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FROM THE PRESIDENT

One of the most successful annual efforts aimed at bringing attention to American music, and thereby increasing the performance of it, has been American Music Week. Seven days of concerts, school programs, radio and television broadcasts, press articles, classroom topics, lectures, and many other types of events programmed during the first full week of November all around the country, American Music Week was begun and nurtured by the American Music Center from its New York City headquarters starting in 1985.

Even though the Center's coordination of the project ended in 1989, the idea had taken hold, and each year since then institutions in many communities have continued to program and emphasize American music during the first week of November. In my own community the classical radio station and public television, at least, have taken up American music as their broadcasting theme that week each year. But without a national coordinator or an organization behind it, a vital American Music Week may languish. Rather than let what has become a widely recognized celebration of American music fade away, the Sonneck Society will attempt to enhance the observance of American Music Week. As befits the nature of our organization, however, and in keeping with current economic and political trends, instead of a top-down management with federal funding we will try to accomplish this through a grassroots effort of our members.

We cannot hope to replace the budget, or the full-time staff, or the planning effort, or the posters and detailed published schedules that fostered the event through its first five years. We can, however, try to keep alive and even augment the local activities along with the name recognition for American Music Week that made it an increasingly recognized and anticipated event on the nation's annual cultural calendar.

Toward the end of the summer, the Sonneck Society plans to send press announcements to all major news services nationally, describing the concept of American Music Week, listing major affiliated events that we know about at that time, and giving names and telephone numbers of contacts in various regions of the country. We hope to receive inquiries from the media, presenting organizations, and others, which we would like to pass along to members of the Sonneck Society in the appropriate region. We hope that you will be a part of this information network. If you do have a chance to answer questions about American music, don't forget that your back issues of the Sonneck Society Bulletin (which are indexed) contain massive amounts of information. This is an opportunity to share a topic of great interest to you, and to share the benefits of being a member of the Sonneck Society for American Music.

American Music Week will take place this year, November 2-8. I urge you now to pick up your phone or your pen, and contact your local media music critics and programmers, at newspapers, radio stations, commercial or public television, museums, libraries, and schools, and alert them to the dates.

Check with any other local contacts you may have to find out what concerts have already been scheduled for that week, and whether they can include any works by American composers. If you can, schedule concerts, or lectures, or museum or library exhibits, or classroom topics on some aspect of American music, contemporary or otherwise. Do whatever you can to further the objectives of American Music Week, to cause more performances of American music, and to increase attention for it.

As in previous years, anyone who wants to can participate and contribute. If you have questions or need guidance, please feel free to phone or write to our Public Relations chair, William Everett (address on p. 60). The Sonneck Society, through him, will respond to the extent of its capability.

If you know of a performance or other event scheduled for American Music Week in 1992, please send along programs and any other documentation you can to Bill Everett, either before or after the fact. For further information concerning publicity, please see "Promoting American Music Week" on p. 60 of this Bulletin.

The activities of the Sonneck Society have always depended on the volunteer efforts of its members. American Music Week is now in our fosterage; whither it goes, and whether it succeeds and grows—these are up to you.

Deane L. Root

* Planning to move? Please notify the Society at P.O. Box 476; Canton, MA 02021.
* The Sonneck Society Bulletin is published in the spring, summer, and fall by the Sonneck Society; c/o The Ohio State University; 4240 Campus Drive; Lima, OH 45804.
* Copyright 1992 by the Sonneck Society, ISSN 0196-7967.
* The Bulletin is indexed by Music Index and is available on microprint from University Microfilms International.
* Send all contributions for the Bulletin to editor Susan L. Porter at the address above. Articles may be submitted on floppy disk if your machine is IBM-PC compatible; send in Microsoft Word, WordPerfect, Wordstar, or as a text file. Your disc will be returned after the issue is complete. Articles which are typed, double-spaced are also welcome.
* Deadlines for submitting materials are February 1, June 1, and October 1.
* A subscription is included with membership in the Society ($40 annually). Send dues or write for further information about the Society at P.O. Box 476; Canton, MA 02021.
FIDDLE, DANCE, AND SING
WITH GEORGE BUSH:
A NEW SOURCE OF EIGHTEENTH-
CENTURY POPULAR MUSIC

Kate Van Winkle Keller

In May of 1789, shortly after he met with his old Commander-in-Chief George Washington, George Bush wrote him a letter requesting the position of Customs Collector for the port of Wilmington, Delaware. He received that appointment and was later made Inspector of Survey for the ports of Wilmington, New Castle, and Port Penn. Perhaps it was the new workload that ended his collecting of song lyrics, dances, and tunes for his fiddle in the notebook he had begun ten years earlier.

Born in Wilmington in about 1753, Bush had a predilection for order and the keeping of financial records, and a deep love of music. In 1776, at the expiration of his four-year apprenticeship to a merchant in Philadelphia, he joined the army as Lieutenant. He saw action at Staten Island, Brunswick, Brandywine, Paoli, Germantown, and in encounters with the Indians under Hartley and Sullivan. He was wounded at Brandywine and in the winter of 1781-82 wrote to a friend that he regretted that his health had prevented him from going to Virginia to participate in the action at Yorktown which culminated in the surrender of Cornwallis. After Germantown, most of his time seems to have been spent on recruiting missions and as paymaster, handling large sums of money for the army.

He evidently carried a fiddle with him as he travelled, and in 1779 began a collection of music in a pocket notebook made of paper from a Pennsylvania mill. After allowing seven pages for an index in which he distinguished his tunes as "songs," "minuets & airs," or "marches," he prepared a title page, which suggested that he had a book to copy from.

Although his first song lyric does appear in a similarly titled book, Vocal Music, or the Songster's Companion (London: J. Bew, [1778]), he soon abandoned his tidy scheme and added songs, tunes, and dance figures as he was able to acquire them.

In all he transcribed thirty-two songs (most without music), ten minuets, six marches, twenty-four other airs, sixteen country dances, and one title, "Lady Bukleys Whim," which is ruled for music but has no entry. This last was one of the most frequently copied and printed country dances in American sources, one whose music is rarely found. Its spelling ranged from "Barkeley" or "Berkley" to "Buckley."

Most of the songs, tunes, and dances are of British origin, and most were copied from fairly accurate sources. Several were transcribed by ear but there is no evidence that Bush composed any of the music or songs.

When the book was bound, leaves containing army business notes were wrapped around the music section, and a single leaf torn from Caledonian Country Dances (London: I. Walsh, [1736]) was added. Later a friend sent Bush the lyrics of "Oh! Say Bonny Lass can you lie in a Barrack" which he folded carefully and attached with sealing wax.

The whole is a treasure trove of information about Bush, his activities, the people with whom he had business, and his leisure-time activities. There are names of musicians, including that of Samuel Dewees ["Dauwise"], a fifer whose life history was published in 1884, and of officers, recruits, and friends. There are lists of supplies, monies paid and received, currency values and exchange rates, and even a list of the laundry Bush sent to his washerwoman. A preliminary study of the music has been very interesting and a full study of all the information together promises to shed considerable light on the private and public life of a junior officer in Washington's army.

Bush's selection of songs and tunes is somewhat different from most known manuscripts of his time. Much of the music he collected is of fairly high quality; many of the songs and minuets are through-composed, the airs often of non-standard phrase lengths. He had no need for camp duty music and apparently no taste for barroom hornpipes or reels. Judging from the songs he collected, he may have been a Freemason, and he certainly enjoyed the company of the ladies. A bachelor until 1783, he collected a number of sentimental songs about love and one rather obscene one too. Many pieces were of fairly recent popularity from the London stage and pleasure gardens, demonstrating the speed with which new fashions travelled across the ocean.

Bush was thoughtful about being a soldier and collected a number of songs about the hardships as well as the glories of the service, including one

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associated with the British General Wolfe and two others linked to Major John André, the British officer who collaborated with Benedict Arnold in his treason. Bush changed words in some songs to reflect American rather than British topics and recorded one lyric written "by an American officer [to a march by Handel] and sung at the celebration of the Birth of the Dauphin [of France] at West Point."

Bush's interest in music continued when he returned to Wilmington after the war. Three songs from William Shield's ballad opera The Poor Soldier struck his fancy, and his last entry was the delightful stage piece "Poor Jack, or the Sweet Little Cherub," written by Charles Dibdin in 1789.

Although Bush's collection seems to have been entirely for his personal amusement, to please his friends or other officers, or to share with the people with whom he lodged or spent time, there are several aspects to its contents which will reward more detailed study. The first and most significant is that a cluster of tunes near the beginning appears to have been copied from the now-lost fife tutor printed in Philadelphia in 1776 by Hall and Sellers [Evans 14686], including the tune of "Yankee Doodle." The only extant edition of this tutor was printed by George Willig in about 1805 with an added leaf [pp. 21-22] of later tunes. Bush's manuscript appears to confirm current thinking that the rest of the pages in the Willig edition were printed from plates of the 1776 edition. If this is the case, it means that, at last, we can identify an American printing of the tune of "Yankee Doodle" which dates before 1794. Its presence in the fife tutor would help to explain the stability it enjoyed as it was copied into manuscripts throughout the colonies over the last quarter of the 18th century.

The Hall and Sellers tutor was evidently a copy of The Compleat Tutor for the Fife (London: Thos. Bennett, [c. 1770]), with the addition of four pages of tunes particularly favored in America, the tunes which Bush copied. Among these were "White Joke," "Gardian [sic] Angels," "Corellis Gavot," "Lovely Nancy," "The Sette in Queen Mab," and "Haymakers." For two others from this source, "Lady's Breast Knot" and "Come Haste to the Wedding," Bush added country dance figures.

The inclusion of country dance figures with their music is noteworthy. While several wartime tune collections have survived, the only other source of dances and music is in a manuscript now at Yale University, made between 1777 and 1782 by Aaron Thompson, fifer-major in the 3rd New Jersey Regiment. Thompson added five dances and their music at the end of his collection. Three of these, "The Duchess of Brunswick," "Miss Moore's Rant," and "Sweet Richard," are also in Bush's collection with similar music and figures. It is possible that both men collected dances which may have been in use during the winter encampments of 1778-1780 near Morristown, New Jersey. Another of Bush's country dances was named for Pluckemin, location of General Henry Knox's artillery camp southwest of Morristown.

One of the minuets he copied Bush called the "Congress Minuet." This tune appears in many contemporary American and British sources as "King George III's Minuet." He and his friends may have enjoyed a good laugh over the changed title, considering the varying degrees of support which Congress gave the army.

Another significant piece in Bush's book is the music and the lyrics of a sentimental topical song modelled on a song later called "The Grey Cock" (Child ballad number 248). Bush's song began "Saw You my hero," and depicted Martha Washington searching the battlefield for her "hero, George." It was based on a "favourite Scotch Song" beginning "Saw you my father" which appeared in the later 1760s in British publications. The tune is in two phrases, each of seven bars. It was printed with its lyrics on engraved song sheets, in violin tutors as a tune alone, and with figures for a country dance in the 1770s, the latter an asymmetrical fit of dance and tune which appeared only once and suggests that its currency as a song was paramount. It is virtually impossible to dance.

The "Lady Washington" lyric apparently went into American folk tradition. Its earliest known printing was without music in the early nineteenth century on a broadside in Isaiah Thomas's collection now at the American Antiquarian Society, and it may have been the model for the folk hymn, "Saw you my Saviour."

Most of the song lyrics that Bush copied were widely known; many were to music by composers like Thomas Arne, James Oswald, Handel, and others; a few were old classics like "Katharine Ogie" and "The Lass of Paties Mill." He did not include music for most of his lyrics, but because of their wide distribution both with and without music, all but three have been identified. Of the latter, "The Royal Arch," based on a Masonic theme, is quite vulgar, unusual in a collection like this. Irving Lowens noticed and remarked on the curious lack of bawdy and vulgar songs in American songsters, and his observation has held true for most manuscript collections as well. For Bush, who was of an intellectual type, this song may simply have been a jest.

His collection was that of an officer and a gentleman. It is one of the few surviving manuscripts originating outside of New England. There has been speculation that southern musicians did not use the same literature that New Englanders enjoyed, but this collection suggests differently. In fact, a parallel can be found in a manuscript of tunes for
keyboard and guitar now at Trinity College in Hart-
ford, Connecticut. Begun in 1782 in Boston by
Eliza Saunders Van Rensselaer, it contains many
of the same songs and tunes, including a number of
the more unusual ones in Bush's book. The deter-
m interfactor for selection of repertory may have
been economic and practical rather than regional.
Bush was an upperclass man of means who did not
use music as a livelihood. He had access to new
publications, leisure to collect items he liked, and
his choices were those of current fashion. He ap-
parently moved in a circle of friends of similar
tastes.

Bush dined with the officers of his and other
regiments and probably attended their parties. He
hosted events as well. On leaf 99v of this book he
recorded the costs of food and drink for a dinner he
was involved in for which he hired fiddlers to pro-
vide music. Judging from his collection, he may
have enjoyed private evenings playing minuets for
his friends to dance and fashionable Scots songs
which they could sing together. He probably did
not play for hire. In his manuscript collection Bush
recorded a lively and personal glimpse into the
leisure times of the officers of George Washington's
army during and immediately after the Revolu-

George Bush died without living issue in 1797,
thus no direct line can be traced from him to pre-

Author's note: My thanks to Charles Cyril Hen-
drickson, Susan Cifaldi, and Arthur Schrader for
help in interpreting George Bush's manuscript. We
are working together to create practical editions of
the music and the dances. We are grateful to The
Historical Society of Delaware and particularly to
Dr. Constance J. Cooper, manuscript librarian, for
support of this project and permission to reproduce
Bush's title page.

In light of current events, it probably should be
noted that neither of the early American dances
"Democratic Rage" or "Clinton's Retreat" appear in
George Bush's manuscript, but his collection does in-
clude "Wars Alarms," "The Wealthy Fool," and "Succ-

MARTIN WILLIAMS:
AN APPRECIATION

Richard Crawford

With the death of Martin Williams in early
April 1992, American music studies has lost an irre-
placeable figure. To reflect upon his legacy is to
remind ourselves of the gap between his turf, that
of the critic, and the methods and preoccupations
of most scholars.

Martin was master of two genres that lie on the
periphery of scholarship: the critical essay and the
anthology—in his case, the anthology of phonograph
recordings. He was no compiler or gatherer. For
him, the word "research" suggested misdirected labor
and the exhumation of materials that time had justly
buried. Historical data interested him hardly at all.
What set his juices flowing was the chance to talk
and write about things he loved. Indeed, he made a
career out of seizing such chances, and it's hard to
imagine a healthier basis for a professional life. It
saddened Martin that most scholarly colleagues, in-
stead of following his example, continued their
hunting and gathering and left the judging—a more
urgent and robust task, in his view—to posterity and
critics like him. Generally, he found us scholars
excessively timid.

Jazz was Martin's chief subject, and his profes-
sional outlook owed much to the admiration he held
for the jazz musician's art. He once told me that, in
his role of emcee at the jazz concerts he organized,
he refused to work from a script because a prepared
text would violate the spirit of the occasion. The
musicians he would introduce, after all, "don't know
what they're going to play until they stand up and
play it," so why should he plan what to say? That
comment helped me understand that Martin saw his
own writing and talking about music as a mode of
performance. Early this year, in a phone conversa-
tion, he mentioned having recently written a new
essay on Thelonious Monk, calling it, with unfortu-
nate prescience, "probably my last piece on jazz." As
he described the writing of that piece, he
sounded like a creative artist in the heat of inspira-
tion: "I started writing, and something just took
over;" "I wrote it fast," "I felt drained when it was
finished." Was that process typical? Had he written
many other things that way, or just a few? If I had
guessed that Martin's time was so short, I would
have asked. But such was the force of his personal-
ity, so vivid the sense of aliveness that he projected,
that even as he candidly discussed the progress of
his illness—he had been a cancer patient for two
years before his death (which seems to have been
caused by a virus)—he still seemed indestructible.
Martin dealt in essences. His essays are models of compression: distillations of close listening, through a keen ear supported by an uncanny aural memory, and expressed in clear, non-technical, personal, sober prose consistently focused upon the music. (It's worth remembering that Martin received his academic training in the decade after World War II as a student of English literature. Accordingly, he modeled his jazz writings upon the literary world's so-called New Criticism, staking out a position against what he saw as the unexamined, amateurish "enthusiasm" of many earlier writers on the subject. The Jazz Review, a journal he founded with Nat Hentoff in 1958 and edited until 1961, embodies his belief that jazz merited the serious critical attention due a serious art form.) In an age already rife with information and intent upon uncovering more, he stood apart, interested only in hitting the right nails on the head. (The image of Martin at a computer, working over a database, would be as incongruous as the proverbial "socks on a chicken.") That his writings struck the mark so consistently is a tribute to an instinct for quality, an intellectual grasp of what quality entails, and a fearless trust in his own artistic judgments.

That trust informed the second of Martin's favored genres: the recorded anthology. To appreciate, for example, the challenge of choosing the contents of The Smithsonian Collection of Classic Jazz (1973; revised 1987), a landmark in jazz historiography, one must remember that jazz began as a commercial music, and that between 1917 and the 1970s, jazz musicians made tens of thousands of recordings. How to represent the development of this music over time? Martin's answer, characteristically personal, was to choose recordings that individually would reward repeated listening while collectively documenting style change—the discovery and exploration of new possibilities within the tradition. The Smithsonian Collection makes no attempt to "cover" jazz; it carries nothing of the One-of-These-and-One-of-Those approach. Instead, as the work of a believer in pantheons, canons, and aesthetic hierarchies, it centers on what its maker considered "the best of jazz," corresponding with the historical view he presented more fully in The Jazz Tradition (1970; new ed., 1983; 2d rev. ed., forthcoming 1992).

The hierarchy in which Martin believed had nothing to do with the prestige of genres. Instead, it was based on intrinsic aesthetic quality, especially as he found it in jazz, popular song, film, radio and TV comedy and drama, detective novels, comic strips, and children's books. His last book deals with those very things, its title advertising the author's scorn for critical obtuseness: Hidden in Plain Sight: An Examination of the American Arts (Oxford University Press, 1992). This stance may seem familiar today, with many writers and scholars eagerly embracing the study of "popular culture." But Martin, a connoisseur long before such things came into fashion, rejected that label, and especially the notions of "high" and "low" that it implied. He saw such categories as more pretentious and confusing than illuminating. He admired artists—outside jazz, Fred Astaire and Mozart were among his special heroes—who commanded and controlled their craft: who had something to say and knew how to say it. Sincerity and high aspiration, unless linked to deftness of execution, left him cold.

Being around Martin was an education in itself. He held back little: the state of his psyche, his health, his job, his love-life—all were fair game. His talk was passionate, animated by scowls and guffaws, jokes, and confessions. He was a lonely, generous man with a talent for friendship. He put friends to the test, haranguing them about why he loved this, hated that, couldn't care less about the other, and never leaving them in the dark about his reasons. Most of all, he enjoyed sharing his discoveries: sending tapes of favorite pieces, or sitting you down and playing something he wanted you to hear. His work centered upon separating the wheat from the chaff. We all have cause to be grateful for the vigor with which, through more than three decades in the public arena, he shared with us the results of his winnowing.
AMERICAN MUSIC RESEARCH IN GERMANY

E. Douglas Bomberger

Before leaving for Germany in the summer of 1990 to spend a year researching nineteenth-century American music students in German conservatories, I had only a vague idea of what I might find. Over the course of my project I was repeatedly impressed by the wealth of resources on the thousands of Americans who sought advanced training in Germany—resources which, in many cases, are virtually untouched.

At the same time, I was made aware that research in Europe is very different from research here, and for an American researcher there are certain obstacles to be overcome. I hope the following suggestions will help others avoid some of the pitfalls I encountered.

1) Bring plenty of identification. Germans have Brieftaschen several times as large as the typical American wallet in order to carry all their oversized identification cards, and it pays to be similarly prepared. A case in point occurred when I arrived at the manuscript department (Handschriftabteilung) of the Bayerische Staatsbibliothek to look at unpublished letters from Edward MacDowell and William Mason in the Raffiana Collection and letters from G.W. Chadwick, Horatio Parker, and a dozen other Americans in the Rheinberghiana Collection. The librarian at the front desk was not satisfied with my identification cards from the Deutscher Akademischer Austauschdienst, the University of Mainz, and the University of Maryland. Fortunately, I had brought a letter from Christoph- Helmut Mahling, my German Betreuer, for just such an occasion, and this was the magic talisman that finally opened the door.

2) Take time to learn the system of each library when you arrive. There is no universal cataloguing system in use, so each library is a new experience. In the Deutsche Staatsbibliothek in the former East Berlin, an "X" beside a call number in the card catalog indicates that the book was lost in World War II. In the Sachsische Landesbibliothek in Dresden, by contrast, an "X" indicates that the book was not lost.

I spent a week in the Deutsche Staatsbibliothek, using hundreds of rare and sometimes unique items. On the first day I was so eager to get started that I neglected to read the orientation leaflet for readers. One of the recommendations in this leaflet was to submit no more than six request slips at once. By turning in a pile of several dozen slips on that first day, I managed to prejudice the desk attendant against me for the entire week.

3) Plan to spend as many days as possible at each location. There are virtually no open stacks in German libraries and archives, so the process of acquiring materials can take considerable time. I found no computerized catalogs in German research libraries—the best one can hope for is a microfiche catalog. Failing that, many libraries use card catalogs or archaic manuscript records. Alphabetizing follows an exasperating logic that is not always obvious, and the Stichwort system of subject headings is cumbersome and rarely helpful.

German libraries have little patience—for scholars who "browse the card catalog," so it is a good idea to do some advance research into the library's holdings. In my experience, desk attendants are more helpful in answering very specific questions. If you must search the card catalog (as I often did), prepare a list of subjects beforehand to make the search seem less haphazard.

4) When possible, write in advance to request permission to use the library. This is only a formality, but it often helps to have some prior contact. Before traveling to the Stadt- und Universitätsbibliothek in Frankfurt to use the Jahresberichte of the Hoch and Raff Conservatories and the extensive collection of nineteenth-century periodicals, I wrote to the director of the music division to let him know I was coming. His cordial letter of reply ensured prompt and courteous service from the staff when I presented it at my first visit. The same was true of my visit to the Staatliche Museen in Sondershausen to see records of the Sondershausen Conservatory, attended by Oscar Sonneck and Bernard Sturm. In this case I was able to contact the person who actually had responsibility for the materials, saving much time when I arrived.

It is often helpful to request materials in advance, especially newspapers that are not on microfilm. At the Bayerische Staatsbibliothek it takes two days to get newspapers from storage, so in order to read reviews of the student performances of Parker, Arthur Whiting, or Frederick Converse, it is helpful to ask the staff to have them waiting when you arrive. The newspaper section of the Deutsche Staatsbibliothek in the former East Berlin accepted requests for only six volumes at a time when I was there, so a bit of advance planning makes it much less time consuming to find reviews of John Knowles Paine's organ recitals or articles on the hundreds of American students in the Stern Conservatory and Neue Akademie der Tonkunft.

On one occasion this strategy backfired. I wrote to the library in Weimar to request Jahresberichte of the conservatory there, and they replied that these would be waiting for me. When I arrived, the attendant could not find the materials on
the reserve shelf under my name or the name of the person who had answered my letter. After several frantic calls they turned out to be in front of our eyes on the reserve shelf—under the name of the assistant to the person who had written to me.

When you write, be sure to inquire about hours (Öffnungzeiten). Nearly everything in Germany (including all stores) is closed after 1:00 p.m. Saturday and all day Sunday. Many libraries and archives are also closed after 6:00 p.m. on weekdays, usually with one exception per week. There is nothing quite as frustrating as taking the time and expense of visiting a city only to find that the library you wish to visit is open half a day when you are there, but was open twelve hours on the previous day.

5) Fill out request slips with extreme care. In some libraries the slips are collected from a box once or twice a day, so an incorrect call number can mean several days’ delay in receiving materials. Many libraries have similar forms, but there are often important differences. At the Bayerische Staatsbibliothek, readers must specify the location to which the item is to be delivered. If no location is specified, the book is sent to the main reading room, even if it originated in the music section. I waited two days for a German edition of Amy Fay’s *Music Study in Germany*, only to find that it had been sent to the main reading room instead of the music section with all my other books.

English-speaking readers should note that in German a call number can be either *Standortnummer* or *Signatur*. By signing your John Hancock in a blank marked *Signatur* you will cause the library staff great merriment and yourself considerable embarrassment.

6) Don’t bring more than you absolutely need to the library. Almost all libraries have a cloak room where readers must check coats, umbrellas, briefcases, and books. You may not enter the reading room with more than paper, pencils, and possibly a portable computer. The cloak room is invariably a hassle, so leave everything you do not need in your hotel room.

7) Bring plenty of change. Many libraries have coin-operated lockers in place of a cloakroom, but since you never know whether they will require a one-mark, two-mark, or five-mark coin, it is better to have all three. I found no photocopy machines in Germany that accepted bills, and on more than one occasion I wasted valuable time trying to find change. On my next visit I plan to carry a roll of one-mark coins and a roll of ten-pfennig coins wherever I go.

8) After several months of getting lukewarm responses to my requests for information on American students in Germany, I began saying that my topic was nineteenth-century German conservatories. This seemed to elicit more interest and cooperation.

9) Speak German as much as possible. All Germans of middle age or younger speak at least a little English, but they appreciate even the most awkward attempts to speak their language.

10) Finally, don’t be discouraged by impolite librarians. After visiting scores of libraries and archives, I became convinced that the staff’s duty is to discourage anyone whose resolve is not absolutely firm. Time and again I was met with apathy and resentment when asking for help or information. According to my German friends, there is a fundamental disrespect for service jobs in German society, and while many librarians are highly trained professionals, they feel (and often act) like clerks or waiters.

There was only one library where the staff was consistently polite and helpful—the Hessische Landesbibliothek in Wiesbaden, where I found annual reports of the Wiesbaden Conservatory, city directories from Edward MacDowell’s years in Wiesbaden, and one of the few extant copies of the complete student list of the first twenty-five years of the Leipzig Conservatory. After I returned to the U.S., though, another scholar told me that the staff there had not been helpful to her on previous visits, so perhaps it was just a fluke.

In spite of the obstacles, I was able to use nearly everything I needed. With polite persistence and some advance knowledge of what is available, American music scholars will find much to warrant a visit to Germany’s libraries and archives.

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AMERICAN MUSIC WEEK
November 2-8, 1992

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Here’s a tidbit from Dostoyevsky’s *The Possessed* (Part 2, chapter 2, David Magarshack translation); Captain Lebyatkin is speaking:

I read in the papers the biography of an American. He left his huge fortune to factories and to the applied sciences, his skeleton to the students of the academy there, and his skin to be made into a drum with the proviso that the American national anthem might be beaten on it day and night. Alas, we are piggies compared with the soaring thoughts of the United States of America. Sonneck Society members will know that there was no official American national anthem in 1869, and readers of *The Possessed* will know better than to trust anything spoken by the impossible drunkard Lebyatkin; still it’s a good wild story.

Wayne D. Shirley
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Sonneck Society Bulletin -52- Vol. XVIII, No. 2
ESTADOUNIDENSES IN MADRID

Clyde W. Brockett

American music was not lacking on the program of the International Musicological Society XV Congress in Madrid this April 2–9. Nor were Sonneck Society members disinterested parties in the IMS proceedings. Throughout the Spanish-speaking world the term "America" comprehends the entire Western Hemisphere, not just the United States of America. We Americans identified ourselves as "North Americans", which would include Canadians, or else "from the United States," Estadounidenses. Americans (in our specific usage and in the Pan American sense of the word) were in abundance and featured, judging from round tables, study sessions, and free-papers topics.

Sonneck members on the Madrid program included Clyde Brockett, Jr., John Koegel, Kenneth Kreitner, Paul Laird, Marita McClymonds, Robert Parker, Craig Russell, and John Suess. (Supplements to this list are welcome.)

Reconciling an American birth with European romantic music in a sort of rehybridization was in part my aim in "The Madrilenene and Vallisolitan Composition of L.M. Gottschalk." Gottschalk's publication of music, once he had returned to the U.S. from Spain, was under consideration in this paper.

An important recurring subject was the impact and adoption of Hispanic musics in the United States. John Koegel's "The Lummis Collection of Mexican-Californian Folk Song as a Source for Hispanic Music in Southern California in the Nineteenth Century" paralleled his carefully researched "Popular Influences of Eighteenth- and Nineteenth-Century Hispanic-American Catholic Sacred Music in New Mexico" that he read to our Society at Baton Rouge. On the latter paper's "select"(!) eleven-page bibliography, the couple of items by leading Hispanist Robert Stevenson were outnumbered by an impressive half dozen articles by William J. Summers. Summers, on the faculty of Dartmouth College, read a paper in Madrid on "Newly Discovered Manuscript Sources of Colonial Polyphonic Music from Spanish California."

Also concerning inventories were reports by Craig Russell and Alfred Lemmon, archivist of the Historic New Orleans Collection, both read at the round table "Music in Cathedrals in the New World," chaired by Jose Lopez-Caló, professor at the University of Santiago de Compostela. Paul Laird (relentlessly tracking the villancico genre in its global manifestations, including those in the American Southwest) headed the special session "International Inventory of the Texts of Villancico." In addition, he presented a paper concerning "The Dissemination of the Spanish Baroque Villancico."

All in all, Sonneck members and Sonneck interests at the Madrid IMS congress not only transcended national boundaries but also concentrated on such boundaries in a most welcome way.

The Sonneck Society display at the International Musicological Society XV Congress held at the Conservatorio Real de Music in Madrid, April 2–9, 1992. Windows in the background are in the building across Doctor Mata Street from the Conservatory that incidentally housed lodging for some of the American delegates. Clyde Brockett, Jr. brought the materials for this display to Madrid and took this photograph.

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According to statistics kept of America's most popular recordings, the first three #1 hits ever recorded were all Sousa marches performed by the U.S. Marine Band. The top three hits for 1890 (the first year statistics were compiled) were Sousa's "Semper Fidelis," "Washington Post," and "The Thunderer."—Notes "The President's Own" United States Marine Band. June-July 1992.
KNOWING SHE HAS WINGS:
LAURA SEDGWICK COLLINS

Susan L. Porter

In this year of the hundredth anniversary of Antonin Dvořák's arrival in America, it seems appropriate to give some notice to the music of a woman who was his pupil at that time. I happened upon the name Laura Sedgwick Collins about fifteen years ago, looked her up in all the sources available at that time, and took notes for a project I intended to continue "some day." When I rediscovered those notes a few weeks ago, it seemed to me that the time had come. The earliest reference I found was for 1886, when her music was played at the dedication ceremonies for the Statue of Liberty. The last I found was 1913, when her music was featured in a New York concert. I found music published in a thirty-year period from 1887 to 1917.

Laura Sedgwick Collins was born about 1859 in Poughkeepsie, N.Y. Her father was "in the governmental service and, but for a sudden affection of eyesight, would undoubtedly have attained a judgeship in the Supreme Court of the United States." Her mother Emily was a painter of flowers and birds and a skilful singer. Laura showed early talent both as a musician and as a actor. As a child, she composed a setting of the poem "Amang the Rigs o' Barley, Ol!" She became a "skilled pianist" and had "a sympathetic voice of wide range."

Collins studied music with her mother and with W.H.B. Matthews, H.W. Madeaus Beale, Oscar Coon (a specialist on orchestration), and Carl Bergstein (a tenor). Collins reported that her music was so much a part of her life that she had to repress her inclination to "think in rhythm." Collins apparently did not marry; she is consistently referred to as Miss Collins. She died in 1927.

Collins graduated from the Lyceum School of Acting in New York City, and performed as a reader and elocutionist. She also performed various dramatic roles "in the theaters of New York, Brooklyn, and other cities," not professionally, but "for the benefit of charity."

Collins also presented dramatic readings with great success. In her monologue Sarah Tarbox. M.A. (first performed December 10, 1889, at Proctor's Twenty-third Street Theater, New York) she assumed eleven different characters. This character sketch in four acts was written especially for Collins by Charles Barnard. In it she spoke with imaginary characters, roamed in an imaginary railroad train, went to the theater, attended a reception; yet no one was before the audience but herself. She interpreted vividly all the different parts throughout the entire play; she held the audience during the phases of a scene on Broadway, New York, a scene in a boarding-house room, closing with a scene in St. Luke's Hospital, without the aid of any properties and with but two plain chairs on the stage. In the play she used her various gifts and figured as composer, pianist, singer, dancer and reciter. She composed all the music for the performance herself. The New York Herald said, "Not one actress in a thousand can hold an audience under such circumstances. Miss Collins did it, and I heartily congratulate her."

She "was the first of the two women who studied under Dr. Dvořák during his stay in America." Dvořák arrived in America on September 16, 1892. The National Conservatory offered no diplomas and offered free instruction for those who could not afford to pay. Dvořák reportedly had eight students that fall; his timetable allowed for three hours of teaching each day. In addition to Collins, Dvořák's pupils included Harvey Worthington Loomis, a scholar of Native American music; Edwin Franco Goldman of concert band fame; Harry Rowe Shelley, an organist and composer of sacred music; and Rubin Goldmark, who was to become head of composition at the Juilliard school and teacher of The National Conservatory of Music of America,
136 and 138 East Seventeenth St., New York.

STUDENTS' CONCERT OF CHAMBER MUSIC

By DR. DVORAK'S CLASS OF COMPOSITION.

WITH KIND ASSISTANCE OF MR. VICTOR HERBERT.
MONDAY EVENING, MAY 8th, 1893, at Eight o'clock.

PROGRAMME.
SONATA No. 1, C minor, · · · · · HARRY W. LOOMIS
MR. LOOMIS AND MR. MICHAEL BANNER.

SONGS.

"Shadowtown." Laura Sedgwick Collins
W. With Pipe and Flute.
MISS ANNIE WILSON.

"The Boatman." Laura Sedgwick Collins

TRIO, D minor, · · · · · RUBIN GOLDMARK
MENSS. GOLDMARK, BANNER AND HERBERT.
Gershwin and Copland. Dvořák reportedly said, when first hearing one of Collins' compositions, that it was "pure American music—creatively not imitative." Collins' compositions were included prominently in a concert of chamber music by "Dr. Dvořák's class of composition," presented on May 8, 1893.

Collins showed "an appreciation of her instructor by dedicating to him a suite of compositions for the violin and piano, which were played with great success before the Music Teacher's Convention of 1897, one of them receiving honorable mention in the prize competition." In 1910, she was reported to be orchestrating a chorale to be dedicated to Dvořák's memory.

In addition to "many excellent songs," often of the ballad type, patriotic songs (like "Lincoln Memorial Song"), or settings of German folk songs, Collins wrote more than two hundred children's songs. Her setting of Fred Emerson Brooks' "Old Glory" was sung by children throughout the country. Collins was also the composer of part music like "Love Is a Sickness" (an "ingenious male quartette"), "Endymion" for baritone and soprano voices with organ, violin, drums, and trumpet, and "Ode to Beauty," for solo voices and mixed quartet. Her instrumental music included pianoforte music (such as the "Graduates March" written for the class of 1906 of the New York Public Schools), "good chamber works," including a "very beautiful work for violin, piano, organ, 'cello, and harp," and "a good deal in symphonic form." Collins' march entitled "The Two Republics" was played at the unveiling of the Statue of Liberty on October 28, 1886.

When she is referred to at all in later reference works, Collins is most often referred to as a composer of songs. The New York Public Library has six songs by Collins in its collections, including "Making love in the Choir," published in 1914. The Boston Public Library has one song, "A foolish little maiden," included in the Oliver Ditson Co.'s World's Fair Ballad Collection of 1892. The British Library catalog shows two solo songs and six part songs, including three "community" Christmas carols.

Her theater music included a minuet for the first performances in this country of the English translation of Molière's Les Précieuses Ridicules, given at the Lyceum Theater in New York, and all of the music for the first American performance of Sophocles' Electra, given in March 1889 at the Lyceum Theater in New York with subsequent performances at the Hollis Street Theater in Boston and Harvard University. She also wrote the music for Alfred Thompson's pantomime Pierrot, (Berkeley Theater), Edwahy De Kay's Pygmalion and Galatea and The Lotus Pool, Thomas Ewing's tragedy Jonathan, and the woodland scenes from Shakespeare's Winter's Tale (Fourth Avenue Lyceum Theater under direction of David Belasco). On February 11, 1910, she wrote, arranged, and directed a musical play, The Message of History, at the parish house of the Church of the Divine Paternity.

Collins was the only woman among the charter members of the Manuscript Society of New York. The Manuscript Society was founded in August 1889 to promote the works of New York composers. In one of the early meetings of the Society, "it was suggested that she use a man's name with her compositions to insure their acceptance, or at least sign only initials, that her work might receive some consideration." On May 2, 1913, at the National Arts Club, the society presented a program of music composed by (and for the most part performed by) American women. Composers represented were Laura Sedgwick Collins and Susannah Macaulay (New York), Bertha Remick and Margaret Ruthven Lang (Boston), Eleanor Everest Freer (Chicago), and Clara E. Thoms (Buffalo). About one-third of the program was music by Collins. These included "Greater America," a patriotic hymn with text by Will Carleton; "Hail, Gentle Peace," with a text of her own, both performed by a mixed vocal quartet with organ and piano (the latter played by Collins herself). Also performed were the vocal solo "Mediaeval Serenade," with text by Anita Fitch, and a trio, "The Legend of the Rainbow," where the organ and piano were supplemented by an "aboriginal 'tom tom'" for an "Indian ballad." Musical America reported details of the concert, included a photograph of a very handsome, mature Collins.

I am not a Dvořák scholar, but I have read with interest reports of recent Dvořák conferences (Bulletin, Fall, 1991) and research. I'm eager to be instructed by one of these specialists. Who was the other woman who studied with Dvořák? And can anyone supply more information on Laura Sedgwick Collins?

One of Collins' most popular songs was her setting of "Be Like That Bird," translated from a text by Victor Hugo, and copyrighted in 1896. Rupert Hughes considered the song to be "ideally graceful." This song is reproduced on p. 56.

Bibliography and Notes

Note numbers correspond with bibliographic entries. Birth and death dates for Collins are from the card catalogue of the New York Public Library.

AMERICA 2000: CAUSE FOR CONCERN?

Linda Pohly

I'd like you to think for a moment about how different our country would be if, 160 years after Lowell Mason, there suddenly were no more music classes in our public schools.

At a Ball State School of Music faculty meeting earlier this spring, considerable time was given to discussion of the America 2000 plan as set forth by the U.S. Department of Education. I, like several others attending the meeting, had only vague knowledge of the plan. The general concern expressed by some of our faculty caused me to want to know more (and to feel a bit guilty that I was on the outside of a seemingly important issue). The remark that startled me most was that music and the arts were not included in public school curriculum proposals outlined by those spearheading reform. There seemed to be more dissatisfaction with what was not included in the plan than with what was. No one needed to tell me that this approach could have both a practical and a personal effect on my future. We were told that we could dial 1-800-USA-LEARN to find out more. This I did, and I spoke further with Joe Scagnoli of our faculty, who is also President of the Indiana Music Educators Association.

A letter dated last fall from Indiana Representative Phil Sharp, shared by Dr. Scagnoli, caught my attention. It reads in part, "President Bush has proposed Education 2000 which included a plan for 435 New American Schools where innovation can be tested, for programs to measure whether students are meeting minimum standards in certain subjects, and to increase school 'choice opportunities, among the other goals.'" The phrase "in certain subjects" seemed to be related to the concern expressed at our faculty meeting. A few days later a brochure arrived from Washington via the U.S. Postal Service. Indeed, the six-point summary of the National Education Goals, as proposed by the Governor's Education Committee established by the President, does not mention music and the fine arts. For high schools, emphasis is placed on the achievement of higher test scores, primarily in English, math, and science.

While I am a bit behind the times (others already have been working hard to propose changes in the original document), I want to encourage Sonneck Society members to become aware of America 2000, and to act as their individual consciences dictate. Late this spring IMEA notified its membership that music and the fine arts would possibly be added to the National Goals list through House Rule 3320,
but that letters and calls to national congressmen in support of this change were still needed. A strong and continual voice is considered essential if modifications are to be considered and enacted.

Likewise, it seems pertinent to investigate your individual state's or community's responses to the national proposal. Concern was voiced in my state over "Indiana 2000," which designated 48 schools to receive substantial financial aid for implementation of restructured curricula. This restructuring called, in some cases, for the elimination of minimum time requirements for some elementary-school subjects (including music) and the relegation of the arts to "peripheral" academic offerings, i.e., outside the regular school day. IMEA is studying the potential impact of such a plan and is corresponding with appropriate state officials.

Again, musicians, music teachers and scholars, and the citizenry are encouraged to become informed. Likely few would question the need for reform in certain areas of our educational system, but I suggest that it needs to be a thoughtful, not a reactionary, procedure. The desires of musicians and all those concerned with well-rounded, quality public school education need to be heard. This appears to be a topic not best left to the "powers that be" in the capital (state or federal). Its repercussions could take years to reverse. The condition of music in public schools will eventually influence music at the university level and in the community.

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The Library of Congress is good. It has helped me a lot by recording what I had to say and to copy all of my songs and file them away so the senators can't find them. Course they're always there in case they ever get a few snorts under their vest and want to sing. I think real folk stuff scares most of the boys around Washington. A folk song is what's wrong and how to fix it, or it could be who's hungry and where their mouth is, or who's out of work and where the job is, or who's broke and where the money is, or who's carrying a gun and where the peace is. That's folk lore and folks made it up because they seen that the politicians couldn't find nothing to fix or nobody to feed or give a job of work. I can sing all day and all night, sixty days and sixty nights, but of course I ain't got enough wind to be in office.—Woody Guthrie, quoted by Senator Harry M. Reid (Nevada) in the Congressional Record—Senate, for September 10, 1991.

ARCHIVAL LAGNIAPPE*

Jean M. Bonin

American researchers of a variety of stripes will be interested to learn of a rich collection of sheet music in Louisiana archives—rich for the size and quality of the holdings and rich particularly for the superb bibliographic control which it enjoys.

Some 25,000 pieces of sheet music, mostly from the nineteenth century, offer a generous picture of Louisiana's abundantly musical plantation and city life and at the same time form a resource for even wider Americana interests, with imprints from countless major and minor country-wide publishers as well as from European presses.

This composite gold-mine is held by five major repositories, The Historic New Orleans Collection, The Louisiana Division of the New Orleans Public Library, The Louisiana State Museum, The Howard-Tilton Memorial Library of Tulane University, and the Hill Memorial Library of Louisiana State University. It is superbly managed through careful archival housing and locally and nationally funded preservation projects, and is serviced by an exquisitely competent and generous-spirited staff. Additionally, the bibliographic control, which is the keystone of the riches of these holdings, represents the comprehensive coverage long and urgently sought by researchers, as it captures fully many fields of data, including variant titles, authorship statements, performance medium, full imprint data, extensive physical description, provenance stipulations, and, in one case (the Louisiana Historical Center), also generous subject access on both local-interest topics (Mardi Gras, the Mississippi River, New Orleans buildings and personalities, etc.) as well as on general points (United States wars, politics, transportation, ethnic groupings, etc.).

The described information system is in place in three of the five libraries and in a computerized or automation-ready format. (The wonderful New Orleans Public Library collection and the holdings of Louisiana State University are at the disposal of researchers through extraordinarily efficient retrieval service offered by the staff.) The methodology used among the libraries for bibliographic control is very compatible—not surprising, since it was achieved through a collegial community sharing of expertise and experience. And the project at the Louisiana State Museum is further distinguished for having been done by volunteers!

*Lagniappe (lan-yap') noun. Creole French. A South Louisiana tradition of giving a little something extra.
The sheet music has survived, almost without exception, in good condition, although most pieces show use and many bear pencilled performance annotations. Some pockets are distinguished for their original ownership, for example, a collection at the New Orleans Public Library once possessed by Theodore von La Hache (the New Orleans musician who has been served so splendidly by historian Warren Fields). Or at Tulane one finds a very large collection of the imprints of A.E. Blackmar, donated by the descendants of this mid-nineteenth-century musician. The many nineteenth-century Louisiana plantation collections held by LSU, having been archivally maintained as whole units, allow a researcher to consider that family's music in the larger context of their plantation life, through the business papers, voluminous diaries, and correspondence. An occasional lot reveals that a given rural family traded up river in St. Louis, to be contrasted with the by-far-more-usual purchase of merchandise in downriver New Orleans. Scattered throughout virtually all of the archival collections is sacred music, representative presumably of the strong Catholic tradition of Louisiana. Only rarely (and this is a puzzling nationwide phenomenon) is there music for other than piano and voice or piano solo, and chamber or ensemble music is all but nonexistent.

As would be expected, a result of the tremendous vitality of the port of New Orleans in the nineteenth century can be observed in the large quantities of imported sheet music extant in Louisiana archives. Henri Herz, reporting on his mid-century tours of the United States, spoke of being "seized with admiration on seeing the activity which reigned on the docks of New Orleans—an area six hundred feet wide where half the business of the United States takes place." (See his Mes voyages en Amerique, Paris, 1866, translated and with commentary in "A French Traveler's View of Ante-Bellum New Orleans," by Henry Bertram Hill and Larry Gara, in Louisiana History 1 [1960]: 335-341.) These European imprints form a particularly intriguing parcel both for the repertory and for the frequent likelihood of rare exemplars.

Intermixed with the sheet music can be found music-instruction books; the collections at the Louisiana Historical Center and at LSU contain the most notable quantities of this type of resource. Music-instruction books form perhaps the last category yet to be addressed by Americanists among those untapped archival resources so wisely enumerated by H. Earle Johnson ("Notes on Sources of Musical Americana," Notes 5 [March 1948]: 169-177).

Researchers' investment of curiosity and time in these sheet music collections is guaranteed bountiful returns. There is also one other Louisiana archival collection to be mentioned and, second, another type of allied resource for the musical Americanist, neither of which has been acknowledged in proportion to its worth. The Marcus Bruce Christian Collection at the Earl K. Long Library of the University of New Orleans contains his unpublished typescript, "A Black History of Louisiana," Christian's extensive research files for that study, and his own large library—245 linear feet of materials. Among the free men of color musicians about whom Christian provides biographical and professional information are Victor Eugène Macarty, Edmond Dédé, Samuel Snaer, Basile Barès, and the Gottschalk contemporary Lucien Lambert.

Due apparently to practices from the French and Spanish roots of Louisiana, large files of vital records and legal and notarial documents have accumulated in various archives of the state. As an example, the New Orleans Public Library is the official repository of the New Orleans City Archives and also for many parish (that is, county) records. The value of these records for historical research purposes has been demonstrated by Donald M. Marquis, who drew on marriage and death certificates, Police Department arrest records, homicide reports, real estate assessment books, property tax receipts, census records, etc., for his study of Buddy Bolden (In Search of Buddy Bolden, First Man of Jazz, LSU Press, 1978). The worth of notarial archives specifically the separate and discrete entity of the Orleans Parish Notarial Archives, to historical researchers, has been shown, for example, by Laurence Gushee ("Black Professional Musicians in New Orleans ca. 1880" in Inter-American Music Review 11 [Spring/Summer 1991]: 53-63).

Each of the named Louisiana archives offers a most accommodating setting for the researcher, from the hospitable reading room of the Louisiana Historical center, located in the recently refurbished 1835 U.S. Mint (the oldest surviving mint building in the United States) to the charming complex of historic buildings in the French Quarter which house the research center and museum of the Historic New Orleans Collection, to the very busy Louisiana Division of the New Orleans Public Library, where a generous quantity of microfilm readers and printers is appreciated by users.

NEWS OF THE SOCIETY

California in '93: The Big Sing at Asilomar

As you learned from the spring issue of the Bulletin, our 1993 Sonneck Society conference will be held at one of the most beautiful spots on earth. Sophia and I checked it out on a trip to California last month, and everything program chair Dan Kingman said about the Monterey Peninsula and our program site is true! As a member of the program committee, I have been asked to organize group singing as entertainment following our banquet on February 14. I accepted this responsibility, knowing that Sonneckers like to sing as well as dance.

So, what favorite piece of yours would you like to lead? It can be anything "American" by our time-tested definition, which includes just about everything sung in America. Do you have a favorite fuging tune, shape-note hymn, folk song, sentimental or [not too] bawdy ballad, or [not too] difficult choral arrangement? Please write to me now, which means that I'd like to receive your suggestion by August 31. I'll be the coordinator and try to put together a Grand Sing that we'll all enjoy and remember. So, get the rust off those vocal pipes and limber up the conducting arm! We're expecting at least 150 participants, and sufficient copies (80?) of your piece will be appreciated, unless you're clever enough to teach us instantly by rote. Write to me at: American Music Research Center; College of Music, C.B. 301; University of Colorado; Boulder, CO 80309.—William K. Kearns

Call for Papers

Now that summer has arrived, be sure to keep working on those proposals for papers and performances for the nineteenth Sonneck Society Conference, February 12-16, 1993, at Asilomar, on the Monterey Peninsula in California. The Program Committee is actively seeking proposals on topics appropriate to our first West Coast conference, including (but not limited to) Hispanic-American music, Asian-American music, the avant garde of the American West, Native American music and dance of the far west, Music in the far west in the nineteenth century, film music, and so on. We will also welcome proposals from scholars not yet members of the Society, so please spread the word to non-members with qualifications in these areas. And we will of course continue the policy of accepting quality proposals on any aspect of American music.

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. Proposals packets must consist of:

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. 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.

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.

Conference fliers with reservation forms will be mailed to all members in November. The seaside, retreat-like ambience is great (especially in February!), and the possibilities for afternoon-off excursions in the area intriguing. So plan to be with us.

Call for Nominations for Officers

The terms of the president, first vice president, secretary, treasurer, and three members at large of the Board of Trustees elected in 1991 will expire in 1993. Nominations are accordingly requested; the bylaws mandate two candidates for each position. Self-nominations are acceptable. Please send your recommendations, along with a supporting paragraph, to Dale Cockrell, Chair; Sonneck Nominating Committee; Music Department; College of William and Mary; Williamsburg, VA 23185.

Lowens Award Nominations Solicited

The Irving Lowens Award is given annually by the Sonneck Society for the best scholarly publication about American music. 1991 Awards will be given in 1993 in three categories: books, recordings, and articles. All awards are for publications copyrighted or released in 1991. Lowens Award Committees will be pleased to receive nominations, including self-nominations, of materials from the year 1991. All nominations must be made by October 1, 1992. Send book nominations to Vivian Perlis; 139 Goodhill Rd.; Weston, CT 06883. Send nominations for recordings and articles to Executive Director Kate Van Winkle Keller; 13125 Scarlet Oak Dr.; Darnestown, MD 20878.

Promoting American Music Week

Details on the observance of American Music Week for 1992 can be found in the President's letter on p. 46. If you wish to participate in American Music Week, please follow the procedures outlined below to inform members of the Sonneck Society and others of your participation.

While we cannot offer the same national publicity that accrued to having a performance listed in the schedule booklet for American Music Week that was compiled and printed each year until 1989 by the American Music Center, we can promise that notice of all relevant events will be disseminated by the Sonneck Society through all the means at its disposal.

If you already have events planned and dates firmly set, send information now to Bill Everett, (Music Department; Washburn University; Topeka, Kansas 66621; (913) 231-1010x1519). Notice of these activities will be included in the press release to be distributed in late summer.

Even if your region's contributions to American Music Week are not planned long enough in advance to receive printed notice beforehand, please report on your results nonetheless. Please send copies of programs, posters, press releases, and clippings of any American Music Week event to Bill Everett. Your experiences will be recorded in our archives, and will help to guide the Sonneck Society's further involvement.

Perhaps in future issues of the Bulletin we will be able to have a listing of programs or a summary report of American Music Week activities. (We have three deadlines each year for receipt of information by the editor of the Bulletin: February 1, June 1, and October 1. Information that reaches us in advance of this year's October deadline may appear in the issue of the Bulletin that is mailed about November 1, too late, alas, for advance publicity.)

Call for Honors Nominations

The Honors Committee invites nominations for the 1994 Honorary Member award and the 1994 Distinguished Service Citation. These two awards are given by the Board of Trustees, usually at the Annual Conference, upon recommendation of the Honors Committee. Any member of the Society may submit nominations to the Committee for either or both awards, using the following criteria:

The Honorary Member should be a well-known, prominent senior figure who has made important contributions to the field of American music. The honoree should be a person of stature whose selection would bring attention to
stature whose selection would bring attention to the Society. The award may be given to a member of the Society, as long as the other criteria are met. The Committee also considers the conference site and conference theme in selecting potential honorees. The 1994 conference will be in Worcester, MA.

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

Nominations, along with a statement of justification, should be sent to Wilma Reid Cipolla; Chair, Sonneck Honors Committee; 79 Roycroft Blvd.; Buffalo, NY 14226. The deadline for nominations is December 1, 1992.

Report of the Interest Group on Research in Gender and American Music

Echoes of culturally-based critical methods that are changing the face of musicology were strongly heard at the Baton Rouge meeting. To judge from the titles and abstracts (for the papers I didn’t hear), no more than a half-dozen or so of the fifty or so papers presented at Baton Rouge were specifically about women or about feminist/gender issues, but many others reflected the influence of these new methods in one way or another. The papers that I heard that included or focused on matters of social context, including issues of gender, were enriching and enlightening.

One purpose of this interest group is to stimulate more scholarly work on issues of gender and music in all their aspects; another is to encourage the work of women in the Society. It appears, from an ad hoc survey of the Society’s directory (A through J only) conducted by yours truly, that just under 40% of the membership is women. Of the papers at Baton Rouge, just over 30% were given by women. Only one of six named performers (17%) was a woman; seven of nineteen, about 37%, of the session chairs were women. The membership is encouraged to help the 1993 Program Committee seek out topics, from women and men, that address gender issues, also to encourage women to send proposals, as presenters and performers, on any and all American topics, whether related to gender issues or not.

Plaudits to Betty Ch’maj, outgoing chair of this interest group, for her part in planning the events at the Baton Rouge meeting designed to reflect members’ concerns about meeting in Louisiana. Since returning home, I am heartened to see Frances Frank Marcus’ Revenge on the Bayou: Louisiana Goes Pro-Choice,” (Ms., March-April, 1992: 90), reporting the election of a pro-choice lieutenant governor and the defeat of several entrenched anti-abortion legislators along with the better-publicized defeat of David Duke.

Please send ideas and suggestions for interest-group sessions at Asilomar (as opposed to proposals for the formal 1993 program) to me at Department of Music/226; University of Nevada Reno; Reno, NV 89557.—Catherine Parsons Smith

OFFICERS OF THE SOCIETY, 1991-92

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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
NOTES ABOUT MEMBERS

We regret that space does not permit the listing of all performances of works by our composer members. We are delighted to share news of premieres or special observances.

Stephen Banfield will be assuming a new professorship (probably to be called the Elgar Chair) at Birmingham University in October. He reports that it is the "best possible British city to be at the moment—the new Symphony Hall is wonderful."

Marsha Berman, Music Librarian for Reference Services at UCLA, has been appointed as the editor of The Cue Sheet, quarterly journal of the Society for the Preservation of Film Music. The Cue Sheet began in 1984 as a newsletter and has evolved into one of the leading film music publications, covering historical topics as well as current issues in the industry.

Casino Paradise: A Cabaret Opera, music by William Bolcom, was presented June 7-21 at The Ballroom in New York City. Featured performers included Joan Morris. USA Today called the opera "The Cult Show of the 90's," and the New York Times spoke of a "delicious Cabaret tailored to the crystal clear beauty of Joan Morris' voice and humor."

E. Douglas Bomberger will be joining the musicology faculty of Ithaca College in the fall.


Nym Cook, lecturer in music, College of the Holy Cross, has been awarded a fellowship at the American Antiquarian Society during 1992-93 for a project entitled "Sacred Music in New England, 1720-1780: From Ritual Towards Art."

B. Lee Cooper of Olivet College, Michigan, has received a research grant from the Association for Recorded Sound Collections to assist in gathering bibliographic and discographic information on early black harmony groups, for a project to trace the role of these groups in providing social and cultural models for the integration of minority performers in the American recording industry.

Pamela Bowden Dahlhauser has been awarded the 1992 Walter Gerboth Award by the Music Library Association. Dahlhauser is Music Librarian at the Albuquerque Public Library. Her research involves the documentation of music publishing in the United States from 1860 to 1866 by means of a study of the unindexed United States District Court Copyright Records, now housed in the Rare Book Room of the Library of Congress. The ledgers are bound in volumes by states, and no significant body of state copyright records for music has yet been transcribed. The award will fund her travel from New Mexico to Washington, D.C., to transcribe the balance of the entries, to result in district-by-district lists of music copyrights in order of registration, as well as indices by personal name, publisher name, and title. The Gerboth Award Committee stated that "the publication of Ms. Dahlhauser's study would greatly enhance the documentation of American musical life during the Civil War."

Two of three new members of the Board of Directors of the Music Library Association are members of the Sonneck Society. Victor Cardell, Head of the Archive of Popular American Music at UCLA, and Beth Christensen, Music Librarian and Acting Director of the Library at St. Olaf College, began their service during the annual meeting in February. Christensen also served as chair of the Program Committee for that meeting.

Donna Kelly Eastman won first place awards in the Keyboard and Vocal Solo composition categories, second place in the Music for Children category, and third place in the Choral and Instrumental categories in the 1991 Composers Guild competition.

In the first year of Walter S. Hartley's retirement from full-time teaching at SUNY College, Fredonia, he has completed four new works, three of which have had their first performances: "Serenade" for saxophone ensemble (March 8, 1992, at Fredonia); Sinfonia No. 9 (by the University of Kansas symphonic Band, Robert E. Foster, conductor, at the Music Educators National Conference in New Orleans, April 9, 1992), Concerto No. 2 for piano and wind ensemble (by the Fredonia Symphonic Winds, Kenneth Ayoob, conductor, with Hartley as soloist, April 26, 1992), and "Triads and Trichords" for band. He has also had several other important performances, publications, and recordings. This year, as Professor Emeritus and Composer in Residence, he is also working (part time) teaching American Music and Orchestration.

Opposite page: Sonneck Society Brass Band, Baton Rouge, Saturday, February 15, 1992

Sonneck Society Bulletin -63- Vol. XVIII, No. 2
Deaths:

Martin Williams (1924–1992) died April 13 at his home in Washington. A noted jazz critic and writer on jazz, in 1958 he was co-founder (with Nat Hentoff) of the Jazz Review. He served for ten years as director of the jazz program at the Smithsonian Institution in the performing arts division; when that division was dissolved in 1981, he transferred to the Smithsonian Institution Press as special projects editor. See "Martin Williams: An Appreciation" on p. 49.

NOTES AND QUERIES

I am writing you on behalf of the committee in support of the U.S. Postal Service issuing a commemorative stamp in their Composers Series in honor of Leroy Anderson (1908–1975). Leroy Anderson's instrumental miniatures are among the most performed music throughout the world. Crossing the barriers of pop, classical, symphonic, light, and serious, his music has brought joy to five generations of listeners. A stamp for Leroy Anderson would bring more recognition to his name and more attention to and appreciation for the unique repertoire he has left to American music.

Would you be willing to write a letter to the Citizens' Stamp Advisory Committee in behalf of this effort? Letters and petitions should be addressed to Citizens' Stamp Advisory Committee; United States Postal Service; 475 L'Enfant Plaza S.W.; Washington D.C. 20260-6756, or you may send them directly to me at the address below.

Thomas G. Everett
Director, Harvard University Band
9 Prescott St.
Cambridge, MA 02138

Planning next year's repertory for your chorale ensembles? Here's one for your "centennial list": Horatio Parker's Hora Novissima received its first performance on May 3, 1893.

Since the summer of 1991 I have been involved, as an old family friend, in the disposition of the estate of Ambrose and Gloria Cayugan of Warren, MI. The Cayugans were avid collectors who did a little selling from about 1960 to 1980 but who more than made up for what they sold by going out and junking much more musical material every chance they got. They loved traditional jazz, as well as piano and organ music. Though both played the piano, I never heard either one.

Gloria died in 1985 and Ambrose died in late 1990. Their son asked me to help him find buyers for the various collections that they had: 40,000 45-
rpm records, 40,000 LPs, 12,000 sheets of sheet music, 7,000 player piano rolls, and the biggest batch of all: 60,000 78-rpm records. Since I'm retired from Michigan Bell (since 1988) and have the time, I came out of retirement to learn the music disposition game. So far, I've done pretty well. I'm down to something like 15,000 LPs, but the 78s remain. I have not wanted to pillage this collection, which might make a buyer for the whole mass leery. I'm at the point now of looking for potential buyers of the 78-rpm collection. Until it's moved out of the now-vacant house, the house can't be sold, and since the son lives in California, he needs to dispose of the house, hopefully by October or so of 1992.

There's no catalog, but having (finally) seen everything in the collection, I have a good idea of what's there. Basically, every type of music seems to be represented—foreign, country-western, gospel, hot jazz, hot dance, popular, pipe organ music, comedy, and quite a bit of classical. The collection is for sale (it ain't free) and a figure of about $25,000 will be considered a serious offer. Serious buyers need to contact me for more details and to arrange an on-site visit. I think this would make an ideal archive for a college or university wanting to do music research, or for a radio station wishing to feature nostalgia programming.

Mike Montgomery
17601 Cornell
Southfield, MI 48075
(313) 559-8885

THE BULLETIN BOARD

Performances of American Music


Sonneck member Ralph Dudgeon and Karen Bals performed "Music for Keyed Bugle" in a faculty recital on May 17, 1992, at the State University of New York, College at Cortland. Dudgeon discussed the instrument's history and literature and played pieces for it by composers such as Francis Johnson, Richard Willis, Joseph Küfner, and Anton Philipp Heinrich. The first performance of Simon Proctor's new Keyed Bugle Concerto concluded the performance. The keyed bugle was invented in 1810 by the Irish bandmaster Joseph Haliday. The keyed bugle is basically the shell of a military bugle fitted with woodwind-style keys. Because of the conical bore of the bugle, the addition of keys made a completely chromatic instrument possible. The invention of valves for brass instruments in 1818 gradually made the keyed bugle obsolete. Dudgeon has extensively researched the instrument, and his book, The Keyed Bugle, will be published by Scarcecrow Press in the Fall. As part of the Patrick S. Gilmore centennial celebrations, Dudgeon has appeared as a keyed bugle soloist playing music from the Gilmore era. Dudgeon performed Gilmore's Norwich Cadets Quick Step, Holloway's Wood Up Quick Step, and Sachse's Concerto in Eb with the Baldwinville (NY) Community Band on March 4, and repeated the program on March 7 for a meeting of the New York State Band Director's Association. He presented another Gilmore program with the Evansville (IN) Symphonic Band on June 7.

Sonneck member William Osborne took the sixteen-voice Denison Singers (from Denison University, Granville, Ohio) on an eleven-day tour of Venezuela in May under the sponsorship of Friendship Ambassadors. All works performed on the tour were by American composers or had special significance for the 1492 American/Spanish connection. American composers represented were R. Michael Daugherty and Daniel P. Meyer (Denison alumni), Alexander Auld (an Ohio singing school teacher, 1816-92), Randall Thompson, Jester Hairston, Harry T. Burleigh, Undine Smith Moore, George L. White, William Dawson, Aaron Copland, Oscar Weil, Joaquin Nin-Culmell, Ron Nelson, Leonard Bern-
stein, Jerry Nowak (arr.), and Juan Ramón Barrias. Osborne regularly programs music by American composers in concerts by his choir and in faculty recitals in which he participates as a pianist or organist.

The Dear Friends, ensemble-in-residence at the University of Pittsburgh's Stephen Foster Memorial, will participate in the commemoration of the 100th anniversary of the infamous Homestead Strike in Pittsburgh. Drawing on the repertory from a recent concert featuring nineteenth-century American protest songs, Dear Friends will perform for the "alumni" of the Homestead Steel Works at a reunion on July 4. On August 1, Dear Friends will present "A Victorian Summer Sampler" at Chautauqua Institution in New York. The concert is one of the events sponsored by the Chautauqua Literary and Scientific Circle to celebrate the hundredth anniversary of historic Alumni Hall on the grounds of the Institution. The ensemble (which includes Kate Young, soprano; Richard Walker, tenor; Mark Graf, piano; James Feria, guitar; and Jean Thomas, flute and recorders) has recently released its fourth recording, *Sweet Emerald Isle*, a cassette tape of Irish music in America. It is available for $10 through the Stephen Foster Memorial; University of Pittsburgh; Pittsburgh, PA 15260.

Joe Henderson was honored by his home town of Lima, Ohio, on April 16, 1992, at a luncheon, master class, and Homecoming Concert. Henderson was born in Lima in 1937. During his Lima years, he took saxophone lessons from Herbert Murphy (still active as a bass player in the Lima Symphony). He played in various local jazz and "show" bands, and wrote music for the high school concert band and various "rock" groups. He attended Kentucky State College and Wayne State University (Detroit), then spent two years in the U.S. Army Band. Henderson has lived in San Francisco since the 1970s. Henderson's "Homecoming Concert" was his first performance in Lima in 37 years. Although arrangements for the Homecoming Concert took about two years to finalize, it was well timed. In March, Henderson was featured on the cover and in a featured article in both *Jazz Report* and *DownBeat*, and his latest recording, "Lush Life," was at the top of *Billboard* jazz listings in April. "Lush Life" features music by Billy Strayhorn, and Henderson is joined on some cuts by pianist Stephen Scott, bassist Christian McBride, drummer Gregory Hutchinson, and trumpeter Wynton Marsalis. April 16 was declared "Joe Henderson Day" in Lima, and many of Henderson's nine brothers and five sisters joined the crowd at a noon luncheon on the campus of The Ohio State University at Lima and Lima Technical College. At the luncheon, Henderson was presented with the Certificate of Meritorious Service, International Award, the highest honor of the American Federation of Musicians.

Joe Henderson at "Homecoming"

The outdoor summer concerts of the U.S. Marine Band continue. The concerts feature a wide variety of traditional concert band and contemporary wind ensemble music, including marches, overtures, and solos. All concerts are free and no tickets are required. Concerts by the Concert Band, Dixieland Band, or Jazz Combo are presented on Wednesday evenings until August 30 at the East Terrace of the U.S. Capitol Building at 8 p.m., and on Sunday evenings through August 26 at the Sylvan Theater, Washington Monument Grounds, at 8 p.m. Bring lawn chairs or a blanket. For more information about Marine Band performances, call the Concert Information Line at (202) 433-4011.

Composer and pianist Andrew Hill was honored April 23-26, 1992, with a residency, "A Tribute to Andrew Hill," presented by the Office for the Arts at Harvard and Radcliffe, in cooperation with the Harvard Jazz Band, Tom Everett, director. Hill participated in a conversation and demonstration through the Learn from Performers Program (where he demonstrated influences in the development of jazz piano and the cycles of rhythm in jazz history), and a concert with the Harvard Jazz Band on
Sunday, April 26. The concert featured works by composers who influenced Hill (Ellington, Mingus, Monk), works by Hill (including several performed by Hill on solo piano), and a premiere performance by the entire band and Hill of Sketch V, a new work commissioned for the occasion.

The Seventeenth annual Owen Sound Summer-folk Music and Crafts Festival will be held August 14, 15, 16, 1992, at Kelso Beach Park on the shores of George Bay in Owen Sound, Ontario. Performers will include Dan Crary, the Glenelg Full Moon Country Dance Band, Peter Maccat Ruth with Shari Kane, Claudia Schmidt and Sally Rogers, Robin and Linda Williams, and many more. For information contact the Georgian Bay Folk Society; 1235 3rd Ave. East; Owen Sound, Ontario N4K 5R1; (519) 371-2995.

"Miles Beyond," the first official tribute following the death of Miles Davis, was held at the Ohio State University, Columbus, on April 2–5 as the fifteenth annual Ohio State University Jazz Festival. The festival was organized jointly by Ted McDaniel and Robert Taylor. Concert performers included such groups as the Roy Hargrove Quintet, trumpeter Jimmy Owens, and the United States Air Force Airmen of Note, as well as OSU's own fine jazz band, led by Ted McDaniel. Many high school and college jazz bands also participated. Lectures, video, and listening sessions celebrated the important legacy of Miles Davis. One of the tasks begun at the festival was sorting through the mythology and exaggeration surrounding Davis. In that context, Miles Davis' oldest son, Gregory, in attendance at the festival, expressed appreciation of the rare accuracy of Robert Taylor's article in the Bulletin, Fall 1991.

Events of Interest

The American Musicological Society's Committee on the Publication of American Music (COPAM) is pleased to announce that the first volume of Music of the United States of America (MUSA), the national series of scholarly editions prepared under the Society's auspices and with the support of the National Endowment for the Humanities, is now in press; it will appear in print early in 1993. The volume, Ruth Crawford Seeger, Two Chamber Works of the 1920s, edited by Judith Tick and Wayne Schneider, contains two previously unpublished works, a Suite for Small Orchestra (1926) and Suite No. 2 for strings and piano (1929). A-R Editions of Madison, Wisconsin, will publish
The MUSA series, designed to reflect the variety of American music-making, concentrates on works of quality and historical interest that are unavailable in reliable editions. Together with the Ruth Crawford volume, fourteen projects have been commissioned so far, including:

Amy Beach, *String Quartet*, *Op. 89* (edited by Adrienne Fried Block);
Daniel Read, *Collected Works* (Karl Kroeger);
Irving Berlin, *Complete Songs, 1907-14* (Charles Hamm);
Harry Partch, *Barstow* (Richard Kassel);
Will Marion Cook, *In Dahomey* (Thomas Riis);
John Philip Sousa, *Six Marches* (Frank Byrne);
*Traditional Hawaiian Music* (Amy Stillman);
*Slave Songs of the Nineteenth Century* (Eileen Southern);
Timothy Swan (1758-1842), *Collected Works* (Nym Cooke);
Thomas "Fats" Waller, *Selected Works* (Paul Machlin);
George Gershwin, *Rhapsody in Blue* [1924 version] (Maurice Peress);
Edward Harrigan and David Braham, *Selected Songs* (Jon Finson);
*Historic Transcriptions of Native American Music* (Victoria Lindsay Levine).

COPAM’s members include Samuel A. Floyd, Jr. (Columbia College), James Haar (University of North Carolina), Charles Hamm (Dartmouth College, emeritus), H. Wiley Hitchcock (Brooklyn College, CUNY), Bruno Nettl (University of Illinois), Carol J. Oja (Brooklyn College, CUNY), and Wayne Shirley (Library of Congress), with Judith McCulloh (University of Illinois Press) as Sonneck Society representative, and Richard Crawford (University of Michigan) as chair. COPAM invites Sonneck Society members to submit proposals for MUSA editions. Inquiries about such proposals or other information about the project should be directed to Wayne Schneider, executive editor of MUSA, at the Music Department; Brown University; Providence, Rhode Island 02912.

The American Symphony Orchestra League celebrated its fiftieth anniversary in Washington, D.C., on June 10-13 with a conference called "America’s Orchestras: Challenge and Change." The conference was hosted by the National Symphony Orchestra and the J.F. Kennedy Center for the Performing Arts.

Brian Rust was presented with the second Lifetime Achievement Award of the Association for Recorded Sound Collections for his extraordinary contributions to the field of discography. Rust is

The Library of Congress on May 1 received a collection of John Philip Sousa's manuscripts and papers, donated by a suburban Chicago high school in honor of the hundredth anniversary of Sousa's marching band. The school bought the collection in the 1940s from Victor Grabel, a Chicago band leader and friend of Sousa.

The first Lila Wallace—Reader's Digest National Jazz Network meeting took place April 10-12, 1992, at the Embassy Row Hotel in Washington, D.C. Directed and managed by the New England Foundation for the Arts and the National Jazz Service Organization, the Network provides financial and technical assistance to expand jazz audiences and support jazz artists, employing a nationwide network of sixteen presenting organizations and the six regional arts organizations. Activities include an increase in the number of jazz performances, presentation of risk-taking works, satellite tours of the artists booked by Network members, and complementary programs such as artist showcases, jazz masters awards, educational programs, and regional
jazz radio networks. The April meeting included panels on Composers and Commissioning, Jazz Residency Projects, Jazz Community Partnerships and Outreach, and a concert by the Sun Ra Arkestra. Featured luncheon speaker was David White, Executive Director of Dance Theater Workshop and the National Performance Network. For more information about the Lila Wallace—Reader's Digest National Jazz Network, contact the New England Foundation for the Arts (617) 492-2914 or the National Jazz Service Organization (202) 347-2604.

The American Musical Instrument Society announces that William R. Dowd, a leader in the modern revival of harpsichord making, is the tenth annual recipient of its highest honor, the Curt Sachs Award. The Award recognizes "those who have made important contributions toward the goals of the Society," which are "to promote the study of the history, design, and use of musical instruments in all cultures and from all periods." Dowd is the first instrument maker to be given the award. Dowd, a 1948 Harvard graduate, established a workshop in Boston in 1949 in partnership with Frank Hubbard. In 1959 he set up his own workshop in Cambridge, later moving it to South Boston. From 1972-1985 he directed a second shop in Paris. Dowd closed his Boston workshop in 1988 and is active as a builder, researcher, and lecturer in the Washington, D.C., area. His practice of making modern instruments authentically modeled after antique prototypes has become the standard for many other builders of early instruments.

Professor Bruce Saylor has been named composer-in-residence at the Lyric Opera of Chicago. Saylor will begin work in Chicago on a two-act opera, based on Tennessee Williams' *Orpheus Descending*, to be produced in June 1994. Saylor will be on leave as Professor at the Aaron Copland School of Music at Queens College.

The observance of the bicentennial of the birth of Francis Johnson (1792-1844) will come to a close with two more important events. "Frank's Day," October 3, 1992, will be marked with the erection of a Historical Marker at the site of Johnson's residence by the Pennsylvania Historical and Museum Commission, and the renaming of the block as "Frank Johnson's Place" by the City Council of Philadelphia. Among those in attendance will be the West Point Band, the Honor Guards of the Philadelphia Fire Department, and members of the Centennial Legion of Historic Military Commands, once associated with Johnson. On November 27, a Musical Soiree will be held at the Academy of Music, on the plan of those held at The Philadelphia Museum in 1838, "where the Music being of a popular and varied character, and the fee of admission moderate, thousands assembled nightly, to the enjoyment of an intellectual source of amusement. The selections of Music to be performed, on this occasion, will be some of those brought before the nobility and gentry at Frank Johnson's concerts at London, Philadelphia, and Sartoga Springs, and received with distinguished applause." The evening will consist of both a concert and a cotillion party, with buffet and refreshments to be served. Reservation deadlines are August 1 for the Gala and September 1 for the concert alone. For additional information contact FJMBC/Paralleloedium, Ltd.; P.O. Box 1003, R.C.U.; New York, NY 10185.

Composer Elliott Carter and jazz percussionist Max Roach were each presented with the National Music Council's American Eagle Award for distinguished service to American Music at the Council's eleventh annual Awards Luncheon on June 5, 1992. Carter has twice won the Pulitzer Prize, was the first composer to receive the U.S. Medal of Arts, one of only four composers awarded Germany's Ernst Von Siemens Music Prize (together with Benjamin Britten, Olivier Messiaen, and Pierre Boulez), and in 1988 was made Commander of the Order of Arts and Letters by the Government of France. Roach was also named Commander of the Order of Arts and Letters, and has twice won the French "Grand Prix du Disque." He was inducted into the Hall of Fame of the International Percussive Arts Society, and in 1988 received a fellowship from the MacArthur Foundation.

Augusta Read Thomas received the twelfth annual ASCAP Rudolph Nissim Award of $5,000. Thomas' winning entry, *Trinity*, a triple concerto for solo flute, viola, and harp with large orchestra, was selected from among 160 entries. It was commissioned by the Debussy Trio of Los Angeles. Thomas is a Boston native, presently a junior Fellow at Harvard University.

"After Columbus: The Musical Journey," a three-day conference of fifteen lectures, three workshops, and three concerts, was held May 21-23 at California Polytechnic State University at San Luis Obispo. Coordinator of the event, which celebrated cultural interchange in eighteenth-century imperial Spain and her American colonies (especially those in California and Mexico), was Sonneck member Craig Russell. The invited speakers, internationally recognized scholars from Spain, the Canary Islands, Portugal, Brazil, Mexico, and the United States, included Sonneck members James Pruett, Paul Laird, John Koegel, and Craig Russell. Concerts were devoted to material discussed in the lectures, and included newly discovered music from

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the California missions as well as works by indigenous composers of Native American, African-American, and Hispanic extraction.

The American Composers Alliance presented its 38th annual Laurel Leaf Award for "distinguished achievement in fostering and encouraging American music" to the Cleveland Chamber Symphony, Edwin London, Music Director, on May 8. Founded in 1930, the Cleveland Chamber Symphony takes as its primary mission the presentation of new music along with neglected masterworks of the past.

Actor Joel Grey gave the inaugural lecture as holder of the Sylvia Fine Kaye Chair in Musical Theater at Brooklyn College on April 7. The second lecture was given on May 5 by lyricists Betty Comden and Adolph Green. The chair in musical theater was endowed by Kaye to bring outstanding visiting professionals to the college. Lecturers are chosen based on their accomplishments in the field of music or theater. The chair will be awarded on a rotating basis, with the term of appointment varying from a single lecture to a full academic year.

The National Music Council presented its annual Music Leadership Symposium on June 5 in New York. The symposium addressed the topic "The Role of Music in American Society," with featured panelists Peter Benoliel (Chairman of the Board, Quaker Chemical Company and arts patron), Alexander Bernstein (President, Leonard Bernstein Education through the Arts Fund), and Leroy Jenkins (jazz artist and composer of The Mother of Three Sons, premiered this season at the New York City Opera and Houston Grand Opera).

News of Other Societies

"Feminist Theory and Music: Toward a Common Language" (Minneapolis, 1991) opened a forum for dialogue about issues of gender and sexuality in music making and critical discourse about music. A second conference entitled "Feminist Theory and Music II: A Continuing Dialogue" will be held June 18-21, 1993, in Rochester, New York. The organizers are especially eager to receive proposals for papers and presentations from scholars involved in American music. Abstracts of papers and proposals for workshops, performances, and round-table discussion groups should not exceed one typed page (double spaced) and are due by January 1, 1993. Submit to Gretchen Wheelock; Eastman School of Music; 26 Gibbs Street; Rochester, NY 14604.

The Crane Festival of New Music will be held April 25-May 1, 1993 at The Crane School of Music, Potsdam College of the State University of New York. All proposals—scores, papers, and performances—must be received by August 1, 1992. Composers are invited to submit compositions for any medium; include a score, tape, and brief resume. Abstracts of papers (limited to 25 minutes), should be typed and double-spaced. Solo or chamber performers should submit tapes of New Music performances, including biographies of all performers and the composer. Include name, address, and phone number. For a return of materials, please enclose a self-addressed stamped envelope. Participants must provide all pertinent materials at their own expense and are expected to attend the festival. Send materials to: Paul Steinberg; The Crane School of Music; Potsdam College of the State University of New York; Potsdam, New York 13676.

The American Musical Instrument Society (AMIS) will hold its 22nd annual national meeting in Nashville, Tennessee, May 12-16, 1993. Paper abstracts and other program proposals should be sent by October 1, 1992, to the program person, Robert E. Eliason; R.R. 3, Box 466; Lyme Center, NH 03768. For further information, contact Margaret D. Banks or André P. Larson, (605) 677-5306.

The 1992 World of Bluegrass will be held September 21-27 in Owensboro, Kentucky. Included will be a Trade Show with one hundred exhibitors, twenty-four artist showcases, and education seminars and workshops. The Third Annual International Bluegrass Music Awards Show (including the induction of honorees into the International Bluegrass Music Museum's Hall of Honor) is an important part of the celebration. Finally, the International Bluegrass Music Association's Bluegrass Fan Fest will feature a benefit concert by thirty five bluegrass acts to raise money for the IBMA and the Bluegrass Music Trust Fund (used to assist bluegrass music professionals in time of dire need). For a schedule of events, travel and lodging information, prices, and registration information contact IBMA; 1992 World of Bluegrass; 326 Saint Elizabeth Street; Owensboro, KY 42301; (502) 684-9025. The deadline for "Early Registration" discounts is August 14, 1992.

The North American Folk Music and Dance Alliance (The Folk Alliance) will hold its fifth annual conference in Tucson, Arizona, February 18-21, 1993. The conference will include workshops and panels concerning critical issues, an exhibit hall, and artist showcases. The fourth conference, held in Calgary, Alberta, on January 30-February 2, 1992, had 360 attendees from Florida to British Columbia with more than sixty exhibitors and eighteen showcase performers. Complete details on the 1993 meeting will be available early in the fall.
The New Music Alliance, founding and governing Board of "New Music America Festival," an annual festival of new, experimental, and alternative music, announces the creation of a nation-wide festival entitled "New Music Across America." Sixteen new music presenters across the U.S. and Canada will concurrently present a four-day event in their respective cities on October 1-4, 1992. "While the New Music Across America Festival size and scope is exciting and innovative," says Tina Davidson, the president of the New Music Alliance, "the thrust remains the same: to reaffirm and celebrate the importance of a living, creative culture." Cities involved include Springfield, Utah; Valencia and Venice, California; Vancouver, B.C.; Burlington, Vermont; Helena, Montana; Albuquerque and Santa Fe, New Mexico; Portland, Maine; Philadelphia; Honolulu; Atlanta; Cleveland; Seattle, Minneapolis; Chicago; Toronto; and Milwaukee. The Festivals will include new music, jazz, multicultural performers, sound installations, twentieth-century classical music, electronic and computer music, art-rock, Native American music, environmental music, and interactive works with technology. The musical thrust of each festival will vary, reflecting regional and local cultures, histories, and influences. For more information, contact Tina Davidson, (215) 382-2521.

Grant, Prize, and Publication Opportunities

The Michigan Society of Fellows will offer four three-year postdoctoral fellowships at The University of Michigan to begin September 1993. The fellowships are intended to provide financial and intellectual support to individuals selected for outstanding achievement, professional promise, and interdisciplinary interests in the arts, sciences, and professions. The fields of study include all departments within schools and colleges at the University. To be eligible one must have received the Ph.D. or comparable professional or artistic degree between January 1, 1990, and September 1, 1993. Fellows are appointed as Assistant Professors in appropriate departments and as Postdoctoral Scholars in the Michigan Society of Fellows. The equivalent of one academic year is dedicated to teaching, with the balance of time available for independent scholarly research and creative work. Annual stipend is $26,000 plus small supplement for travel and research costs. Application deadline is October 15, 1992. Address inquiries and requests for application materials to Michigan Society of Fellows, 3030 Rackham Building; The University of Michigan; Ann Arbor, MI 48109-1070; or call (313) 763-1259.

The Organ Historical Society provides grant support to a maximum of $1000 (for travel and living expenses) for the use of its collection, the American Organ Archives, housed at Talbot Library of Westminster Choir College, Princeton, New Jersey. The program was established to foster scholarship in the history of American organs, organists, and organbuilding. The Archives is the largest collection of its type and contains literature and primary material on American organ history, including complete runs of most nineteenth-century American music periodicals, foreign journals, the business records of numerous organ builders, drawings, photographs, etc. Grantees must agree in writing to give the Society's journal and monograph series first refusal on any publishable research funded by the Society under this program. The grants committee (William Paul Hays, Westminster Choir College; Stephen L. Pinel, Society Archivist; and John Ogasapian, University of Massachusetts at Lowell) will received applications until December 1, 1992. Awards will be announced by January 30, 1993. Application information may be obtained by writing John Ogasapian; College of Music; 217 Durgin Hall; University of Massachusetts; Lowell, MA 01854; or phone (508) 433-5784.

The American Musical Instrument Society announces that their third bi-annual Nicolas Bessaraboff Prize will be awarded in 1993 for the most distinguished book-length work published in English during the calendar years 1990 or 1991 which best furthers the Society's goal "to promote study of the history, design, and use of musical instruments in all cultures and from all periods." A committee of three will make the selection, which will be based upon qualities of originality, soundness of scholarship, clarity of thought, and contribution to the field.

The Bessaraboff Prize and the Frances Densmore Prize for the most significant article-length publication are awarded in alternate years. The prize for each consists of the sum of $500 and a certificate. The winner of the Bessaraboff Prize will be announced at the 1993 annual meeting of the Society in Nashville, Tennessee.

Nominations (including self-nominations) and copies of the publications nominated for the 1993 Bessaraboff Prize should be submitted to the committee chair: Dr. Harrison Powley; 2220 North 1400 East; Provo, UT 84604. For further information, contact Margaret D. Banks or André P. Larson, (605) 677-5306.

Concordia, founded in 1984 by Marin Alsop, is a chamber orchestra with a mission: to break down the barriers between jazz and classical music. The Concordia American Composers Awards, sponsored
by the American Express Company, are intended to encourage new compositions and to provide a forum for all American composers. Submissions will be judged by a panel including composers Jan Corigliano and Joseph Schwantner and conductors Marin Alsop and Gustav Neier. The winning composition will be presented on March 12, 1993, at Lincoln Center's Alice Tully Hall in New York City. In addition, the winning composition will receive a cash prize of $2,500. Second prize will receive a cash award of $500, third prize $250; both will receive a reading of the piece by Concordia. Composers must be U.S. citizens. Compositions must be 8-15 minutes in length and scored for chamber orchestra (no soloists). Complete submissions must be received on or before September 15, 1992. For important additional information, contact The Concordia American Composers Awards; c/o Concordia; 330 Seventh Avenue, 21st Floor; New York, NY 10001.

The Collaborative Projects Program of the National Endowment for the Humanities welcomes applications for projects that entail the collaboration of two or more scholars for periods of one to three years, and that cannot be accomplished through individual one-year fellowships. All topics in the humanities are eligible, and projects are expected to lead to significant scholarly publications. Awards usually range from $10,000 to about $150,000. The deadline is October 15, 1992, for projects beginning no earlier than July of the next year. For application materials and further information write or call: Collaborative Projects/Interpretive Research Programs; Division of Research Programs, Room 318; 1100 Pennsylvania Avenue, NW; Washington, DC 20506; (202) 786-0210.

The American Music Research Center, University of Colorado at Boulder, continues to receive applications for visiting fellowships to work in its archives during the calendar year 1993. Grants are available for periods of one, two, or three months and carry a stipend of $800 a 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. For additional information concerning holdings at the AMRC see Bulletin, XVIII, 1, p. 30, or 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; or telephone (303) 492-7540.

The Vincent H. Duckles Award of the Music Library Association is presented annually for the best book-length bibliography or reference work published during the previous year. The award includes a cash prize of $500. The 1993 Award, for the best book-length bibliography or reference work published during 1991, will be announced during the 1993 MLA Annual Meeting in San Francisco. Nominations for the 1993 awards may be submitted to the MLA Publications Awards Committee; c/o David Day, Chair; Harold B. Lee Library; Brigham Young University; Provo, Utah 84602.

The 1993 Walter Gerboth Award of the Music Library Association will be given to a music librarian in the first five years of a career who is engaged in research likely to lead to publication. The 1992 winner of the award is Sonneck member Pamela Bowden Dahlhauser. Nominations for the 1993 Award should be forwarded to the Walter Gerboth Award Committee; c/o Shirlene Ward; 1035 Monroe Street; Evanston, Illinois 60202.

The American Antiquarian Society, in order to encourage imaginative and productive research in its unparalleled library collections of American history and culture through 1876, will award to qualified scholars a number of short- and long-term Visiting Research Fellowships during the year June 1, 1993-May 31, 1994. One category provides funding (from the National Endowment for the Humanities) for six to twelve months' residence at the Society, while the other categories provide one to three months' support. Research Associate status (without stipend) will be available to qualified applicants. Through an arrangement with the Newberry Library, AAS encourages applications for joint short-term fellowship tenure in both Chicago and Worcester. For additional information contact John B. Hench; American Antiquarian Society; 185 Salisbury Street; Worcester, MA 01609-1634; (508) 755-5221.

Of Beethoven's Ninth: "Oh the pages of stupid and hopelessly vulgar music! The unspeakable cheapness of the chief tune. Freude, Freude. Do you believe in the bottom of your heart that if this music had been written by John L. Tarbox, now living in Sandom, New Hampshire, any conductor here or in Europe could be persuaded to put it in rehearsal?"—Boston critic Philip Hale

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HUE AND CRY

Advertisements for this column must be of special interest to members of the Sonneck Society. Your ad may contain no more than 25 words (plus address and telephone). Payment of $10 for members and $20 for non-members must be included with order. Send copy and check to: HUE AND CRY; Sonneck Society; c/o Susan L. Porter; 4240 Campus Drive; Lima, OH 45804.

SONG THE SOLDIERS SANG, GRANDFATHER'S CLOCK—two delightful collections of 19th-century American song favorites, from "Rosin the Beau" to "Blue Tail Fly." On cassette, $9.95 each or only $18 for set of both to: ACLAMON Music; Box 6342, Dept. SS; Syracuse, NY 13217-6342.

IF THE COMPANY CAN DO IT: Technique in 18th-century American Social Dance (K. Keller), $7.95 and George Bush, Excerpts from His Personal Notebook: Dances (Keller and Hendrickson), $5.95. Order from Hendrickson Group, P.O. Box 766; Sandy Hook, CT 06482. Include $1.25 for postage and handling.

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

RECENT PUBLICATIONS AND RELEASES

Film documentaries on three major figures in American music are now available to individuals, institutions, and libraries. Produced for broadcast on the PBS American Masters series, these hour-long color films were written and co-produced by Vivian Perlis. They feature interviews and performances by the composers and their colleagues. Memories of Eubie, a performance documentary, includes Billy Taylor as narrator, the dancers Maurice and Gregory Hines, and legendary jazz singer Albert Hunter, as well as performances and talk by the inimitable Eubie Blake—last of the great ragtime composers. Aaron Copland, A Self Portrait, presents Copland's life, music, and activities in the world of music as told by the composer himself, highlighted by reminiscences with many of the great composers of the century, such as William Schuman, Ned Rorem, Jacob Druckman, David Diamond, and Leonard Bernstein. I Have Nothing to Say and I am Saying It provides the viewer with an inside look at John Cage, the leader of the avant garde, as he composes and performs with other innovators, among them Merce Cunningham, Robert Rauschenberg, Yoko Ono, and Laurie Anderson. For further information contact Vivian Perlis; 139 Goodhill Road; Weston, CT 06883; (203) 227-1719.

The Council for Research in Music Education announces publication of several reports from the National Arts Education Research Center/University of Illinois Site. These include "The Status of Arts Education in American Public Schools" by Charles Leonhard. This report describes music, art, dance, and drama/theater education in American public elementary, middle, and high schools. It is available in detailed form for $10 and as a summary for $3. In light of Linda Pohl's report on America-2000 (p. 56), Sonneck members may wish to acquire these reports from the Council for Research in Music Education; School of Music; University of Illinois; 1114 West Nevada; Urbana, Illinois 61801.

Krieger Publishing Company has announced the second edition of Black American Music: Past and Present by Hildred Roach. It is available now for the pre-publication price of $42.50. Also from this publisher is Elise Kirk's Musical Highlights from the White House, due for publication in Fall 1992. Write Krieger Publishing Company; P.O. Box 9542; Melbourne, FL 32902-9542; or call the direct order line (407) 727-7270.

The Music Library Association announces two new publications. Directory of Library School Offerings in Music Librarianship, 4th ed., is current to February 1992. It is available for $5.00 from MLA Executive Secretary Dick Griscom; 303 Willow Way; Louisville, KY 40223-2644. Archival Information Processing for Sound Recordings by David Thomas (MLA Technical Report No. 21) was developed for use in the Rodgers & Hammerstein Archives of Recorded Sound of the New York Public Library. The "database has helped turn chaos into order, 'stuff in the box' into processed collections, curator's memory into printed finding aids, miscellaneous re-taping into systematic preservation routines, and labor-intensive scanning of archival registers into quick and easy computer searching." The report is available for $33.00 ($27.00 to MLA members) from the Music Library Association; P. O. Box 487; Canton, MA 02021.

Lawrence E. Olzewski compiles the Old Harp Newsletter, an informative newsletter giving a calendar of events, oral and written history, reviews, and technical aspects of this style of singing. For information, contact Jubilee Community Arts; 1538 Laurel Ave.; Knoxville, TN 37916-2016.
NOTES IN PASSING
Jean Bonin


Making apt use in his title of terminology from the Elizabethan theater for a trumpet flourish and deftly organizing Bernstein colleagues' reminiscences and specialists' analytical articles, Ledbetter prepared this contribution to the "Bernstein at 70" festival held at the honoree's artistic home, Tanglewood. Some dozen and a half writers (in original pieces, reprints, and revisions) speak to the fact of Leonard Bernstein's unique ability "to multiply the effect of his many potent gifts." A generous number of photographs and facsimiles are included, and the whole is concluded with a calendar of principal events in Bernstein's career, a chronological listing of his music, and a Bernstein discography and bibliography.


Never straying from its intended style as a story, Vigeland's portrayal of the "aristocrat among orchestrations" uses as the dramatic centerpiece a protracted dispute between Ozawa and principal trumpeter Charlie Schleuter. The chief events of the chronicled season included a major recording session, a threatened musicians' strike, the BSO performance at the newly re-opened Carnegie Hall, and a concert version of Wozzeck.


The topics represented in the proceedings of a 1988 ethnomusicology conference as presented in the fifth volume of the CanMus Documents series, reflect current concerns: traditional native music, fiddling, jazz, popular and country music, transplantations of ethnic music, problems of musical ethnography and ethology, and the rapport of scholars with the Canadian university, the media, the community at large, and each other. The sixth volume of the series constitutes a forum for the Canadian composers of the under-forty generation, the so-called "Fifth Stream," participants in a 1989 Festival-conference in Waterloo, Ontario, wherein their pluralistic approach to technical and aesthetic questions is thoroughly obvious.


Anthony DeCurtis, a senior editor at Rolling Stone, has gathered here fifteen contributors (professional critics and cultural historian academics) to explore rock and roll through free-form essays and documented analyses. He provocatively introduces the topic as perhaps having relinquished a "progressive role" in today's culture, an inevitable result of the "sanctioned power of the classics" of the 1960s.


This unique collection at the Archives Center of the National Museum of American History is the result of a long and deliberate effort by Robert and Margaret Hazen to seek out and preserve some of the fast-disappearing documentary and pictorial remnants of the nineteenth-century band world. The selected reproductions in this carefully conceived archival finding-aid offer a convincing documentary sampler of our historical bandspeople: their instruments and the places, occasions, and content of their music-making.


Martin Williams believed there is not a more authentic record of how it felt to be a sideman in a great orchestra than this biographical statement from the swing era—one further distinguished in jazz literature for its eminently expressive colloquial language. For this revised edition Stanley Dance has provided new introductory materials for each chapter. Also new is a discography prepared by Chris Sheridan and the classic critical appreciation of trombonist Wells, written by André Hodeir.


Attendees at the most recent Sonneck Conference will readily recall Ferencz's elegant paper
which, like the bio-bibliography at hand, places emphasis on the compositions rather than the orchestrations of Bennett (1894-1981). The previous void in the literature justifies a longer biographical section here than is usual in the Greenwood series, and it is followed by a works list, a discography, and a bibliography—each with inner-classifications, along with full-entry information and brief but illuminating annotations. Three appendices afford complimentary access to the data, as does the index.


Hartig's work represents the first book-length study of Violet Archer (b. 1913), Canadian composer, educator, and active advocate for contemporary music. (The author graciously acknowledges the assistance of Archer in this pioneering work.) A nine-page biography is followed by a classified/alphabetized works-and-performance list, a discography, and an annotated bibliography. The second appendix (following an alphabetical list of works) is interesting for the fifty-six-year span of compositional activity reflected. The final appendix consists of Canadian music centers and addresses.


Dexter Morrill evidences a refreshing passion for analysis of the content of his computerized database; his thirty-page essay is in fact the same length as the raw-data discography of commercial recordings itself. Why Woody Herman? Because his big band began roughly with the start of the swing era (celebrating thus a noteworthy fiftieth anniversary in 1986) and transformed itself into a jazz identity in the early 1940s. And further, the Herdsmen maintained a consistent high quality of ensemble musicianship and, over the years, included a great number of gifted jazz soloists as well. Morrill draws on his database for several sub-lists (e.g., trombone solo ballads) and offers to produce customized print-outs for inquiries.


Ruppli turns his discographical talents this time to two of the well-known independent recording labels that emerged on the post-World War II West Coast. His exhaustively detailed enumeration unfolds in seven parts and identifies all Aladdin/Imperial issues from 1942 to 1974. Interests in jazz, blues, rhythm and blues, country, rockabilly, and rock will be supported by this discography.


Held in Turin, Settembre Musica 1989 was one of the extended celebrations through musical performance of the eightieth birthday of Elliott Carter and was additionally the occasion for a rich sharing of autobiographical and critical comments by the eminent and articulate composer with Enzo Restagno, historian/critic and artistic director of that festival. The conversation in the original Italian appeared first in a 1989 EDT Musica monograph, Carter, which includes also translations of thirty-three of Carter's essays, an updated catalog of his works, a bibliography, and a discography. The learned exchange of the present volume was intended to supplement the updated monograph of David Schiff, The Music of Elliott Carter (in Italian), 1990.


Although there have been several hundred operas written by American composers in the past twenty years alone most, if performed at all, are staged only once. The stated goal of Kornick's book is to stimulate the production, development, and repertoire reworking of contemporary American works so that more of them can win a place in the standard opera repertoire. To that end, Kornick provides vital information on 213 (mostly post-1972) American operas/musical theater works, including: the number of sets required; the length of the work in minutes; the style and structure of the music; unique orchestral requirements; description of the vocal writing; plot synopsis; an identification of the premiere company, date, and place; recordings; source of performance materials; and reviews. Of the three concluding indexes, that on duration would be most valued by practitioners.

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Classical music is the kind that we keep hoping will turn into a tune.—Kin Hubbard (1868-1930)

Jazz: Music invented by demons for the torture of imbeciles.—Henry van Dyke (1852-1933)
SOME RECENT ARTICLES AND REVIEWS 1991-92

William Kearns
University of Colorado at Boulder


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niales, Lima 1680-1830, by Gerard Behague, 200-204; recordings Música Etnográfica y Folklórica del Ecuador, by John M. Schechter, 204-216; Street Music of Panama: Cumbias, Tamboritos, and Mejor-
ranas, by Ronald R. Smith, 216-218.


Perspectives of New Music 29/2 (Summer 1991): several articles on Donald Martino in celebration of his sixtieth birthday.


REVIEWs OF BOOKS

Jean Bonin, editor


This slim, well-edited, and reasonably priced book makes an important addition to the small but growing body of literature about music librarianship. Originally published in the Harvard Library Bulletin (N.S., vol. 2, no. 1, Spring 1991), this volume consists of papers presented at a symposium held October 5–7, 1989, to honor the establishment of the Richard F. French Chair in Music Librarianship at Harvard University. Those who attended the symposium will find it accurately represented in these writings. Among the well-written essays is a wonderful variety of material—reminiscences, documentation, opinions, historical summaries, recommendations—all to the point of broadening the perspective of the audience.

In the Prologue, Susan T. Sommer sets the stage, asking "What are the present challenges to music librarians, and what should we be doing to meet them?" (p. 6). Harold Samuel's response is "having the right book in the right place at the right time" (p. 10). The essays that follow develop these ideas.

In Part I: Music Librarians as Custodians of Culture History, Charles Hamm, Dena Epstein, and James Cover discuss the changing nature of musicology and technology and the effect on what libraries now need to preserve. The growth and significance of a wide variety of materials—interdisciplinary, ethnic, historical, traditional—have made cooperative collection management and preservation, and access rather than acquisition, basic issues in library management.

Essays in Part II by H. Colin Slim, Leo Balk, Bruno Nettl, and James Pruett explore the relationship between music librarians and the scholarly community. A solid music-library education is central for mutual respect, cooperation, and service. Further, Nettl believes that "a sensitivity to the intercultural nature of music and to the role of music in society" is the principal ethnomusicology challenge (p. 64).

Specific areas of American music are investigated in Part III. In excellent presentations by D. W. Krummel (immigrant cultures), Don L. Roberts (native American music), Richard Crawford (vernacular music), and Steven Ledbetter (nineteenth-century American music), it becomes appar-
ent how "American music [is] an ever-broadening field" (Crawford, p. 99). The comparable trends in music library collections are noted, as is the fact that librarians, in judging and choosing among these musics, have an important influence on the music that is heard and performed and preserved.

In Part IV Raphael Hillyer reviews the importance of primary sources to performance. David Hamilton then demonstrates how changes in performance style can be documented by record collections. Finally, Milton Babbitt discusses the library as both a repository and an active force for composers.

As aptly summarized by Richard F. French in the Coda and Michael Ochs in the Epilogue, this timely, thought-provoking collection provides a fresh look at fundamental topics familiar to both music librarians and their patrons.

Linda Solow Blotner
Harriett School of Music Library
University of Hartford

A HISTORY OF AMERICAN MUSIC EDUCATION.

The preface of this volume quotes Howard Hanson, American composer and educator, as saying that the development of public school music is the most significant progress made in the music development of our nation. Hanson even claims that,"In public school music, America has indeed surpassed itself and given to the countries of the old world a lesson and an example" (pp. vii-viii). All of us would likely agree that the history of American music education has been incredibly inventive and includes numerous accomplishments that deserve careful scholarly documentation.

The present volume by Michael L. Mark (Towson State University) and Charles L. Gary (The Catholic University of America) presents an illuminating account of the motivations and paths of this development. Both authors are highly regarded by the professional community through previous publications and related activities.

An up-to-date, authoritative history of American music education has been a long-awaited event. Judging from the obvious excellence of this volume, the wait has indeed been worthwhile. Previously, several widely read histories have been published (Birge, Keene, etc.). The present volume, however, incorporates a considerable body of recent historical research (theses, dissertations, research articles, etc.), many of which have been completed since 1960 by numerous scholars.

A pioneering effort was necessary before this new authoritative history could be written. The authors state that, although much use was made of these newer secondary sources, primary sources were consulted frequently. The result is a generally well-balanced, detailed, and fascinating account of music education in America.

The organization is chronological, beginning with the early western heritage. This orient readers philosophically and historically to contributions made during the ages of the early Hebrews, antiquity, and the early Christian era. The Reformation is then described, along with motivations for mass education and music teaching in American colonial society. From this point, the coverage continues to the present era. It is highly detailed and documented with colorful quotations, primary-source facsimiles, and musical examples.

Each reader, depending upon personal perspective, might like to see more or less emphasis on one topic or another. Overall, however, the balance is superb, and in this light the volume seems complete. If problems are to be cited, it should be mentioned that the page print is crowded (margins are unusually extended) and many of the reproductions have been reduced in size to the point that their usefulness and readability is totally lost. These disadvantages, however, must be credited to the publisher rather than the authors.

Samuel D. Miller
University of Houston


The team of Cooper and Haney has once again come through with a useful book to help guide us through the burgeoning mass of popular-music literature. This time they have chosen as their subject rockabilly, one of the earliest genres of rock 'n' roll that synthesized elements of white country and black blues into its own hybrid style. With the vast amount of reissuing taking place, quite a few early rockabilly recordings are becoming available once again. In particular, Bear Family Records has been releasing a number of lavish boxed sets of such performers as Conway Twitty, Johnny Cash (at last count they had three sets of four and five CDs each), Jerry Lee Lewis, and other important early rockers. Despite this book's limitations as outlined below, no other source like it exists for rockabilly, hence it will be an important resource for the study of early rock.

In the introduction, Cooper and Haney note that no historical analysis or serious study of the genre has been written, only biographical writings. The main body of the book, then, is arranged alphabetically by personality (plus an entry for Sun
Records); more general writings are included in the "Selected Resources" (pp. 295-329). Almost all the entries are journal articles, and an annotated list of the included journals would have been helpful, especially for some titles that might not be so familiar. A very brief "Selected Discography" (which, users should have been warned, includes only LPs—no CDs, cassettes, or singles, and is of rather limited usefulness) and an author index conclude the book. The typeface is the same, ugly, typewritten, camera-ready copy typical of so much of Scarecrow's output.

One looks through the citations presented here and finds articles in publications such as Now Dig This, New Kommotion, or Circus—at first glance hardly inspiring for those in search of "serious" study. Nevertheless, "fanzines" and the like are where the material has been published, not Musical Quarterly. Not only that, but unless you are near Bowling Green (where much of the research no doubt was done) you will keep your inter-library loan office busy trying to locate some of these really obscure titles. Ultimately this book provides some measure of bibliographic control over these rarely indexed periodicals, but students (and others) waiting until the last minute to write papers will be out of luck looking for many of these sources. One very useful feature of each citation is a one-letter code to indicate whether the item is biographical or discographical.

One major point troubled me as I used Rockabilly. All but twelve citations are from the 1970s and 1980s (and only one from the 1950s: a four-paragraph filler in Time on Bill Haley's reception in England, from 1957). This immediately aroused my suspicions about the depth of research, especially for a genre that had its heyday in the 1950s and early 1960s. I also noted a lack of newspaper citations. A handful of New York Times articles was all I could find—nothing, for example, from either of the Memphis papers is cited. This indicates that, while the authors scoured the "fanzines," a number of primary sources went untapped.

Any genre study like this will be presented with the problem of definition, either by what it is or what it isn't—who's in and who's out. In the preface the authors make a valiant attempt to define their boundaries by "who", even while skirting the issue of trying to define in words what makes rockabilly a unique style. Since the artists include everyone from Carl Perkins to Tina Turner, Linda Ronstadt to Waylon Jennings, the authors have cast their net on the wide side. The stated aim of Rockabilly is "to stimulate historians, musicologists, sociologists, students of popular cultural [sic], and economists to pursue the mystery of 'What is rockabilly music, and why is it still such a vital force in contemporary rock?'" (p. xix). These are questions worth asking and one hopes that this source will be so inspiring.

Jim Farrington
Wesleyan University


This engaging and well-informed book tells the story of one of the Grand Ole Opry's most important and least documented early figures. Bailey was a rare anomaly, a black instrumental star on an otherwise all-white radio country music show. Despite his race (which went unacknowledged during the Opry's early years), the sound of his railroad-inspired solo harmonica pieces was a fundamental component of the Saturday night shows which were heard on the WSM broadcasts in many parts of the nation.

Author Morton encountered Bailey almost by accident when he (Morton) became administrator over a municipal housing authority in Nashville including the apartment building where Bailey lived. Folklorists, festival promoters, and others had tried to interview Bailey or get him to perform previously, usually without success, since his temperament and earlier experiences as a professional entertainer had left him suspicious of the business and of strangers in general. Ultimately, Bailey chose to remain in retirement, though he did agree to confide his story to Morton in a relaxed, extended series of interviews which made this biography possible.

Bailey's precise memory allowed him to tell his story in detail, with accounts of his childhood and ancestry, an early bout with polio, his development as an artist, his mixed experiences during his fifteen years with the Opry cast, and revealing details surrounding the ugly occasion of his dismissal from the Opry in 1941. Along the way, he talks about colleagues who befriended and supported him (especially Roy Acuff, Dave Macon, and the Delmore Brothers) and those who found it expedient to do otherwise. He also discusses his own profound feelings and attraction to his art and the social climate which affected his life and career.

The accomplished and prolific country music historian Charlie Wolfe has ably assisted Morton in fleshing out details of local history, the Opry, and other elements which are brought to bear on the Bailey story. Occasionally a seam will show: the discography fails to document several reissues of Bailey's recordings which do get mentioned (p. 181) in the chapter notes. His "Davidson County Blues" is described as an original (pp. 57-58) and then
correctly described as a harmonica version of Charlie Davenport’s piano classic, "Cow Cow Blues" (p. 62). Given the inevitable difficulties of meshing the work of two writers, it’s surprising that the book includes few such discrepancies.

Fortunately, Bailey was a saver, and the book is enhanced by many personal and family photos, augmented by others taken by Morton towards the end of Bailey’s life. Old and recent shots also show him in the company of Opry performers and friends.

Dick Spottswood


According to the publisher’s flyer, The Heritage Encyclopedia of Band Music contains 8,953 composers, 3,685 biographical sketches, and 54,856 indexed titles in an attempt to document "all known music ever written (or adapted) for concert band." While this lofty and overly ambitious goal is a realistic impossibility, the book does represent the most voluminous compendium of band music ever to appear in one publication, the result of twelve years of dedicated research by both the author and the editor to preserve and extend the work of Robert Hoe, Jr. Hoe was a successful businessman who spent a great portion of his life collecting band music. With the assistance of the author, William Rehrig, and other band researchers, he sorted through box after box of uncatalogued music at the Library of Congress, ferreting out everything related to bands. Hoe also made several trips to Europe, visiting publishers, composers, bands, and library archives in search of band music indigenous to various countries. This two-volume set, therefore, stands as a monument to the incredible devotion of Robert Hoe to the legacy of the band and its music. The encyclopedia should not be construed as a repertoire list. No information is given as to whether a particular title is still in print, if the original instrumentation has been altered or simplified, or if there are other changes. The intent is purely to document all versions of all known pieces, be they original works or arrangements, in whatever form they appeared. Also, the editor broadly defines a band as any combination of windwind, brass, and percussion instruments. The vast majority of entries, however, represent published works for full concert band from the late nineteenth century to the present, in particular, publications known in the United States or in Western Europe.

There is no constraint as to time frame or limitation of countries represented, further broadening the scope of the project.

With such all-encompassing parameters, it is not difficult to cite errors of omission, both for composers and for individual titles. One could wish for more literature dating back to the Middle Ages (such as that performed by Flemish wind bands), a thorough listing of chamber wind literature from the classical period to the present, and entries for additional contemporary composers. A subsequent printing also needs to address the inconsistency in listing some titles under the heading, "Original Works," and other titles which are also original works under the heading "Known Arrangements." Given the magnitude of the project, however, it is extremely commendable that so many titles have been documented in one book. The Heritage Encyclopedia of Band Music, therefore, represents the foundation for what will be an invaluable reference tool.

Frank J. Cipolla
Professor Emeritus, SUNY/Buffalo

The strings around your fingers:

* Contact your local musical performance groups about American Music Week (p. 46).

* Plan and publicize your American Music Week Activities (p. 60).

* Send nominations for officers to Dale Cockrell (p. 60).

* Send Lowens Awards nominees by October 1 (p. 60).

* Contact your congressman concerning education in American schools (p. 56).

* Submit proposals for the 1993 meeting to arrive before August 1 (p. 59).

* Send nominations for 1994 Honorary Member and Distinguished Service Citation to Wilma Cipolla by December 1 (p. 60).

* Send proposals for "The Big Sing" to Bill Kearns (p. 59).

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A Philadelphia organist has been discharged for playing, though very slowly and solemnly, a march from an opéra bouffe. Seventeen deacons recognized it at once.—Etude, May 1887, p. 88.
REVIEWS OF RECORDINGS

Carolyn Bryant, Editor


Coupling these two sonatas for a recording is an excellent idea. They complement each other effectively, though they differ greatly. Both exhibit technical difficulties and musical materials that are typically American. Copland's slow-fast-slow three-movement sonata is sparse and yet dense in its harmonies, and it displays folk-song character. The four movements of Ives' monumental sonata (reviewed twice previously in the Bulletin XII/3 and XVII/2), devoted to the Concord Transcendentalists, are dense in both their contrapuntal textures and harmonies. Direct quotations of a hymn and a patriotic song, among other typical Ivesian traits, are employed.

Blackwood performs the much lesser known Copland sonata with a fine balance to the chordal textures in all movements, allowing their dissonances to be heard with clarity. The uneven rhythms in the middle movement are performed with accuracy and verve. His performance of the Concord sonata shows insight into the thick contrapuntal textures of the "Emerson," "Hawthorne," and "Thoreau" movements, while the chords of "The Alcotts" are well voiced and balanced. Although Ives said that these impressions are not supposed to be Impressionistic, they do have some of that style quality about them (especially "Thoreau") and they are treated appropriately here by Blackwood.

The recorded sound is clear and well balanced. The notes by Anne Shreffler are quite good, and full credits for recording and cover are given. But it is Easley Blackwood's performances that excel in every way. To his total command of the technical demands, he adds experience and maturity. This is a first-rate recording that is highly recommended.

James M. Burk
University of Missouri—Columbia


This recording makes an important contribution to the history of American music since World War II, giving us four substantial works for violin and piano by composers of near first rank. Their music illustrates the rich variety of musical tastes and ideas so characteristic of the American brand of Neoclassicism. Sonatas by John Corigliano (b. 1938), David Diamond (b. 1915), Peter Mennin (1923–83), and Benjamin Lees (b. 1924) are performed with impressive musical intelligence and sensitive concern for the singular by violinist Fredell Lack and pianists Albert Hirsh and Barry Snyder. Digital recording equipment and careful microphone placement provide the acoustic clarity of front row seats in an excellent hall.

Top billing on the disk went to Corigliano, the youngest of the four, perhaps because he has been very much in the public eye this year—his First Symphony received a Grammy award, and his opera, The Ghosts of Versailles, was premiered by the Metropolitan Opera. His violin sonata (1963), at 23 minutes, is the longest of the four works here, possibly the most complex, and almost certainly the most difficult to play. His style is unabashedly Romantic, the language highly gestural, leading one to expect some luscious harmonies and at least one unforgettable melody. But for this listener it didn't happen, and the musical implications of all this expressive activity are left unrealized.

The good news is that the sonatas by Peter Mennin and David Diamond are musical gems that one could enjoy any number of times, with increased understanding on each hearing. They are both the oldest and newest works in the set (1956 and 1981, respectively) and are also the most consistent stylistically. Neither one shows any trace of the derivative impulse that appears so insistently in the last movement of Benjamin Lees's sonata from 1973 (unmistakable echoes of Bartók) and whose effect, alas, is to dilute the beauty and musical appeal of the first two movements.

J. Forrest Posey
Dickinson College


Russell Woollen is a thoroughly accomplished composer from the Washington, D.C., area who, some fifteen or so years apart, has written choral settings of two quite different texts.

John Donne’s La Corona is a cycle of seven interlocked sonnets, Divine Poems meditating on events in the life of Christ. They have all the thorny self-allusion and subtlety we associate with Donne’s poetry. Woollen has set them for a cappella chorus, a rich tapestry of textures ranging from simple triads to rich polychords, from pointillistic
angularity to warm and expressive melody. He treats each line or image in the text as a separate point of departure, akin to the approach of Renaissance madrigalists. Thus the texts (completely if microscopically supplied in the liner notes) become the basis for form and expression, and need to be followed closely. The experience is rewarding; I found no. 5, "Crucifying," with its addition of minimal percussion, to be especially effective and affecting.

The texts for Alexandria Suite are quite another matter: drawn from poems by Jean Elliot, Poet Laureate of the State of Virginia, they describe eight scenes of Old Town Alexandria. As poetry they are rather straightforward, occasionally rhyme forced, but with evocative imagery. In setting them for chorus with chamber orchestra, Woollen has elicited a wide-ranging, hidden emotional life.

There is greater variety of color and texture here, furthered by the composer's imaginative and skillful orchestral scoring. Melodies are tender and expressive, rhythms incisive and forward moving. As in so much vocal music (Schubert and Goethe notwithstanding), lesser poetry seems to elicit superior settings.

Musikantén is a highly skilled choral group with a beautifully molded sound. Although they never forsake a warm rich timbre for the sake of drama, they are quite equal to the challenges of the music, both technically and emotionally. Their singing shows skill, commitment, and an impressive depth of emotional understanding.

Woollen's music has not a cliché anywhere, neither bathos nor sterility. If it does not give us Great Moments, it certainly offers much in the human dimensions of beauty, mysticism, rollicking humor, awe, joy, contemplation, and serenity. La Corona is a work of depth and insight, and the Alexandria Suite a piece of worthwhile Americana from start to finish.

R. John Specht
Queensborough Community College/CUNY


If you want to hear an orchestra's worth of fascinating, unpianistic sounds created by one energetic woman playing one piano, Margaret Leng Tan's Sonic Encounters is the compact disc to get. If, on the other hand, you are in a mood for meditative, slow-moving harmonies; long-phrased, spacious unison melodies; and more traditional piano sounds, try Open Space I, a disc containing music by Benjamin Boretz and J.K. Randall.

Boretz and Randall, who have each written widely about such matters as electronic music, contemporary music theory, and acoustics, offer two contrasting compositions on the disc, which is dedicated to Milton Babbitt on the occasion of his sixtieth birthday. The Boretz piece is a 28-minute work, structured as a wide arch, using cells of musical material in a variety of juxtapositions. Starting with a long, slow, pianissimo section in the upper register of the piano, layering fourths and fifths based on E, F, and E6, its tonal center seems to pull between E and F. When the first third (C-E6) occurs, more than five minutes into the piece, it is a startling aural event. By the climax, an audibly phrase structure has emerged, the intervals have grown to sevenths and ninths, and the primarily soft dynamic has risen to the work's one fortissimo. This is a mesmerizing work, sensitively played by pianist Sarah Rothenberg.

In Randall's declamatory work, performed by the composer, treble and bass are in unison throughout, ranging over the compass of the entire keyboard. Although the score looks rhythmically complex, the long succession of syncopations serves to negate their visual effect. One could imagine these phrases, with their irregular groupings and long pauses between, set to a secret set of words, some stuttering, some heartfelt outpourings. The mastering of this piece works against its success, as it sounds fuzzy and wavering between hissing and warbling. These two works, although different in their musical language, offer examples of expressivity through minimal means.

Margaret Leng Tan has chosen works by two Asian composers and three Americans whom she believes have been influenced by Asian aesthetics. (The Asian composers' works will not be treated in this review.) She performs with a self-invented technique that she calls "pianistic choreography," as she travels from the piano keyboard to its innards in her quest for the proper sound and vision of her repertoire.

John Cage is represented by two works he wrote in 1942, shortly after he invented his prepared piano. In the Name of the Holocaust (Cage's pun on "In the Name of the Holy Ghost") was written for dancer Merce Cunningham. It is a compelling work, filled with eerie sounds created through Cage's use of muted string pizzicatos, great
forearm clusters, and the percussive jangling of the loose screws with which the piano is prepared. The other work, *Primitiva*, explores rhythmic repetitions, a modal language, and gamelan-like sonorities.

Alan Hovhaness' works, *Orbit* and *Jhala*, date from 1952. His fascination with music from the east stems from his own Armenian heritage, and was further stimulated by his attendance at a performance by Indian musician Uday Shankar and his company in Boston in the 1940s. These two gentle pieces share a short melodic motif, used intermittently in *Orbit*, and used repetitively in *Jhala* to achieve tension.

George Crumb is the only composer on this disc whose connection with Asian influence requires a stretch of the imagination. Tan suggests that "this set of miniatures compels both performer and audience to focus on each note as a microcosm itself, calling for a concentrated listening closely allied to the Chinese way of attending to the living essence of every tone." *Five Pieces for Piano*, written in 1962, requires a wealth of extra-keyboard techniques, including use of harmonics, plucked and muted strings, glissandi, and a range of percussive activities.

Margaret Leng Tan says she is "happiest when it no longer sounds like a piano." A strong performer, capable of sensitive playing and rhythmic elasticity, with a formidable technique, she presents a program of unusual interest to composers, pianists, and intrepid listeners. One might compare this disc with the first one reviewed here by calling it "maximalist sound."

*Sylvia Glickman*  
Hildegard Publishing Company

*Charles Griffes*: POEM. **Howard Hanson**: SERENADE, OP. 35. **Alan Hovhaness**: ELIBRIS, OP. 50.  
*Ernest Bloch*: SUITE MODAL. **Kent Kennan**: NIGHT SOLILOQUY. **Arthur Foote**: A NIGHT PIECE.  

This is an outstanding collection of (mostly) American flute pieces. Recent releases under the Koch label have included quite a few recordings of American works performed by the New Zealand Chamber Orchestra, the New Zealand Symphony, or the Phoenix Symphony.

All the works on this disc have been recorded by others, sometimes with piano accompaniment only, however. In 1961, Maurice Sharp with the Cleveland Sinfonietta released a similar album entitled *Music for a Golden Flute*, which included the Griffes, Hanson, and Foote works. The present disc is superior to the earlier one in both the recording quality and the performances.

The most familiar piece here is Griffes' *Poem*, composed in 1918. The work garnered critical praise (Sonneck considered it to be among the finest American compositions and called it Griffes' "ripest and best work"), and today it is perhaps the most often performed American flute work. This is an elegant reading of a work that, if not performed musically, can sound terrible, even boring. New Zealand-born and American-trained flutist Alexa Still handles Howard Hanson's *Serenade*, composed in 1945 for his then-fiancée, Margaret Elizabeth Nelson, with equal élan.

The title of Hovhaness' *Elibris* refers to a deity in the ancient kingdom of Urartu. The work uses Hindu ragas for thematic material, often combining them to form new melodies. Composed in 1944, it is recorded here in its 1948 revision. Ernest Bloch's *Suite Modal*, one of his last works, was originally written for flute and piano in 1956 and arranged for flute and strings in 1959. The liner notes perpetuate an erroneous premiere date of 1965; in fact, it was first performed at a celebration of Bloch's 78th birthday in 1958.

*Night Soliloquy* (1936), by Kent Kennan, is perhaps his best known work. Though highly regarded as a composer, Kennan has unfortunately composed little in the last thirty years. The second nocturnal selection, Arthur Foote's well known *A Night Piece* (1918), was originally scored for flute and string quartet and titled *Nocturne and Scherzo*. The first flute concerto of British composer Malcolm Arnold concludes the disc.

Although some might argue that this disc presents only the "pastoral" side of the flute, as a group of compositions it presents a variety of styles that are complimentary rather than divergent. The New Zealand Chamber Orchestra (of which Still is the flutist) is a highly competent ensemble, and the works are performed with musicality. All in all it is a first class project, and we can only hope for more of the same from Koch and the New Zealanders.

*Jim Farrington*  
Wesleyan University


This disc presents three varied approaches to chamber ensemble composition. Each ballet shares a connection to Greek mythology. Menotti's work is based on the Ariadne legend, Hindemith's piece musically interprets Mallarmé's "Herodiade, Recita-
tion Orchestrae," and Schuman's retells the Oedipus legend through Jocasta's eyes.

Menotti's piece is episodic in nature and exhibits a maze of different musical influences, especially Stravinsky, Bartók, and Copland. He relies mostly on brief ostinati that evolve into harmonic structures and provide clues to the dance. These clues, however, are not enough to carry the music. The piano lacks integration with the remaining ensemble, and the other instruments are similarly displaced, making the music feel disjointed in construction.

Hindemith's Herodiade was recorded once in a 1950s performance under Arthur Winograd (MGM 3683) and again in 1964 with Robert Craft conducting the Columbia Chamber Ensemble (CSP AMS--6571). Craft's recording features the narration of Mallarmé's poem—a practice frowned upon by the composer and not used in the present recording. The music is lyrical and romantic, moving from sounds somewhat "Debussyan" to Hindemith's more recognizable style. The ensemble writing is well integrated and the string writing is particularly attractive. The music seems to stand better on its own than do either of the other pieces, perhaps because of the more accessible stylistic idiom employed.

Schuman's Night Journey suffers from length. The composer remedied this situation in the early 1980s by cutting about ten minutes from the piece to produce a concert version, which was recorded by Jon Goldberg and the Endymion Ensemble for Composers Recordings Inc. (CRI 500). Schenck, on the other hand, uses the uncut ballet score. While it may be good to have a complete recording of the ballet, the music falls after thirty minutes in which only two or three ideas appear. The constant neo-Baroque orchestral choir writing, typical of Schuman's style, does not come across well with chamber forces. However, the overall structure of the music suggests that it closely follows the story as outlined in the liner notes by Raymond J. Osnato. Perhaps this is the reason it remained a favorite of Martha Graham.

The performances by the Atlantic Sinfonietta are superb. The Schuman features some beautiful shaping in the opening phrases. The winds provide excellent solo work in both the Hindemith and the Menotti, and the strings shine in the Hindemith. Throughout, the group provides well crafted performances of relatively unknown music.

Steven A. Kennedy
University of North Carolina—Chapel Hill

American Music Week
November 2-8, 1992


These albums represent two different interpretations of Afro-American unaccompanied sacred choral music. Jester Hairston—Spirituals is a scholarly, polished tribute to Hairston, now in his nineties, produced by Belmont College in Nashville, Tennessee. The collection consists entirely of concert spirituals composed or arranged by Hairston. The liner notes are outstanding, providing a brief but comprehensive historical overview of the Afro-American spiritual (see Editor's Note, below).

Through his tireless efforts as a musical ambassador and his amazing charismatic ability to evoke enthusiasm, Hairston has brought the message of the spiritual to millions worldwide. At the same time, he has remained a staunch traditionalist, insisting upon performance of the music as scored and retention of dialect ("dem" for "them," etc.) in the lyrics. Such stylings could certainly be challenged as rigid, anachronistic, and culturally inappropriate in our time. Nonetheless, if one accepts these parameters, the Belmont Chorale's performance of the works is excellent, especially for an undergraduate ensemble. Within the norms of present day choral technique and Hairston's style, their combination of technical control and vitality make for very convincing performances of these time-honored works.

Chanticleer, an all-male choral group from San Francisco, derives its name (translated, "to sing clearly") from the rooster in "The Nun's Priest's Tale," one of Chaucer's Canterbury Tales. The group formed some fourteen years ago to sing Renaissance music but has since branched out and is presently more dedicated to performing contemporary works. Their singing style, featuring vibratoless tone and phenomenal high- and low-range voices, is more like English groups such as the King's Singers than a typical "American" choir. The sound they achieve is truly impressive: a very pure blend, with extreme dynamic range and meticulous group control, yet with virtuosic solo singing and expression that far transcends the score.

Like other recent productions by Chanticleer, Where the Sun Will Never Go Down is a "concept album." In this case, the leading force was the group's musical director and countertenor, Joseph Jennings, who apparently grew up in Georgia around gospel-style singing. As the liner notes indicate, the album "contains a wide sampling of native Afro-American a cappella sacred music . . .
arranged and sung in several styles" (including one tune "lined out"). Most of the arrangements are by Jennings and use modern, tonal voicings and innovative textures. Despite the stylistic eclecticism represented here, the performances successfully bring the emotional intensity of the spiritual into a modern context.

Daniel C.L. Jones
Boulder, Colorado

[Editor’s Note: Communication has been received from Dominique–René de Lerma, who was originally offered the Jester Hairston recording to review, that the liner notes, though not credited to him, are his work: "in fact, there is only one of the fourteen paragraphs which is not totally my own."
—cb]

NAVAJO SONGS FROM CANYON DE CHELLY.

Canyon de Chelly, Arizona, is one of the most dramatically beautiful and spiritual places in the Southwest. The deep red canyon walls are painted with symbols of the Anasazi, the "Ancient Ones" of pre-history, and the present-day Navajos of the area hold most closely to the traditional life, which includes frequent ceremonials used to keep the people in balance with their surroundings—the earth, animals, plants, spirit world, and other people.

The selections on this recording are drawn mainly from the most frequently performed ceremonial, the so-called Enemy Way (Ndah), or Squaw Dance, which is used as a healing ceremony to purify Navajos who have come into contact with the ghosts of non-Navajos. It is performed frequently for war veterans and hospital patients when they return to the Reservation. These selections are not the sacred chants, but are drawn from the more social and public portions of the ceremonial, the sway and circle dance songs, as well as gift songs, that are sung in the course of the three- to nine-day ceremonial. Also included are corn-grinding, shoegame, and badger songs, which are not part of Enemy Way, but have their own connection with the sacred.

The notes, written by ethnomusicologist Charlotte Heth of UCLA, are succinct, but give reference to more detailed literature and further recordings that the interested listener can consult. The one complaint is that too few translations are provided. The texts of Navajo chants and songs, as translated in the works of Father Berard Haile, David P. McAllester, and others, are often hauntingly beautiful, especially with the vocals interspersed; mere summaries do not do them justice.

The performances were recorded in 1975 by some of the best traditional singers of the Canyon de Chelly and Chinle areas, led by Sam Yazzie, Sr., with solos performed by Kee Chee Jack and Lena Clarke. They are accompanied mostly by a rawhide drum, rather than the water-filled pot-drums that would be used in the ceremonial context. (A rattle is used for the corn-grinding songs.) Also missing from the performance context is the competitive spirit that often develops between singing groups or "teams" at the all-night dances, which drives the pitch steadily upward and magnifies the normally tense sound of Navajo vocal style, making for more natural variety than occurs here. In exchange, however, this recording presents solid, clear performances by several good singers, well recorded, with multiple examples (usually four) of each style—ideal for use in the classroom when trying to get 'inside' the structure and melodic content of Navajo music.

Anne Dhu Shapiro
University of Oregon

Singing: Optimists and Pessimists

If all in this Province who can never learn one tune in the usual way, would industriously apply themselves to learn to sing by note, and in order to that, furnish themselves with Singing-books, and go to a Skilfull Singer for instructions, it is thought by a very modern computation, that in one year's time, more than Ten-Thousand persons might learn to sing Psalm-tunes, with considerable skill and exactness, and of the rising generation yearly more than a Thousand. And it is not a little thing to have so many voices employed in singing God's praises skilfully in the public, and to have. Thousands of families enabled to practice this duty in their houses, who now omit it for want of a skill. Rev. Thomas Symmes, Bradford, Mass., 1720

One never realises the vulgarity of human beings so acutely as when listening to the mindless bawling of popular songs.—John Sullivan

God in his Almighty Wisdom and Fairness has not always given the greatest voices to the persons with the greatest intellect or the best education, or to the most beautiful of His creatures.—Tyrone Guthrie