to have each man put in a certain sum of money—say five, ten or fifteen dollars—to start with, for when one has money invested in any enterprise he will seldom fail to exhibit an interest in keeping it up. . . Money, Gentlemen, is the mainspring of the world, and in a Brass Band just as in a Steam Ship Company or Banking Association, a monied interest is essential to insure a man's hearty cooperation in the work for which the affair has been gotten up."—G.F. Patton, A Practical Guide to the Arrangement of Band Music (1875)
How the Moscow Imperial Orchestra advertised American music program

ВЕЧЕРЪ АМЕРИКАНСКОЙ МУЗЫКИ.

ЗАЛЪ КУПЕЧЕСКАГО СОБРАНИЯ
3-го. Марта 1914 года

КОНЦЕРТЪ

посвященный вокальнымъ и инструментальнымъ (также камернымъ) произведеніямъ НОВЬѢШИХЪ АМЕРИКАНСКИХЪ композиторовъ

E. Mac-Dowell
Max Voiglehr
E. Nevin
E. Stillman-Kelley
N. Redmann
C. W. Kadman
R. Foster
R. Platt
H. Jaott
H. Farjeon
L. Coleridge-Taylor
F. Blair
H. F. Gilbert

Ширинь - 30 см. - на 67 см.

ВЕЧЕРЪ АМЕРИКАНСКОЙ МУЗЫКИ.

Several weeks ago the Russian Musical Society of New York announced that Reichhold Glier, conductor of the Imperial Symphony Orchestra of Moscow and Kiev, had expressed his intention of planning works of American composers on his programs. The Society has just received a letter announcing a concert of American music to be given by the Imperial Orchestra at Kiev on March 3. As will be seen by the list of composers, the concert will range from the American classic to the latest dance music. The Society has been invited to have a complete program of the concert. While several of the names will be familiar to those in the ranks of American composers, despite the Russian manner of spelling, the unfamiliar names represent some of the popular "russian composers."

Wayne Shirley sends this "puzzle piece," which originally appeared in Musical America on April 11, 1914. He writes: "Some of the disguised names are easy to recognize,"C.W. Kadman" is obviously the composer of 'At Dawn,' Some take a bit of ingenuity—I suspect 'F. Blair' of being Blair Fairchild. But 'L. Coleridge-Taylor'? The American (as opposed to Samuel Coleridge-Taylor, who was British)"

1 As were his children, Avril and Hiawatha Coleridge-Taylor.