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FROM THE PRESIDENT

The annual meeting of the Sonneck Society at Baton Rouge in February, the earliest we've ever met, is now several weeks past, but remains more than the pleasant memory of the blooming Japanese magnolias and spring flowers. (See the report on the conference, pages 13-15 and 17-20 in this issue of the *Bulletin*.) Several members who attended commented to me on their favorable impression of the state of scholarship in American music. The sessions presented a great variety of disciplines and perspectives, doing just what I always hope for in a conference—introducing me to music, musicians, scholars, research perspectives, techniques, and findings I don't encounter in the rest of the year when I see so few musical Americanists.

Despite my best intentions for the annual conference, I haven't yet been able to create a forum for members to speak up about the Society's activities, a sort of societal "town meeting." The business meeting, usually held the last afternoon of the conference, might serve this function, but the work of the Society's committees and interest groups must needs be reported, and has grown to such an extent that it dominates the agenda. The hour set aside this year became an hour and twenty minutes before we adjourned, and still omitted significant items (for some of which you'll have to read the reports on the Board meetings, pages 17, 20).

But we did succeed in discussing one aspect of our work through the Society. At the luncheon on Saturday, four members led a discussion of the topic "Politics, Race, and American Music." Paul Machlin reviewed the controversy that had erupted last year over state politics in Louisiana, which had led some members to suggest a boycott of the meeting site. Scott DeVeaux and Dwight Andrews offered practical suggestions for more open-minded and effective support for minorities of all kinds, particularly in academe, and challenged the Sonneck Society and its members to show leadership by increasing the participation of African Americans in its activities. Rae Linda Brown, who introduced the two principal speakers, gave immediacy to the philosophical statements by relating both positive and negative experiences within the Society. Many members responded, requesting guidance on implementing the recommendations on their own campuses, discussing how to "mentor" minority students, bemoaning the lack of participation by traditionally black colleges in the Society's annual conferences, and suggesting the Society appoint more minorities to its committees. One issue attracted more attention than any other: how to draw more minority students to American-music

studies, and how best to assure they receive the requisite instruction and advice that would insure their success in the field.

Members of the Board and its committees have been addressing precisely those suggestions made during the luncheon that concern the Society's formal activities. But we have a long way to go before we can claim a leadership role among scholarly or cultural societies in this regard. We welcome not only the comments made during the Baton Rouge meeting, but any others you can offer during the course of the year. It is not enough merely to affirm the equality of all peoples, regardless of race, ethnicity, gender, age, income level, religion, political persuasion, physical disability, or any other category. It is not enough to urge each other to reaffirm our individual commitments to the principles of freedom, equality, and justice. But each reader of this *Bulletin* has experiences, insights, successes, failures, models, and advice to offer in helping us pursue the goal of an open, diversified organization that encourages the best in each and every aspect of American music and music in America. We cannot benefit from your wisdom unless you share it. Please send your comments to me, or to any member of the Board.

Deane L. Root

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

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

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

THE SONGS COME HOME: THE FEDERAL CYLINDER PROJECT

Judith Gray

In 1976 the President signed the American Folklife Preservation Act, for the establishment of the American Folklife Center at the Library of Congress. The Center was charged with helping to preserve and present American folklife, defined as the "traditional, expressive, shared culture" of various groups in the United States. In the words of Public Law 94-201, "it is in the interest of the general welfare of the Nation to preserve, support, revitalize, and disseminate American folklife traditions and arts."

In its first few years, the Center began carrying out documentation projects in several locations: Chicago, south-central Georgia, Paradise Valley in Nevada, the Blue Ridge Parkway, Rhode Island, and Montana. At the same time, the staff conceived a project to work with materials already in the Library's Archive of Folk Culture,¹ namely the one-of-a-kind wax cylinder recordings placed in the Library of Congress over the years since the mid-1930s. The Federal Cylinder Project was inaugurated in 1979 to preserve, document, catalog, and disseminate the information contained in these early field records.

The core of the cylinder collections was the material assembled by employees of the Smithsonian Institution's Bureau of American Ethnology,² plus the cylinders and disc copies donated by pioneer ethnomusicologist Helen Heffron Roberts. To these were added cylinders acquired by the Library in 1970, or discovered in the 1980s as a result of a survey of Federal agencies and general publicity about the Cylinder Project. The Archive of Folk Culture now includes approximately 10,000 cylinder recordings from private individuals and institutional sources as well as from other agencies of the U.S. Government. Of these, 7,500 to 8,000 document the sung and spoken traditions of American Indian communities. Among them are the earliest known field recordings: Passamaquoddy songs and narratives by Noel Josephs and Peter Selmore recorded by Jesse Walter Fewkes in Calais, Maine, in March 1890. They were transferred to the Library from the Peabody Museum at Harvard University.

After an initial concentrated effort to copy all the cylinder programs on preservation tape, the Cylinder Project focused on cataloging the individual collections. This task was not at all straightforward given the number of institutional and individual hands through which some of the cylinders had passed. In many cases, documentation had been separated from the records; in others, misleading labels were attached. The sorting and cataloging

continues, even as the staff carries out the project's final phase: making these recordings available directly to the communities of origin.³ In 1985 the Cylinder Project received a grant from The Ford Foundation to facilitate the dissemination work. Since that time, staff members have contacted or visited over 100 Indian communities and have been contacted by many others in search of relevant materials that might be at the Library.

Before the dissemination process began, Cylinder Project staff met with a panel of Native American scholars, museum professionals, and cultural specialists to discuss methods and to contact people as well as to anticipate problems. Some of the latter emerge from the very nature of cylinder recordings. In the first decades that the cylinder machine was available, ethnologists, linguists, and early ethnomusicologists saw it as the ideal tool to help preserve traditions and languages they feared would otherwise disappear. Many recordists focused on the ceremonial lives of the people they visited. Thus many of the cylinders contain sacred songs; these are often genres that would not normally be heard out of context or by the uninitiated. In most cases, the early recordings were made openly with apparent community consent, but some were gathered under what would now be considered questionable circumstances. Paul Radin, for example, approached converts to the peyote religion in order to collect songs belonging to traditional societies—songs that adherents would not record for him. Francis LaFlesche brought consultants from Oklahoma to Washington, D.C., in order to remove them from the influence of neighbors who objected to his recording of ceremonial songs. By today's standards, many of the songs now preserved on cylinders would, or should, never have been recorded. Moreover, disparate song genres are often found side by side on the tapes: peyote songs, medicine bundle songs, social dance songs, lullabies, and sun dance songs. The mixture is problematic in some communities where, for example, bundle owners would not want outsiders to hear bundle songs. But here they all are—part of the heritage of many communities, requiring respect and responsible handling.

Other potential dissemination problems stem from institutional realities. As the advisory panel and project staff recognized, the fact that the American Folklife Center is a Federal agency means that initial contacts for dissemination purposes must be at the level of the federally recognized Indian governments. As would be the case in any community, however, the local government is not necessarily the entity that has an interest in, or is the logical recipient of, historical materials belonging to a religious society or a particular family. In some situations, Cylinder Project staff have made efforts to reach not only the most visible cultural agencies but

also the smaller or more traditional settlements on a reservation, to let more individuals know that copies of early recordings might be available as the result of a dissemination visit.

The panel and project staff decided to make cassettes rather than reel-to-reel copies for dissemination. Archivists prefer open-reel recordings, but, in this case, accessibility was the primary consideration. We were aware that many locations had no open-reel machines for playback or for duplication purposes. We also knew that we could not make available an unlimited number of copies, given our resources and the need to be consistent; we could only give copies to the specific communities on the specific reservations from which the records have come. We could, however, let other interested persons know the location of the official dissemination copies, so that they might request copies from those in whose custody the tapes had been placed.

Another topic of the initial advisory panel meeting was community control over dissemination events and publicity. We decided that in initial letters and phone calls, a Cylinder Project staff member would ask a community to designate one or more contact persons; we would then consult with those persons to determine if it would be helpful to make a visit and, if so, what services or activities were desirable. We received a wide range of requests. Consequently, on dissemination visits we have found ourselves making formal or informal presentations before audiences large and small—at powwows, at school assemblies, at tribal council meetings, at private homes. Also on the dissemination visits we have consulted with tribal leaders or persons interested in cultural conservation activities with regard to current programs, archiving requirements, potential funding sources, and networks of people with similar concerns; and we have met with elders to review the early recordings and update the cataloging information.

If asked, we drafted sample press releases concerning the recordings being given to a specific community for use in tribal or other local media. But each community had the option to choose whether dissemination events were public or private, publicized or not. This policy sometimes ran slightly counter to the overall desire of the Folklife Center to spread word of its activities and thus to reach others who might use Center and Library resources. It also meant that we could not approach potential funding agencies with a specific list of events their dollars would facilitate, a fact that worked against a grant application in at least one case. Further, our wish to be guided by the community has occasionally given us the appearance of bypassing networks of regional, state, or local cultural specialists, thus causing temporary tensions.

But the dissemination phase of the Cylinder Project has proceeded. This is clearly one of those ideas whose time has come. Even as we began working with the Federal collections, The Lowie Museum of Anthropology at the University of California, Berkeley, began trying out several dissemination strategies with cylinder collections in that institution. More recently, the Archives of Traditional Music at Indiana University has been assisting Indian people to identify and reclaim copies of recordings there. Meanwhile, the Smithsonian Institution is carrying out parallel projects with some of its photograph collections, and various museums have facilitated repatriation of significant ceremonial items.

How has the dissemination of Cylinder Project materials turned out? What happens to the collections once they are back in their communities? Not surprisingly, the answers to these questions contain some minuses along with the pluses. Almost everyone we have contacted has been enthusiastic at first about the potential benefits of having the early recordings back in their communities. However, sometimes community members suspect hidden costs or strings. Also, sometimes the enthusiasm wanes once people hear the actual recordings. This is due, in part, to the medium itself. Audiences today are not prepared for the differences between cylinder recordings and modern recordings. Cylinder recordings do not gain charm and patina over time like old photographs do. People are often put off by the surface noises or other technical problems that obscure some of the sound, making song texts difficult to decipher. Further, some persons have cherished hopes that certain specific songs and narratives were recorded, only to be disappointed that such recordings do not exist.

If disappointment is great enough, if we have not reached those most interested in trying to work with cylinder recordings, or if there is some controversy attached to the recordings themselves or to the fact that they are coming back, the cassettes may simply remain on a shelf untouched after being presented to the community—or they may disappear altogether. Whether cylinder recordings still have a role to play in contemporary Indian lives is a matter for Indian people and communities alone to decide. Such matters cannot be settled from without; neither can the impact of dissemination efforts be measured in the short run.

What we have found is that those who are willing to listen repeatedly through whatever noise level may be present are often able to make use of the materials. Many anticipate that the recordings will help them reclaim something that has been lost. Occasionally this is the case. More often those who are knowledgeable in the traditions of their communities find it possible to sing along with the record-

ings, and thus receive verification that, despite all the acculturation pressures over the years, the traditions, the songs, have survived. And this is a source of considerable pride. Though some are hesitant about having their ancestors' recordings made public, relatives and descendants of singers are usually pleased and excited to be able to hear family members. The past is uniquely brought to life when they can hear the actual voices.

Several communities such as the Kiowa have used the early recordings as part of oral history projects with elders, stimulating their memories of song or narrative contexts. On a broader scale, the return of early Omaha recordings assembled by Alice Fletcher and Francis LaFlesche, Jr., has fed into the tribe's ongoing efforts to reclaim cultural material that has been separated from the Nebraska community. The existence of these ninety-year-old recordings of Hethu'shka songs helped facilitate a refocusing and revitalizing of the Hethu'shka Society (a group of honored veterans) as a recognized conservator of traditional values. The Omaha tribal council and tribal historian cooperated with American Folklife Center staff members on an LP and cassette release (AFC L71, "Omaha Indian Music") of selected early songs, some copies of which were given to graduating Omaha high school students as a reminder of their living traditions. Hethu'shka Society members also traveled to Washington, D.C., to sing some of those same songs in a noontime performance on the Library's Neptune Plaza.

The early recordings can thus provide the stimulus for a short-term individual project or become part of a much larger ongoing tribal program. They have also been used as a focal point for applications to agencies that fund cultural retention or archival projects and thus may contribute to the process of building projects into programs.

But the cylinders are important regardless of how much information listeners can actually extract from them. For communities that have passed their traditions from generation to generation orally, the very existence of recordings now a century old is powerful proof, an emblem, of the persistence of their culture. In the words of one tribal council member at a dissemination presentation:

The songs are very much alive today in our hearts. And these songs are going to grow with us, with our little children. These are beautiful songs that have come home . . . and maybe this is the time, the way the Creator worked it out, that these songs are returning home, so that we can draw strength from it, so that we can think back, for the love of this reservation and our people. . . This is what being [an Indian people] is all about.

Thus the sounds of the past come alive in the present and nourish the future.

Judith Gray, a folklife specialist in the American Folklife Center at the Library of Congress, has been with the Federal Cylinder Project since 1983. Trained as an ethnomusicologist at Wesleyan University, she is part of the team currently assembling a reference guide to the American Indian materials in the Library's collections.

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¹Originally called the Archive of American Folk-Song when it was established in 1928, it became part of the Folklife Center in 1978 and was renamed to reflect the increasing breadth of its collection and concerns.

²In the early 1940s the cylinders had been transferred to the National Archives, then in 1948 to the Library where the cylinder programs were copied on discs, the preferred preservation medium of the day.

³Over the years, other individuals and organizations have been able to purchase copies of many of these collections by means of the custom phonoduplication services provided by the Library's Recording Laboratory. Current fees are \$70 per hour. Depending on the circumstances, permissions may be required before an order can be filled.

A GOTTSCHALK LETTER AT VASSAR COLLEGE

Brian Mann

During researches carried out in preparation for an article on the Teresa Carreño Collection at Vassar College,¹ I came across a remarkable autograph letter from Louis Moreau Gottschalk to Sheldon Stephens, a shadowy Canadian friend of the composer. There are no other Gottschalk materials at Vassar (beyond the fragment of a second letter described in my article, and some early prints of his piano music), and so the present *Bulletin* seems an appropriate place to publish this letter, the contents of which have previously only been glossed. How or when this letter, written in 1863, found its way to Vassar is unclear. Though formerly part of the Music Library's collection of rare materials, the letter is now housed in the Main Library, Special Collections. It may have been acquired by George Sherman Dickinson, Vassar's music librarian from 1927 to 1953; over the years he purchased for the Music Department a large number of autograph letters by various composers. Written on a single sheet of Gottschalk's stationery (with its distinctive monogram in which the letters L, M, and G are superimposed), the letter is accompanied by an envelope that offers scant information concerning the addressee. Its uncommon interest arises both from its literary elegance and its subject matter, which touches variously on political as well as personal issues. A complete edition of Gottschalk's letters is far off; in the meantime, readers may be intrigued by this singular example of the composer's epistolary

style, which is given in its entirety at the end of this brief article.²

In 1863, Gottschalk—only thirty-four years old—could look back on more than twenty years of indefatigable travel and concertizing on three continents: a ten-year period in Europe (1842-53); a "first return" to his native country (1853-57); a lengthy tour of the Caribbean and South American (1857-62); and a "second return," this time to a country at war (1862-65). Soon after arriving in New York in January 1862, he threw himself into a maelstrom of travel and performing; as Irving Lowens notes, "In four and a half months Gottschalk traveled 15,000 miles by rail and gave 85 recitals, a brutal pace which he maintained for more than three years."³ Gottschalk's letter, dated August 2, 1863, was written at a time when this hectic pace had slowed in response to the crisis brought on by his brother Edward's deteriorating health—"consumption in its last stage," as Gottschalk puts it. Toward the end of July he abandoned his travels and took Edward to Saratoga (New York), hoping that a change of air and Saratoga's vaunted waters might bring about an improvement in his brother's condition. Sadly, Edward continued to decline, and he died in New York City on September 28, 1863.⁴

Throughout his letter, Gottschalk moves effortlessly between French and English, always with a purpose. He uses French in an unusual opening outburst, and returns to it—perhaps predictably—whenever the subject of women arises. He turns to English for less exalted matters, but also to convey honest emotion, as when he discusses his brother's failing health. The opening paragraph, which it may be useful to translate, is a miniature gem of epistolary art:

My friend Sheldon,

I have received your two charming letters, and the "stunning suit" from your tailors, which fits to perfection. My friends bemoan the fact that I have abdicated my individuality by donning the coat of a perfidious Briton: they claim—or rather the ladies claim—that I shall become a "snob," and that my tunic of Nessus will devour all the precious virtues which I can rightly claim to have received from nature, by virtue of my American citizenship. They claim that these virtues will be replaced by the oddities and absurdities, weaknesses and vices (hide your face [in shame]) of the most "inconsistent," arrogant, ungrateful nation [on earth]; [a nation] that wants freedom for Blacks in the hope that this freedom will ruin the French and Spanish colonies; [a nation that] wants the slavery of Negroes because that slavery is a threat to the future of a dangerous rival; a nation that has two consciences, according to its needs and its prosperity; a nation that covers the ocean with pirates and proclaims its respect for

the rights of people: in short, *the English nation!* I can see you boiling with impatience and blushing with anger as you read these withering charges; remember that it is not I, but my friends who accuse your country of all these petty crimes; for my part, I'm quite disposed to forgive them in the expectation that "we Yankees" will make it all right anyhow. Let us speak seriously.

Though presented as a more or less good-tempered piece of rhetorical banter, the criticisms that Gottschalk levels at Great Britain are to be taken, one senses, in earnest, and go beyond the composer's habitual anglophobia. Unquestionably prompted by the equivocal position that Britain took during the early years of the Civil War, Gottschalk's tirade reflects deeper principles as well. These surface in his posthumously published autobiography (*Notes of a Pianist*), where he writes: I have solemnly taken the oath of allegiance to the government at Washington. My horror of slavery made me emancipate, ten years ago, three slaves that belonged to me.⁵ In spite of that horror of slavery, Gottschalk's views as revealed further in this passage are both forward-looking and deeply mired in the prejudices of his time:

But the South in wishing to destroy one of the most beautiful monuments of modern times—the American Union—carries with it only slavery. It is indeed, unbecoming to my fellow-citizens of the South to ask for the liberty of reclaiming their independence, when this independence is to be made use of only for the conservation of the most odious of abuses and the most flagrant outrage upon liberty. I do not have any illusions regarding the Negro. I believe him very inferior morally to the white.⁶

From all this, we can see that Stephens' gift of a "stunning suit" is merely a pretext that allows Gottschalk to unburden himself on a subject close to his heart at the time of writing. Gottschalk's frequent concertizing during the first years of the war had brought him on several occasions into close contact with the suffering it engendered, and his vivid impressions and memories of this period still make powerful reading.⁷

He escapes from this tirade with a sleight-of-hand: apparently not wishing to offend his Canadian friend, Gottschalk imputes to others the charges he has made against the British. In the paragraph's closing sentence, he switches deftly from French to English: ". . . je suis, pour ma part, assez disposé à leur pardonner dans la prévision que 'we Yankees' will make it all right anyhow." His humorous and flat-footed English provides the perfect modulation of tone, away from his belletristic yet serious outburst to a bland assertion of forgiveness and tolerance—and on to the more down-to-earth matters that follow.

Here is the letter in its entirety:⁸

Mon ami Sheldon,

J'ai reçu vos deux charmantes lettres et le "stunning suit" from your tailor, which fits to perfection. Mes amis déplorent l'abdication que j'ai faite de mon individualité personnelle en endossant la pelure d'un perfide Britton: ils prétendent ou plutôt *elles* prétendent que je vais devenir "snob," que ma nouvelle robe de Nessus dévorera toutes les précieuses vertus que je suis en droit d'avoir reçu de la nature, en ma qualité de citoyen américain, pour y substituer les travers et les ridicules (!) les faiblesses et les vices (courvrez vous la face) du peuple le plus "inconsistant," le plus arrogant, le plus ingrat, du peuple qui veut la liberté des noirs dans l'esperance que cette liberté pourra ruiner les colonies françaises et espagnoles, et qui veut l'esclavage des négros parce que cet esclavage menace l'avenir d'un rival dangereux, du peuple qui a deux consciences selon les besoins de son bien être et de sa prospérité, du peuple qui couvre l'océan de pirates et proteste de son respect du droit des gens, en un mot *du peuple anglais!* Je vous vois d'ici bouillir d'impatience et rougir d'indignation en lisant ces imputations flétrissants; rappelez vous que ce n'est pas moi, mais mes amis et amies qui accusent votre patrie de tous ces petits crimes que je suis, pour ma part, assez disposé à lui pardonner dans la prévision que "we Yankees" will make it all right anyhow.

Parlons sérieusement.

J'ai reçu la carte de visite di Miss King. Elle est charmante (Miss King) et sa carte de visite n'est qu'un pâle reflet de l'original. Je vous envie la facilité que vous avez de la voir souvent. Peut être vaut il mieux pour la placide quiétude de mon coeur qu'il en soit ainsi.

Je vous enverrai une grande photographie aussitôt que j'en aurai une. J'en ai fait faire trois ou quatre dernièrement toutes plus mauvaises les unes que les autres. Dans deux ou trois jours je vous enverrai pour M^{me} Kilpatrick and sweet, charming Miss King deux cartes de visite. Have you read a series of letters I published lately in the "N.Y. Saturday Leader" and the *Courier des Etats Unis*?

About my summer plans. I have none. My poor brother Edward is so very ill that I cannot leave him at all. I sleep (on the floor) near his bed and last week, for three nights in succession I did not undress nor sleep on account of the alarming symptoms which appeared. There is no hope of recovery the disease being exhaustion, general debility and consumption in its last stage. So you see, my dear Sheldon, that once more I will have to renounce the pleasure so long anticipated of meeting you in your virgin forests of Canada.

However if there is any possibility I may yet in September find an opportunity to go and spend two or three weeks in your company—Give my best compliments to your father—Brignoli is in New York. He is said to have been and to be very much love with Morensi the contralto (a splendid colosse de Rhodes du sexe féminin). Some say it is for the "bon motif" others say it is not. I, for my part, am sure Brignoli knows too much to marry in *those quarters*.

My respects to Mrs. Kilpatrick and Miss King and believe me my dear Sheldon. Yours truly. You will have your manuscript. You shall have it.
[In the margin:] N. York 2 August 1863 Gottschalk

¹"The Carreño Collection at Vassar College," *Music Library Association Notes* 47 (1990-91):1064-1083.

²I am grateful to Vassar College for permission to quote this letter in full. A summary of its contents is given in John G. Doyle, *Louis Moreau Gottschalk (1829-1869: A Bibliographical Study and Catalog of Works* (Detroit: Information Coordinators, 1982), 200. Doyle mistakenly identifies the addressee as Stevens, not Stephens. The envelope preserved with this letter has written on its cover: "An autograph letter of Louis Moreau Gottschalk to Teresa Carreño, Louis Moreau Gottschalk's most illustrious pupil, and, now that he is dead, she spreads Beauty, broadcast over the world, honoring his cherished memory. Montreal, March 1908, Sheldon Stephens." Doyle mistakenly associates this envelope with the fragmentary Gottschalk letter to L.F. Harrison described in my Carreño article (and quoted by Doyle). In fact, there is no letter from Gottschalk to Carreño at Vassar, in spite of Stephens' comments on this envelope.

³*The New Grove Dictionary of American Music*, vol. 2, 262.

⁴For a sentimental yet revealing account of Edward's final days and the effects of his death on the pianist-composer, see Octavia Hensel, *Life and Letters of Louis Moreau Gottschalk* (Boston: Oliver Ditson and Company, 1870), 150-58.

⁵See Louis Moreau Gottschalk, *Notes of a Pianist* (New York: Alfred A. Knopf, 1964), 55-56.

⁶*Notes of a Pianist*, 56.

⁷See, for example, his description of a battle-weary battalion near Philadelphia in May 1862 (*Notes of a Pianist*, 73). His views of the war's tragic ironies are admirably encapsulated in a later passage (140-41).

⁸I have been unable to identify the addressee beyond the fact that he was evidently a bilingual friend of the pianist and a Canadian apparently resident in Montreal. (Gottschalk may have become acquainted with Stephens during his Canadian tour in the preceding year, which included a visit to Montreal; see *Notes of a Pianist*, 81-86.) Nor has it been possible to identify M^{me} Kilpatrick and Miss King. Pasquale Brignoli, tenor, performed often with Gottschalk, and is mentioned in several places in *Notes of a Pianist*. Morensi was a stage name for contralto Kate Duckworth (see *Notes of a Pianist*, 257). Finally, the newspaper letters mentioned by Gottschalk can be found in (1) a five-installment series in *Le Courier des Etats-Unis* for June 24-27 and July 1, 1863, and (2) a single article in *The New York Leader* for July 11, 1863. None of these letters is mentioned in Doyle; all present material that later appears (variously changed) in *Notes of a Pianist*.

THE MUSICAL EXPRESSION OF ANTI-SLAVERY SENTIMENT IN OHIO

Carol Bishop Myers

Ohio's claim was free soil and free men, but the state shared over three hundred miles of the Ohio River with slave states and had both pro-slavery and anti-slavery sympathizers within its borders. When abolitionism became a clear-cut movement after 1830, Ohioans had many opinions on the subject, and sometimes expressed them through music.

As early as 1815 *The Christian Hymn-book*, published in Cincinnati, contained at least one hymn which was a portent of the slavery protest to come:

Come parents, children, bond and free
Come, will you go to heaven with me,
That glorious land of liberty,
and shout in bliss eternally
and give to Jesus glory.¹

In 1817, nine years after the slave trade in the United States was closed, an organization called the American Society for the Colonization of the Free People of Color in the United States was formed. This society drew both pro-slavery and anti-slavery advocates in its quest to relocate free Blacks to the African colony of Liberia. Such great thinkers of the day as Daniel Webster, James Monroe, and Henry Clay supported this resettlement effort, though by 1830 both Black and White abolitionists opposed it. Perhaps most eloquent in voicing objections to the plan was a free-born Black man in Zanesville, Ohio, named Joshua Simpson. His song "Old Liberia is Not the Place for Me" was published in Zanesville in 1852 in a small paper book called *Original Anti-slavery Songs* and then in 1874 in his larger volume entitled *The Emancipation Car*. All these song texts are Simpson's original work. He was the only person to publish such an extensive, original collection of anti-slavery songs. Simpson specified the tune of "Come to the Old Gum Tree" for this song, which states in part:

Although I'm trodden under foot,
Here in America—
And the right to life and liberty,
From me you take away.
Until my brethren in the South
From chains are all set free—
The Old Liberia
Is not the place for me.

A footnote in the original 1852 book says that Moses Walker had been on a "spying tour" in Liberia and had reported great prosperity in that land. Simpson said, "He declares that all a man need do to live in Liberia is to lay down and roll, and eat." Despite this report, the song continues:

Although (as Moses Walker says,)
There, children never cry:
And he who can well act the hog,
For food will never die;
For there the yams and cocoa-nuts,
And oranges are free—
Yet Old Liberia

Is not the place for me.
The wistful ending repeats the theme:
And old Liberia
Is rather far away;
I'd rather find a peaceful home
In old America!²

The tunes used by Joshua Simpson were known hymn tunes, patriotic songs, and popular songs. He felt he had to defend his use of the popular songs by stating, "My object in my selection of tunes, is to kill the degrading influence of those comic Negro Songs, which are too common among our people and change the flow of those sweet melodies into more appropriate and useful channels . . ."³ One such popular tune was "Dandy Jim," by Ohio minstrel composer Dan Emmett. The second verse begins: "Whar handsome niggs are boun to shine, I'm Dandy Jim from Caroline." Simpson chose to elevate this text by substituting his words for "The Fugitive in Montreal."

Come all my brethren, now draw near;
I have a tale to tell you;
I have escaped the Auctioneers,
Though hard the blood-hounds did pursue.
Far in the south I was a slave
Where Sugar-cane, and cotton grows;
My Master was a cruel knave,
As every body may suppose.
My old master don't like me;
I begged him so to set me free—
He swore before he let me go
He'd feed me to the carrion crow.

Simpson included an explanatory note that one particularly gruesome punishment for slaves in the South was to bind the slave and let him hang or lie until the crows ate his flesh away.⁴ Reference to the carrion crow occurs throughout Simpson's work.

The songs and poems which were printed in Simpson's 1852 book were written in the first person. Many were on the theme of an escaped slave from Tennessee whose wife and children had been sold away to a plantation in the Carolinas. So convincing were these poems that Simpson had to begin *The Emancipation Car* with this disclaimer:

Those who have read my composition, who have no history of my life, support that I have been a "Slave"; but this is not the case. I am a MAN, free-born—educated (superficially) in the Oberlin Collegiate Institute, Lorain County, Ohio.

Though free-born, Joshua Simpson never felt free to express anti-slavery opinions in Zanesville.

I was educated to believe that it was all right for us to be slaves, though a native of Morgan County, Ohio, I pretended to believe it too, and when quite a boy, would ridicule the Abolitionists as fools, devils, mischief-makers, etc., whenever I was in the presence of my old Boss or the Anti-Abolitionists.

In his heart he grieved for his people and he heard an inner voice say to him, "write and sing about it—you can sing what would be death to speak."⁵ That is what he did in the lengthy song "Queen Victoria Conversing with her Slave Children" sung to the tune of "Come, Come Away." Here he uses his favored term "sable sons and daughters" to describe the elegant coloring of the slaves. The queen coaxes the slaves to British Canada in the song's first verse:

O come, come away,
my sable sons and daughters,
Why linger there
In dark despair?
O come, come away!
On Erie's northern banks I stand,
With open arms and stretched out hands;
From tyrant Columbia's land,
O come, come away!

The slaves answer that they are not free and cannot come away. A long musical conversation of ten verses ends with the queen's promise of the protection of John Bull (the British government) and the paw of the lion (Britain's national symbol).

O come, come away,
I cannot tease you longer'
You need not fear,
John Bull is here—

O come, come away!
The Lion's paw shall guard thy head,
His "shaggy mane" shall be thy bed,
And none upon thy rights shall tread,
O come, come away.⁶

Just seventy-six years earlier the colonists themselves had fought against being the "slaves" of Britain!

Eaklor states in her *American Antislavery Songs* (1988) that the organized abolitionist movement actively pursued music as a way to spread its message in a way all could understand. Poetry was considered to be as powerful as music and in fact the terms "song" and "poem" were often used interchangeably in this era. This might explain why some songs in books had no designated tunes, though some were probably so obvious as to need no naming. Eaklor collected a song which she specifically notes had been "sung" at the annual meeting of the Western Anti-slavery Society in New Lyme, Ohio, in 1847, but which had no specified tune. It was used as a welcome to the visiting dignitaries:

William Lloyd Garrison, Frederick Douglass, Arnold Buffum, and Stephen S. Foster.

Welcome, thrice welcome,
ye friends of the slave,
To our hearts and our homes
in the wide-spreading West!

Your spirits are free as the waters that lave
The shores of our Erie and whiten its breast.⁷

In florid language the song continues for eleven verses, several of which are personalized for the guest speakers.

In 1957, Anne Grimes, a Granville, Ohio, resident, recorded a song she had collected from Reuben Allen, a descendant of a free Black family in Zanesville. This clever verse describes the underground railroad and uses the lion allusion to urge slaves through dangerous Ohio and on to Canada.

The underground railroad
Is a strange machine
It carries many passengers
And never has been seen
Old Master goes to Baltimore
And Mistress goes away.
And when they see their slaves again
They're all in Canaday!

Ohio's not the place for me;
For I am much surprised,
So many of her sons to see
In garments of disguise.
Her name has gone throughout the world,
Free labor, soil, and men;
But slaves had better far be hurled
In the lion's den.

Grimes also collected the spiritual "My Station's Gonna Be Changed." This song was sung for her in Murray City, Ohio, by Neva Randolph, then a 79-year-old woman who had long been known for her fine voice. Randolph's grandparents had been free-Black settlers in Logan, Ohio. She had always associated the text of this song with the underground railroad, though it may actually have been about our "station in life."

Oh, the station's gonna be changed,
After awhile.
Oh, the station's gonna be changed,
After awhile,
When the Lord, Himself, shall come,
And shall say, "Your work is done."
Oh, your station will be changed,
After awhile.⁸

A songbook was printed for Cincinnati High School in 1845 containing many abolitionist songs from *The Liberty Minstrel*. This was the same year music was first taught in Cincinnati public schools.⁹ There is no notation in the Cincinnati songbook so it is necessary to refer back to *The Liberty Minstrel* for the music. The outspoken opinions stated in

these songs strike the modern educator as unusual in light of the careful correctness expected of public schools today. Song texts were often extremely melodramatic and emotional to drive home the point of slavery's inhumanity, as in the excerpt from "Pity the Slave Mother," to be sung to the air of "Araby's Daughter," more familiarly known today as "The Old Oaken Bucket:"

I pity the slave mother, care worn and weary,
Who sighs as she presses her babe to her breast;
I lament her sad fate,
 all so hopeless and dreary,
I lament for her woes,
 and her wrongs undressed.
O who can imagine her heart's deep emotion,
As she thinks of her children
 about to be sold.¹⁰

One particularly popular song found in both *The Liberty Minstrel* and the Cincinnati collection is "Get Off the Track," sung to Dan Emmett's famous minstrel tune "Dan Tucker." The words were written by Jesse Hutchinson who was a member of The Hutchinson Family Singers. The song gained quick popularity as the Hutchinsons' most controversial abolitionist piece. Nonetheless, when the Hutchinsons toured Ohio in 1848, playing in Cleveland, Elyria, Cincinnati, Springfield, and Columbus with huge success, they did not include this song in their standard program.

Another Dan Emmett song which found particular favor with free Blacks and abolitionists was "Blue Tail Fly." This song tells of a slave master's death from the slave's point of view. The glee can barely be contained in the last verse:

Old massa gone, now let 'im rest,
Dey say all tings am for de best;
I nebber forget till de day I die,
Ole massa an' date blue tail fly.

While Emmett approached his subject with a wink and a chuckle, Joshua Simpson told a similar story with a darker edge. His "The Slaveholder's Rest" bears these opening remarks: "A Song, illustrative of the true feelings of the Slave, when a tyrant master dies, sung by the body-servant and his field brethren, in a retired Negro quarter." The tune is Stephen Foster's "Uncle Ned," but the last verse expresses more relief than glee:

We will no more be roused
 by the blowing of his horn,
Our backs no longer he will score;
He will no more feed us
 on cottonseeds and corn,
For his reign of oppression is o'er,
He will no more hang our children on the tree,
To be eat by the carion crow;
He will no more sell our wives to Tennessee,
For he's gone where the slaveholders go.¹¹

Another important musical voice from Ohio in the expression of anti-slavery sentiment was that of Benjamin Hanby. He was born in Rushville, Ohio, in 1833, the son of a United Brethren minister. His home in Rushville was a stop on the underground railroad, a fact which shaped his understanding and support of the abolitionist movement. One particular incident made a strong impact on nine-year-old Benjamin. A runaway slave, too ill to travel, stopped at the Rushville home. He told the story of his sweetheart being sold away from him and now he planned to work in Canada for money to buy her freedom. The slave died before leaving the Hanby residence. This sad story coupled with Benjamin's witnessing a slave auction in Kentucky in 1855 led to his composing of "Darling Nelly Gray" in 1856. This refrain is repeated four times:

O my poor Nelly Gray
 they have taken you away,
And I'll never see my darling any more;
I'm sitting by the river
 and I'm weeping all the day,

For you've gone from the old Kentucky shore.
The song was an immediate success and was popular in the South as well as in the North. Abolitionists embraced the song and used it to further their cause.

While Hanby was principal of a school near Hamilton, Ohio, he wrote a jubilee called "Ole Shady." It was inspired by General Butler of the Union Army. Several slaves had surrendered to Butler at Fort Monroe in May of 1861, and by rights should have been returned to their masters according to the Fugitive Slave Law. Butler, however, returned only those slaves whose masters were loyal to the Union. This encouraged many slaves to escape to Union Army posts in search of freedom. Hanby's "Ole Shady" was written to urge more slaves to escape. The joyous anticipation of freedom cannot be missed in the fifth verse:

Good bye hard work wid never any pay
Ise a gwine up North where de good folks say
Dat white wheat bread and a dollar a day
 Are coming, coming,
 Hail mighty day!¹²

This song became a favorite of the Union Army and was successful in strengthening anti-slavery resolve.

Borrowed tunes and heartfelt poetry embody the nineteenth-century voice of the anti-slavery movement. The voices cited here are only a few of those which propelled the abolitionist movement through the tumultuous pre-Civil War years and through the war itself. Music and poetry were the powerful tools needed to spread the word of the abolitionists in these years before electronic media; they proved themselves strong enough to lead a nation toward freedom for all people.

¹*The Christian Hymn-book* (3rd ed.) (Cincinnati: Looker and Wallace, 1815), Hymn 40, verse 5, p. 128.

²J. M. Simpson, *Original Anti-slavery Songs* (Zanesville, Ohio, 1852), p. 24-27.

³Simpson, 1852, Preface.

⁴J. M. Simpson, *The Emancipation Car* (Zanesville, Ohio; E. C. Church, 1874), pp. 46-47, 49.

⁵Simpson, 1874, pp. v, iii, iv.

⁶Simpson, 1874, pp. 59-60, 63.

⁷V.L. Eaklor, *American Antislavery Songs* (New York: Greenwood Press, 1988), p. 262.

⁸Anne Grimes (singer/collector), *Ohio State Ballads* (New York: Folkways Records & Service Corp., 1957; Folkways FH5217).

⁹H. S. Gilmore, *A Collection of Miscellaneous Song, from the Liberty Minstrel, and Mason's Juvenile Harp; for the use of the Cincinnati High School* (Cincinnati: Sparhawk & Lytle Printers, 1845).

¹⁰G. W. Clark, *The Liberty Minstrel* (New York: Leavitt & Alden, 1845), p. 92.

¹¹Simpson, 1874, pp. 57, 59.

¹²D. C. Shoemaker, *Choose You This Day* (Westerville, Ohio: William Caxton Printing Company, 1983), p. 85.

A LIFE IN AMERICAN MUSIC

Gordon Myers

I just finished looking through all my years of Sonneck Society *Newsletters* and *Bulletins*, and appreciate all the times the editors included items regarding my activities in research and/or performance of American music. It may (and again, it may not!) be of interest to know that I—along with many, many others—was active in this area some years before the Sonneck Society was founded.

I was baritone soloist with the New York Pro Musica (1957-1963) under Noah Greenberg. I met Irving Lowens through Noah, for they were life-long friends.

A few months after my first performance with the New York Pro Musica, it occurred to me, "If Noah Greenberg can research early *European* music for performance, why can't I research early *American* music for performance?" I had performed a number of early American composers' music as baritone with the Margaret Dodd Singers following World War II. In 1950 we made a ten-inch LP recording, "Early American Psalmody," for New Records (NRLP 2007). I was the "Precentor" on that recording. It was during that time that I met Carleton Sprague Smith, for he had helped Margaret in the preparation of the music, and wrote the jacket notes for the record.

My first efforts in research I now know were pretty clumsy and amateurish, but Carleton Sprague

Smith, John Edmunds, Sydney Beck, and Phil Miller all were kind enough to help me find my way around the Music Division of the New York Public Library.

By the time I left the New York Pro Musica in the fall of 1963, I had put together a full recital program I called "Songs of Early Americans." I took advantage of "new technology" of the day, and recorded all my accompaniments on tape—stereo!—so that I might easily carry my harpsichord, a pipe organ, a string quartet, and my wife (!) with me on tour in a small tape player. For example, in order to perform William Billings' "When Jesus Wept," I pre-recorded Harriet's voice on two channels of the tape, added my voice to one of the channels, and in performance I sang the fourth voice "live." It was very effective.

"Songs of Early Americans" was recorded by Golden Crest (RE 7020) in the mid-1960s. One prominent critic praised it and damned it all in the same review!

The program fell under management and I gave some 200 performances of "Songs of Early Americans" in the middle and late sixties, including The National Gallery in Washington, D.C.; The Gardner Museum in Boston; at colleges and universities as far west as California, as far south as Florida, as far north as Minneapolis; and before some 30,000 school children in South Carolina on a special Title III program. The latter entailed 28 performances in ten days, and was written up for the *Music Educator's Journal* in the January 1967 issue.

These activities helped me to obtain two Rockefeller Foundation grants during the summers of 1969 and 1970, which allowed me time and resources to collect materials for my "Six Songs of Early Americans—for Church" published by Eastlane Music Corporation (1970).

The wealth of materials collected also provided me with the stuff needed to produce and tour in New Jersey with my "Yankee Doodle Fought Here" (see *Sonneck Society Newsletter*: Vol. III, No. 3 [Sept. 1977], p. 11). "Yankee Doodle Fought Here," using early American choral music and brief bits of spoken history, told the story of New Jersey in the American Revolution. Two hundred twenty-six performances were given before more than 84,000 school children and adults over a three-year period (1974-1977).

An LP recording and the book of "Yankee Doodle Fought Here" were published by DPR Publishers, N.J. (1975), and some 500 units found their way into school, college, and public libraries.

Another presentation I call "Songs for the Ballot Box" grew out of the Rockefeller Foundation grants. Using campaign songs and bits of political speeches, it has been a well-received singing-lecture, but is, as yet, unpublished.

The musical materials collected also allowed me to create "They Made a Constitution!" for the Commission on the Bicentennial of the United States Constitution, Washington, D.C., under Warren Burger. I delivered the commissioned work to them in person on September 18, 1986. They were excited about it, and initial plans included publishing 50,000 copies before Christmastime, to be distributed nationwide. As it turned out, the gentleman who contacted me fell into disfavor with Mr. Burger. The commission published 3,000 copies in August, 1987. As it happened, I was unable to get our agreement in writing, and I never received a penny of the commission promised!

I recently re-constructed a musical score for Benjamin Carr's 1796 ballad opera, *The Archers, or the Mountaineers of Switzerland*, with libretto by William Dunlap. New Jersey's Cameo Productions performed it at Pax Amicus Theatre in North Jersey in August, and at the New Helvetic Society in Philadelphia October 19, 1991. The opera includes the story of William Tell (arrow, apple, and all!) and the producers renamed it "Liberty" in celebration of the 700th year of Switzerland's independence from Austria in 1291. Jacqueline Kroschell of Cameo Productions won a Freedom Foundation Award at Valley Forge on October 28. (She insists it is the "first" opera produced in America—and I could not dissuade her from using that phrase!)

There are 27 musical numbers in the opera. Except for one complete song and three brief fragments, Carr's musical score is lost. I have copies of the original publications of a good number of Benjamin Carr's songs as a result of the Rockefeller Foundation grants. Through a rather tedious process, I found that some of the lyrics written by Dunlap fit very nicely into Mr. Carr's melodies. This has given me the idea that perhaps Carr's music was *not* lost—but that he chose not to publish the songs with lyrics about the history of Switzerland, and put words to those same melodies that were American. I have no proof of this, but it seems to me more than possible. In the present musical score there are a few melodies from the pens of other composers of the day who composed in much the same style as Carr.

It should be said that the musical score we furnished Lawrence Rosen, the arranger, was sometimes only a melody with a bass line, and other times a more complete piano score. With this material, Rosen has achieved a consistent fabric of musical sounds to support Dunlap's dramatic lyrics.

I've also made at least one significant contribution to the Sonneck Society. Carolyn Rabson and I wrote words to a little song, "Oscar's Ghost," which I sang at our banquet in Ann Arbor in 1978. (It was reprinted in the Summer 1978 issue of the *Sonneck Society Newsletter*.)

Ever onward! Retired? Not yet—not while there is more American music to research, or to write, or to perform. My 1992 schedule includes a talking/singing presentation for Deane Root in Pittsburgh on the musical activities of Benjamin Franklin; presenting a solo version of "They Made A Constitution!" in celebration of Washington's birthday at his headquarters in Newburgh, New York; a Master Class on "The Art Song in America" for a regional convention of National Association of Teachers of Singing members in Arkansas; to be followed by an evening concert of my "The Art of Belly Canto." I'm busier *now* than when I was "working"!

NEWS OF THE SOCIETY

California in '93

The Sonneck extended family and friends are invited to one of the most superbly beautiful spots on the Pacific coast, at Asilomar, on the Monterey Peninsula, south of San Francisco, for the nineteenth Sonneck Society Conference, February 12-16, 1993. The retreat atmosphere of the setting will be enhanced by the possibility of early morning, noon, and evening walks or jogs along the rugged seashore (with possible sightings of sea otters and migrating grey whales) and by the proximity of historic Monterey, once the capital of Spanish and later Mexican California, the new Monterey Bay Aquarium, and Carmel, with its shops and its individually-styled homes tucked away in its "urban forest" of live oaks. Only a little further away is rugged and historic Point Lobos, renowned by photographers as "the most beautiful meeting of land and water in the world." There is the possibility of a concert in the basilica of the Mission San Carlos Borromeo del Rio Carmelo (Carmel Mission). Founded in 1770, it is one of the most beautifully sited and best preserved of the eighteenth-century Franciscan missions along the California coast.

Rooms for conference attendees will be of two types, "historical" and "deluxe." All have modern conveniences and beautiful views of the surrounding woods and/or the ocean. The rate per person per night is presently \$55. This may increase slightly by the time of the conference. *All meals are included in this price.* Charges for the banquet will also be modest, because of the meal contract arrangement.

We encourage Sonneck members to leave their "conference drag" at home and bring their vacation clothes instead, especially some comfortable walking shoes.

Proposals are solicited for papers and live performances. The unique setting, and our first West

Coast conference, suggest a wide range of topics to be explored, including but not limited to:

Hispanic-American Music, both sacred and secular, old and new. This could include California mission music, secular music of the Californios, Hispanic classical music and musicians, Chicano music, songs (such as "De Colores") of the farm labor movement, and influences from Mexico itself (corridos, mariachi music, ranchero songs, etc.).

Asian-American Music, including the whole color and temperament of a culture which is more influenced by Asia and the Pacific Rim, and less by Europe, than is true of the East coast or of mid-America.

The Avant Garde of the American West (Seeger, Cowell, Partch, Harrison, Cage, and so on), many reflecting Oriental influence and quite distinct in outlook from the East coast avant garde (Varèse, Babbitt, and so on), who were and are more oriented to the European tradition.

Music in the Far West in the Nineteenth Century, including not only folk and entertainment music, but the unique historical conditions which obtained in a society striving to develop itself culturally overnight (e.g. visiting international concert artists, the building of "opera houses" in now-small rural towns, etc.).

Native American Music and Dance of the Far West.

Urban West Coast Jazz, Popular, and Neo-Folk Music Since World War II.

Film Music, in any of its aspects.

Outdoor Concerts and Pageants in the West (in a Mediterranean climate devoid of summer rain).

There are certainly scholars or performers uniquely qualified to make contributions in these or other appropriate areas who are not now members of the Society. Let us seek them out and encourage them to submit proposals. It is through such "networking" on the part of all of us that this conference could bring significant opportunities for growth and broadening to the Society.

The Program Committee wishes to make clear, however, that the enrichment possibilities of a regional emphasis will by no means exclude the acceptance of quality proposals on any aspect of American music. It is our intention to assign a proportion of the available slots to non-theme topics.

Papers should be planned for twenty minutes. Each proposal for a paper or performance will be in the form of a packet consisting of the following:

1) *Five copies* of the proposal, which is to consist of a description, not to exceed 500 words, of the presentation and, separately, an abstract of 150 words or less which, in the case of accepted presentations, will be printed in the abstract booklet. To preserve the integrity of blind evaluation the

name, address, and phone number of the proposer should appear on *only one copy*.

2) In the case of performance proposals, five audiocassette tapes (not returnable), only one of which should include the name of the proposer.

3) *One copy* only of a complete list of sound and/or visual equipment needed, including a piano, to be identified with the name of the proposer.

4) *Two* self-addressed stamped envelopes (not post cards), one for acknowledgment of the receipt of the proposal, and the second for later notification of the program committee's action.

Complete proposal packets should be sent to: Daniel Kingman, Sonneck Program Chair, 600 Shangri Lane, Sacramento, CA 95825, *to be received* no later than August 31, 1992.

Please Note: Due to the earlier than usual date of the conference, proposals arriving late or incomplete cannot be considered, so proposers should allow ample time for the delivery of mail.

Sonneck Committees and Interest Groups wishing to have meetings during the 1993 conference should send requests to the Program Chair by August 31. The Program Committee will try to honor times as requested, but in no case will any committee meeting be scheduled opposite a Sonneck session.

Daniel Kingman
Program Chair 1993

Lowens Award to Samuel Floyd

The Irving Lowens Award for the best book on American music or music in America published in 1990 was presented to *Black Music in the Harlem Renaissance: A Collection of Essays*, edited by Samuel A. Floyd, Jr., and published by Greenwood Press. Mary DuPree read the following citation during the Society's annual meeting in Baton Rouge on February 15, 1992:

"*Black Music in the Harlem Renaissance* provides scholars of the period with detailed studies of some areas of inquiry that until now have been discussed only as parts of a general overview. Under the skillful editorship of Dr. Floyd, the ten articles (including one by the editor) demonstrate the wide scope of African-American arts during the 1920s. While music is the central focus of the book, several articles address the interactions between music and art, music and writers, and the Negro Renaissance and England. In addition, there is an invaluable bibliography of the concert music of Harlem Renaissance composers active between 1919 and 1935.

"*Black Music in the Harlem Renaissance* is a distinctive scholarly achievement that offers studies in an important, though often neglected, area of American music. It will join a few other books and

articles on the Renaissance as a central source for future investigations."

The Lowens Committee also awarded a special citation to the Smithsonian Institution Press and its editor, Martin Williams, for their continuing interest in publishing works on American composers and subjects.



1992 Honorary Member Award to John Cage

The following citation was written by Honors Committee member Vivian Perlis and read by President Deane Root during the February 15 meeting of the Society.

"The Honorary Member Award is given by the Board of Trustees to a well-known prominent senior figure who has made important contributions to the field of American music. It is particularly appropriate that the 1992 Award be given to John Cage, since he will celebrate his eightieth birthday in September. The award serves a double purpose: it is in recognition of the contributions John Cage has made to the arts over many years; and it is a tribute to his ever-present youthful spirit, his unabating creativity, and his continuing generosity to the world of American music.

"John Cage is one of the most influential creative figures of the twentieth century. He was an originator of the multimedia happening, a pioneer in electronic music, and the leading figure in indeterminacy in music through chance operations. His works have intrigued and energized generations of artists and audiences throughout the world. First and foremost a composer, John Cage is also an inventor, philosopher, artist, performer, writer, lecturer, and last but not least for this occasion, a member of the Sonneck Society family. Veteran members, when relating 'battle stories' of the Society's early years, never fail to describe the famous annual meeting of 1976 at Bayside and the extraordinary banquet that brought together such unlikely

compatriots as our first President, Irving Lowens, and the avant-garde composer, John Cage. For details, search out one of the founding members; perhaps it is sufficient to say here that it was a happening of Cagean proportions.

"Octogenarian! Honorary awardee!—impossible! Still and always our most innovative composer, our bad boy of American music, our Peter Pan who makes magical things happen, John Cage is the youngest senior we know. He is the composer who provokes us to think, to laugh, and to look with joy and listen with wonder to the sights and sounds of the world around us.

"John, we are delighted that our relationship has resumed with your presence and the performance of your works at the 1992 conference. You have been part of the Sonneck Society's past, and with this Honorary Member Award, you become a lasting participant in our future. In recognition of your prolific works and provocative ideas, we present you with the Honorary Member Award of 1992 from the Sonneck Society for American Music."

1992 Distinguished Service Citation to Kearns

The Distinguished Service Citation is an honor given by the Board of Trustees to an active member of the Society who has given exemplary and continued service to the Society and its mission. During the annual business meeting the award was given to William K. Kearns. The citation, written by Honors Committee chair Wilma Reid Cipolla, and read by President Root, follows.

"Bill has been a member of the Sonneck Society almost from the very beginning, joining in 1978, only a few years after the Society's founding. He immediately became an active, contributing member, and has continued to be one of its most loyal and devoted servants. The role for which he is probably most remembered is as editor of the *Newsletter*, now the *Bulletin*. In 1981 he answered the call of the second president of the Society, Raoul Camus, to take over the fledgling news organ of a young society and make it into a newsletter of meat and substance. Among other innovations, he established the column 'Some Recent Articles,' which he is still producing as Bibliographer for the *Bulletin*, even though his term as editor expired in 1986.

"Bill has served the Society in many ways. He was elected to the Board in 1982 and was re-elected to a second term, serving until 1986. He has been a member of many Society committees, including National Conferences, Membership, and Development, and he chaired the Lowens Award Committee in 1987. He extended the influence of the Society into the western part of the United States by hosting and serving as local arrangements chair of the 1986 conference in Boulder, Colorado.



"His work as a scholar is well-represented by his book on Horatio Parker, which was published by Scarecrow Press in 1990. As a teacher his influence is evident in the number of students who have become Americanists and active members of the Society (Susan Porter and Mary Dupree, to cite only two examples). On a broader scale, his initiative in arranging for the move of the American Music Research Center from California to Colorado is an act which will benefit us all. Although Bill retired last year from the faculty at the University of Colorado, he will certainly remain an active contributor to the Society, and we hope he will continue to serenade us with his horn!"

1991 Honorary Member Award to Fennell

The following presentation speech was written by Wilma Reid Cipolla and delivered by President Deane Root in Rochester, New York, on February 8, 1992, at the Fortieth Anniversary Celebration of the founding of the Eastman Wind Ensemble.

"Honorary Membership is the highest award of the Sonneck Society, given annually to a prominent senior figure who has made important and lasting contributions to the field of American Music. It is a great pleasure on this, the fortieth anniversary of the Eastman Wind Ensemble, to present the 1991 award to its founder, Dr. Frederick Fennell, conductor, teacher, entrepreneur, and reformer of American bands. Dr. Fennell has achieved international renown for his development of the wind ensemble concept, an idea unique to the United States which has influenced countless bands and band directors in this country and abroad. His pioneering series of recordings for Mercury Records

brought about a reconsideration of the wind medium and established performance and literature models for the more than 20,000 similar groups that were subsequently established in American schools.

"Frederick Fennell's life story could be titled 'From Camp Zeke to Carnegie Hall.' Born in Cleveland in 1914, he found his future career as a very young boy, learning rudimental drumming as his father and uncles played fife and drum tunes at Civil War encampments held at the family's Camp Zeke. Subsequent summers spent at the National Music Camp, Interlochen, Michigan, exposed him to the University of Illinois model of symphonic band under the tutelage of Albert Austin Harding. Continuing his musical education as a percussionist at the Eastman School of Music, Fred's entrepreneurial spirit came to the fore. Forming a University of Rochester marching band, he then persuaded Eastman Director Dr. Howard Hanson to let him transform it into the Symphony Band, an organization which became a part of the Eastman School's wind and percussion curriculum.

"After earning his bachelor's and master's degrees, Fred was appointed to the Eastman faculty as one of the ensemble directors, with both orchestra and band conducting duties. He also played percussion in the Rochester Philharmonic. Seizing every opportunity for conducting experience, he established several chamber orchestras at Eastman, studied conducting with Koussevitzky at Tanglewood, and received a grant to study conducting in Vienna.

"Then in 1952 his vision and desire to do something different with the traditional model of the large symphonic band resulted in the formation of the group he labeled the Eastman Wind Ensemble. Using a small resource pool of players and incorporating the orchestral practice of one player on a part, Fred created a new and flexible instrumentation which has become an American band tradition. His primary adherence to original music startled directors and audiences, who were not accustomed to hearing Mozart, Holst, and Hindemith on band concerts. This innovative approach also attracted contemporary American composers, so that by the time Fred took the Eastman Wind Ensemble to Carnegie Hall in 1959, a whole new repertoire of band music had begun to emerge. The composer-oriented recordings he made in the years between 1952 and 1962 are now considered to be classics of the literature.

"After ten years as director of the Eastman Winds, Fred left to become Associate Conductor of the Minneapolis Symphony, then conductor-in-residence at the University of Miami. In 1984, he was appointed conductor of the Kosei Wind Orchestra of Tokyo, a professional wind group with whom he has made a number of recordings. He has

also been guest conductor for such major orchestras as the Cleveland Symphony, Boston Pops, Pittsburgh, and New Orleans. His deep concern for students and teaching is evident in his long association with Interlochen—he has appeared there every summer for the past 45 years—and innumerable guest-conducting appearances at high schools and universities all over the country.

"If this were not enough for one man's career, there are also his writings. *Time and the Winds*, published in 1954, is a pivotal book which laid down the new course and direction he had charted for wind ensembles. His long series of articles, interpreting and analyzing the classics of the band repertoire, remain a standard in the field. He has also published many performing editions, ranging from Gounod to Sousa, and has made a number of historical recordings at the Library of Congress.

"This occasion is by no means the first to honor Fred. He has honorary doctorates from the University of Rochester and Oklahoma City University, and received the 25th Anniversary Columbia University Ditson Conductors Award for his efforts to promote American music. The Sonneck Society Honorary Member award is a fitting sequel to that honor. We are proud to welcome him as a lifetime member of our group, and hereby present him this certificate of recognition."

Report from the Publications Committee

When the Publications Committee was formed, the Society had little money and many ambitions. We thought in terms of modest assistance to authors of slim bibliographical or discographical works. In 1989 the policy statement of the Committee read:

The Publications Committee will facilitate the publication of material that normally has difficulty achieving publication: surveys of repertoire, bibliographical essays, lists, guides, discographies, teaching aids, seminal dissertations not readily available, and other kinds of projects concerned with American music that do not fit into traditional or standard modes of publication.

Only completed works would be eligible, and the Society itself would not act as publisher.

So things stood when the generous bequest of H. Earle Johnson changed everything. Now good causes could be more strongly supported, and new guidelines were needed to deal with the many worthy requests that were sure to come.

During the first two years of the new regimen, as committee members learned what procedures were necessary for functioning in an orderly manner, no applications were received for the slim lists specified in the Society Handbook. The publications asking for funds were all full-length books for which the publishers required supplemental funding.

The Board of Trustees provided for this development when, at its November 9, 1991, meeting, it approved an amendment which reads "as well as more traditional or standard modes of publication that would not be published without financial assistance."

Requests are now being received from individual writers and from university presses on behalf of their authors. A revised press release has been prepared which lists what information should be provided: six copies of an application letter which includes publication plans, a demonstration of the need for funds, a brief curriculum vita, and an outline of the proposed publication including a table of contents. With no public announcement, the Committee has received more requests than can be filled. Now that the public has been informed, we look forward to an exciting future.

*Dena J. Epstein, Chair
Publications Committee*

Great American Brass Band Festival

The Band History Interest Group of the Sonneck Society for American Music will join with the Historic Brass Society and The Great American Brass Band Festival to sponsor a Band History Conference which will take place during the Great American Brass Band Festival, June 12-14, 1992, in Danville, Kentucky. Papers will be presented on June 12, between 9 a.m. and 5 p.m. Presenters will include Raoul Camus (Brass Bands in 19th-century Community Life); Ronald W. Holz (The First Original Compositions for Salvation Army Brass Band: The Beginning of a Remarkable Repertoire); H. M. Lewis (How the Cornet Became the Trumpet); Vincent DiMartino and George Foreman (The Carnival of Venice: The Queen of Cornet Solos); Fred Williams (Early Band and Soloist Recordings); Fred Crane (Chautauqua Bands); and Paul Bierley (A Band Music Encyclopedia). The day will close with a performance by the Chestnut Brass. All presentations will be in Weisiger Theatre of the Norton Center for the Arts at Centre College, Danville, Kentucky. Other bands participating in the annual festival are Empire Brass, Dallas Brass, Mr. Jack Daniels Original Silver Cornet Band, Olympia Brass Band (New Orleans), Dodworth's Saxhorn Reserve Band (Detroit), First Brigade Band (Milwaukee), Saxton's Cornet Band (Lexington), National Capitol Band—Salvation Army (Washington, D.C.), Advocate Brass Band (Danville, KY), River Cities Concert Band (Jeffersonville, IN), Holy Name Band (Louisville), Commonwealth Brass Band (Louisville), and Bluegrass Brass (Lexington). Frank Cipolla serves as program chair of the Band History Conference; George Foreman is festival chairman. For more information about either the festival or the confer-

ence, contact George Foreman; Norton Center for the Arts; Centre College; Danville, Kentucky 40422; 606-236-4692.

Results of the 1992 Silent Auction

This year's Silent Auction netted \$935 for the Society's Publication Fund. The Auction is the single largest fundraiser of the Society. Suzanne Snyder, the hardworking and efficient chair of this committee, conveys her thanks to all who assisted, including Elaine Bradshaw, Joan O'Connor, Wilma and Frank Cipolla, and all who brought books and who bought them.

Highlights of Annual Business Meeting February 15, 1991

The annual meeting of the Society was held at Louisiana State University, Baton Rouge, Louisiana, on Saturday, February 15. In addition to actions noted elsewhere in this *Bulletin*, the following actions were taken or reported:

1. The Development Committee will seek the advice of a professional fund raiser, who will donate her services to the Society.

2. The Membership Committee reports that the Society had 988 members as of mid-November.

3. The new cutoff date for applications to the Publications Committee for subventions from the Johnson Fund is November 15, 1992.

4. Karen Carter will replace Leslie Lassiter as chair of students in the Society. A line item will be established in the Society budget to assist students with travel expenses associated with attending Society conferences.

5. William Everett will chair the newly established Committee for Public Relations and serve as publicist for the Society.

6. Wayne Shirley announced that publication of *American Music* is now back on schedule, and called for submission of articles. Frank and Wilma Cipolla will replace Mary Wallace Davidson as book review editors.

7. George W. Keck will become editor of the *Sonneck Society Bulletin* with the beginning of the next volume in 1993. Susan Porter will continue as editor through 1992, and all submissions should be sent to her until November.

8. President Root will appoint a committee to explore minority issues.

9. Contributions from the Society to RILM this year will total \$635: \$300 from the general fund, \$200 from the discretionary fund, and \$135 from members' dedicated contributions.

10. Beginning with 1992 releases, the Society will establish two new Irving Lowens Awards. In addition to the annual award given for an outstand-

ing book on American music or music in America, awards will be given for the best journal article and the best recording.

11. New board members were installed: 2nd Vice President J. Bunker Clark; members at large Scott DeVeaux, Samuel J. Floyd, Jr., and Catherine Smith. Thanks was given to outgoing board members Wilma Cipolla, Adrienne Fried Block, Betty Ch'maj, and Paul Wells.

Complete minutes of the Business Meeting and the Annual Financial Report of the Society may be obtained on request from the Editor or from the Secretary: Paul Machlin, Music Department, Colby College, Waterville, ME 04901.

Highlights of Board Meetings

November 9, 1991: The Board met at the Palmer House Hotel, Chicago, during the meeting of the American Musicological Society. In addition to actions noted elsewhere in this *Bulletin*, the following actions were taken or reported:

1. In spite of rising expenses, the Society is doing well financially due to a record income from the 1991 Silent Auction, lowered typesetting fees for musical examples in *American Music*, a favorable balance in the Conference Fund, and receipts from the auction of publisher's display materials at the 1991 meeting. Increases in costs of member services and in publishing *American Music* are anticipated during 1992.

2. The Board received a preliminary report on the questionnaire distributed to the Society in the summer of 1991. A full report will be given to the Society at a later date.

3. The Board voted to grant the AMS series *Music of the United States of America* \$3000 from the Society's publications fund, to be used to generate matching funds from a challenge grant.

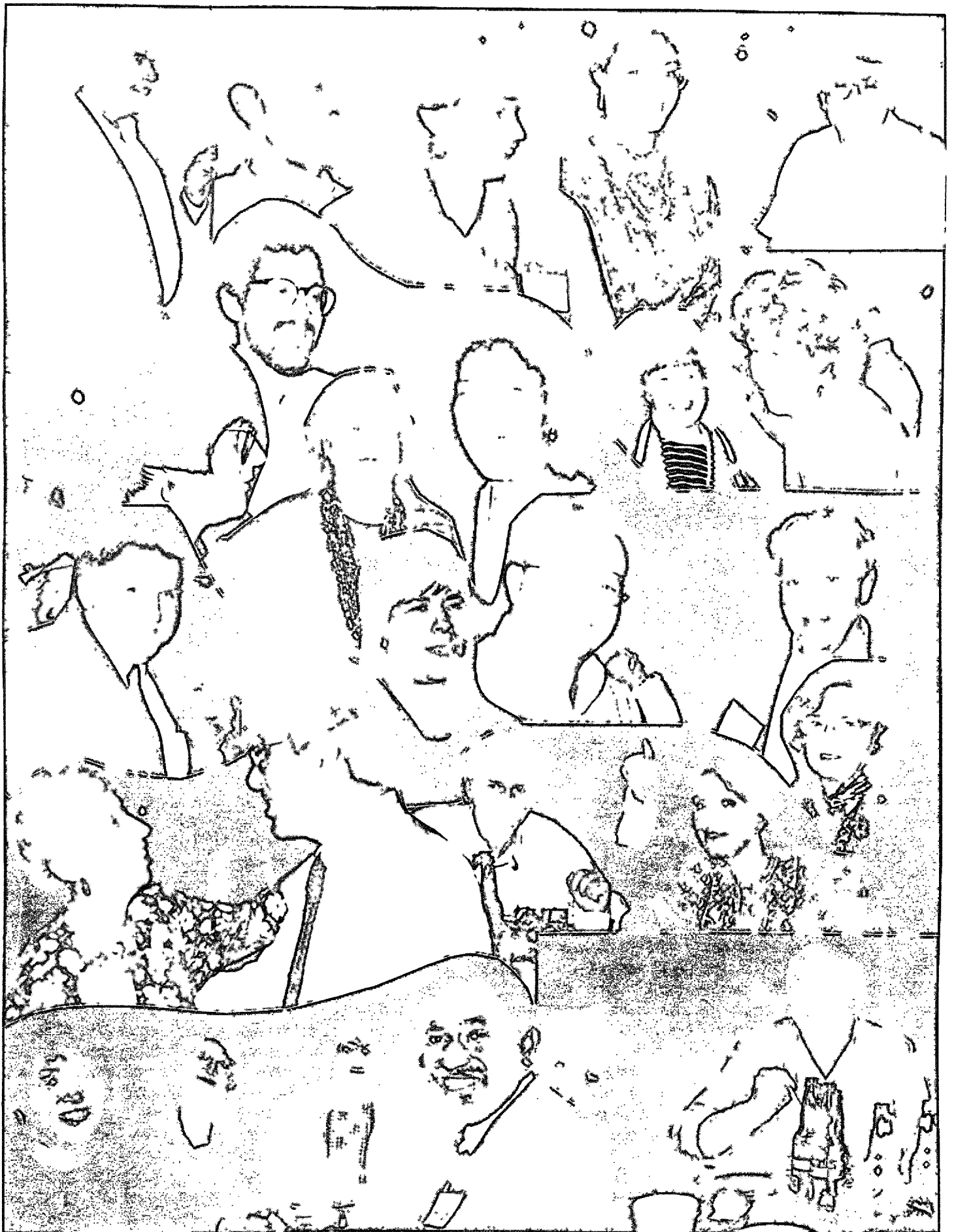
4. A subscription to *American Music* was donated to the National Library of Cuba.

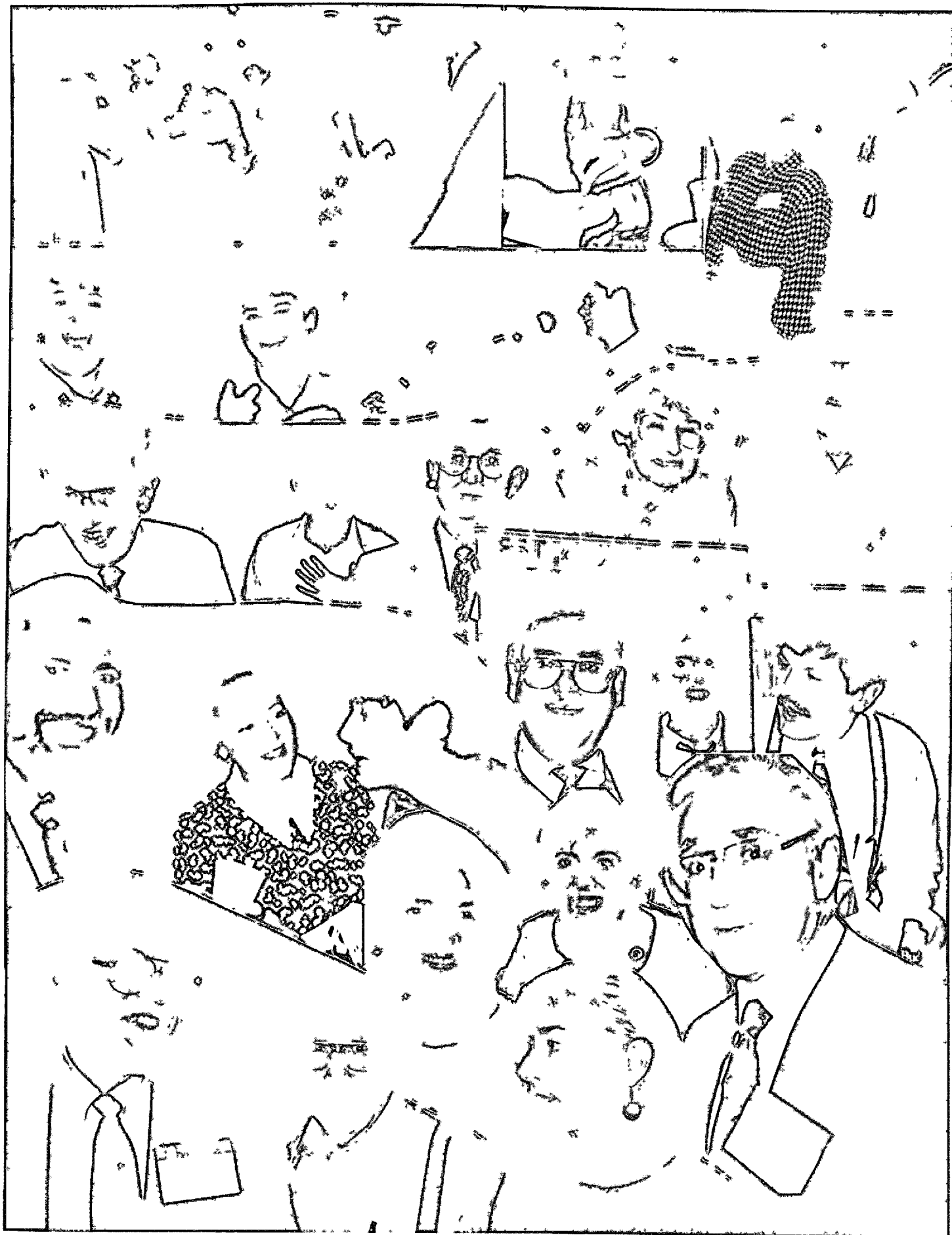
February 12, 1992, Baton Rouge:

1. A motion from the Development Committee was approved: "The board reaffirms that the Society is doing business as the Sonneck Society for American Music."

2. The Board approved the recommendation of the Publications Committee for a subvention of \$2,500 to Katherine K. Preston for preparing illustrations, indexing, and proofreading her book *Opera on the Road: Travelling Opera Troupes in the United States, 1825-1860* (University of Illinois Press).

3. Paul Wells and the Conference Handbook Committee were congratulated for producing a document that is a model of its kind.





February 15, 1992, Baton Rouge:

1. The fall meeting of the Board will be held September 12-13, 1992, in Darnestown, Maryland.

2. The membership committee was empowered to explore co-sponsorship of American Music Week (with the American Music Center) within budgetary limits.

3. An exhibits manager will be appointed to oversee arrangements for exhibits at conferences.

OFFICERS OF THE SOCIETY, 1991-92

President	Deane L. Root
First Vice President	Judith McCulloh
Second Vice President	J. Bunker Clark
Secretary	Paul Machlin
Treasurer	George Foreman
Members at Large:	Rae Linda Brown
	Scott DeVeaux
	Samuel Floyd
	John Hasse
	Katherine Preston
	Catherine Smith
Executive Director:	Kate Van Winkle Keller

Editors:

American Music: Wayne D. Shirley

Bulletin: Susan L. Porter

Bulletin beginning 1993: George W. Keck

Directory: J. Bunker Clark

Standing Committee Chairs:

Executive Committee: Deane Root

Long Range Planning: Deane Root

Development: Gillian Anderson

Honors: Wilma Cipolla

Lowens Award: Vivian Perlis (1991 publications)

Membership: Homer Rudolf

National Conferences: R. Allen Lott

Nominating: Dale Cockrell

Public Relations: William Everett

Publications: Dena Epstein

Silent Auction: Elaine Bradshaw

Students: Kitty Preston; Karen Carter (student chair)

Appointments:

Archives: Margery M. Lowens

Conference Coordinator: Paul Wells

Exhibits Coordinator: Suzanne Snyder

Marketing and Strategy: John Hasse

Music of the United States liaison: Judith McCulloh

US-RILM representative: John Druesedow

Interest Groups:

American Music in American Schools: Dan Binder

Band History: Dianna Eiland

Musical Theater: David M. Kilroy

Popular Music: Scott DeVeaux

Research in Gender and American Music: Betty Ch'maj

SCHEDULED CONFERENCES OF THE SOCIETY

19th National Conference

Friday, February 12-Tuesday, February 16, 1993

Asilomar-Conference Center

Pacific Grove, California

Daniel Kingman, program chair

Katherine Bumpass, local arrangements chair

20th National Conference

April 5-9, 1994

American Antiquarian Society

Worcester, Massachusetts

COMMUNICATIONS

Letter from Canada

My first *Letter from Canada* following the retirement of John Beckwith, your previous correspondent, comes to you from under cloudy skies with an arctic chill. The economic malaise that we have been suffering for some time is, according to the pundits, now into the recovery phase, but there is no ready evidence at hand. The arts have been suffering very badly and no one is predicting their imminent improvement. Funding of all manner of artistic enterprise in Canada is largely in the hands of government—urban, provincial and federal—and when governments are pinched, the arts and social services get pinched in turn. Add to that the effect that economic decline has on public attendance and private sponsorship, and the climate becomes frigid indeed. The major orchestras have all been assembling unprecedented deficits, and smaller groups are often in a precarious position. By freezing grants, or increasing them only by small amounts, funding has in real terms been reduced. The Canada Council, the federal arts body, has suffered badly in this regard with repercussions in all the arts across the country; and the Canadian Broadcasting Corporation, largely supported by direct government grant, has faced dramatically diminished government financing. The whole situation is not helped by the fact that the Conservatives, the ruling federal government party, have never appeared very supportive of cultural causes. Just to top off the list of gloom, although not attributable to economic conditions, both the Orford Quartet and the Purcell Quartet, the best and most long-lived string quartets in Canada, went out of business last summer.

Is there a silver lining? Well, not a lining exactly, but there is evidence that the sun has not gone out. New music is flourishing. The Winnipeg Symphony Orchestra held a spectacularly successful new music festival at the end of January, an event that owed much to the determination and panache of composer Glenn Buhr and conductor Bramwell Tovey. In this city of about 600,000, nearly 10,000 showed up at eight concerts to hear 57 contemporary works ranging from Part and Berio to young Canadians who are new on the scene and whose names so far have no popular recognition. Four major orchestras have given new music a particularly sharp focus by the presence of four distinguished composers-in-residence: Glenn Buhr in Winnipeg, Walter Boudreau in Toronto, Gary Kulesha in Kitchener-Waterloo, and Denis Gougeon in Montreal. The musical theatre is active in spite of the fact that it is usually the costliest of musical enterprises. Notably, the Canadian Opera Company has commissioned a new opera from Harry Somers

for performance in May, and the Vancouver Opera Association has engaged composer David MacIntyre with a view to producing a new opera. The Vancouver New Music Society has also commissioned an opera from Rodney Sharman with a libretto by the highly successful avant-garde film director, Atom Egoyan. The CBC has been especially hard hit in television, but it soldiers on in radio and every Sunday night continues to broadcast Two New Hours of new music, as well as Arts National each night and various music programs during the day.

If the big orchestras are having a rough time, the Toronto baroque orchestra, Tafelmusik, tours widely, turns out recordings for Sony Classical as fast as it can get them through the studio, and garners great reviews everywhere. And on the chamber music horizon, the young St. Lawrence Quartet has won two international prizes and is becoming an established presence.

One of the most remarkable events in Canadian musical scholarship was the publication ten years ago of the *Encyclopedia of Music in Canada*. Despite serious worries almost up to this moment about how it was all going to be paid for, somehow the complete revision of the *Encyclopedia* was finished and it is at the press, due to appear in a matter of months.

Audience statistics and budget reports tell sad stories but there is nevertheless a remarkable resilience in the arts in Canada and music has held its place. If the country manages not to fall apart politically as a result of a constitutional crisis, there will still be much to report about in future columns.

Carl Morey
University of Toronto

A Plea for Page Numbers

On receiving the Summer 1991 issue of *American Music*, I turned immediately to William H. Kenney's "James Scott and the Culture of Classic Ragtime." I was impressed with the amount of new information Kenney had gathered and was not surprised that he found so much in small-town newspapers. His article has more than one hundred newspaper citations.

As pleased as I was with the article and the approach, I was dismayed to see, once again, an absurd editorial policy toward documenting newspapers. This policy, judging by the "Notes" in Kenney's article, is as follows: (1) a newspaper article's title is cited only when there is an author's by-line; (2) page numbers are not used.

The policy toward titles makes no sense to me and I think it should be reconsidered. I grant that, on a substantive level, titles in newspapers of the period were often irrelevant, frequently referring only to the first of a succession of unrelated items.

It was often common, as well, to have brief, untitled, items. Still, a title can help as a locator.

But to have neither title nor page number is absurd. Should we wish to check a cited source, must we read through an entire newspaper for what may be a single sentence? Why is it assumed that page numbers are less important in newspapers than in journals? What is the purpose of omitting them? How much room can be saved?

Actually, one newspaper citation in Kenney's article—note 29—does have a page number. From this isolated instance, I assumed that Kenney had provided numbers that fell victim to an editor's pencil. A call to Kenney confirmed my assumption.

I was not surprised. I have had the same experience with more than one publisher, most recently with an article for *American Music*. My protest of the editorial weakening of my documentation (a protest supported by our content editor Wayne Shirley) brought assurance that the page numbers would be restored.

But protest should not be necessary. Scholarship requires page numbers in newspapers as much as in books and in journals. In discussing the issue with editors, I always hear the same defense: "According to the *Chicago Manual of Style* . . ."

On this issue, the advice offered by the *Manual of Style* is contrary to our needs and should be disregarded. Editorial policies for our journal should serve scholarship, not detract from it. At the very least, let us have page numbers.

Edward A. Berlin

NOTES ABOUT MEMBERS

New emeritus professor John Beckwith presented January talks at the University of Victoria, Simon Fraser University, and at Mount Allison University (Sackville, New Brunswick), where he gave the Winthrop Pickard Bell lecture on "The Canadian Musical Repertoire," as well as interviews, a master class, and an open rehearsal of some of his compositions. New publications include *Harp of David* for a cappella choir (Jaymar Music, London, Ontario) and the piano-vocal score of *Lucas et Cécile*, comedy with music by Joseph Quesnel (Doberman/Yppan, Quebec City).

Charles Bestor's *Soliloquies for Oboe and Interactive Electronics* premiered March 5, 1991, at the University of Massachusetts with Fredric Cohen, oboe. *Incantations and Dances for Contrabass, Computer, and Electronic Keyboards* received its premiere performance March 6, 1990, at the University of Massachusetts by Salvatore Macchia, contrabass, and Jeff Holmes, keyboards. *Of Times and*

Their Place, Five Songs premiered February 25, 1990, at the Phillips Collection in Washington, D.C.

Robert W. Butts had two compositions premiered in October 1991. On October 4, Butts performed *Refractions*, a three-movement Gershwin-inspired piece for soprano recorder, at the annual October RecorderFaire sponsored by the Somerset Hills chapter of the American recorder Society in Basking Ridge, New Jersey. Lynn Siebert premiered *Tourne Suite* in a recital at Drew University in Madison, New Jersey, on October 21. The five-movement work for solo violin expressed the feelings and images communicated at various points at the Tourne Park in Boonton, New Jersey.

Big 4, for flute duo, oboe duo, and doubled instruments, by Barney Childs, was premiered by the Ensemble of Santa Fe, directed by Thomas O'Connor, in Santa Fe, New Mexico, on January 18 and 19, 1991. *Fantasy-Variations: Eight Poems by Uvor Winters*, for solo violin/reader, was premiered by Deborah Fuller in Denver in November 1991. *The Golden Bubble*, for contrabass sarrusophone and percussion, was premiered April 14, 1991, by Phil Rehfeldt and Ron George at the University of Redlands, California. Childs was the keynote speaker at the Fifth Annual Redlands Organ Festival at the University of Redlands on January 21, 1991.

During 1991, Dinos Constantinides was an invited composer-performer at the Lincoln Center Library for the Performing Arts, the Arizona State University Composers Forum Series, the College Music Society Southern Chapter meeting at Auburn University, and Nicholls State University. In February 1991, he participated in the Boulez Composers-Conductors Workshop, sponsored by Carnegie Hall, New York City. *Midnight Fantasy III* for wind orchestra premiered at Carnegie Hall on May 20, 1990. *Fairy Tale*, for solo tenor trombone and trombone ensemble, received its first performance at Louisiana State University on April 30, 1990. *China II—Beijing* was premiered at Baton Rouge by the Louisiana Sinfonietta on September 23, 1990. *China I—Shanghai—Songs of Departure* was premiered by the Louisiana Sinfonietta at Baton Route, May 5, 1991. *Mutability for Soprano and Strings* premiered at Louisiana State University on May 1, 1991.

Harry Hewitt had over a hundred miniatures premiered in the United States and Argentina during his seventieth birthday year.

Karel Husa's String Quartet No. 4 was given its premiere at the International Festival of Music in Brno, Czechoslovakia, by the Colorado Quartet, October 12, 1991. *Overture ("Youth")* for orchestra,

commissioned by the Seattle Youth Symphony Orchestra, premiered in the Seattle Opera House on November 24, 1991, conducted by Ruben Gurevich. Husa was honored at a festival of his music at Capital University, Columbus, Ohio, February 19-22, 1992. Chamber and ensemble works were performed. His *Cayuga Lake (Memories)* will receive its premiere on April 4, 1992, in Tully Hall, New York, with Husa as guest conductor. This new work for chamber orchestra was commissioned by the Ithaca College for its Centennial Celebration.

Daniel Kingman's *The Golden Gyre*, a hundred-minute piece for two singer/speakers and six-piece chamber ensemble based on letters and diaries from the California Gold Rush, was premiered in the Crocker Art Museum as part of the Festival of New American Music in Sacramento, November 17, 1991. *La Commedia*, a set of nine pieces for solo piano based on the characters in the old *commedia dell'arte*, and commissioned by the Festival for the Young Festival Performances, was also premiered at same 1991 Festival. *Fantasy-Mosaic*, for piano, premiered March 22, 1991, in Anchorage, Alaska, with Dean Epperson, pianist. Kingman has received his fourth consecutive ASCAP Award, for 1991-92, and his fifth resident fellowship at the MacDowell Colony, November-December 1990.

Otto Luening presented two lecture/concerts at the Bourges International Festival of Contemporary Music, June 1991.

Philip Martin completed three major commissions during 1991: Piano Concerto No. 2 for "Dublin 1991, European City of Culture," premiered at the National Concert Hall in Dublin in June; *Avebury*, RTE's entry for the Prix Italia in 1992; and *Thalassa, Songs of the Western Sea*, a choral work written during a three-month residency in Galway for the celebration of the Atlantic seaboard, first performed in Galway, March 17, 1992. His 1991 concerts included concerti with the Royal Philharmonic Orchestra, BBC Orchestra, and the National Symphony and Irish Chamber Orchestras.

Donald Martino was honored on the occasion of his sixtieth birthday (May 16, 1991) in a series of concerts featuring his works: New York Guild of Composers, April 16, 1991, Christ and St. Stephens Church, New York City; N.A.C.U.S.A., April 27, 1991, Occidental College; New England Conservatory, Boston, November 16, 1991; and The Fromm Foundation, Cambridge, Massachusetts, December 8, 1991. For the second year in a row Martino won the Music Publishers Association's Paul Revere Award for autography. The winning work was *Concerto for Alto Saxophone and Orchestra*. Mar-

THE SONNECK SOCIETY BULLETIN

Index to Volume 17 (1991)

Compiled by James Farrington

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

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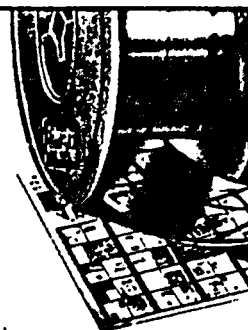
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tino was in residence at the University of Illinois in Urbana from September 23-25, 1991, conducting two seminars, giving a lecture on his music, and witnessing performances of several of his works. Recent premieres include *Twelve Preludes*, Kathleen Supove, piano, Cambridge, March 22, 1991.

W. Francis McBeth's *Drayton Hall Esprit* received its first performance by the Drayton Hall School Band, Debbie Oxner conducting, in Charleston, South Carolina, in April 1991. That same month, McBeth was elected vice president of the American Bandmasters Association.

Eve R. Meyer, chair of the music history department at Temple University, Philadelphia, received the university's Great Teacher Award for 1991. She was awarded a \$10,000 prize and a commemorative statuette.

Carol J. Oja's book, *Colin McPhee: Composer in Two Worlds* (Smithsonian Institution Press), recently received an ASCAP-Deems Taylor Award.

Deane L. Root delivered the second annual Windham Lecture in Liberal Arts on Tuesday, November 5, 1991, at the Music Hall of Middle Tennessee State University. His topic was "American Music and Music in America."

Deena Rosenberg's new book, *Fascinating Rhythm: The Collaboration of George and Ira Gershwin* (Dutton Press), has been well received by both consumer and music industry press. This is the first critical study of the Gershwin brothers' collaboration and their creative process: how they wedded words to music and meshed songs with plot and character. The book contains much previously unpublished information, and is the result of years of meetings with Ira Gershwin, reviewing his collection of letters, diaries, worksheets, and clippings.

Elliott Schwartz presented an April 1991 lecture on recent American music at the University of Copenhagen, Denmark, including performances of works by Charles Dodge, Tom Johnson, and his own *Souvenir*. *Sinfonia Juxta* for two trumpets, piano, and percussion premiered at Yale University in May 1991. *Fantastic Prisms II*, for six flutes, will be premiered at Bennington College in March 1991. *Chamber Concerto V*, for bassoon and six players, will premiere at the International Bassoon Symposium, Spring 1991, in Amsterdam, The Netherlands.

Greg Steinke's *Concentrated Images*, for tape, poet/reciter, and slide images, premiered in Indiana on the fiftieth anniversary of the executive order creating the Japanese/American internment camps,

February 22, 1992. *Three Early Songs* for soprano and harp was given its first performance on February 15, 1992, at Florida State University, Tallahassee, by soprano Barbara Ford Kronholz. Steinke received an Tucson/Pima Arts Council Music Composition Fellowship of \$2,500 in February 1991.

Marilyn J. Ziffrin was a guest composer at Bowdoin College, Brunswick, Maine, October 10-11, 1991, and at Keene State College, Keene, New Hampshire, on November 5-6, 1990. She has written a set of songs for soprano Neva Pilgrim, to be premiered on March 15, 1992, in Cleveland. She is currently working on a commission from Hope College, Holland, Michigan, for a choral work for the Hope College Chapel Choir directed by J. Scott Ferguson. In addition, she has been awarded a grant for 1992 from the New Hampshire Council on the Arts for an orchestral work.

Obituaries:

William Howard Schuman died in Manhattan February 15, 1992, at the age of 81. As a composer, educator, and administrator, he championed American music, incorporating American jazz and folk traditions into his works. Winner of two Pulitzer Prizes (1943 and 1985), founding president of Lincoln Center (1962-69), and the president of Juilliard School (1945-62), Schuman was also acclaimed for a compositional career which spanned more than sixty years. His compositions include ten symphonies, five ballet scores, concertos for piano, violin, viola, and cello, four string quartets, operas, and works for chorus and band. His honors include two Guggenheim Fellowships (1940, 1941), the first New York Critics' Circle Award (1941 for Symphony No. 3), the National Medal of Arts (1987), and Kennedy Center Honors (1989).

Gilbert Chase, the innovative, distinguished historian of American music, died after an illness of several years on February 22, 1992, at age 85, in Chapel Hill, North Carolina. The cause of death was pneumonia.

His career was long and varied. It included several years in the 1930s as a music critic in Paris; work at NBC in New York, where he wrote handbooks for the radio series *NBC University of the Air*, and was an editor for Oscar Thompson's *International Cyclopedia of Music and Musicians*; Latin American specialist at the Library of Congress; diplomatic service in Lima, Buenos Aires, and Brussels; and professor at the University of Oklahoma in Norman, Tulane University in New Orleans, and the University of Texas in Austin. While at Tulane, he founded the Inter-American Institute for Musical Research. In 1972-1973, he was the

first Senior Research Fellow at the Institute for Studies in American Music in the Music Department at Brooklyn College.

Chase was active in several professional musical organizations, notably the Society for Ethnomusicology and the American Musicological Society. The Sonneck Society made him an Honorary Member in 1985 at the annual meeting in Tallahassee.

It was through his writings on music that the world at large knew and admired him, especially the trail-blazing *America's Music From the Pilgrims to the Present*, which burst onto the scene in 1955. Here, for the first time, so-called popular and folk music were treated with seriousness and respect in a lengthy, dignified music history book. This epochal work—later looked upon as only one of many general histories of the subject and considered somewhat controversial—went through two further editions: those of 1966 and 1987. Chase spent many years agonizing over the final edition. It was dedicated to his wife, and was the last major literary work to benefit from his great writing skills. Earlier he had written the first history of Spanish music (*The Music of Spain*, 1941; 2nd rev. ed. 1959), the widely used *Partial List of Latin American Music Obtainable in the United States* (1941), and *Bibliography of Latin American Folk Music* (1942). The best list of his voluminous articles, reviews, and other writings may be found in I.S.A.M. monograph number 2, *Two Lectures in the Form of a Pair* (1973).

Chase was born in Havana, Cuba, on September 4, 1906, the namesake of his father Gilbert P. Chase, a naval officer; he grew up largely in the New York area, although at one point, the Chase family lived for a period in Algiers, Louisiana, a suburb across the Mississippi River from New Orleans. He spoke of this as a happy coincidence when he lived in New Orleans later, considering his move to the area as something of a homecoming.

He was married for 62 years to the beautiful Kathleen van Barentzen. They had three sons (John, Peter, and Paul) and four grandchildren. The Chases retired to Chapel Hill, a city in which they earlier had a home and a city in which Gilbert had been a university student.

Farewell to a great figure in the historiography of American music—a charming, knowledgeable, and sophisticated man.—*Richard Jackson*. (*Jackson was Chase's first M.A. student at Tulane, and a friend of the Chase family for many years.*)

"When the past is ignored, the present has no future."—*Gilbert Chase, America's Music*, p. 393.

NOTES AND QUERIES

Members of the Sonneck Society may be interested to know that the centennial of noted American composer Bernard Rogers' birth will occur on February 4, 1993. It would be appropriate to his memory if, during the centenary year, there could be some sort of overview around the country of his work, involving performances of the choral, orchestral, band, and chamber works, perhaps even of the operas.

Bernard Rogers (1893-1968) left a rich legacy of music. He is also fondly remembered for his decades of teaching at the Eastman School of Music. If you are interested in participating in the centennial, a free list of available works, indicating performing forces and publisher, can be obtained without charge from:

James Willey
c/o Department of Music
SUNY
Geneseo, NY 14454

I am particularly interested in the approaching centennial of the birth of Walter Piston (January 20, 1994). I would appreciate being kept informed of any plans which are being developed to celebrate this occasion.

Joel Eigen
6 Hanover Lane
Norristown, PA 19401
215-275-0199

The Tracker, the quarterly journal of the Organ Historical Society, invites submissions in the history of American organs, organs in America, and related subjects. Now in its thirty-fifth consecutive year, *The Tracker* has published articles on organists, organ builders, organ literature, and specific organs of major historical interest from all periods. Typescripts for consideration are welcome from non-members as well as members of the Society and should be sent to the managing editor:

Jerry D. Morton
The Tracker
Box 26811
Richmond, VA 23261

I am looking for manuscript (unpublished) works fitting the following guidelines: (1) written between 1965 and the present; (2) not currently available through a publisher or rental agent; (3) instrumentation of winds, percussion, harp, piano, strings (not requiring orchestral complement), electronic instruments, media, or any complement thereof; (4) minimum number of players: ten (requiring conductor). The works I am seeking, as

described, should fit the "wind ensemble" genre, not that of a (heavily doubled) symphonic band.

The purpose of this study is nurtured through my interest in new music and in facilitating the efforts of living composers to get their works performed. Essentially, I am hoping to find some (otherwise unknown to me) new works to perform or premiere. Since 1984 I have conducted fifteen premieres of new literature, eight for wind ensemble and seven for chamber orchestra. If comprehensive enough, I hope to publish the results of this particular study in the College Band Directors National Association journal.

I would be pleased to receive any information you could send me, including that beyond the scope of this study, i.e. catalogues, composer listings, music for full and chamber orchestra, and lists of published music of the composers you represent.

Stephen E. Squires
Associate Professor of Music
Northern Illinois University
Music Director, Illinois Chamber Symphony
425 W. Hillcrest Drive
DeKalb, IL 60115

Pianist and composer Philip Martin and his wife, Penelope Price Jones, soprano, fondly remembered by Sonneck members who attending the Keele University conference in 1983 for their performance at Cumbermere Abbey, are planning a tour of the United States in late September and October 1993, for recitals, lecture-recitals, and master classes. Philip offers a wide concerto repertoire, including his own two concerti, and his popular *Through Streets Broad and Narrow*, written for the Irish chamber orchestra in 1980. The pair's recital performances include extensive American music by such composers as Bernstein, Schuman, Foss, and Rorem (as well as Philip's own works); Philip has a recent recording of Gottschalk on the Hyperion label. If you are interested in arranging for a performance or other appearance, call Philip at (0249) 812508 or write:

Philip Martin
Chapel House
Theobalds Green
Calstone, Near Calne
Wiltshire
Calne 812508
United Kingdom

When you use the word 'chaos,' it means there is no chaos, because everything is equally related—there is an extremely complex interpenetration of an unknowable number of centers.—John Cage

Cage will certainly go down in history as the Grand Master of Chaos.—Gilbert Chase

THE BULLETIN BOARD

Performances of American Music

The Library of Congress and the National Academy of Sciences honored John Cage with "Cagefest, Chamber Music of John Cage, 1983-91" at the National Academy of Sciences in Washington, D.C., on November 15, 1991. Musicians personally chosen by Cage performed *Ryoanji* for double bass, oboe, and percussion; *Two* for flute and piano; *c Composed Improvisation* for percussion and Steinberger bass guitar; *Five* for double bass, oboe, bowed piano, flute, and percussion; and the premiere of *Two* for violin and piano, commissioned by the McKim Fund in the Library of Congress. The event attracted a huge audience; some two hundred fans had to be turned away. Cage spent 45 minutes after the concert taking questions from the audience and discussing his music. His responses were simple and enigmatic. He said, for example, "Perhaps the music we have just heard is an experience we have not had, and there is nothing to say." In conjunction with Cagefest, the Library presented films on the life, work, and philosophy of John Cage in the Mary Pickford Theater from November 12-14, and the National Academy of Sciences exhibited a selection of Mr. Cage's recent watercolors and drawings from November 12-30 in the academy's auditorium foyer.

The Marine Band will perform this spring at the Center for the Arts at George Mason University in Fairfax, Virginia, the Washington, D.C., area's newest major concert facility. Concerts will be presented Sundays, March 1, 8, 15, and April 5, 12, and 19, at 3 p.m. All performances are free and open to the public but tickets are required. The auditorium seats 2,000. The center is located just off the capital beltway and has ample free parking. Tickets (up to four per concert) will be available starting February 3 by calling 703-993-8888, or writing to Marine Band Tickets, Center for the Arts Box Office, Concert Hall, George Mason University, Fairfax, VA 22030-4444. Concert patrons in Baltimore may also attend two concerts at Joseph P. Meyerhoff Symphony Hall, one at 7:30 p.m. on Sunday, March 22, and the second at 8 p.m. on Wednesday, April 29. Both these concerts are also free, but with tickets required. You must pick up tickets for these concerts at the Meyerhoff Symphony Hall Box Office starting March 2 for the first or April 6 for the second concert. For more information call 303-783-8000.

The Chamber Orchestra Concert Series of the United States Marine Band, featuring the string section along with selected members of the concert

band, will be presented Sundays at 3 p.m. during May in John Philip Sousa Band Hall at Marine Barracks, 8th and I Streets, SE, Washington, D.C. The performance dates are May 3, 10, 17, 24, and 31. All concerts are free and no tickets are required. For more information, call the Marine Band Concert Information Line at 202-433-4011.

The Symphony No. 2, "Im Fruhling," by John Knowles Paine was the subject of a Doctor of Arts Lecture Recital at Ball State University in Muncie, Indiana. Doctoral candidate Travis Hatton presented the session titled "Reviving Interest in an American Masterpiece" on January 23 in the BSU Recital Hall. Mr. Hatton is a conducting student of Leonard Atherton, BSU Conductor of Orchestras.

Music of Aaron Copland, including the *Passacaglia*, played on a new pipe organ; the *Old American Songs* (performed by baritone Thomas Hampson); the *Violin Sonata*; *Quiet City* (featuring Ronald Roseman on English horn); and the *Dance Cubano* (played by pianist Morey Ritt) will be featured at the March 8 Inaugural Concert for the new \$28-million Music building on the campus of Queens College in Flushing, New York. A unique feature of the 489-seat concert hall is the 27-foot-high grand pipe organ, designed and constructed by Gene Bedient. The new Music Building will house the faculty and students of the Aaron Copland School of Music.

During September and October of 1991, Leslie Petteys, pianist, and Wendell Dobbs, flutist, played eight concerts of contemporary American music in New Jersey, Virginia, Ohio, and West Virginia. Their concerts included four of Virgil Thomson's *Portraits* for piano, Aaron Copland's *Duo*, Robert Muczynski's *Sonata Op. 14*, Ezra Laderman's *June 29th* for solo flute, and Katherine Hoover's *Medieval Suite*. Concerts were given at Westminster Choir College, Princeton, New Jersey; University of Richmond and Hampton University in Virginia; as well as Concord and West Virginia Wesleyan in West Virginia.

The Genius of Jazz: Toledo Celebrates Tatum is the name given to a five-week celebration of the life of Art Tatum (1910-1956), one of the favorite sons of Toledo, Ohio. Jazz artist-scholar Billy Taylor was national honorary chair for the event, which was coordinated by the Humanities Institute of the University of Toledo. The event includes concerts, recitals, lectures, symposia, panels, and films, as well as extended programming by Toledo's public radio and television stations. Among the special events was an opening concert by Ellis Marsalis on January 15 and a closing Jazz All-Star

Concert featuring Billy Taylor and Ramsey Lewis on February 16. Lectures on jazz were given by Ellis Marsalis, David Baker, Frederick Starr, Amiri Baraka, and Leonard Feather; and the Department of Music at the University of Toledo sponsored a Symposium entitled "Art Tatum: His Life, Times, and Music." Other concerts and clinics were presented by various local musicians.

Music of Katherine Hoover was featured during a residency at Marshall University in Huntington, West Virginia, in November. The week-long event, coordinated by Leslie Petteys and Wendell Dobbs of the Marshall University faculty, included concerts by the Montclair String Quartet of the West Virginia Symphony and the Marshall University Orchestra, Flute Ensemble, and Chamber Choir. These performances featured works by Hoover and other American composers, many of which were performed or conducted by Hoover. The Montclair String Quartet with Petteys and Hoover gave two additional concerts in Charleston and Elkins, West Virginia (Hoover's hometown), which included the composer's piano quintet *Da Pacem* and *Divertimento* for flute and string trio.

The Library of Congress 1991-92 season of chamber concerts continues at the National Academy of Sciences auditorium at 2100 C Street NW. The Coolidge Auditorium at the Library of Congress remains under renovation. The 8 p.m. concerts are free, and admission is on a first-come, first-served basis. Doors open at 7 p.m., and most concerts experience turnaway crowds. On Thursday and Friday evenings, March 19-20, the Beaux Arts Trio will perform Ned Rorem's *Night Music* for violin and piano, a 1972 commission by the McKim Fund in the Library of Congress, along with works by Mozart, Beethoven, and Mendelssohn. The final concert of the season will be on Thursday and Friday evenings, March 26-27. Joel Smirnoff of the Juilliard String Quartet and Christopher Oldfather will perform *The Joy of More Sextets* for violin and piano by Milton Babbitt, and Stanley Drucker, solo clarinetist of the New York Philharmonic, will join Oldfather and the quartet for Aaron Copland's *Sextet for String Quartet, Clarinet, and Piano*. The Juilliard Quartet will also perform Mozart.

The silent film festival, "Le Giornate del Cinema Muto," the yearly festival of early film at Pordenone, Italy, marked its tenth anniversary as a world center for the presentation and study of the silent cinema at its best: the highest quality (often the only) remaining prints at proper speeds, accompanied by the fullest documentation and musical accompaniment in either original scores or new ones specially composed for the films. This year's season

was dedicated to the American films of Cecil B. DeMille (1891-1959) and those of his brother William (1878-1955). The week-long proceedings were splendidly launched with DeMille's 1915 *Carmen*, with music by Bizet and starring Geraldine Farrar. Gillian Anderson of the Library of Congress Music Division—for the third year—directed the Camerata Labacensis (Chamber Orchestra of Ljubljana), along with three singers. The Giornate also showcased an original sound recording of Farrar singing the title role. Anderson's scoring for the film, already a hit in Washington a few months ago, required rehearsals with the Slovenian orchestra 'for the Pordenone appearance. From Venice, she was accompanied across the border to war-torn Yugoslavia for a weekend rehearsal session in Ljubljana. "Last year," Anderson says, "I conducted a Slovenian male quartet which specialized in English-language popular music. This year, in the hotel lobby in Ljubljana, I heard on the radio the voice of one of the men in the quartet, singing in English in the style of a 1960s American war ballad, 'Stop the War, Stop the War, Make Peace, Stop the War in Croatia.' I was deeply touched. What are the chances of recognizing a voice in a foreign country, singing in the idiom of your own youth?" Sessions in Slovenia were interrupted as Anderson flew to Paris for other rehearsals to conduct the *Wings* score for the Ciné-Memoire festival that Friday. She then returned to Pordenone for the *Carmen* opening on Saturday night. The score and parts for *Carmen* are preserved at the Library of Congress as copyright deposits. (Excerpted from *LC Information Bulletin*, December 2, 1991.)

Events of Interest

The Antonin Dvořák House, located on East 17th Street in New York City, was demolished in August 1991. It was the site where Dvořák wrote his *New World Symphony* and other works during his three-year stay in America. The house was a brick row house, built in 1852, much modified and of little architectural significance. According to Arnold Berke, executive editor of *Historic Preservation News*, the style and condition of the building were probably the reasons the house was condemned, "even in the face of an outpouring of preservation support from musical and political notables, including Czechoslovakian President Vaclav Havel." The *New York Times* wrote: "What nonsense. The house has been so altered over the years that it bears scant resemblance to what it was in Dvořák's day. . . . Dvořák's memory lives in his music, not in bricks and mortar on East 17th Street." Another building in which Dvořák worked on the *New World Symphony* still stands. The large brick-and-stone structure, built in the 1860s in Spillville,

Iowa, is where Dvořák worked during the summer of 1893. How ironic that the New York Dvořák house was destroyed during 1991, the year which marks the 150th anniversary of Dvořák's birth!

A National Endowment for the Humanities Summer Institute for College and University Professors on *Rethinking American Music: New Research and Issues of Cultural Diversity*, an Institute on Teaching American Music for faculty in both music and American Studies departments, will be held under the auspices of the College Music Society and Boston College from June 1-July 8, 1992, at Boston College, Chestnut Hill, Massachusetts. This Institute is designed to help college teachers of music and of American Studies to invent and/or rethink courses that may involve American music to reflect the new research that has gone on in the areas listed for each week: Week 1, Native American Music and First Contact with Colonists (Guest lecturers Inés Talamantez, David McAllester, Barbara Lambert); Week 2, Religious traditions (Nicholas Temperley, Nym Cooke); Week 3, Black and White Interactions in Folk and Popular Traditions (Thomas L. Riis, Deane Root, Paul F. Wells); Week 4, Changing Concepts of Music in Nineteenth-Century Boston (Pamela Fox, Steven Ledbetter); Week 5, The Latin-American/Caribbean Perspective (John Joyce, T. Frank Kennedy, Thomas Oboe Lee); Twentieth Century Music and New Ways of Thinking (Betty Ch'maj, Margaret McAllister). For further information write or call Professor Anne Dhu Shapiro, Department of Music, Boston College, Chestnut Hill, MA 02167, or call 617-552-4843.

Welte Concert Orchestrion No. 6 was reinstalled at Clayton, the Victorian former home of the Frick family in Pittsburgh, on August 20, 1991, following a two-year absence. An orchestrion is a member of the pipe organ family that works like a player piano, with the sound directed by perforations in a roll of music. Encased in an 11' x 7' x 4' carved oak case with gilt-trimmed front windows, the 294 brass resonators, tin and wood pipes, reeds, and percussion instruments (including snare drum, bass drum, and triangle) replicate the sound of a full orchestra. In the fall of 1985, the orchestrion barely functioned, puffing and wheezing asthmatically, producing distorted and sour musical notes. Mechanical instrument conservator Durward Center of Baltimore was engaged to restore the instrument. Finally, in September of 1989, after four years on the waiting list, Center and Richard Hack, fellow orchestrion collector and part-time assistant, spent three days at Clayton disassembling the instrument and carefully packing each piece. For the next twenty months, in Center's workshop in the basement of his Baltimore home, the orchestrion was

repaired, restored, cleaned, polished, and tuned, using nineteenth-century tools and equipment. Each component of the pneumatic system (leather pouches, bellows, valves, rubber tubing, and pneumatic motors) had completely deteriorated. The pump linkage system, added to the organ when it was electrified in 1899, was missing completely and had to be redesigned. Throughout the instrument, missing parts and fittings had to be recast. Each of the 294 pipes, resonators, and reeds were stripped of their old lacquer, cleaned, and polished. Of course, all of the instruments were regulated and tuned. Center has documented the 37 known surviving orchestrions in the world. The Frick orchestrion is one of only four that remains in its original location. The others are at an ice cream parlor in Columbus, Indiana, the Asa Pacard House in Jim Thorpe, Pennsylvania, and at a castle in Sinaia, Romania. Purchased in 1892 for \$5,000, the orchestrion was built by Welte and Sons of Freiburg, Germany. Henry Clay Frick was encouraged to buy his orchestrion by Andrew Carnegie, who wrote to his partner on June 3, 1892, "You will certainly have something that will give great pleasure and be a marvel in Pittsburgh." Excerpted from *The Friends of Clayton*, II, 4 (Winter 1991-92).

An October 17 presentation ceremony marked the release of the new Time-Life recording, *The Civil War Collectors Edition* (*Bulletin*, Fall 1991, pp. 125-26). The event was held at The Center for Popular Music at Middle Tennessee State University in Murfreesboro. Shown below are Paul F. Wells, Director, Center for Popular Music, and co-producer of the album; Dr. Charles K. Wolfe, MTSU English Department, annotator of the album; John D. Hall, President of Time-Life Music; Bruce Nemerov, Audio Specialist at CPM and co-producer of the album; Dr. James E. Walker, President of MTSU; and Rep. John Bragg, Tennessee legislature.



Nicholas Maw of Washington, D.C., is the winner of the 1991 Sudler International Wind Band Composition Competition. His winning composition,

entitled *American Games*, was selected from among 74 entries representing 18 countries. The first prize was \$12,000 and the Medal of Honor of the John Philip Sousa Foundation.

The Musical Fund Society of Philadelphia has donated its archives and music collections to the University of Pennsylvania. Founded on February 29, 1820, by a group of professional and amateur musicians, the Musical Fund Society is arguably the oldest music society in the United States in continuous existence (see p. 37). Its initial purposes, as stated in its charter, were "the relief of decayed musicians and their families, and the cultivation of skill and diffusion of taste in music." Today its primary purpose is educational, through the sponsorship of public concerts and the support of young musicians. The gift includes the Society's papers (minute books, financial records, correspondence, and programs) and several large music collections, among them the E. Brooks Keffer collection of early American songs; an extensive collection of nineteenth-century orchestral and chamber music scores and parts; and a number of autograph submissions to the Society's new music competitions, including the original version of Alfredo Casella's *Serenata*.

The University of Southern Mississippi unveiled one of its best-kept secrets this fall, following the death on October 17 of Tennessee Ernie Ford. Ford gave USM his entire collection of sheet music, manuscripts, recordings, and videos in August. The University had intended to announce the acquisition in a ceremony honoring Ford, but instead held a news conference after his death. The collection will eventually be housed in one of the university's two libraries, but is currently stored in dozens of file cabinets and boxes in a large closet in the Mannoni Performing Arts Center. The collection includes the original manuscript Ford used to record "Sixteen Tons." Ford stipulated that the university at its own expense copy a specified number of hymn arrangements and send the material to churches in Bristol, Tennessee, the singer's hometown. The university is examining the possibility of publishing and selling some of the arrangements, particularly the hymns, and using the royalties to support maintenance of the collection.

The American Music Research Center, College of Music, University of Colorado at Boulder, has awarded Visiting Research Fellowships for 1992 to three distinguished scholars in the field of American music: Susan L. Porter, Harry Eskew, and Helen Walker-Hill. Each will work in the AMRC for a one-month period.

Susan L. Porter, Professor of Music at The Ohio State University at Lima, will be working in the

AMRC's British-American Early Musical Theater Collection to further her goal of compiling a complete computerized listing of musical theater works in English published in England and America before 1825, noting their availability in American libraries. Porter, an authority on early American opera, is the author of *With an Air Debonair: Musical Theatre in America 1785-1815*, recently published by the Smithsonian Institution Press.

Harry Eskew, Professor of Music at New Orleans Baptist Theological Seminary, will be using the AMRC's sacred tunebook collection to do research on tunebooks up to 1875 that may have influenced those of William Walker, noted nineteenth-century hymn composer and compiler. Eskew is a leading authority on American religious music of the nineteenth century.

Helen Walker-Hill, an independent researcher now living in Kirksville, Missouri, will be assisting the AMRC in developing a Collection of Music by Black Women Composers and searching for sheet music by black women composers in the AMRC's sheet music collections. Hill, a prominent scholar in black music research, is completing two major studies to be published in 1992: *Piano Music by Black Women Composers: A Catalog of Solo and Ensemble Music* (Greenwood Press), and *Black Women Composers: A Century of Piano Music, 1893-1990* (Hildegard Publishing Co).

The Copyright Office announces the completion and availability of its study of the transmission of copyrighted works in digital audio format and the likely impact on copyright owners. The study concludes that home taping in the digital era will negatively impact the revenues of copyright owners, that there are no blanket exemptions for home taping under the fair use doctrine of the copyright law, and supports recent legislation calling for a blank tape/recording machine royalty limited to the digital format. In addition, the study reflects Copyright Office support for legislation which would require broadcasters to pay fees to record companies for performance rights to sound recordings, similar to the fees now paid to composers. The study is available from the Government Printing Office.

On the weekend of February 7-9, 1992, the Eastman School celebrated the fortieth anniversary of the founding of the Eastman Wind Ensemble. In addition to the performing groups and faculty of the school, organizations participating in the event included the Sonneck Society, Conductors Guild, and the East Division of the College Band Directors National Association. Sonneck's contribution was a series of invited papers organized by Frank Cipolla representing areas of research closely identified with the Wind Ensemble's founding conductor, Frederick

Fennell, and its present director and host for the weekend, Donald Hunsberger. Paper titles and presenters were: "Hautbois, Harmonies, and Janisseries—Early American Bands," Raoul Camus; "Critical Review of Wind Instrument Development, 1760 to the Present," Robert Sheldon; "The Brass Band in Nineteenth-Century America," Jon Newsom; "British Military Band Classics of the Somerville Era," Jon Mitchell; "Principal Band Appearances in the French Revolution," David Whitwell; "The High School Wind Ensemble," James Croft; and "The American Pioneer Recording Bands and Soloists of the 78-rpm Era, 1888-1954," Frederick Williams. Three additional papers featured performance illustrations by the Eastman Wind Ensemble: "Symphonies of Wind Instruments—Igor Stravinsky," Robert Wason; "Trauermusik—Richard Wagner," Michael Votta; and "The Marches of John Philip Sousa," Frank Byrne.

Among the 1991 winners of Association for Recorded Sound Collections Awards for Excellence (presented in May 1991) were: Best Research in Recorded General Popular Music, *The Complete Judy Garland*, by Emily R. Coleman (Harper-Collins); Best Research in Recorded Rock, Rhythm and Blues, or Soul; "The Classic Carl Perkins" by Colin Escott, notes to Bear Family BCD15494; Best Research in Recorded Jazz or Blues, *You Got to be Original, Man! The Music of Lester Young*, by Frank Büchmann-Møller (Greenwood Press); and Best Research in Recorded Country, Folk, or Ethnic Music, *Ethnic Music on Records: A Discography of Ethnic Recordings Produced in the United States, 1893 to 1942*, by Richard K. Spottswood (University of Illinois Press).

The New England Conservatory is celebrating its 125th anniversary this year. The school bills itself as "America's oldest independent music school." The celebration begins on March 4, 1992, with a premiere performance of George Russell's *Time Line*. With music ranging from Debussy to klezmer, *Time Line* uses over 100 classical, jazz, ethnic, and world musicians for a two-hour performance which charts the history of music, art, and politics since 1867, when NEC was founded.

News of Other Societies

The Society for Ethnomusicology will hold its annual meeting in Seattle, at the University of Washington, from Thursday, October 22, through Sunday, October 25, 1992. A Pre-Conference Symposium, "Musical Repercussions of 1492," will be held on Wednesday, October 21, 1992. For further information, please contact the SEM Business Office; Morrison Hall 005; Indiana University; Bloomington, Indiana 47405.

Grant, Prize, and Publication Opportunities

The 1992 Library of Congress Junior Fellows Program provides stipends of \$1,200 a month for students enrolled at junior or senior undergraduate level or graduate level. Applications for Fall 1992 fellowships should be received by June 1. The collections of the Music Division contain more than six million items, including major holdings of American composers and musicians such as Barber, Copland, Fine, and Gershwin; the Tams-Witmark Collection of opera full scores; and the Harry Von Tilzer Collection. Projects are designed to fit the interests and schedules of the fellows as well as to serve the mission of the Library. For additional information contact James W. Pruett, Chief; Library of Congress; Music Division; Washington, D.C. 20540; telephone 202-707-5503.

The Fulbright Scholar Program for 1993-94 includes some 1,000 grants for research, combined research and lecturing, or university lecturing in over 120 countries. Opportunities range from two months to a full academic year. The basic eligibility requirements for a Fulbright award are U.S. citizenship and Ph.D. or comparable professional qualifications; for lecturing awards, university or college teaching experience is expected. Applications are encouraged from professionals outside academe and from independent scholars. Application materials are available beginning March 1, 1992. Early deadlines exist. For further information and applications, write the Council for International Exchange of Scholars; 3007 Tilden Street, NW, Suite 5M; Box NEWS; Washington, D.C. 20008-3009; or telephone 202/686-7877.

The Louis and Virginia Sudler International Wind Band Composition Competition is held every two years. Its purpose is "to encourage the composition and performance of wind band music of superior quality at the international level and to enhance the wind band as a medium of performance on the concert stage." Previous winners include Karel Husa, Michael Colgrass, Dana Wilson, Johan de Meij, and Nicholas Maw. Inquiries regarding the 1993 competition should be directed to: Col. John Bourgeois, Chairman; 1993 Sudler International Wind Band Composition Competition; c/o United States Marine Band; 8th and I Streets, SE; Washington, D.C. 20390.

The American Music Research Center, College of Music, University of Colorado at Boulder, would like to receive applications from Sonneck Society members to work in its archives during the calendar year 1993. Visiting fellowships are available for periods of one, two, or three months and carry a

stipend of \$800 per month. These fellowships are open to qualified scholars engaged in pre- or post-doctoral, or independent research in American music. Recipients of all fellowships are expected to be in regular residence at the American Music Research Center and to participate in the intellectual life of the College of Music. Applications for 1993 visiting fellowships should be postmarked no later than October 1, 1992.

The American Music Research Center is affiliated with the University of Colorado Music Library, a research library with extensive holdings. The AMRC houses a broad spectrum of collections that embrace eighteenth- and nineteenth-century religious music, eighteenth-century British-American theater music and librettos, published music from the eighteenth through the twentieth centuries, nineteenth- and early twentieth-century guitar music and songs, sheet music of all types, early country music and western recordings, wind and band music, Colorado folk music, and archives of regional composers, musicians, and organizations. For more information, write or call the AMRC. Send an abstract of your research proposal, together with a brief resume of research and professional activities to: Visiting Fellowship Program; American Music Research Center; College of Music; University of Colorado at Boulder; C.B. 301; Boulder, Colorado 80309-0301; telephone 303-492-7540.

The National Endowment for the Humanities Reference Materials Program supports projects to prepare reference works that will improve access to information and resources. Support is available for the creation of dictionaries, historical or linguistic atlases, encyclopedias, concordances, reference grammars, data bases, text bases, and other projects that will provide essential scholarly tools for the advancement of research or for general reference purposes. Grants also may support projects that will assist scholars and researchers to locate information about humanities documentation. Such projects result in scholarly guides that allow researchers to determine the usefulness or relevance of specific materials for their work. Eligible for support are such projects as bibliographies, bibliographic data bases, catalogues raisonnés, other descriptive catalogues, indexes, union lists, and other guides to materials in the humanities. In both areas, support is also available for projects that address important issues related to the design or accessibility of reference works. The application deadline is September 1, 1992, for projects beginning after July 1, 1993. For more information, write to: Reference Materials; Room 318, NEH; Washington, D.C. 20506.

RECENT PUBLICATIONS AND RELEASES

The May 1991 issue of *Les Cahiers de L'ARMuQ* (Association pour l'avancement de la recherche en musique du Québec) contains several papers which were presented at the Toronto meeting of the society in 1990, which was held in conjunction with the meeting of the Sonneck Society. Among the articles is John Beckwith's "Le *Lucas et Cécile* de Joseph Quesnel: quelques problèmes de restauration."

"I Need Thee Every Hour," a favorite hymn tune by Robert Lowry, was arranged in a concert setting by Clarence Kohlmann earlier in this century, and published in a collection entitled "Concert Transcriptions of Favorite Hymns" for piano. The continuing popularity of Kohlmann's arrangement has now prompted a transcription for handbells by H. Geraldine Du Mars. Published by the Theodore Presser Company, the arrangement is for 29 or 36 bells in three or five octaves.

Hal Rammel's historical survey, "The Devil's Fiddle: Past and Present," has just been published in two parts in the journal *Experimental Musical Instruments*. This essay is the fullest study assembled in English of this unusual form of stick zither, its European antecedents, and its many American variants. *Experimental Musical Instruments* is available from P.O. Box 784; Nicasio, California 94946.

A former member of the Board of Trustees of the Sonneck Society has recently been honored with a collection of essays entitled *New Perspectives on Music: Essays in Honor of Eileen Southern*, edited by Josephine Wright with Samuel A. Floyd, Jr. Part of the Detroit Monographs in Musicology/Studies in Music series, it is published by Harmonie Park Press. Contributors (in addition to the editors) include John M. Ward, Howard Mayer Brown, Jan LaRue, J. Roland Braithwaite, Anne Dhu Shapiro, Horace Clarence Boyer, Dena J. Epstein, H. Wiley Hitchcock, Yvonne C. Williams, Frank Tirro, Thomas L. Riis, Richard Crawford, William Ferris, Olly Wilson, Rulan Chao Pian, Adrienne Fried Block, Doris Evans McGinty, Antoinette Handy, and Georgia A. Ryder.

African-American Sacred Quartets in New York City, by Ray Allen, is the latest volume in the Publications of the American Folklore Society. It considers "small group harmony singing" in New York city from "the *a cappella* jubilee quartets of the 1920s, to the shouting, exuberant gospel quartets of the 1950s, to the smooth, contemporary groups of

the 1980s." It is available from the University of Pennsylvania Press.

Prelude, Fugue & Riffs, a new publication "for friends of Leonard Bernstein," is available free of charge. It is published by Jalni Enterprises, Inc., which is responsible for "looking after Mr. Bernstein's written legacy, both musical and non-musical." This slickly edited, richly illustrated newsletter contains news about publications, recordings, and performances of Bernstein's works, with special articles in the first issue about the problems of producing a "clean" edition, and even a picture of the grandchildren. Send your request to Craig Urquhart; *Prelude, Fugue & Riffs*; 25 Central Park West, Suite 1Y; New York, NY 10023.

New York Women Composers, Inc., publishes a catalogue of concert music composed by members. The full catalog represents more than 1,450 works. Portions of the catalog (such as a printout of 600 chamber ensemble works) are also available. Listings include the composer's name, address, and telephone number; publisher name and address if applicable; category of work; title; year composed; duration; and instrumentation. For more information write to NYWC at 114 Kelburne Avenue; North Tarrytown; New York 10591; or call 914-631-4361.

After three years of negotiations with thirteen record companies, Mark Gridley and CBS/SONY have completed what its author describes as "the first compact disc compilation of jazz recordings ever to range all the way from 1917, the date of the first jazz recording (by the Original Dixieland Jass Band), to 1977, the date when jazz-rock fusion trends culminated (in Weather Report's 'Birdland')." Historically pivotal selections sample the work of Louis Armstrong, James P. Johnson, Art Tatum, Count Basie, Lester Young, Coleman Hawkins, Ben Webster, McCoy Tyner, Stan Getz, Bill Evans, Clifford Brown, Charlie Parker, J. J. Johnson, Dizzy Gillespie, Miles Davis, Chick Corea, John Coltrane, Wayne Shorter, Cecil Taylor, Lennie Tristano, Lee Konitz, Dexter Gordon, Duke Ellington, Johnny Hodges, Cannonball Adderley, Herbie Hancock, as well as West African field recordings, Afro-American street cries, and American gospel music. Some of the selections had been out of print for decades and had to be remastered from 78-rpm pressings. The music is spread across two CDs, one running 75 minutes (*Jazz Classics for Jazz Styles* ISBN 0-13-508524-1), and the other running 77 minutes (*Concise Guide CD*, ISBN 0-13-174-475-5). The CDs are distributed by Prentice-Hall in conjunction with Gridley's two new jazz history books, *Jazz Styles: History and Analysis, Fourth Edition* (442 pages, 1991), and its abridged version, *Concise Guide to*

Jazz (228 pages, 1992). Gridley has prepared a different 16-page booklet for each of the 2 CDs. Each CD is tracked chorus by chorus (providing 99 access points), and the booklet contains structural analyses for the pieces. The textbooks contain expanded versions of these structural analyses. The textbook packages are accompanied by 56-page discographies within Instructors' Resource Manuals that contain extensive tips on introducing jazz to non-musicians. Over the years, more than 150 specialists on American music have served as consultants in the projects, including Lawrence Gushee, Karl Koenig, Steven Lasker, David Berger, Gary Carner, Richard Sudhalter, Alden Ashforth, Scott DeVeaux, Bob Belden, Anita Clark, Bart Polot, Carl Woideck, Willa Rouder, Bill Dobbins, as well as the composers and performers themselves (Wayne Shorter, Cecil Taylor, Bill Evans, Joe Zawinul, for instance).

Some five months after Francis Scott Key wrote the words of "The Star-Spangled Banner" in Baltimore harbor, another American, Francis Johnson (1792-1844) wrote a composition in honor of another battle in the War of 1812. Inspired by the news of the defeat of Major General Sir Edward Pakenham's British forces by Major General Andrew Jackson on January 8, 1815, Johnson wrote an instrumental work entitled "Battle of N Orleans." The composition is part of a collection of Johnson's holographs bequeathed to The Library Company of Philadelphia on behalf of Phoebe Ann Ridgway-Rush by her husband, Dr. James Rush (a son of Dr. Benjamin Rush) upon his death in 1869. The work will be published by Parallelodrome, Ltd., a New York-based private foundation, on the anniversary of Jackson's victory in the centennial year of Francis Johnson's birth.

Frog Peak Music announces that they are now the exclusive distributor of Peter Garland's Soundings Press. Frog Peak Music publishes and distributes books, scores, and recordings by experimental artists from around the world. For a complete catalog, write Frog Peak Music; Box A36; Hanover, NH 03755.

A three-CD set of Leadbelly recordings from the Smithsonian's collections is now available from Rounder Records. Kip Lornell, who produced the recordings and wrote the program notes, was recently interviewed on National Public Radio's "All Things Considered" concerning the recordings. Charles Wolfe assisted in writing the notes. Lornell and Wolfe are co-authors of a Leadbelly biography to be published by HarperCollins in the fall.

In the final stages of completion is another book by Kip Lornell entitled *Introducing American*

Folk Music. This textbook includes sections on fieldwork, folk instruments, and the relationship between folk music and the media. Although it touches on many ethnic traditions, it deals primarily with Anglo-American, Afro-American, and Native American traditions. It will be published by Brown and Benchmark in the fall.

A new, first-ever two-CD recording of *Strike Up the Band* was released by Elektra Nonesuch in October. George and Ira Gershwin made theatrical history with *Strike Up the Band* in 1927 by creating the first American musical satire. It was a daring departure from the frivolous musical comedies of the day, a vivid commentary on war profiteering with a libretto by George S. Kaufman. Although the critics praised the show, it closed after only two weeks. The version which made it to Broadway three years later was much less controversial. This two-CD recording presents a fully restored version of the original form of the work, including script, songs, and orchestrations rediscovered after fifty years at the Warner Brothers Music Warehouse in Seacaucus, New Jersey, in 1982. The recording also includes a 110-page booklet documenting the history of the work and its restoration, as well as the complete lyrics of the songs. An appendix of songs written for the 1930 version is included and plans are underway to release the complete 1930 show in the future. This is the second in a series of reconstructions of original Gershwin musical shows undertaken in collaboration with Roxbury Recordings, the company founded by Leonore Gershwin in 1989, and the Library of Congress, as part of the Leonore Gershwin-Library of Congress Recording and Publishing Project. Leonore (Mrs. Ira) Gershwin, who initiated the recording project, died in August 1991 at the age of 90. Most of the Gershwin materials are held by the Library of Congress, given by the Gershwin family over the years. Archivist Tommy Krasker and conductor John Mauceri, the same team which collaborated on *Girl Crazy*, the first recording produced under auspices of the project, also collaborated on *Strike Up the Band*.

NOTES IN PASSING

Stephen Foster: "OLD FOLKS AT HOME." Arranged for orchestra and choir by Antonín Dvořák. Performed in English by the Brazeal Dennard Chorale, Samuel McKelton, tenor, with the Civic Orchestra of the Detroit Symphony, conducted by Leslie B. Dunner. Performed in Czech by the Bambini di Praga and Pavel Kühn Male Choir, soloists Milada Čejková, soprano, and Vladimír Doležal, baritone, with the Prague Philharmonic Players, conducted by Bohumil Kulínský. Sixty-Eight Publishers, 1991. (Cassette tape and booklet, available from Sixty-

Eight Publishers Corp.; Box 695, Postal Station A; Toronto, Ontario M5W-1G2, Canada. Price, which includes handling and postage, is \$20.95.)

This cassette tape and booklet present Antonín Dvořák's arrangement of "Old Folks at Home." Dvořák arranged the Stephen Foster melody for chorus, orchestra, and soloists for a concert given by the New York National Conservatory of Music at Madison Square Garden in 1894, sponsored by the *New York Herald* to benefit a clothing drive.

Along with selections by Mendelssohn, Liszt, Rossini, and Volkmann, the concert program included four "American Plantation Dances" for full orchestra by Maurice Arnold, one of the pupils in Dvořák's advanced composition class. In keeping with Dvořák's interest in Afro-American music, the vocal soloists, chorus, and student orchestra were made up of black musicians. Sissieretta Jones, the "Black Patti," sang Rossini's "Inflammatus." She and Harry T. Burleigh, a voice major at the Conservatory, sang the solos in "Old Folks at Home." A review of the concert described the work as "a very effective arrangement, quite desolate character being imparted to it by the air being allotted to the flute in the prelude, with a very quiet and simple accompaniment." Despite its favorable reception it was never published, and the manuscript was forgotten until 1990, when it was brought to light at the Stephen Foster Memorial at the University of Pittsburgh.

The ten-minute-long tape contains two complete performances, one sung in English, the other in a Czech translation presumably prepared for this recording. The Czech performance, with both baritone and soprano soloists, is closer in performing forces to the original than the English version, which has only a male soloist. The English, however, seems to follow more closely Dvořák's indications for expression and phrasing.

The seventy-page booklet contains a facsimile of the conductor's score and orchestral parts of the arrangement; a well-written essay by Josephine Harreld Love, who as a young music student in New York City was a friend of Burleigh; an announcement for the concert, listing the complete program; and a lengthy and interesting review of the performance. The entire booklet text is bilingual, with facing pages in English and Czech.

Of particular interest is the facsimile. Unfortunately, parts for the chorus and soloists are not included (or perhaps were not available), although the vocal parts can be followed quite well in the conductor's score. The orchestral parts would be much easier to use had they not been printed with the top of each part at the center margin, making it difficult to compare parts on facing pages. The second violin part appears a second time where one

would expect the string bass part. Despite these minor problems, it is an interesting presentation of a unique facet of Dvořák's stay in America.—Carolyn Bryant

SOME RECENT ARTICLES AND REVIEWS 1991

William Kearns
University of Colorado at Boulder

African Music 7/1 (1991): David K. Rycroft, "Black South African Urban Music Since the 1890s: Some Reminiscences of Alfred Assegai Kumalo (1876-1966)," 5-31; Stephen H. Martin, "Brass Bands and the Beni Phenomenon in Urban East Africa," 72-81; David Coplan, "Notes on New and Old World African Drumming: Just Playing It Like You Mean It Is Not Playing," 105-109.

American Choral Review 32/1 (Winter-Spr 1991): Samuel Adler, "In Memoriam: Leonard Bernstein," 3-4; rev. by Larry Kaptein of ACDA Monograph #6: *A Classified Index of American Doctoral Dissertations and Dissertation Projects on Choral Music Completed or Currently in Progress through 1989*, compiled by Michael Anderson, 56-59.

American Heritage 43/1 (Feb/Mar 1992): John McConough, "The Diamond Jubilee of Jazz," 100-106.

American Music Research Center Journal 1 (1991): Constance Primus, "Erich Katz: The Pied Piper Comes to America," 1-19; Deane Root, "The 'Mythtory' of Stephen C. Foster or Why His True Story Remains Untold," 20-36; Thurston Dox, "Samuel Felsted of Jamaica," 37-46; Symposium: "Why American Music," with position papers by Linda Davenport, Larry Worster, Deborah Hayes, Kay Norton, Daniel Jones, Dennis Loranger, and others; Karl Kroege, "Billings at Boulder: Doctoral Seminar Explores His Music," 61-62; Joanne Swenson Eldridge, "American Music Research Center Collections Enhance Course Offerings," 63-67; Melody J. Perkins, "A Survey of the American Music Research Center's Hillbilly Record Collection," 68-72; Kay Norton, "The Normand Lockwood Archive and An Overview of His Career," 73-74.

American Music Teacher 41/3 (Dec/Jan 1991-92): Brian Gould, "Church Music and MIDI," 12-15, 76; Leroy Pogemiller, "College Teaching Jobs and the Marketplace," 32-35.

The American Organist 25/10 (Oct 1991): Paul S. Hesselink, "Variations on a Recitative for Organ, Op. 40: Correspondence from the Schoenberg Legacy," Pt. 1, 58-68. 25/12 (Dec 1991): Samuel Adler, "Composing for Worship," 34-39; Vance Wolverton, "The Choral Psalm Setting of Alan Hovhaness," 102-06; Paul S. Hesselink, "Variations on a Recitative for Organ . . . Schoenberg," Pt. 2, 83-88.

American Quarterly 43/4 (Dec 1991): Berndt Ostendorf, "The Musical World of Doctorow's *Ragtime*," 579-601; Benjamin Filene, "Our Singing Country: John and Alan Lomax, Leadbelly, and the Construction of an American Past," 602-624.

American Studies 32/1 (Spr 1991): Kris Lackey, "Eighteenth-Century Aesthetic Theory and the Nineteenth-Century Traveler in Trans-Allegheny America: F. Trollope, Dickens, Irving, and Parkman," 33-48.

American Visions: The Magazine of Afro-American Culture 6/5 (Oct. 1991): Hugh Bell, "Jazz Giants" [pictorial essay], 20-24.

Association for Recorded Sound Collections Journal 22/2 (1991): Donald McCormick, "The Toscanini Legacy: Pt II, the Selenophone," 200-206; Raymond R. Wile, "The American Graphophone Company and the Columbia Phonograph Company Enter the Disc Record Business, 1897-1903," 207-221.

American Women Composers News/Forum 9 (Spr/Sum 1991): Judith Tick, "Remarks on Gender Studies at National Meetings of AMS, SEM, and SMT Oakland . . . 1990" [reprinted from *Sonneck Society Bulletin*], 2; Judith Shatin, "Women in Computer Music: A Sampling," 3-7; Jann Pasler, "An Interview with Pauline Oliveros," 8-14; Delmer D. Rogers, "Victorian-Age Women Composers of Popular Music in Texas," 16-18.

Bach Journal of the Riemenschneider Bach Institute 22/1 (Spr/Sum 1991): Don O. Franklin, "The Carnegie Manuscript and J.S. Bach," 5-15; Karl Kroeger, "Johann Sebastian Bach in Nineteenth-Century America," 33-42.

Boosey & Hawkes Newsletter 20/3 (Sept 1991): "Del Tredici, *An Alice Symphony* premieres: For the First Time the Complete Work," [2]; "Carter in Europe, A Celebration of Some 5 or 6 Festivals," [3]; "John Adams in Residence at Cabrillo Festival," [5].

Brio 28/2 (Autumn/Winter 1991): rev. of *Annals of the Metropolitan Opera*, ed. G. Fitzgerald et al., by John Wagstaff, 99-100.

Bulletin: Council for Research in Music Education No. 110 (Fall 1991): Barbara L. Bennett, "The Leonhard Connection" [music educator Charles Leonhard archive], 3-20; rev. of George H. McDow's *A History of Instrumental Music in the Public Schools of Oklahoma Through 1945*, by Mark Fonder, 77-81.

Canadian Folk Music Bulletin 25/3 (Fall 1991): Charles W. Hardy, "The Musical Saw," 3-4.

CD Review 8/2 (Oct 1991): Hank Bordowitz, "The Fascinating Adventures of John Lee Hooker," 48-49. 8/3 (Nov 91): Jesse Nash, "Roots, Rhythm, and Rod [Stewart]," 62-64. 8/4 (Dec 91): Hank Bordowitz, "Robbie Robertson's New Orleans Kismet," 66, 126; Mike Pettinella, "Soul Music of a Different Kind [inspirational Christian]," 68-69. 8/5 (Jan 1992): Kevin Connal, "That Old Time Rock'n'Roller [Bob Seger]," 40-42.

Chamber Music 8/3 (Fall 1991): rev. by Shirley Fleming of *Adolph Busch: Letters-Pictures-Memoirs*, compiled by Irene Busch Serkin, 13-15; Wallace Chappell, "Do the Arts have a Future in America?" 24-25.

Choice 29/1 (Sept 1991): revs. of Bill Coleman's *Trumpet Story*, by A.D. Franklin, 114; Annette M. DiMedio's *Frances McCollin: Her Life and Music*, by S. Glickman, 114; Cynthia Rose's *Living in America: The Soul Saga of James Brown*, by H.A. Keesing, 115; Rex Stuart's *Boy Meets Horn*, by K.R. Dietrich, 115. 29/2 (Oct. 1991): revs. of B. Lee Cooper's *Popular Music Perspectives: Ideas, Themes, and Patterns in Contemporary Lyrics*, by C.W. Henderson, 293; Gene Lees's *Waiting for Dizzy*, by C.M. Weisenberg, 293-94. 29/3 (Nov 1991): revs. of *American Women Composers, 1865-1915* [anthology of music edited by S. Glickman], by J.E. Tucker, 458; Judy Huddleston's *This is the End . . . Living and Dying with Jim Morrison* and James Riordan's *Break on Through: The Life and Death of Jim Morrison*, by D. Hibbard, 458; Michael Kelly's *The Beatle Myth: The British Invasion of American Popular Music, 1956-1969*, by G.D. Booth, 459; Helen Lightner's *Class Voice and the American Art Song: A Source Book and Anthology*, by M.S. Roy, 459; W. Royal Stokes's *The Jazz Scene: An Informed History from New Orleans to 1990*, by A.D. Franklin, 460; *Thinking About Music: The Collected Writings of Ross Lee Finney* (ed. Frederic Goossen), by J. Behrens, 460. 29/4 (Dec 1991): revs. of Wolfgang Bender's *Sweet Mother: Modern African Music* (trans. Wolfgang Freis), by G.D. Booth, 603; John Robertson's *The Art and Music of John Lennon*, by C. Haka, 604-05; Willy Ruff's *A Call to Assembly*, by C.M. Weisenberg, 605; Timothy Scherrer's *Born in the U.S.A.: The Myth of America in Popular Music from Colonial Times to the Present*, by R.D. Cohen, 605; Steven C. Smith's *A Heart at Fire's Center: The Life and Music of Bernard Herrmann*, by W.K. Kearns, 605; Jon Michael Spencer's *Theological Music: Introduction to Theomusicology*, by W.H. Baxter, 605-06.

Choral Journal 32/4 (Nov 1991): Marvin V. Curtis and Lee V. Cloud, "The African-American Spiritual Traditions and Performance Practices," 15-22.

Current Musicology 48 (1991): Severine Neff, "An American Precursor of Non-tonal Theory: Ernst Bacon (1898-1990)," 5-26;

Gail Dixon, "Some Principles of Structural Coherence in Varèse's *Ameriques*," 27-41; John Holzaepfel, "Seventy-Fifth Birthday Celebration for John Cage," [Feb 1988, Wesleyan University], 56-67.

Fanfare 15/2 (Nov/Dec 1991): Mike Silverton, "Of and With Voice: Robert Ashley Talks About His Art," 184-190.

Fontes Artis Musicae 38/2 (Apr/June 1991): rev. of *Modern Music Librarianship: Essays in honor of Ruth Watanabe* (ed. Alfred Mann) and Carol June Bradley's *American Music Librarianship: A Biographical and Historical Survey*, by John Druessedow, 146-47; rev. of James R. Heintze's *Early American Music: A Research and Information Guide*, by Karl Kroeger, 148-49; rev. of Kenneth Graber's *William Mason (1829-1908): An Annotated Bibliography and Catalog of Works* and William Kearns's *Horatio Parker, 1863-1919: His Life, Music, and Ideas*, by Kendall L. Crilly, 149-51.

Hot Wire: Journal of Women's Music and Culture 8/1 (Jan 1992): Catherine Roma, "Women's Choral Communities," 36-39, 52.

The Hymn 42/4 (Oct 1991): Hedwig T. Durnbaugh, "*Geistreiches Gesang-Buch*, 1720 - The First Brethren Hymnal," 20-23.

Institute for Studies in American Music Newsletter 22/2 (May 1991): John Updike, "Top of the Pops" [Cole Porter], 1-2, 15; Mark Tucker, "A Visit with Vince Giordano," 8-9. 21/1 (Nov 1991): Gilbert Ross, "Ross Lee Finney: A Personal Recollection," 1-2, 14-15; Joseph Horowitz, "Beach's 'Gaelic' Symphony Reviewed," 6.

International Association of Jazz Record Collectors Journal 24/4 (Fall 1991): Norman P. Gentieu, "Bixology: Clearing the Record" [citing mistakes in the Bix Beiderbeck literature], 20-29.

International Choral Bulletin 11/1 (Oct 1991): John Grant, "Barbershop Music," 12-13.

International League of Women Composers Journal (Sept 1991): Edith Borroff, "On the Edge of the Future," 1-5.

Inter-American Music Review 11/2 (Spr-Sum 1991): Karl Kroeger, "William Tans'ur's Influence on William Billings," 1-12; William John Summers, "New and Little Known Sources of Hispanic Music from California," 13-24; [Robert Stevenson], "Teresa Carreño in Nevada: Fresh Data from Primary Sources," [contains two complete compositions by Carreno], 25-40; John A. Emerson, "The Arrival of Edison's Tinfoil Phonograph in San Francisco and the Grand Musical Festival of May, 1878," 41-51; Lawrence Gushee, "Black Professional Musicians in New Orleans c1880," 53-63; William Kearns, "Horatio Parker's Oratorios: A Measure of the Changing Genre at the Turn of the Twentieth Century," 65-73; Mario Milanca Guzmán, "Reynaldo Hahn y Teresa Carreño en *El Cojo Ilustrado*," 75-83; a list of recent dissertations, "Latin American Topics," 123-126.

International Review of Aesthetics and Sociology of Music 22/1 (June 1991): Ben Arnold, "Music, Meaning, and War: The Titles of War Compositions," 19-28; Thomas F. Johnston, "Contemporary Emphases in Northern Eskimo Dance," 47-79.

Jazz Educators Journal 24/1 (Fall 1991): Herb Wong, "Stan Getz," 28-31, 58-59.

Journal of Band Research 26/2 (Spr 1991): Victor A. Markovich, "John William Wainwright: Pioneer Band Master/Music Educator," 33-43.

Journal of Black Studies 22/1 (Sept 1991): Ademola Adegbite, "The Concept of Sound in Traditional African Religious Music," 45-54.

Journal of Music Theory 34.2 (Fall 1990): rev. of Jonathan W. Bernard's *The Music of Edgard Varèse*, by Elizabeth W. Marvin, 359-368.

The Journal of Musicology 9/3 (Sum 1991): rev. of Richard Middleton's *Studying Popular Music*, by Charles Hamm, 376-398.

Journal of the American Musicological Society 54/2 (Sum 1991): Judith Tick, "Ruth Crawford's 'Spiritual Concept': The

Sound-Ideals of an Early American Modernist," 221-261; Don Michael Randel, "Crossing Over with Rubén Blades," 301-323; rev. of Zoltan Roman's *Gustav Mahler's American Years*, by Stephen Hefling, 343-348.

Journal of the International Double Reed Society 19 (July 1991): Richard Meek, "American Jazz Influence in Contemporary Hungarian Composition: Sonata per Fagotto e Pianoforte—Gyorgy Orban," 19-22; Phillip Rehfeldt, "Eb Contrabass Sarrusophone in America: A Present Day Perspective," 35-41.

Journal of the International Trumpet Guild 16/1 (Sept 1991): H.M. Lewis, "How the Cornet Became a Trumpet—The Instruments and Music of a Transitional Period in American Music: 1880-1925," 17-23, 26. 16/2 (Dec 1991): Benjamin Franklin V, "Miles Davis Retrospective," 12-14, 18.

Keyboard Classics 11/6 (Nov/Dec 91): Faubion Bowers, "The Lady 'Pianiste' from Berlin" [Adele aus der Ohe], 8, 46. 11/7 (Jan/Feb 92): Joseph Smith, "Griffes' 'The Vale of Dreams,'" 4-5, 42-43 [music on 38-41]; Becca Pulliam, "The Music of James P. Johnson," 8, 45 [Blackwater Blues, 9-10].

Living Blues 100 (Nov/Dec 91): Essays on Roosevelt "Booba" Barnes and Jessie Mae Hemphill, 10-21; Brett Bonner, "The Oil Man Big Jack Johnson," 22-26; Jim O'Leal, "Mississippi Country Blues Today," 31-35; David Nelson, "Drums is a Calling Thing" [North Mississippi Fife and Drum Bands], 36-38; Lawrence Hoffman, "The Blues Harp," Pt. 2, 43-48.

Music Educators Journal 78/1 (Sept 1991): Brian D. Rozen, "Leonard Bernstein's Educational Legacy," 43-46. 78/5 (Jan 1992): Carol A. Pemberton, "Lowell Mason and His Mission," 49-52.

Musical America 111/5 (Sept/Oct 1991): rev. of John Adams's *The Death of Klinghoffer*, by David P. Stearns, 38-41.

The Music Review 51/1 (Feb 1990): rev. of *The Metropolitan Opera Encyclopedia* (ed. David Hamilton), by A.F. Leighton Thomas, 65-67.

Musical Opinion No.1367 (Nov 1991): Geoffrey Crankshaw, "Leonard Slatkin: American Champion of English Music," 398-99.

The Musical Quarterly 75/3 (Fall 1991): Clyde W. Brockett, "Gottschalk in Madrid: A Tale of Ten Pianos," 279-315; Ben Arnold, "War Music and the American Composer during the Vietnam Era," 316-335; Allan W. Atlas, "Belasco and Puccini: 'Old Dog Tray' and the Zuni Indians," 362-398; rev. of *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock* (ed. Richard Crawford et al.), by Andrew Stiller, 402-404; rev. of John Chilton's *The Song of the Hawk: The Life and Recordings of Coleman Hawkins* and Frank Büchmann-Møller's *You Just Fight for Your Life: The Story of Lester Young*, by Joe Fodor, 413-17.

National Association of College Wind and Percussion Instructors Journal 40/2 (Winter 1991-92): Karl Leopold Reiss, "The History of the Blackearth Percussion Group and Their Influence on Percussion Ensemble Literature, Performance, and Pedagogy," 4-16.

Notes: The Quarterly Journal of the Music Library Association 48/2 (Dec 1991): John Graziano, "Music in William Randolph Hearst's *New York Journal*," 383-424; rev. of Hugh Merrill's *The Blues Route*, Stephen Green's and Laurence Hyman's *Going to Chicago: A Year on the Chicago Blues Scene*, and Paul Oliver's *The Blues Fell This Morning*, by Mark McKnight, 465-67; rev. of Michael Broyles' (ed.) *A Yankee Musician in Europe: The 1837 Journals of Lowell Mason*, Linda L. Tyler's *Edward Burlingame Hill: A Bio-bibliography*, and Victor Yellin's *Chadwick: Yankee Composer*, by Bill Faucett, 493-95; rev. of Dale McIntosh's *History of Music in British Columbia, 1850-1950*, by John Beckwith, 495-96; rev. of Diane P. Jezic's *The Musical Migration and Ernst Toch* and Nathan Milstein's and Solomon Volkov's *The Musical Memoirs and Reminiscences of Nathan Milstein*, by Eleanor F. Trawick, 500-502; rev. of Mark Slobin's *Chosen Voices: The Story of the American Cantorate*, by Peter Laki, 526-27; rev. of Dexter Morrill's *Woody Herman: A Guide to the Big Band Recordings, 1936-1987* and Woody Herman's and Stuart Troup's *The*

Woodchopper's Ball: The Autobiography of Woody Herman, by Jim Farrington, 527-28; rev. of Mark Tucker's *Ellington: The Early Years*, by Vincent Pelote, 528-29; rev. of Fred Karlin's and Rayburn Wright's *On the Track: A Guide to Contemporary Film Scoring*, by Robert Wykes, 529-30; rev. of Cole Gagne's *Sonic Transports: New Frontiers in Our Music*, by Brad Short, 530-31; rev. of Mick Fleetwood's *Fleetwood: My Life and Adventures in Fleetwood Mac*, Noel Monk's and Jimmy Guterman's *12 Days on the Road: The Sex Pistols and America*, and Bob Spitz's *Barefoot in Babylon: The Creation of the Woodstock Music Festival, 1969*, by Shelley Rogers, 531-33; rev. of Virginia Bortin's *Elinor Remick Warren: Her Life and Her Music*, Walter and Nancy Baileys' *Radie Britain: A Bio-bibliography*, and Deborah Hayes' *Peggy Glanville-Hicks: A Bio-bibliography*, by James Briscoe, 535-37; rev. of Patti Birosek's *The New Age Guide: Profiles and Recordings of 500 Top New Age Musicians*, by Jean Birosek, 538-39.

Opera Quarterly 8/2 (Sum 1991): rev. of Vera Brodsky Lawrence's *Strong on Music: The New York Musical Scene in the Days of George Templeton Strong*, vol. 1, *Resonances, 1836-50*, by Thomas G. Kaufman, 143-44.

Popular Music 10/3 (Oct 1991): special issue on Japanese popular music; revs. of James Collier's *Benny Goodman and the Swing Era*, by Chris Clark, 355-358.

Popular Music and Society 15/1 (Spr 1991): Alan Wells, "Women on the Pop Charts: A Comparison of Britain and the United States, 1960-1988," 25-32; Robert Lumer, "Pete Seeger and the Attempt to Revive the Folk Music Process," 45-58; Stephen E. Young, "Like a Critique: A Postmodern Essay on Madonna's Postmodern Video *Like a Prayer*," 59-68; M.L. Corbin Sicoli, "Mid Life Music: Mid Life Message?" 69-80.

Saxophone 16/4 (Jan/Feb 1992): Mel Martin, "Wayne Shorter," 12-20; Al Regni, "My First Orchestral Experience," 21-23.

Sing Out! 36/3 Nov-Jan, 91-92): June Skinner Sawyers, "The Blues and the Greys: Songs of the Civil War," 2-13

Soundboard 18/3 (Fall 1991): Peter Danner, "The Guitar in America as Mirrored in *Cadenza*," 10-19.

Stevenson Classical Compact Disc Guide 7/1 (Sum 1991): Joseph Stephenson, "A Guided Tour of American Music, Part I," 3-11.

The Strad 1219 (Nov 1991): Marcia Young, "Different Trains" [Kronos recording of Steve Reich composition], 998-99.

Studies in Puritan American Spirituality 2 (Jan 1992), Karl Kroeger, "William Billings and the Puritan Musical Ideal," 31-50.

Strings 6/4 (Jan/Feb 1992): Thomas Stauffer, "Charles Koechlin's Cello Sonata," 18-21; Jody Stecher, "Buddy MacMaster, Master Fiddler from Cape Breton," 31-36.

Symphony 43/1 (Jan/Feb 1992): Matthew Sigman, "The Facets of David Diamond," 33-35, 56-57.

Tempo 177 (June 1991): Steve Sweeney Turner, "John Cage and the Glaswegian Circus," 2-8; Steve Montague, "Rediscovering Leon Theremin," 18-23.

Tennessee Folklore Society Bulletin 54/1 (1991): Drew Beisswenger, "Singing Schools and Conventions in Logan County, Kentucky," 1-13.

The Tracker 35/3 (1991): Jonathan Ambrosino, "On a Roll: A Survey of Some 20th-Century Player Organ Systems," 12-22.

Tuba 19/1 (Fall 1991): David William Brubeck, "The Pedagogy of Arnold Jacobs," 54-58.

Update: Applications of Research in Music Education 10/1 (Fall/Winter 1991): Carolyn Livingston, "Characteristics of American Women Composers: Implications for Music Education," 15-18.

REVIEWS OF BOOKS

Jean Bonin, Editor

THE WORLD OF THE ORATORIO: ORATORIO, MASS, REQUIEM, TE DEUM, STABAT MATER, AND LARGE CANTATAS. By Kurt Pahlen, trans. by Judith Schaefer, and with additional material for the English-language edition by Thurston Dox. Portland, OR: Amadeus Press, 1990. Pp. 357. ISBN 0-931340-11-X. \$39.95

Kurt Pahlen (b. 1907) is an Austrian writer on music, a graduate of Guido Adler's musicology course at the University of Vienna, and a musical commentator and opera popularizer of some note. His *Oratorien der Welt* was first published in Switzerland in 1985, and appears here in a fine English translation by Judith Schaefer, with added American works by Thurston Dox.

At first glance, this lavishly produced volume has the appearance of a "coffee table book"—quarto size, slick paper, with numerous illustrations, some in color. However, it is a somewhat more serious work than that. Pahlen's compilation stands in relation to the oratorio as Gustav Kobbé's does to the world of opera—offering basic information on and synopses of some one hundred large-scale choral works that are frequently performed throughout the western world. It is descriptive rather than analytical in its intent. Pahlen defines "oratorio" broadly to include the mass, the requiem, the passion, and other liturgical and non-liturgical forms. Basically, he considers oratorio to be "opera without theater."

For composers whose works form the backbone of today's large-scale choral repertory—Bach, Handel, Haydn, Mozart, Mendelssohn, Brahms—Pahlen's coverage is extensive and detailed. For others, however, it is spotty. Carissimi, for example, widely considered the father of the oratorio, receives only a brief mention. Surely at least *Jephtha* deserves more than a mention by title. Emphasis is mainly on the music of the eighteenth and nineteenth centuries, with the seventeenth century rather poorly represented, and the twentieth century covered only slightly better. The basic organization is alphabetical by composer.

Thurston Dox, whose annotated bibliography of American oratorios and cantatas was published in 1986, has supplied information here on seventeen American composers who have written large-scale chorus and orchestra works. This listing supplements Pahlen's, following his organizational plan, and is integrated into his alphabetical arrangement. The only American composer in Pahlen's original list is Leonard Bernstein, whose *Mass* is briefly discussed. The seventeen composers that Dox has chosen are not always of the first rank. Few would

argue that Paine, Parker, and Chadwick do not belong on any roster of American composers of oratorios. One might, however, suggest some composers other than Howard Boatwright, Jacob Avshalomov, David Ward-Steinman, and Elinor Remick Warren who are more deserving of inclusion, particularly considering Pahlen's broad definition. There are so many important American composers missing from the list that one might question the criteria Dox used in selection. Why was Creston picked and not Foss, or why Bergsma and not Schuman, and so forth? Nowhere is this explained or justified.

Unlike opera, where it is essential to know the story to understand better the action on stage, in oratorio such knowledge is largely unnecessary for full enjoyment. Thus it is hard to see a substantive purpose behind Pahlen's work or to have a sanguine view of the readership for which it is intended. In summary, Pahlen's *World of the Oratorio* is a work that is likely to find only limited use in today's musical world.

Karl Kroeger

University of Colorado, Boulder

FRANCES MCCOLLIN: HER LIFE AND MUSIC. By Annette Maria Di Medio. Foreword by Sam Denison. (*Composers of North America*, 7). Metuchen, NJ: The Scarecrow Press, 1990. ISBN 0-8108-2289-X. Pp. xiii, 168. \$37.50

This initial study of the blind composer, Frances McCollin (1892-1960), is essentially a descriptive catalogue of the materials donated by her family to the Fleisher Collection and Music Department of the Free Library of Philadelphia. The materials include music scores (manuscript and printed editions), scrapbooks, correspondence, literary writings, programs, legal documents, taped interviews, and other memorabilia. The catalogue of music scores constitutes 122 pages of the 168 pages; an annotated list of memorabilia, six pages. Lists of McCollin's works that received national awards, organizations in which she was a member, sponsoring organizations of presentations by McCollin, and works presented on radio and film (Appendix), an additional bibliography of sources (books, newspapers, and periodicals), and name and title indices account for another fifteen pages. Less than fifteen percent of the work is devoted to the text (Chapters 1-4). This includes five pages of notes, seventy percent of which refer to items in the memorabilia. Thus, though the bibliography reflects a survey of reference materials, the primary focus of Annette DiMedio's book is the Frances McCollin material in the Fleisher Collection.

The book stems from the author's dissertation *Frances McCollin: Unsung Heroine of Philadelphia, Life and Works* (Bryn Mawr, 1984). Changes are minute. A full-page portrait of Frances McCollin,

the Foreword by Sam Dennison, and the name and title indices have been added to the book. The final paragraph of the Acknowledgements in the dissertation, DiMedio's tribute to the director of her study, has been deleted and replaced with a listing of McCollin's published works by publisher. Addition of illustrative materials, such as programs and pictures of influential people or places, would have enhanced the physical appearance of the book and served as interesting sources of information.

The dissertation text (Chapters I and II) has not been altered, but the chapter divisions have been changed. In both versions there is a discrepancy between DiMedio's description of her study and what ensues. On page *ix* of the Preface she states: "The study is divided into three chapters." She then continues by listing Chapters 1-5 with a brief summary of their contents. In the dissertation these five chapters are grouped in three chapters with a one-page "Epilogue" (Chapter IV). In the book, Chapter II of the dissertation is divided into Chapters 2 and 3 and Chapter III, the catalogue, is Chapter 5. In view of the brevity of the material, the original division presents a better balance and overview of the contents: biography, discussion of musical style and influences, and catalogue of works.

Chapter 1, "The Making of a Blind Composer," consists of numerous quotations from the writings and memorabilia of McCollin that bring to light new and significant information on the composer/teacher. There are some minor flaws, primarily in regard to the Notes. On page 8, DiMedio classifies McCollin's recordings as "private," and "commercial."

On page 10, note 5, DiMedio states: "It [The Musical Fund Society] is the oldest American musical organization in continuous existence." The Handel and Haydn Society, though a different type of society in some respects, was organized in Boston in 1815 and has continued to be active ("Handel and Haydn Society," *The New Grove Dictionary of American Music*). Problems of dating the founding of musical societies are discussed by H. Earle Johnson in *Hallelujah, Amen!* (p. 17).

In Chapter 2, DiMedio's brief discussions of McCollin's musical language tend toward ambiguity. Her portrayal of McCollin as traditional and imitative of other composers, especially of her teacher, William Gilchrist, is apt, but though Gilchrist is a name familiar to many, if not most readers, his music is not widely known nor available. Knowledge of his music cannot be assumed, hence musical examples confirming Gilchrist's influence would be helpful. Elsewhere, associations of McCollin's works with specific works of Ravel, Debussy, and Tchaikovsky raise questions in the mind of this reviewer. On page 16, to cite one example, DiMedio says, "The opening melody of Tchaikowsky's [sic] song 'Child Jesus Once a Garden Made' was

used in her [McCollin's] song 'Into the Woods My Master Went.'" She illustrates this statement in two-measure, single-line examples. Though both melodies descend through the interval of a sixth, they are not identical, and such melodic lines are common in traditional tonal music. Moreover, the harmonic backgrounds differ. Tchaikovsky's is a descent from scale degree six to the tonic (minor); McCollin's line descends from the tonic to scale degree three (major), and it occurs as a secondary line in the accompaniment to the vocal line. If this indeed is a conscious borrowing, documentation is in order and an explanation of the characteristics of McCollin's borrowing would add to an understanding of her musical style. The two chords described as "The American Influence" (p. 18) at endings or cadential points are another example of ambiguity. No specific works are cited.

All of the fifteen examples in Chapter 2 are very short: four consist of two measures, three are one measure in length. A few examples of complete units or sections would better serve the purpose.

In Chapter 3, "Influences on Frances McCollin's Music," DiMedio provides convincing reasons for the success McCollin enjoyed during her lifetime. In the concluding three paragraphs she states her position in well-chosen words. Highlighting these summary remarks as well as other units within the text through the use of interior subject headings would have emphasized significant points and contributed a sense of direction and flow in the presentation of material.

The catalogue of works has been condensed by omitting some of the descriptive details, but as pointed out above, it still makes up the major portion of the book. Music inceptions for each work account for all of the musical examples except for those in Chapter 2. Though inceptions are often useful in distinguishing works with uniform titles, McCollin's titles are, for the most part, distinctive in themselves. Considering the time and space involved, the value of the inceptions is debatable. Range and texture, important information often essential to conductors and performers, are not indicated by the examples or by DiMedio's description.

A few typographical errors are unfortunate carry-overs from the dissertation. The name of the Dutch composer, Johan Franco, is incorrect in all three references to him: page 13, note 63 (John); page 151, item 3 (Johann); and in the index, page 162 (Johann). In Appendix C, page 149, the subject heading, "Sponsoring Organization . . .", appears as an item in the list. Dorothy Myer is cited on page 11, note 17 and in item 2 of the Memorabilia; elsewhere (p. 23, n. 37; p. 13, n. 55; and in the Index, p. 162) she appears as Dorothy Mayer.

In Chapter 2, only the first two of fifteen examples are numbered. In the catalogue, ADM 66

HA-25 is assigned to two works, "Nunc Dimittis," (p. 125) and "Ye Watchers and Ye Holy Ones" (p. 128). The cross reference to ADM 66 HA-25 given for ADM 1 CM-1 (p. 27) seems to indicate "Nunc Dimittis" is incorrectly labelled.

Despite its limitations and shortcomings, this book deserves a place on the shelves of libraries and it is well within the budget of individuals interested in early twentieth-century or women composers, the Philadelphia scene, or the special problems and accomplishments of artists with disabilities. Chapter 1, "The Making of a Blind Composer," is exemplary in the use of primary source materials and provides for interesting reading. By making this material available, Annette Maria DiMedio has served her purposes in part and she is to be commended for her painstaking organization and description of McCollin's materials. She has provided what one hopes will serve as incentive for further, more detailed study of Frances McCollin, a worthy representative of her region, time, and gender.

Bonnie L. Hedges
Washington, D.C.

REVIEWS OF RECORDINGS

Carolyn Bryant, editor

Elliott Carter: *QUARTET FOR STRINGS NO. 4*.
Mel Powell: *STRING QUARTET* 1982. Milton
Babbitt: *QUARTET NO. 5. The Composers String
Quartet. Music and Arts, CD-606, 1990. One compact
disc.*

The music on this disc is definitely not to be thought of as easy listening. The three quartets, by Mel Powell, Elliott Carter, and Milton Babbitt, are of unrelenting density and uncompromising complexity. For those who relish the challenges of listening to or studying this type of work, however, the disc is highly recommended.

The recorded performances are uniformly excellent. The Composers Quartet has a distinguished history of commissioning and performing new works. The Carter quartet, from 1986, and the Powell, from 1982, are published, while Babbitt's work, also from 1982, has not been published but is available from C.F. Peters. The Carter work was dedicated to and premiered by the Composers Quartet, and will also appear soon on a recording of the four Carter quartets performed by the Juilliard Quartet. Powell's composition also appears on a Musicmasters recording by the group that commissioned it, the Sequoia Quartet. The Babbitt, also commissioned by the Sequoia Quartet, is, to this reviewer's knowledge, a first recording.

The only reservation is with the accompanying material. Only when the booklet is wrestled out of

the jewel box and opened to page two do we find the timings, movement names, and tracking numbers, and then the numbers are wrong. Music and Arts is an important new recording company, performing a tremendous service to American music, but they need to pay more attention to these details.

Even on repeated listenings the three quartets do not sound radically different one from another, though in the notes each composer makes the case for the uniqueness of his work. Carter writes, "In this quartet, more than in other of my scores, a spirit of cooperation prevails." This is certainly true when the work is compared to his Quartet No. 3, where the instruments are divided into competing duos, each with its own stream of interrelated parts. Powell describes his work as progressing in a "textural reduction from tangles at the opening to unisonous assertions near the close." Babbitt hints that his quartet may seem "rhythmically less complex than some other of my recent works" and attributes that to "its temporal properties deriv[ing] more directly and extensively from its basic pitch structure." Whatever the sometimes overly intellectual statements by the composers, the music has the power to capture our emotional attention. The works and the sensitive performances are recommended.

Douglas B. Moore
Williams College

AMERICAN VOICES II. Leo Sowerby: *O GOD, OUR HELP IN AGES PAST; LITURGY OF HOPE; I WILL LIFT UP MINE EYES*. William Schuman: *CAROLS OF DEATH; PERCEPTIONS; TE DEUM*. Stephen Shewan: *FEAST OF CAROLS; AWAKE MY SOUL, MORNING HAS BROKEN; SING UNTO THE LORD*. Bay Cities, BCD 1022, 1990. One compact disc.

This compact disc features the music of three generations of American choral composers. The performances by the Chorale of Roberts Wesleyan College of Rochester, New York, are directed by Robert Shewan and by Stephen Shewan in his own music.

Leo Sowerby (1895-1968), an undeservedly lesser-known composer, is represented by a setting of *O God, Our Help in Ages Past* (1917) for four-part chorus, organ, two trumpets, two trombones, and timpani, in a fairly standard set of variations to six verses of the familiar hymn. Always recognizable, the tune is given some new harmonizations along the way before it ends with a "grandiose final stanza," as the notes state. It is solidly written, if somewhat ordinary. Much more adventurous, and in places quite moving, is the 1920 *Liturgy of Hope* for soprano solo, men's chorus, and organ. Based on assorted psalm texts, the work reaches several intense and climactic moments before its end, and

should be better known than it is. Sowerby's section of the disc ends with his *I Will Lift Up Mine Eyes* for soprano solo and mixed chorus.

Although only fifteen years separate their births, Sowerby and William Schuman (b. 1910) reside in completely different musical worlds. Schuman's use of pedal points, ostinati, homorhythmic chords for long stretches, and startling dynamics that go from forte to subito piano and back to fortissimo seems more idiomatic to the orchestra than the chorus, although this has probably led to the invention of some new choral effects.

Schuman's *Carols of Death* (1958), to texts of Whitman, does have a certain scope and breadth and modern tautness absent in Sowerby's music, but when he abandons triads for his final cadences the music sounds incomplete and quizzical, as in the first two carols. *Perceptions* (1982), also to texts of Whitman, was commissioned by the NEA for four prominent choral groups in the United States. Like the *Carols* there is little true contrapuntal flow. A third work, the early *Te Deum*, was written in 1944 for a never-completed production of Shakespeare's Henry VIII.

Of the three composers, Stephen Shewan (b. 1962) has the most natural feel for words. His prosody has an open, unforced quality, akin to American popular music, and while it lacks the grandness of Schuman, it has a charm missing in the other two composers. *Feast of Carols* (1988), for mixed chorus and brass quintet, is a thoroughly delightful, Englishy setting of five medieval carol texts. The brass writing is deft, light, and never overpowers the chorus (the composer is a French horn player). The music is simple but not uninteresting, since some cross rhythm, syncopation, or unexpected modulation comes along just as things begin to get predictable. Unfortunately the composer is not well served by the baritone soloist on this recording, especially in the fourth carol, where the pitches of the important solo are severely compromised.

Awake My Soul, Morning Has Broken (1990), is also musical, melodic, easily flowing, and instrumentally clear. The final Shewan work, *Sing Unto the Lord* (1984), a setting of Psalm 98 for chorus, organ, trumpet solo, and woodwind quintet, comes the closest (and the others are not far away) to what is called "contemporary Christian music." While it has undeniable musical continuity, it is also very near the character of a Broadway show finale.

On the whole, the chorus is accurate in matters of pitch and rhythm, although they fail to observe the *pp*'s and *ppp*'s Schuman's work calls for. The women soloists—Judith Coen, Susan Collins, and Julieann Bechtold—are all exemplary.

Marshall Bialosky
California State University—Dominguez Hills

Jambalaya Cajun Band: C'EST FUN! Swallow, SW-6085. One 12" disc.

Rodie Romero and the Rockin' Cajuns: THE NEW KID IN TOWN. Swallow, LP-6086, 1991. One 12" disc.

For more than thirty years Floyd Soileau has been a leading figure in the promotion of South Louisiana music and musicians. From his beginnings in the 1950s as a disc jockey in Ville Platte, Louisiana, Soileau has undertaken various successful enterprises, all concerned in one way or another with encouraging local talent. His business ventures have included a record store and distribution company, book and music publishing, and, most importantly, a number of record labels, including Jin, for "swamp-pop," Maison de Soul, for rhythm and blues, and Swallow Records, for traditional Cajun music (Swallow being a clever homonym for Floyd's own French surname).

Because of his location in the heart of Cajun country, Soileau has been able to identify and promote deserving talent that might not otherwise have the opportunity for exposure—groups such as the Jambalaya Cajun Band and Rodie Romero and the Rockin' Cajuns, whose first album, *New Kid in Town*, Swallow released in 1991.

Only fifteen years old when this record was pressed, Rodie (pronounced "Roddie") displays an expert command of the accordion (both Cajun and zydeco varieties), although he is limited vocally. With the standard grouping of drums, bass, electric guitar, and piano, this could well be just another typical teenage group—most of the songs here are in a middle-of-the-road pop-Cajun vein, with just a dash of zydeco to make the album interesting. Rodie's instrumental talents, however, together with the professional touches provided by the group's "special guests" on acoustic guitar, fiddle, frottoir (washboard), and electric and steel guitar, greatly enhance the album's success.

Whatever the *New Kid in Town* lacks in polish and maturity is more than adequately supplied in the Jambalaya Cajun Band's album *C'est Fun*. Led by guitarist/fiddler Terry Huval (who also appears as one of Romero's guests), the Jambalaya Cajun Band does indeed have fun on this album. Huval and his forces are representative in many ways of the most successful contemporary Cajun groups, fully grounded in the traditional Cajun sound (and singing in French), yet willing to explore different directions and currents.

Huval's band on this album is eminently danceable. Although composed of the standard mix of two-steps and waltzes, *C'est Fun* demonstrates the group's musicianship as well as its versatility, in such Calypso-flavored tunes as "Tit Galop Pour La

Points aux Pins" and "Le Jig Cadjin." Western swing flavor influences other tunes such as "Hey Rock" and "Une Mouche Dans Mon Couche-Couche."

In summary, these two albums—one by a mature, established group, the other by a band with a promising future—reflect the healthy state of Cajun music today. We should be grateful to Floyd Soileau for both.

Mark McKnight

University of North Texas

Leo Ornstein: *NOCTURNE*, David Niethamer, clarinet, Jennifer Rinehart, piano. Michael Dellaira: *MAUD*, Christine Schadeberg, soprano, with electronic tape. Erik Lundborg: *GHOST SONATINE*, conductor George Tsontakis. Jeffrey Levine: *TAPESTRY*, conductor Max Lifchitz. Marilyn Ziffrin: *SONO*, The Wells Duo. *Opus One*, CD-146, 1990. One compact disc.

According to Grove VI Russian-born American composer Leo Ornstein will be 100 years old on December 2, 1992. (His birth year had long been listed elsewhere as 1895.) *Opus One* has issued the first recording of his *Nocturne* for clarinet and piano, along with four works by four other, much younger, living American composers, all well-performed music deserving of preservation and of better presentation.

Ornstein's *Nocturne*, published by Elkan Vogel but long out of print, was written some two decades after his early, futuristic *Danse Sauvage* of ca. 1915, and has been called by some "neo-romantic." Actually it is more impressionistic, reminiscent of Ravel's *Gaspard de la Nuit*, whose New York premiere Ornstein performed. Clarinetist David Niethamer plays it very sweetly, accompanied fluidly by pianist Jennifer Rinehart, who credits engineer/producer Max Schubel with having inspired her to research and record Ornstein's works. Unfortunately, on the recording the pianist sounds as though she is in the next room from the clarinet.

The concluding and longest work on the disc is *Sono*, an 18½-minute piece for cello and piano by Marilyn J. Ziffrin. It was written for and recorded by the Wells Duo, Janet and David Wells, who revel in the conservative (Hindemithian) but colorful long lines, passagework, and ostinati. In its two contrasting movements each of the instruments "plays its own music, either lyrical or rhythmical, rather like parallel conversation," coming together only at the end of each movement.

Michael Dellaira's *Maud*, to an evocative poem by Gary Sange, is also in two sections, on separate bands, but totally undifferentiated and extremely difficult to follow. Little of the text of the poem is provided, but one phrase sung by the redoubtable Christine Schadeberg stands out: "I crave the abra-

sive." (That could well stand for much of the pioneering but often unsettling work of *Opus One*.)

The other two works are instrumental ensemble pieces. Erik Lundborg's *Ghost Sonatine* (15:40) is played by a five-member ensemble conducted by George Tsontakis. It is an eclectic mix ranging from dodecaphony to ghostlike tremolandi to chorale-like passages, and was recorded with assistance from Joseph Machlis. Jeffrey Levine's *Tapestry* (16:05) is conducted by the eminent North/South Consonance composer/conductor Max Lifchitz. It is a more disciplined essay for double string quartet, involving what the composer calls "the strict application of certain technical procedures," which are, however, neither clear to the listener nor discussed in the notes.

Leonard J. Lehrman

Jewish Academy of Fine Arts

RECURRING DREAM. Sylvan Grey, kantele. *Fortuna Records*, 17063-1, 1989. (Distributed by *Celestial Harmonies*, POB 30122, Tucson, AZ 85751.) One 12" disc.

DESERT SOLITAIRE. Steve Roach, Kevin Braheny, Michael Stearns. *Fortuna Records*, 17070-1, 1989. (Distributed by *Celestial Harmonies*.) One 12" disc.

Both of these recordings come under the broad stylistic category known as New Age music, a label that many find difficult to define explicitly. A common denominator among serious New Age musicians is that they regard their craft not only as art, but as a science, using sounds to promote a state of physical and emotional well-being, perhaps even extraordinary experiences of being. Toward this aim, the music avoids sounds that tend to be irritating or hyper-exciting and eschews patterns employing typical conventions and formulas that encourage categorical and analytical responses. These albums represent two different approaches for working creatively within this framework.

Sylvan Grey's music consists of improvisations played on the kantele, a Finnish folk instrument in the psaltery family. The sound of this instrument is in itself intriguing: crisp and harpsichord-like, with a range of about four octaves. The playing technique involves picking with both hands, typically one providing accompaniment and the other playing melody.

Grey's usual approach is to set up an ostinato pattern and then improvise melodically over it. The most interesting aspects of her playing lie in her phrasing and use of varied dynamics. Her free sense of phrasing is both technically impressive (for example, the independence between hands) and musically effective. The wide range and careful use of dynamics provide dramatic shaping, even in extended pieces.

The title to Roach and company's album is taken from Edward Abbey's provocative book of the same name. The music is a typical example of the subgenre known as space music, characterized by electronic timbres, layered textures, and scarcity of distinct melody, regular rhythm, or discernable form. Nonetheless, works in this style are carefully sculpted compositions, not improvisations.

The most common technique used here employs very slowly pulsating chords (rhythmically blurred with softened attack and prolonged decay), often presented over a tonic or tonic-fifth drone. The chords tend to be widely-voiced and to concentrate on upper partials—7ths, 9ths, 11ths, etc. (Imagine the opening section to Copland's *Appalachian Spring* performed on synthesizers, with electronic timbres and tons of reverb.) Other selections feature more sound effects than music, or use conventional instruments (again treated to lots of reverb) overlaying fragmentary ideas.

While both of these albums superficially evoke relaxation, they elicit quite different specific responses. Grey's approach is intimate and narrative, leading the listener down narrow, meandering paths. Roach and company paint expansive, impressionistic landscapes in which to lose oneself.

Daniel C. L. Jones
Boulder, Colorado

Fred Lerdahl: WALTZES, Rolf Schulte, violin; Scott Nickrenz, viola; Fred Sherry, cello; Donald Palme, bass. *EROS*, Beverly Morgan, mezzo-soprano; *Collage Chamber Ensemble*, Fred Lerdahl, conductor. *FANTASY ETUDES*, Musical Elements, Robert Beaser, conductor. *WAKE*, Bethany Beardslee, soprano; members of the Boston Symphony Chamber Players, David Epstein, conductor. *Composers Recordings, Inc., CRI CD-580, 1990. One compact disc.*

These four chamber works represent Lerdahl's contrasting composition styles. Of particular interest are two works for solo voice and ensemble, both including percussion. *Wake* (1967-68), representing Lerdahl's early post-Schoenbergian style, features virtuoso performances by soprano Bethany Beardslee and members of the Boston Symphony Chamber Players. As narrator Beardslee delivers excerpts from James Joyce's *Finnegans Wake* in a variety of extended vocal techniques: *Sprechstimme*, speaking, interrupted words, delayed consonants, hums, and angular melismas. Lerdahl's mastery of text painting is evidenced in the improvisatory percussion section underscoring the text "Shake it up, do" and the intense descending vocal motive for "of fallen grief." Each of the three sections represents a major Joyce idea, set in a fantasy-like soundscape featuring strings and percussion.

Eros (1975), 21 variations in expanded tonality, is an example of Lerdahl's strict treatment of form. Mezzo-soprano Beverly Morgan intones Ezra Pound's entire poem, "Coitus," in the initial statement over minimalistic piano underscoring. Subsequent variations feature partial text statements and a wide variety of permutations, including canonic chases, florid embellishments, vocal and instrumental parallelism, and jazz rhythms. Morgan admirably sings rapid embellishments, leaping melodies, staccato vocalises, and range extremes. She utilizes her dark, sensuous vocal timbre, joining outstanding percussionists Frank Epstein and Thomas Gauger in the passionate, declamatory climax. Several variations are characterized by improvisatory sections for other instruments.

Waltzes (1981) for "low" string quartet (violin, viola, cello, and bass) has twelve virtuoso movements. The twelve overlapping etudes of *Fantasy Etudes* (1985) are variations. Both are frolicsome, charming works using extended tonalities.

Audio quality and ensemble balance are excellent. One criticism: Beardslee's articulation of the fragmentary text is often difficult to decipher. Liner notes include song texts, program notes by the composer, and biographical information about the composer and performers.

JoAnn Padley Hunt
Lynchburg College

Elliott Schwartz: CHAMBER CONCERTO IV, Ohio State University New Music Ensemble; James Hill, saxophone; Craig Kirckhoff, conductor. *SOUVENIR*, Jerome Bunke, clarinet, Elliott Schwartz, piano. *CYCLES AND GONGS*, Allen Dean, trumpet; Leonard Raver, organ. *EXTENDED CLARINET*, Jerome Bunke, clarinet. *CHAMBER CONCERTO II*, University of Illinois Contemporary Chamber Players; Paul Martin Zonn, clarinet; Edwin London, conductor. *Composers Recordings, Inc., CRI-CD-598, 1991. One compact disc.*

The five works on this compact disc were composed between 1975 and 1981, and the performances recorded on the disc date from those years as well. According to liner notes by Schwartz, these works reflect "two emphases in particular: the idea of the 'concerto' with all its dramatic and acoustical implications, and the interaction of live acoustical-instrument performance with electronic tape—perhaps a uniquely twentieth-century variety of concerto." Each piece deals in its own way with the interplay of sonority, melodic gesture, register, density, and mood. In addition, as Schwartz says, each piece "reveals a concern for performance situations that encourage spontaneity and a degree of improvisation." All the works on the disc are expertly rendered; several were recorded in performance. The visual impact of the performance situ-

ations, such as the positioning of players (including having the soloist move about the performance space), are necessarily missing from the recorded form. Short of a live performance, a video tape would make the experience more complete.

Each piece reflects the concerto idea and each has its own sonorous array. *Chamber Concerto IV* (1981) is scored for saxophone and ten players divided into strings, brass, clarinet, and percussion; *Souvenir* (1978) is for solo clarinet and piano (inclusive of piano interior); *Cycles and Gongs* (1975) is for organ, trumpet, and tape; *Extended Clarinet* (1975) is for clarinet, piano (no pianist, just a weighted-down damper pedal), and tape; and *Chamber Concerto II* (1977) is for clarinet, strings, low brass, and piano.

All the works are effective. Most captivating to this reviewer is the most recent of the pieces, the *Chamber Concerto IV*. It is distinguished by finely wrought motivic interplay among instrumental forces, variety of mood and gesture, and effective exploration of timbre, including memorable string-timpani combination as background to the saxophone (vaguely reminiscent of Bartok's *Music for Strings, Percussion, and Celesta*). Together, the works on this disc richly represent the compositional and expressive aims common to the time in which they were written.

David Eiseman
Oregon State University

NIGHTS IN THE GARDENS OF MAINE. Paul Sullivan, piano. River Music, WS104-2, 1991. One compact disc.

GOD, TIME AND CAUSALITY. John Fahey, guitar. Shanachie Records Corp., 97006. 1989. One 12" disc.

These albums present two accomplished instrumentalists/composers, each with an eclectic background and each drawing heavily upon traditional styles. No two artists, however, could be more different in their musical styles and philosophical approaches.

Sullivan's background includes a lifetime of classical piano training, interest in jazz as an adult for its improvisational component, experience as a composer and conductor in Broadway productions, and several years of involvement with the Paul Winter Consort's own blend of positivism and improvisation. The classical training is immediately evident in his facile and refined technique at the keyboard and his command of harmony. The Broadway experience comes across in the popular tunefulness of several of his works.

From a critical standpoint, Sullivan's music can be derivative: one hears vague resemblances to Beethoven, Chopin, and Gottschalk, mixed with popular song formulas. He often shows an inven-

tiveness, however, in lively rhythmic games and extended harmonic excursions. Perhaps more importantly, Sullivan makes no pretenses about being impressive or uniquely original. The primary qualities that come across in his music are gentleness and joy, supported by solid musicianship. Sullivan is still in his mid-thirties, and we will no doubt hear much more from this promising musician.

Fahey's musical background began with bluegrass and country blues guitar as a teenager. By the age of twenty (1959), he had started his own mail-order record label dedicated to traditional country and blues musics. During the early 1960s, he travelled throughout the south, collecting 78s and searching out artists in these traditional styles. By 1966, he had completed a Masters degree in Folklore at UCLA and had written a scholarly analysis of the music of Mississippi blues pioneer Charley Patton.

With this background, it is not hard to account for the clear blues influence in Fahey's music. But Fahey is by no means a traditional bluesman. Both in his repertory and his playing style, he revels in being eclectic, esoteric, and intentionally eccentric. The pieces presented in this album are all original compositions, fusing (or, more accurately, juxtaposing) blues riffs, ragtime fingerpicking, flamenco stylings, exotic scales, fleeting references to classical composers, and inexplicable peculiarities of harmony and form. His playing style is aggressive and hard-edged, never beautiful; still it is studied and carefully controlled. Fahey's music is certainly an acquired taste; an odd mix of erudition, cleverness, iconoclasm, and intense seriousness of expression.

Daniel C. L. Jones
Boulder, Colorado

Charles Ives: *THE PIANO SONATAS: SONATA NO. 1; SONATA NO. 2 ("CONCORD, MASS., 1840-1860")*. John Jensen, piano. Music and Arts, CD-630, 1990. One compact disc.

This recording consists of Ives' two large piano sonatas, the first written in 1909 and the second dated 1909-1915. Both works have numerous technical difficulties and musical complexities. That they have been recorded many times is fitting evidence to their importance in American music.

In the five movements of the First Sonata, John Jensen manages the technical requirements very well, but at times his accents make the piano too percussive, particularly in the first and fifth movements. Yet he displays lyricism when indicated. The rhythmic activity of the rag sections of the second and fourth movements is quite effective. The quotations of hymns, for example "Erie" ("What a Friend we have in Jesus") in the third movement, are brought out to good effect.

In the *Concord Sonata*, all four movements use the "fate" motif from Beethoven to some extent. In the first movement, "Emerson," and the fourth, "Thoreau," it is used as a cyclic motif only. In the second movement, "Hawthorne," it is filled out to the hymn tune "Martyn" ("Jesus, lover of my soul"), and in the third movement, "The Alcotts," it is fully realized as the important cell for the musical materials of the entire movement. Throughout, Jensen sets tempi that result in quicker timings than in most other recordings. In the first movement the difficult counterpoints are handled without as much punch as in the other sonata. The second movement gives Jensen a chance to effectively contrast the lyric qualities with the illusory ones. In the final movement, which utilizes complex counterpoint again but in a more lyric way, he balances the chordal textures rather well. Overall his performance is better in the *Concord Sonata* than in the First Sonata.

The recorded sound is good, and the notes by Paul Reale give useful information. With credits for recording location, engineer, and equipment given, it is disappointing that the violist in "Emerson" and the flutist in "Thoreau" are not named, nor is credit given for the two photographs in the booklet.

James M. Burk
University of Missouri—Columbia

Leonard Lehrman: WE ARE INNOCENT. Peter Schlosser, baritone; Helene Williams, soprano; Metropolitan Philharmonic Orchestra and Chorus, Leonard Lehrman, cond. Opus One, SN-145, 1988. One 12" disc.

Daniel Gutwein: PRELUDE TO ACT I of WITH HONOR AND WITH DIGNITY; KIDSROMP FANTASIA. Daniel Gutwein, synthesizer; Lisa Marae Gutwein and Anthony Perry, readings. Owl Recording, OWL-33, 1988. One 12" disc.

A number of events in American history have dramatically caught the attention of the public and were perceived to be of critical and seminal importance by contemporaneous observers—some examples being the Vietnam War; the assassinations of Abraham Lincoln, John and Robert Kennedy, and Martin Luther King; and the Sacco and Vanzetti case. Some would include in this list the 1951 Rosenberg case. All of these events generated mountains of verbiage and written material; they also inspired works of art.

This review is concerned with two recordings of works caused—far after the fact—by the Rosenberg case, in which Julius and Ethel Rosenberg were accused of selling nuclear secrets to the Soviet Union at the height of the McCarthy hysteria, and were executed after two years. Whatever the merits

of arguments as to the Rosenbergs' guilt or innocence, both these recordings merit attention.

We Are Innocent, a cantata by Leonard Lehrman, is a significant work of social protest in the tradition of such twentieth-century composers as Hanns Eisler, Marc Blitzstein, and Elie Siegmeister. Given its first performance in New York on June 19, 1988, the work is dramatically successful because of its expressive qualities. The cantata is conceived on a grand scale, and the composer uses orchestral colors in subtle ways; he is as fine in his use of instrumental groups or choirs as he is in interweaving contrapuntal textures. Occasionally one might wish for greater flexibility and flow; in spots the structures and shapes are wooden and square. These moments, however, are few, and a finer performance might have erased this impression.

Lehrman's harmonic idiom is conservative but never predictable. At times his music skirts the edge of tonality, and usually the composer makes judicious use of expanded tonality. There are reminiscences of folk music and Jewish nuances (especially the augmented second). Quotes and near-quotes from diverse sources are used. Shifts of meter and unexpected cross-rhythms abound.

The Metropolitan Philharmonic Orchestra generally plays well, and the Metropolitan Chorus, while sometimes a bit uncertain, sings with conviction, especially in the song "We are Innocent." Of the soloists, Helene Williams, singing with authority, is expressive and emotional in her role as Ethel Rosenberg. Peter Schlosser, while less impressive, is nevertheless successful in the final two songs, "On the Threshold of Death" and "To Michael and Robert."

The music by Daniel Gutwein, inspired by the same event, is as different from Lehrman's music as night is from day. Gutwein relies often on the spoken voice and on electronic effects. His use of the New England Digital's Synclavier II Digital Music System produces some exciting sounds, but the music alternates between inventive use of the electronic media and boring clichés. All in all, it is a confusing blend of energetic rhythms, extraordinary sounds, and a pastiche of soupy old radio background music.

Kidsromp Fantasia, as the liner notes indicate, features "a stammering duet between microtonal toy pianos accompanied by the swirling sounds of water droplets and moaning humanoids." Gutwein seems to favor timbres reminiscent of an organ, as well as a range of traditional electronic sounds. The work ends with a kind of exploitation of the Doppler effect.

Because of fine isolated passages and sections, one can await future efforts by Gutwein with interest.

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