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FROM THE PRESIDENT

The new Pittsburgh International Airport opened October 1st, and I passed through in its first full day of operation. While I was speeding down the moving walkways, soaking in bright colors and fresh smells of new construction, I became aware of the music on the public address system—American music, Pittsburgh's music, a medley of Stephen Foster's melodies performed by the River City Brass Band. As one who is always listening to the music in the air, even the canned sounds piped in to make a public space seem more intimate and enjoyable, I welcomed the subliminal messages aimed at the thousands of non-Sonneckers in the terminal. The music for the new airport has been programmed by WQED-FM of Pittsburgh. This is the station which has broadcast most of the ten-year long American-music concert series at the University of Pittsburgh's Stephen Foster Memorial. It also helped produce a new series of six broadcasts titled "American Holidays" for public radio, which will first air during American Music Week (November 2-8).

The purpose of my trip was to contribute to another American-music event, the annual "Jeanie" vocal-scholarship auditions of the Florida State Federation of Music Clubs, held at the Stephen Foster State Folk Culture Center on the banks of the Suwannee River at White Springs, Florida. Each of the young women competing sings one selection by Stephen Foster and one by another American composer (Bernstein, Copland, and Menotti seem to be the favorites each year). The two days of song are embellished by a grand dress ball to Foster's "Social Orchestra" quadrilles, and promenades by the contestants in antebellum gowns and hairdos. As Curator of the Pittsburgh memorial to Foster, each year I present editions of music and books to each contestant.

Members of our Society have increasingly pointed out to me interesting inquiries, contacts, or performance opportunities they have received through referrals from other members. (See the notices of performance of Harry Hewitt's music, and Kate Van Winkle Keller's choreography for the blockbuster film Last of the Mohicans, elsewhere in this issue of the Bulletin.) The Society encourages informal networking partly through interest groups, established by members to address shared concerns for subject areas within American music. The Membership Directory is at the center of this new information network, with its index of members' interests and expertise. The newly added zip-code list should also make it easy to locate other members nearby, increasing our opportunities for consultation and interaction. Here in the Bulletin, besides the feature articles and other columns with news of members, the "Notes and Queries" offer direct contact between individuals and the entire readership. Such networks are among the greatest benefits a society can provide.

This is my final "President's Letter." I've enjoyed these opportunities to share my views of the Society in action. But one reason I'm so eagerly anticipating the annual meeting on the gorgeous Monterey peninsula in California, February 12-16, is that I'll be handing over the gavel there to our newly elected leader, and with it the responsibility for the day-to-day contacts with officers and committees, planning for operations and vision for the future of the Society, arrangements and acknowledgements and negotiations on behalf of the Society, staffing of publications and committees, the annual dues letter and other communications—the myriad, diverse, and seemingly constant demand of activities that are part of a thriving organization. What I expect to miss the most is the warm camaraderie with other officers and editors, that wells up from their shared deep commitment to you and this Society. I'll miss the phone calls, notes, and faxes back and forth with Susan Porter, who has been editor of the Bulletin (and hence the most informed and informing member of the Society) for longer than I have been on the Board; and with Kitty Keller, who has given more of herself, her family, her home, her computer, her organizational skills, and her time and money than anyone can imagine. And I'll miss the business calls that are a good excuse to catch up on news of many, many, many friends all over the country. For these joys of the last four years I thank you. I hope that any leadership I've been able to offer for the Society's operations, structure, makeup, and future directions amply repay the pleasures and opportunities you have given me.

Deane L. Root

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REMEMBERING JOHN KIRKPATRICK

Robert Young McMahan

On a dreary Saturday afternoon in November 1991, I placed a call from my Maryland home to John Kirkpatrick at his recently acquired retirement residence in Ithaca, New York. Since my first meeting with him and his wife Hope almost nine years before, it had become a more or less annual habit to inquire into their well-being and to ask John a question or two that had cropped up over the past months regarding Carl Ruggles. Hope answered and, in her usual brisk but caring voice, told me that John had "left us" the previous morning. I had missed talking with him by a day and forever.

I first met the Kirkpatricks at their Orange Street home in New Haven on January 10, 1983. As a D.M.A. candidate in composition at The Peabody Institute of The Johns Hopkins University, I wanted very much to write my dissertation on some aspect of Ruggles. When I pulled up to their parking pad, John, an unexpectedly thin and bearded figure, materialized beside my car and whisked me into their stately home, a purplish brownstone bearing a historical landmark plaque, and into his rear parlor study. There he displayed his extensive collection of Ruggles's paintings and drawings, all gifts over the years from his crusty old New England friend.

He was particularly pleased with the location of one rather large framed piece which had become water damaged before Ruggles gave it to him. For maximum effect, he mounted it over the fireplace just below a similar stain on the wall created by a leak from above.

Following this brief exhibition, he took me to the front parlor and Hope's "office." At that time she was serving as secretary for the New York C.S. Lewis Society and spent many hours at her typewriter. Having somehow missed out on the Narnia tales as an adolescent, I was soon reading the Kirkpatricks' first edition copies of Lewis's works and sharing their enthusiasm for this curiously esoteric but accessible and delightful essayist/novelist. We also found common ground in our views regarding the journey of the soul. Their theosophical leanings and my wife, Anne's, and my interests in the anthroposophic teachings of Rudolf Steiner allowed us all to have many interesting conversations about life and death. Indeed, Hope and John both viewed the latter in a very matter-of-fact way. They not only did not dread the end but seemed to consider its ultimate arrival as merely another day in one's life. So Hope's calm announcement of John's passing that day was not at all out of character.

With no further ado, John walked me (rather, I ran behind him; he seemed always to be full of nervous, determined energy and in a tremendous hurry) over the approximately half mile of city streets to the Beinecke Rare Book Library at Yale University. There he ordered up the two carts of Ruggles Papers housed in that location and we spent the afternoon enjoying the diverse manuscripts, letters, and other Rugglesiana John had preserved and catalogued between the 1940s and 1970s for the collection. We soon agreed that research on the composer's unfinished opera The Sunken Bell (after Gerhart Hauptmann) would make excellent dissertation material (some eight-hundred sketch pages survive among the music manuscripts). With tongue somewhat in cheek, however, I expressed concern that Ruggles's tempestuous spirit might be ruffled over any tampering with a work he abandoned in near disgust some sixty years earlier. In good humor, but quite in earnest, John responded by shrugging this worry off and saying something to the effect that once we slip into the "other world" we tend to be more tolerant of such things (not entirely unrelated to a quip he frequently made: "All's fair in love and scholarship!"). I was very relieved to hear this and only hope that John and Carl's present reunion has not been tainted by this rather nonchalant blessing.

Hope and John Kirkpatrick, August 1983

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During the summers of 1983, 1984, 1985, and 1987 the Kirkpatriks generously and cheerfully hosted me in their home, sometimes for as long as two weeks at a time, so that I could inexpensively continue my Ruggles research at the library. I never forgot the awesome historical presence of this unpretentious, modest, and naturally friendly gentleman or the uncommon graciousness, unselfishness, and devotion he and his wife showed to me and all others they touched. Ostentatiousness was simply not in their repertoire of personality traits. During my first stay with them, Hope put me immediately at ease by heartily inviting me to disagree with John anytime I felt like it and stated that many others had. To this John quickly added, "And often successfully."

Every day at the Kirkpatriks followed a strict regimen. Immediately after breakfast, and just before my departure for the library, Hope cleared the dining room table and John placed on it two rows of mostly published copies of the Concord Sonata, bearing Ives's handwritten notations, on either side of his own materials. He would then set to work on this, his final and authoritative edition of the work that had so deservedly established both his and Ives's fame practically a half century earlier. This greatly taxing labor usually ceased for the day by lunchtime, after which both Kirkpatriks took a nap. When John awoke he would often spend the afternoon meticulously weeding the lawn of the house next door which they owned and rented out, or sometimes that of their church, St. John's Episcopal, a few blocks away (John was a compulsive perfectionist in everything he did). Close to the 6 p.m. dinnertime and after my return from the library, we enjoyed our late afternoon "cups." During this period, friends would routinely drop by. The most frequent visitors during my stays were their pastor Peter Rodgers (who also officiated at John's simple and beautiful memorial service in the Sage Chapel at Cornell University) and longtime friend, conductor, and Ives scholar James B. Sinclair. After dinner, John either indulged in a newspaper puzzle, read, and/or watched some television (usually NET offerings). Bedtime swiftly followed.

In our correspondence between summers John sometimes reported his progress to me on the Concord Sonata. In a Halloween 1984 letter, he implied, when pondering his new-found interest in anthroposophy (due in part to a conversation with my wife), that the Concord Sonata was the all-consuming task of his closing years in this life: "Being near 80 I'd be surprised if there's much more for me to do here this time except things like finish up Concord, and I'm not a disciplined enough person to get along with a short pralaya. But who knows?" About a month later, he wrote, "Work on Concord goes better recently, but still at a snail's pace—better but not faster." In 1985, he reported at his eightieth birthday celebration how far he had come towards completing the edition and the process by which he was accomplishing it:

You are perhaps aware that most of my time is spent on Ives's Concord. I'm trying to make an edition that would be two things at once: (1) a presentation of the way I would like to have played it, and (2) an account of the many different ways he wrote it down, so anyone could see what's in any version, or salt and pepper to taste. . . .

So the way I'm going at Concord is to take the first edition of 1921 as the central text, and choose, from earlier sketches and later variants what fits with the original concept. Of course that's what I've been doing whenever I've played it over forty years, '38–78, but I wouldn't have had the nerve to formulate it in just that way—I had too much love, reverence, and gratitude for Ives himself—until this past Christmastime, when it came to me all at once, one of the most wonderful Christmas presents I've ever had.

I had just finished copying out Emerson, which was a hard job, being still a tug-of-war between my musical common sense and my sense of loyalty to Ives. But after the New Year, Hawthorne has gone right along, thanks to the above formulation. Then besides there's The Alcotts and Thoreau, and the trueing up of the textual notes. Perhaps by next Christmastime, or by next Springtime, I'll have something further to report."

In this address John expressed his objection to the "denatured octaves" which Ives, in an effort instantaneously to modernize the then approximately eleven-year-old sonata, had, after 1918, indiscriminately converted from their original perfect forms to either diminished or augmented ones. It was mainly this issue that created the dilemma John was facing between his "musical common sense" and his "loyalty to Ives" in his effort to define correctly the "original concept" of the work. Not long before he permanently left New Haven (in 1990), he finally reached this monumental goal; but, as of this writing, the edition is still in preparation for publication by Associated Music Publishers.

Although during the years that I knew him, John was preoccupied with the Concord Sonata, he did allow time for a few editorial distractions, as he revealed in an April 1983 letter:

Have been busy busy busy with Ives—trueing up an old editing of the Serenade (SATB, a capella), unfinished, but with stanzas 1–2 almost finished, so one could adjust them to 3–4. It took me a month, chiefly getting up my nerve to treat Charlie in a rather cavalier fashion, the way he always treated his poets. I thought it came
out very well, but I haven't yet heard from the publisher. One so often has to keep in mind those wonderful words of Emerson in "Self-Reliance": "A foolish consistency is the hobgoblin of little minds."

Now I've rashly agreed to review Doyle's Gottschalk Bibliography for a periodical of which Irving Lowens is the review-editor. Gottschalk is an old love of mine, the principal drawback being that really first-rate Gottschalk is so rare you can count them on your fingers. But I still think that Suis-Moi is a masterpiece.

He also found time and energy later that year to deliver a paper for the New York C. S. Lewis Society on Richard Selig, a poet who had briefly studied under Lewis at Oxford University, and the late husband of a friend of the Kirkpatricks, Mary O'Hara.

He would have liked to have done even more "extra curricular" work, and once expressed his great regret that the brevity of life and the resulting urgency to give all of his remaining days to Ives's music prevented him from editing and/or completing certain unfinished scores of Ruggles, particularly the sketches for three additional movements to the published one-movement Portals (for string orchestra; 1926).

In addition to the invaluable benefits gained from John's unselfish sharing of special information and his own personal sources regarding Ruggles, I enjoyed several adventures with him away from New Haven. During one of my Orange Street visits, he treated me to a trip to the Mystic historical harbor, along the northernmost end of the Connecticut coast, where he was a member (reflecting, perhaps, his nautical pride in being a descendent of John Paul Jones).

On another visit, we made a one-day sentimental journey to Arlington, Vermont, to visit Dorothy Cullinan, owner of the Cut Leaf Maples Motel and Lodge, where she had cared for the aging Carl Ruggles for many years and where John made numerous visits to interview his friend. (The result was the lengthy and all important 1968 Perspectives of New Music article on Ruggles.) I offered to drive past the old schoolhouse the Ruggleses had lived in for so many decades prior to the death of Carl's wife, Charlotte, in 1957, but John at first refused, saying that he wished to remember it as it had been in the 1940s, 1950s, and 1960s. But when I told him that there was another, older schoolhouse converted into a residence on the same street, his irresistible curiosity drove him to cast sentimentality aside and order me to cruise by both places. His curiosity further required a drive up nearby Mt. Equinox.

One other trip was John's visit to our home in Hampstead, Maryland, during fall of 1984, to hear a concert by the delightful Irish folk singer Mary O'Hara (the widow of Richard Selig) whom he and Hope idolized. Her only east-coast appearance that year was in Baltimore, at the Meyerhoff Concert Hall.

I last saw John and Hope together during early July 1990, soon after they left New Haven to move back to their beloved Ithaca, where they would be nearer their children and their families. They purchased a new, one-story home, all light and airy, in a development high up on a hill with a commanding view of Cornell University (where he had taught for two decades before leaving for Yale in 1968), Ithaca College, and a patch of Lake Cayuga. John told me he left Yale because he had decided that he no longer possessed adequate faculties to continue work on the Ives papers there. This notwithstanding, he consented to read my completed and lengthy dissertation on The Sunken Bell and offer criticisms (contained in the last letter I received from him, dated June 15, 1990). He suggested I come up and discuss it further. This I did, arriving in the morning and staying through lunch. It was clear that his vitality had indeed declined since my family and I had briefly visited him a year earlier in New Haven, and we ended up discussing my work very little. Instead, we chatted about small matters and both John and Hope seemed to enjoy the three-dimensional slides I had recently taken of Ives's Redding, Connecticut, home. After lunch John went to bed for a much needed nap; I said my goodbyes, and left, not aware of the fact that I would never see him again. This brought to a close what I consider a distinct, indelible, and absolutely indispensable chapter of my life.

In remembering John Kirkpatrick's basic qualities, two words come to my mind more than any others: integrity (certainly applicable to his friends Ives and Ruggles as well) and honesty—somewhat more than one might desire! While a perfect gentleman, and of a quietly witty, lighthearted disposition, he pulled no punches regarding his judgment of one's work, and always hit at its weakest point. Praise was restrained, when and if it was given at all, and it was quickly realized that only the genuine article would please John. He had an abiding suspicion of all that suggested fashionability in place of substance in music (or any other facet of life, for that matter). Once, when he listened to some compositions of mine and followed the scores (parts of which were admittedly nebulous due in part to certain aleatoric sections) he wrote the following incisive critique:

I played your cassette of compositions over, and have rarely felt so old-fashioned. It strikes me that there's something salutary about piano music [referring to some short programmatic piano etudes of mine on the recording], its logic has to be above board, and it can't go in for sheer

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color, or color relations or contrasts. Carl's [Ruggles] Evocations for instance are the clearest things he ever did (outside what wasn't really in his own style).

My own view of music for various kinds of ensembles is that it benefits by an analogous clarity, as if you're writing to communicate. If your hearer knows the communication in advance, it's ritual rather than communication. I mistrust music that has the air of composing for one's peers, fashionable as that may be.

I may be all wrong, but anyway I don't mistrust you. I listened, and am still listening!

Notes:

1. In later years, when I told John of my intention to reconstruct the entire opera, which would involve a great deal of interpretation of the often partially illegible and/or sketchy MSS, as well as a new composition for significant lacunae, he secretly gave me a copy of his heretofore unreleased transcription of Ruggles' Mood: Prelude to an Imaginary Tragedy for violin and piano (possibly ca. 1918), along with six pages of commentary, so that I could study the similar editorial problems he encountered with it. I assume that this material and the original MSS (four pencil sketches, with an ink copy of the end of the work) are now included with the John Kirkpatrick Papers at Yale University. John's only published remarks on Mood are in his program notes for the recording The Complete Music of Carl Ruggles (CBS M2 34591).

2. Letter from John Kirkpatrick, "Thursday All Saints Day 1984." "Pralaya" is a Hindu Sanscrit word meaning, among other things, "going forth to battle." A similar word, pralayana, may be the actual word he had in mind; included in its many meanings are "entrance, commencement; course of life, career; end of life" (from Arthur Anthony MacDonell, A Practical Sanskrit Dictionary [London: Oxford Univ. Press, 1924], 186). This letter also reveals the Kirkpatricks' belief in reincarnation ("this time"). In Vivian Perlis's Charles Ives Remembered (New Haven: Yale Univ. Press, 1974), 219, his taped reminiscence includes the following regarding his relationship with Ives: "The more I think of it, the more I suspect that I'd probably known him [Ives] before, in another life. I have no psychic memory that way, but people do come back in bunches, either somewhat analogous or somehow opposite to the relationships that they had some time in the past."


4. Letter from John Kirkpatrick to all celebrants of his eightieth birthday at the Graduate Club, Yale University, Saturday, March 30, 1985, consisting of his address for that occasion, with personal note typed in margins and dated May 8, 1985.

5. The Kirkpatrick edition of the Ives Serenade is reportedly under preparation for publication by the Peer/Southern Co.


7. Letter from John Kirkpatrick, April 22, 1983. The work cited is a piano solo, Op. 24, composed ca. 1861. Irving Lowens was a mutual acquaintance—he served as my dissertation advisor at Peabody shortly before his death in November 1983—and I suggested to Mr. Lowens that he contact John for this review since he was so interested in Gottschalk.


9. Portals (one movement only) was published by New Music in 1930. The extant MSS are among the Carl Ruggles Papers at Yale University. Some of the sketches for the unfinished movements bear the titles "II. Scherzo," "Finale," and "Coda for Final Movement." See John Kirkpatrick, "The Evolution of Carl Ruggles: A Chronicle Largely in His Own Words," Perspectives of New Music 6 (Spring-Summer 1968): 156.

10. Ibid., 146-66; much of this article was drawn from Kirkpatrick's conversations with Ruggles during the 64 visits he made to either the Cut Leaf Maples Motel or the Crescent Nursing Home, in Bennington, Vermont, during every year from 1963 through 1971 (less than three months before the composer's death); the MS is entitled "Conversations with Carl Ruggles" and is among the John Kirkpatrick Papers at Yale University.


LISTENING TO BILLIE HOLIDAY: INTERSECTIONS OF RACE AND GENDER

Susan Cook

I don't remember when I first heard Billie Holiday, but I know I didn't begin to listen to her until a graduate student in an American Music Seminar. I have been listening to Billie Holiday ever since, and this conscious process of listening, now translated into researching, has forced me as a feminist scholar to reexamine all of my previously-held theoretical and methodological assumptions. Listening to Billie Holiday has made me take into account the complex interrelations of gender and race. The bibliography given at the end of these comments is indeed highly selective. It contains just some of the sources that have been helpful to me in my work and have made me question my own positionality as a white middle-class feminist.

In a recent issue of Signs, the journal of women in culture and society, historian Evelyn Brooks Higginbotham in her article on "The Meta-language of Race" states that although feminist theory has developed enormously in recent years—addressing issues of subjectivity, questions of difference, the construction of social relations as relations of power, the conceptual implications of binary oppositions such as male versus female or equality versus difference—the authors of these same theoretical discussions have little to say about race. "White feminist scholars pay hardly more than lip service to race as they continue to analyze their own experience in ever more sophisticated forms."

This neglect of race—and I should note that class and sexual orientation are often routinely neglected as well—by white feminists is all the more problematic, given the amount of research available by African-American feminists and feminists of color, research and writing that shows that this s
of omission perpetuates the patriarchal presumptions that women’s studies should call into question.

One such early collection of black feminist scholarship, even in its title—But Some of Us Are Brave (Feminist Press, 1982)—illuminates the particular erasure of black women in American society where all the men are black, all the women are white, and where the black woman must be brave. Race has come to be defined through black male experience, and gender through a white, largely middle-class, experience. As the lives and work of African-American women show, however, gender and race have been played out together. Both race and gender, again as Higginbotham argues, are social constructions that recognize difference and serve to distinguish and position groups vis-à-vis one another. In their patriarchal configuration race and gender cut through each other. Race has quite effectively been used to separate members of the same sex/gender group and thus makes impossible the positing of a single “woman’s experience” or defining “woman’s place” in American society. Similarly, writers like Michele Wallace and bell hooks have written poignantly on how sexism separates the black community. Some black women, like Alice Walker, have adopted the term “womanist” for their distinctive view that sees the inseparable unity of race and gender.

White feminists all too easily forget that their experience as women is also dependent on their experience as white, that their gender identity has been constructed through race as well. Let’s take, for example, one of the central and best-known aspects of “women’s history,” what’s been called the “Cult of True Womanhood,” part of the separate-spheres practice of the nineteenth century. At the time in American history when public opinion and law idealized motherhood, and defined white women as the moral angels of the house and needing of special protection, the opposite held true for black women. As painfully seen in the 1855 case of the State of Missouri v. Celia, Celia, as a black slave, was denied her womanhood. Having suffered repeated rape by her owner, Celia, pregnant a second time by her master at the age of nineteen, killed him in self-defense and then burned his body to hide the evidence. Her counsel tried to lower the charge to murder in self-defense on the grounds that she had the right to defend herself against her master’s advances given Missouri statutes that protected “any woman” from ravishment, rape, or defilement. Celia was found guilty; her master had a right to her body because she was both not white and not a woman. Celia was hung the same year after giving birth to her stillborn child.

As Celia’s case shows, race shapes gender, and gender shapes race; black women experienced slavery through gendered lives and thus differently from their brothers, fathers, husbands, or lovers. While Clarence Thomas, as a black man, could appeal to an understanding of lynching as racially-motivated crime, Professor Hill, as a black woman, could not. But as Celia’s experience would suggest, for every lynching there were uncounted acts of rape perpetrated by white men on black women. Gender prejudice has rendered these similarly racially-motivated crimes invisible. This lack of a gendered perspective in race made it impossible for Professor Hill to have used a reference to a “high tech rape” to marshal support for her testimony. As a culture we continue to reduce societal complexities to either/or constructions—racism or sexism—a naive binary opposition that rendered Professor Hill mute and often marginalizes women of color in the larger feminist movement.

Issues of female sexuality, pleasure, and sexual behavior are likewise marked by race. White feminists have called for a celebration of female sexual pleasure, claiming our right to “jouissance” in the face of patriarchal controls on female bodies. And yet the patriarchal construction of the “true woman” who was pure and passionless depended on her opposite, the woman who was carnal and promiscuous. Carnality and sexual promiscuity have been defined again in our society by race—the black slave as animal. And so white women were supposed to be “good” but could fall and become “bad,” black women, whose bodies were defined by slavery as sexually available, were viewed as anything but passionless.

Higginbotham notes that black women teachers, missionaries, and club members historically denied their sexuality or defined it by absence in order to conform to white norms of female modesty. To acknowledge their sexuality brought back the negative stereotypes of the lustful female slave who “tempted” white men and boys.

Literary critics, like Hazel Carby and Hortense Spillers, and writers, like Alice Walker and Toni Morrison, have begun to discuss black women’s sexuality and to define it on their own terms. Spillers, however, shows how white feminists, while celebrating their jouissance, have been uncomfortable according it to black women. In Judy Chicago’s The Dinner Party, for example, the one black woman at the table, Sojourner Truth, had a plate lacking the vaginal symbolism found in the rest. To depict her as noble and worthy, Chicago rendered her sexless, thus unintentionally perpetuating the racism that defines black women as “oversexed.” Carby presents an exciting reading of black women blues singers and their resistance against racial and gender norms through their songs and their self-images.

Where does this take me in listening to Billie Holiday or thinking about musical culture? It has made me very cautious about ever using the word
"woman" or "women" without further contextualizing exactly who I am talking about. Overall, I think we need to ask at the very least how the institutions or activities of any and all women were and are marked by race. Did those women's clubs, music educator's associations, and similar institutions that scholars have identified as supporting "women's" music-making and activity allow black women to take part? What did white women—the composers, performers, patrons—who spoke on behalf of "their" sex say about race? The answers may make us uncomfortable, but we must ask.

In my work on Holiday, it has been easy to find the sexism in the history and historiography of black music—where the "black composer" of recording series and concert programs is still predominantly male. It's been easy to uncover the sexism of the jazz world, where women were and are still confined largely to roles as singers and defined within a male gaze, where the contributions of instrumentalists are then privileged over singers. I see Holiday's own struggle in jazz as a gendered one to find a forum for her vocal artistry outside the limiting confines of the "chick singer" with a big band.

It's been more difficult to find the racism in my gender research. In my own naiveté as a white middle-class woman whose closest friendships and greatest support have come from females like myself, I still expect "women" to find common cause through our "shared" gender prejudice. I am trying to understand Holiday's acceptance of the sexism of the jazz world and her often ambivalent friendships with women. I've come to see that the most painful experiences of racism she recounted carry with them the judgment of "not woman" as well as "not white": her experiences as a child—domestic doing the work white women didn't want to; being replaced by a white female singer while working with Artie Shaw's band; being in a Detroit bar where a patron proclaimed "a man can't bring his wife in a bar any more without you tramp white men bringing a nigger woman in." For Holiday, her race meant that she was not a woman; in a replaying of Celcia's experience, she was a man's available property, the whore who defined the other man's wife as "lady." I would speculate that one of the ways she coped with this kind of gendered racism was in a self-definition on stage and off that tried to live up to her nickname "Lady Day"—to embody the glamour and elegance assigned outright to white women. It also may explain why she did not confront or chose not to recognize her sexist treatment by black and white men.

I've begun to think along these lines not only about Billie Holiday's self-image but about the girl groups of the early sixties; how black groups like the Marvelettes were carefully presented and made safe for mainstream audiences by their "white" hairstyles and elegant clothes, while white groups, like the Shan-gri-las, not only could appropriate "black" vocal styles but brought to their white female listeners a sexual resistance in a tough-girl image off-limits to the black groups.

Today contemporary rap music is experiencing an exciting growth in the presence of its "womanist" voices through Queen Latifah, MC Lyte, Monie Love, and others. Rap, of course, is also being assailed for its sexism, but we may be missing part of the point if we forget the interrelations of sex and gender still present in our society. My biggest concern with rap music is how some male rappers—in particular in the videos of 2 Live Crew—continue gender/race prejudice in their differential treatment of white women and black women. White women appear less frequently, and are accorded more respect. Even though clothed provocatively, more of these women's bodies are covered, and their faces are shown. Black women are stripped barer, their bodies can be written upon or tattooed, and their faces more routinely hidden by the camera gaze, thus reducing them to their breasts and genitals that perpetuate the white male slayer's view of their sexual availability.

It's an accepted fact now that of the arts and humanities musicology has arrived the latest to the feminist banquet. But rather than bemoaning our belated appearance, we could turn it into a strength. It is quite possible that white feminist literary critics and historians grew up without reading Zora Neale Hurston or knowing of the work of Ida B. Wells. Who of us here could claim to have reached adulthood without hearing a black female voice in music—Aretha Franklin, Diana Ross, Marylou Williams, Marian Anderson, Leontyne Price? We can learn from the mistakes and omissions made by others who failed to notice the difference race makes. If we can start to think and write creatively about gender and race, we could well come out ahead by presenting models of Americanist scholarship to be emulated by others.

Notes:

1. I'm borrowing Roland Barthes' distinction here between the physiological action of hearing and the psychological act of listening as presented in "Listening" from The Responsibility of Fomis (University of California, 1985), 245.

2. Higginbotham, cited in the selected bibliography, 251-52.

3. Higginbotham discussed this case in some detail, 257-58.


A Selective Bibliography of African-American Feminist Thought


Sonneck Society Bulletin -96- Vol. XVIII, No. 3
There are no Waltzes in "The Last of the Mohicans"

Kate Van Winkle Keller

The Sonneck Society network is a marvelous thing. In July of 1990, I was privileged to participate in a week of on-location filming of the 20th-Century Fox film, The Last of the Mohicans, thanks to a recommendation by Kathryn Boardman at Cooperstown. The film is set during the French and Indian war in upstate New York. It was filmed in North Carolina, and is scheduled for release this fall. Director Michael Mann, of Miami Vice fame, was drawn to Cooper's tale because of the opportunity to explore inter-cultural themes as British, French, Americans, and several Indian nations participated in the bloody struggle.

When the production staff called me to come as choreographer, I could not think of any place in the violent story that dancing could possibly be appropriate. When I arrived I was told that the scenes in which they needed my help were those of the final night before Fort William Henry capitulated, as the vanquished British and their Indian allies waited for dawn. Mann thought that dancing would liven the otherwise grim scene! My job was to ensure that it was reasonably accurate. I think it worked! Now that the first promotion clips have come out, I see that my work made it to the screen, at least for a few seconds, and it doesn't look out of place!

The production was enormous and absolutely awesome. Call sheets for the days I was there listed 350 cast and extras, and 375 crew; boats to lock up the lake in front of the set, a huge fortress façade; about a dozen horses, goats, cows, and sheep for set dressing; ambulances in case any of the guns or tomahawks went wild; special-effects people to maintain about eight intensity-controlled campfires around the parade ground; and a truck with a huge boom which held the main cameras.

The dancers were extras, recruited in Asheville for $50 a day. Since it was a night shoot, their day started on a bus to Lake James at 3:30 in the afternoon, and ended back on a bus back to Asheville at six the following morning, an exhausting schedule. My suggestion to find people who could country dance or clog was only partially followed, and wouldn't have mattered anyway. The director had a mental picture of the scene; and it was set up with props and extras chosen because of their age, height, or appearance: uniform, hat and hair-style, tattoos in the case of the Indians, or color of costume for women and children. As it turned out, if movement were needed, the extras on the spot where it was needed were chosen to move! So, I worked with what I had and learned from an intimate perspective how such massive scenes are put together.

When the hundreds of actors were ready, Mann rehearsed the scene. Some people walked across the set, some just mimed talking or gestured silently. To my horror, many were smeared with a mixture of corn starch and red food coloring from the "blood" buckets. Expert makeup artists applied their skills, creating violent deaths with ghastly results. When these corpses got up for snacks and rest breaks during the shooting, it was unsettling, to say the least.

Once the people who were to dance were identified, I worked with each little group on the spot, giving them ideas about what they could and could not do. Mann wanted couples dancing, but I discouraged closed position as unauthentic; and he accepted my word, thank goodness. I encouraged one- or two-hand turns, three- or four-person circles and hands-across figures, or reels if they could do them. I also coached the dancers to think of their dancing as a raw kind of physical and emotional release coupled with a feeling of support for each other. It was not to be romantic at all. Since the performers were just ordinary local people, few knew how to use this mini-attempt at method acting, but how else could one dance in such a situation?

When the time came to run through the scenes, I stood close to the director and the main camera so I could see how it looked. When each run-through was cut, I ran out to my people to encourage good ideas, give them additional moves, or curb modern-
looking gestures. They were as awed as I was with the whole procedure, and we worked hard together to satisfy the director's sharp eye.

Mann painted the scenes with color, light, and movement—over and over again he made small adjustments, and the action was rehearsed again. A fire was moved to change the lighting. Someone was asked to go here instead of there. A child was told to run instead of walk. A pile of styrofoam cannonballs was moved. An injury was transformed into a death.

When he was satisfied, the principle actors took their places within the huge tapestry, and the cameras rolled. Together, we created five scenes in which impromptu dancing gave life to the background.

How it all came out when Mann put the pieces together will soon be seen in theaters across America. Sadly, as testimony to today's violence-seeking public, *The Last of the Mohicans* is rated "R"—it is too realistic in its horror for children under seventeen, and people like me, to view. I will never see how my ideas look on the screen. But I will never forget the experience of watching superb artists, professional technicians, and hundreds of ordinary people creating what will certainly be a major film for 1992.

THE AMERICAN STRING QUARTETTE: Loeffler's "FEMININE FLOZALEYS"

*Ellen Knight*

Charles Martin Loeffler, once assistant concertmaster of the Boston Symphony Orchestra and a violin soloist of such brilliance that he was considered locally to rival the skills of such violinists as Sarasate, was one of the premiere violin teachers of the early twentieth century in New England—enormously respected, sometimes idolized. Many young violinists emerged from his tutelage to appear on recital stages, assume orchestral and chamber ensemble positions, and become teachers themselves.

Loeffler was an exacting teacher and did not accept students lightly. Intolerant of pretense and impatient of dilettantism, he was selective in his choice of students. That a large number of his students were women speaks to the quality of many of the women violinists active in the Boston area during the early part of this century.

Though a complete roster of Loeffler's students is not known, it is evident, while reviewing concert records and personnel lists, that performance organizations and concert stages in the Boston area owed much to his training. In securing positions and en- gagements, his students also benefited, not only from his teaching but also from his position in the Boston musical world—through his prestige, his influence, and his friendships. One example can be seen in the number of his students who had the opportunity to perform solos with the Boston Symphony Orchestra. Another is the frequency with which his students were accompanied by leading pianists, particularly Heinrich Gebhard, a great friend and ardent admirer of Loeffler and one of Boston's outstanding pianists. Yet another example is the number of his students who found positions and concert work with his good friend, Georges Longy.

Longy, a colleague of Loeffler in the BSO and on the recital stage, was an active conductor in Boston. He conducted the Longy Club (woodwind ensemble), Boston Orchestral Society, Boston Musical Association, MacDowell Club, and Cecilia Society. While the Boston Symphony Orchestra was not yet accepting women players (though presenting them as soloists), Longy's orchestra did. Many of his women violinists—and guest artists—were Loeffler students.

Nina Fletcher serves as a first example of a career followed by a Loeffler student. Fletcher studied with Loeffler around the turn of the century, and made her debut in Boston in March 1904 at a Chickering Production concert, where she played the solo part of Bruch's G Minor Concerto (which Loeffler introduced to Boston in 1889). In December that year she gave a recital accompanied by Gebhard, with whom she played on other occasions. One of several Loeffler students to make a single solo appearance with the Boston Symphony Orchestra, Fletcher performed the Bruch D Minor Concerto (which Loeffler himself had premiered with them) in Symphony Hall in 1909. That same year she gave a recital in Paris, where she studied with one of Loeffler's many friends in Paris, Édouard Bron. She gave a multitude of recitals, including a tour with Mme. Schumann-Heink in the United States and Canada, and took part in many chamber music concerts. Also associated with Longy, she appeared as a guest artist during the second season of Longy's Boston Musical Association.

A younger student, Carmela Ippolito, enjoyed similar successes. Like Fletcher she played solos with several Boston groups, including the BSO and the Cecilia Society, and gave recitals for such organizations as the Harvard Musical Association. She also played solos, under Georges Longy, with the MacDowell Club Orchestra and Boston Musical Association. (She was also a graduate of the Longy School of Music.) Additionally, Ippolito was one of many Loeffler students to work as an orchestral musician, becoming the first concertmistress of the
Boston Women's Symphony Orchestra conducted by Ethel Leginska (1927). Her accomplishments were recognized outside the Boston area; in 1921 she won the state competition of New York for violin under the auspices of the National Federation of Music Clubs.

A more dazzling career attended child prodigy Irma Seydel, who, along with Arthur Hartmann, enjoyed perhaps the most successful international career among Loeffler's students. Initially a student of her BSO-member father, who first presented her in a student recital at age four, she studied principally with Loeffler. At age ten she performed at Bar Harbor with an orchestra formed of BSO men. Loeffler arranged recitals for her in Medfield in 1908 (at age twelve) and 1909 and in Boston in 1910 and 1911, for the latter of which he lent her a Stradivarius. At age fourteen, in Germany with her family, she performed with the City Orchestra of Cologne. In later years she also played in Leipzig, Wiesbaden, Berlin, Homburg, and Heidelberg. She soloed with the BSO on six occasions (the first at age sixteen) and also played with orchestras in New York, Hartford, Worcester, San Francisco, Philadelphia, St. Louis, Baltimore, and other cities. Not only a soloist of distinction, she was the leader of the Irma Seydel Quartet and was the second concertmistress of the Boston Women's Symphony Orchestra (1928).

When Loeffler decided to form and coach a string quartet, all the musicians, "chosen for their musical taste, tone, and technical equipment," were women. The new quartet, formed in 1908, was called the American String Quartette. Whether chosen by the women or by their coach, the name reflects Loeffler's ardent Americanism and his belief in the country's receptiveness to good music and genuine talent of whatever origin.

The quartet's leader was Boston native Gertrude Marshall (later Wit)—Loeffler's "pride and joy." Of all his students, it was she to whom he felt he had best passed on his own art. In once expressing his hope that she might perform the solo part of one of his own works, he referred to her as "my only and best interpreter" and referred many prospective students to her. It was to Marshall that he gave the Stradivarius violin that had been a gift to him from his friend and great patroness, Isabella Stewart Gardner.

Marshall, also a graduate of the Longy School of Music, was concertmistress both of Longy's Boston Musical Association (with whom she also appeared as soloist) and of the MacDowell Club Orchestra. One of her earliest appearances was with Loeffler himself, Fletcher, and Gebhard in a concert in Medfield in 1905. In later years she gave a number of recitals in Boston and other cities and played her solo with the BSO in 1913. Playing with the quartet, she won praise from the critics for "vigorous and warm tone," "fire and energy," a "delicate and sure" technic, and "marked musical intelligence."

The original second violinist was Evelyn Street, replaced in 1913 by Ruth Stickney (Colingbourne). Violist Ethel Bankert was succeeded by Edith Jewell (1910–11) and Adeline Packard. Cellists were Georgie Pray-Lasselle, Susan Lord Brandegee (1910–14), Hazel L'Africain Theodorowicz, and Eleanor Leutz (substituting for Theodorowicz during maternity leave). Several of these women were also members of the Boston Musical Association and of Leginska's women's orchestra and performed in concerts of such organizations as the Harvard Musical Association and the Musical Art Club.

Loeffler coached the quartet on Mondays, when Marshall would motor the group down to Loeffler's country home in Medfield. While rehearsing, Loeffler would play viola but never performed with them in concert. He did, however, arrange for them to play with his friend Gebhard, an association that lasted a decade or more. The ensemble and Gebhard first performed in Medfield, at the Town Hall, on November 18, 1908.

During that winter they appeared in various homes and gave a semi-public concert at Gardner's Boston mansion, Fenway Court. The quartet, again with Gebhard, made their public debut in Boston, on March 11, 1909, in Steinert Hall.

H.T. Parker, writing in the Boston Evening Transcript and commenting that "a quartet of women is a new thing in our chamber concerts," remarked that "already it shows the quickness of mutual understanding and mutual feeling that ultimately gains the unity of diversity, which is half the battle—and more—for a string quartet." Though noting some imperfections, he was impressed by the quartet's warm and vital tone, "the tone of players to whom their music was alive, who were alert to their work, and who could hold and stir their audience."

Philip Hale, in the Boston Herald, commented, "There was a true ensemble; there was not merely a first violinist and three accompanists. The leader, Miss Marshall, has a fine and agreeable tone, and she has marked musical intelligence." Olin Downes wrote that "both programme and performance had an interest that is not invariably associated with the first appearance of a young string quartet." The critic of the Boston Globe dubbed the group "the feminine Kneisels or Fonzaleys," and the appellation "a feminine edition of the Fonzaleys" later appeared in the New York Review.

The American String Quartette continued performing into the 1920s. They performed frequently in the Boston area, as well as in New York and other cities. In 1912 they toured the West and in
1917 made a tour of Texas and the South. They gave full-length concerts and also appeared as guest artists, for example, at Musical Art Club musicales and Boston Musical Association concerts. They performed in concert halls, at women's clubs, and college clubs. Several times, at Loeffler's request, they performed at Fenway Court after Gardner (who had sponsored many young musicians) became an invalid and could no longer go out to concerts.

Throughout its lifetime, the quartet enjoyed success and was warmly reviewed. In Toronto, for example, E.R. Parkhurst wrote, "It is safe to say that no more beautiful and refined rendering of chamber music has been heard in this city. The ensemble of the party was remarkable for its sureness of interpretation, its sympathy of rendering, its beauty of tone, and its truth of intonation." Not only was the quartet's exemplary execution repeatedly remarked but also their choice of repertoire. This again owed much to Loeffler's influence. Loeffler's tastes were eclectic; while he revered the Baroque, Classic, and Romantic masters, he also championed much newer music from Russia, Slavic countries, and France. Thus, while the quartet's repertoire contained sonatas, trios, quartets, and quintets by Handel, Haydn, Mozart, Beethoven, Schumann, Grieg, and Brahms, it also included works by Dvořák, Glière, Ippolitov-Ivanov, Franck, Debussy, Fauré, and others—sometimes obscure—French composers.

When the quartet made its debut, one of their attractions was the Debussy quartet, not often performed by 1909. "In volume and quality of tone, in precision of execution, and in preservation of proper tonal balance," declared the critic of the Boston Globe, their playing of Debussy "was worthy of the warmest praise." Hale lauded their performance as "illuminative and poetic."

In New York in 1918, when they played both the Debussy violin sonata—still considered new by the New York Times—and the Frank quintet (another of Loeffler's favorites), they won acclaim for both works. "In the Franck Quintet," wrote the critic of the New York Herald, "they played with an intellectual insight that would have caused praiseworthy comment in older and more experienced organizations. Their playing was fraught with poetic feeling and often impassioned in utterance." "The Franck quintet," wrote the Times critic, "showed the five artists at their best," while the critic of the New York Evening Sun remarked in Marshall and Gebhard's playing of the sonata "a grace and coloring which captured immediate appreciation." The quartet's association not only with Loeffler but also with Longy gave them the distinction of premiering several new French works in America. Both francophiles, Loeffler and Longy were responsible for much of the French music that was heard in Boston during their lifetimes. Their influence on the American String Quartette is readily discernable.

In February of 1917, for example, the quartet participated in a special concert of Jean Huré music, prepared by Longy, at Jordan Hall. With pianist Renée Longy, they presented the American premiere of Huré's piano quintet. Marshall and Longy also performed his Sonata in violin and piano (winner of the "Prix des Quarante-Cinq"). The quartet and Longy repeated both selections at the Harvard Musical Association in March 1918.

In January 1920, the quartet gave the first American performance of Louis Thirion's Quartet Op. 10 at a Boston Musical Association concert. In April of the next year, at a Harvard Musical Association concert, on a program with music by Ippolitov-Ivanov and Fauré, they played the Quartet in B Minor of Paul Roussel, a composer who disappeared at Verdun in June 1916. This quartet (left unfinished with only two movements completed) had just been published the year previously, evidently through Loeffler's influence, by the Boston Music Company.

Though giving historical distinction to the group, these premieres did not themselves win a prominent name for the ensemble in its own time. Huré was evidently considered a lightweight by critics, and Thirion, a colleague of Ropartz in the music school at Nancy, was dismissed as academic and commonplace. The ensemble, in these cases, was more highly regarded than the music.

Highly regarded indeed, this "feminine edition of the F lonzaeys," was acknowledged, in its time, to have been "the woman's chamber concert organization of America." The ensemble was compared favorably with leading quartets of the time and maintained a reputation for solid musicianship, sense of ensemble, and beauty of tonal quality and interpretation. Along with Loeffler, Longy, Gebhard, and others, they were a part of music in Boston (and America) that contributed excellence of performance and innovation in programming.

Notes:

1. American String Quartette promotional flyer.
2. Grace Deenan, student of Marshall, in conversation with the author.
5. HTP, Steinert Hall: A New Quartet, Boston Evening Transcript, March 12, 1909.


10. American String Quartette flyer.

A MEMORABLE ANGLO/FRENCH/IBERIAN/AMERICAN BIRTHDAY

Arno Drucker

Christopher Seaman, conductor-in-residence of the Baltimore Symphony Orchestra, mounted the podium for the morning rehearsal of the Baltimore Symphony Orchestra. He cordially greeted the orchestra and raised his baton to begin the rehearsal of Debussy’s Iberia. As he brought the baton down the orchestra broke into “Happy Birthday,” completely surprising the astounded conductor, who at first put his head down on the music stand and then, in gracious good humor, led the remainder of the song with great spirit.

After the applause, laughter, and the feelings of the moment had subsided, he put his baton down and made a few remarks to thank the orchestra (a party for him was held after the rehearsal) and to point out that, as we all know, it is the year of celebrating Christopher Columbus. “Christopher Columbus,” he said, “was a ‘sea-man,’ and we are celebrating his 500th anniversary, while this Chris is celebrating his 50th birthday. That anniversary was for 1492—my birthday was in 1942. Columbus was sponsored by Spain [Iberia—which was the first on the rehearsal] to come here via the sea [La Mer—which was also on the rehearsal] . . . all of which does wonders for my already large Messiah complex,” he concluded to the laughter of the orchestra.

Mr. Seaman led the Baltimore Symphony Orchestra in three performances of an all-French program, which included Iberia, La Mer, the Fauré Pavane, and the Saint-Saëns Second Piano Concerto with Brigitte Engerer as soloist.

In chatting with Mr. Seaman on his birthday, which was March 7, he said that he had forgotten to mention some other interesting coincidences. He related that a portrait of Columbus had recently been found in Spain and that Columbus had red hair! (Christopher Seaman also obviously has red hair.) Also, Mr. Seaman will be conducting the Vaughan-Williams Sea Symphony during Columbus week (in October) in Houston, Texas.

It was a memorable birthday for Seaman and the members of the Baltimore Symphony Orchestra, who greatly enjoy working with this witty, talented, and thoroughly likeable conductor. For his birthday party, members of the orchestra sang the words below (to the tune of “Land of Hope and Glory”) courtesy of Baltimore Symphony Orchestra member Jonathan Jensen (and Sir Edward Elgar).

(Arno Drucker is the principal pianist of the Baltimore Symphony Orchestra.)

[Music notation]

Hail Christopher Seaman, we ask you today
Tho’ you’re a conductor, we think you’re okay
You’re always good humored your rhythm is true
You let us out early Men like you are so few!

Hail Christopher Seaman, Happy Birthday to you.

*****

From the Daily Index-Appeal, Petersburg, Virginia, January 27, 1886:

Friday, Jan. 29th. BOX SHEET OPEN for the 6th P.M.A. [Petersburg Musical Association] Entertainment Tuesday next.

THE ROCK BAND CONCERT CO.,

Instrumentalists and Vocalists.

The wonderful novelty!

The only one in the world!

*****

Yes, dear friends, that’s 1886!

For a continuation of this ad, with further clues, see p. 107.
A JOHN CAGE MEMORIAL

Stephen Husarik

Few faculty and students who presented ques-
tions to John Cage at the University of Notre Dame
(March 12, 1980) will forget the experience of inter-
acting with this twentieth-century giant of avant-
garde musical composition.* Cage deftly answered
questions on subjects as varied as music, art, poetry,
film, philosophy, and politics, while integrating the
discussions into a coherent whole. At a formal
evening lecture, when John was asked if he would
like to play the piano (that had been conveniently
placed near the podium for this event), he gestured
instead to a chair nearby, and with characteristic
adroitness said "No, but I would like to play this
chair!" John Cage belongs to a special breed of
artistic activists, and it seems fitting to memorialize
him with his own extemporaneous responses to some
questions most often asked of him. His response to
a question about his love of mushrooms, in particular,
reveals a very human side of the man and his life
that was perhaps little known to either critics and
supporters.

QUESTION. It seems that you have a plan be-
fore you start writing. Can you talk about it?

CAGE. Very early in my music I felt the ne-
cessity for some kind of structure. I studied for two
years with Arnold Schoenberg, and he impressed
upon me the importance of structure. But in his
opinion, musical structure should hinge upon the
idea of harmony. He didn't see harmony as some-
thing that colored merely a single moment, but
rather something that would serve as the means to
design the whole. So it was the idea of harmony
that made the cadences, the half-cadences, and so
forth—that would distinguish one section from an-
other. The listener could start at any point [in the
musical composition] and so define the parts of the
whole.

Well, I had no feeling for harmony. I could
follow the rules, but it was clear to me that I had no
feeling for it. And Schoenberg told me, in fact,
that I should give up music if I had no such feeling.
He said "You'll never be able to write anything."
And I said "Why not?" [Because] You'll come to a
wall and you won't be able to get through it." And
since earlier, when I first went to him he had said
"You probably won't be able to afford my price," and
I had said "Don't bother to tell me what it is
because I don't have any money," and since he asked
"Will you devote your life to music?" and I promised
I would—that was two years before—so now, when
he told me I couldn't do it, and since I had already
promised him that I would devote my life to it, I
said "Well then, I'll just beat my head against that
wall."

And that is, in effect, what I literally began to
do. I then examined the nature of sound, and I as-
sumed naively that silence—the opposite of sound—
actually exists in the world. I took what we call the
parameters of sound, for example pitch, and looked
to see whether I could be satisfied in terms of its
opposite—silence—and I couldn't be. And so, I
thought, this tonality thing they're talking about,
this making musical structure out of it, is a mistake.
And equally too, the overtone structure, which is
another one of the parameters of sound—that two
sounds having the same pitch are different because
one is played by a clarinet and another is played by
a violin—that overtone situation doesn't come into
silence either. Nor does the character of the tone,
loud or soft, come into silence. What does come
into it is how long the sound is, because a silence
can be just as long as a sound can be.

So if we come to the notion of time itself as the
parameter, then we have a really good means of di-
viding a whole into parts. And the parts which
you'll then have will be hospitable to anything that
can go into time—and anything can happen. So that
you wouldn't have to have that derogative tradition
in music of sound and noise that people have when
they base their music on tonality. Such people have
to say "those other noises don't have the right
pitches, so we'll have to get rid of them." And
that's, in a sense, what our lawyers do—and what
our whole government does—in terms of rich and
poor. It is good to be rich, and bad to be poor.
Poor people playing poker, for example, are put in
jail, while rich people play poker and it is consid-
ered okay. I saw that happen in Cincinnati. I was
playing poker with a wealthy psychiatrist and
lawyer, and they mentioned that some poor people
had been put in jail the previous evening for doing
what we were doing, playing poker. What we need
is a government that assumes poverty to be a good
thing and makes it so that poverty is something
okay. What we now have is a government that
thinks to be rich is good, and so, protects the rich
from the poor. But if you take the lowest common
denominator, noises in the case of music, poor peo-
ple in the case of society, and if we make it so that
it works for them, then it will certainly work for
the rest. Now I came to this, you see, through a
sense of structure based on time rather than pitch.
It would be out of sound quality that you get a
sense of structure and sense of orchestration that
refutes musical sounds. But if you start with an
acceptance of noise, or you just start with a length
of time, you can divide the parts one way or an-
other, and the parts will accommodate many more
musical sounds.

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Q. Why is it that you use "Chance Operations" in your work?

C. What I have been describing here are compositions that seemingly have parts. Then around the 1950s, after having studied philosophy and Zen Buddhism with Dietsch Suzuki, I became interested in finding ways of composing which would free the music, free the sound, from memory of my likes and dislikes.

In one of the lectures he gave, Suzuki drew a shape like that on the board and he put two parallel lines here and said "This is like the structure of the mind. Those two parallel lines are the 'ego,' and the 'ego' has the power to cut itself off from experience, whether it comes to it from outside through the senses, or from this side through the reason. The 'ego' has the capacity of saying 'I don't want that, I refuse to do that,' or it can flow with its experience, and this is the experience that comes from without, and this closes the full circle."

So, we can refuse or choose extraneous things, we can filter, or we can hold it and temper it. You can, for instance, notice—some poets do—that no two things in creation are identical (Let's use an analogy of Coca Cola bottles). In the Buddhist philosophy, each Coca Cola bottle is the Buddha and is unique, and this is true also in poetry, where each act is virgin, and we can't repeat it—where each thing is unique.

You know, in Zen Buddhism, everything causes everything else. One doesn't speak about cause and effect since you are in a network of causes and effects. In a situation where that's the case, and where also every being—whether sentient or non-sentient—is the Buddha, we are completely free of hierarchy, of one Buddha being more important than another Buddha. So this makes possible [many things]. The octave, then, has no more reason being divided into 5, 6, 7, 8, or 9 equal intervals, than it has to be divided into 35, 43, or 56 parts, and it is just a question of establishing limits. I can't see the idea of superimposing all those various divisions of the octave (as I did in my composition, HPSCHD) arising in a situation having been influenced by our [Western] way of thinking. I can't find a reason for that in conventional European or Christian thinking—where it would have been much more natural to find out what would be the right division of the octave, and then put all the rest of them in Hell. Whereas in the Buddhist thing it would be directly accepted.

That carries over and over again in my thinking, where people frequently refrain from action until they find the best solution to a problem, and I say over and over again, use all solutions you can find. So I determined to give up the making of a piece of music by means or personal choices and, essentially, I kept shifting that responsibility to the responsibility of asking questions. Which would be to ask if I needed perhaps to use Chance Operations, for example, and I became interested in finding other ways of composing which would free the music, free the sound, from taste and memory of my own personal likes and dislikes.

Q. What are the ways in which you apply your philosophy to the creation of Mesostics? [poetry]

C. We are involved now in the explanation of many different kinds of things. To help keep yourself from being confused, you could say, they all fall under the heading Non-Intention such as Chance Operations, Indeterminacy, and so forth. And someone might ask "What is the difference between Indeterminacy and Chance Operations?" and that would be a very good question, and that would get very confusing. But it will be less confusing if we see all those things and another one that is recently of my concern, Musical Contingency, as operations that fall under the heading of Non-Intention, of working intentionally, Non-Intentionally.

Q. Why did you choose Mesostics as a convention of writing?

C. Well, the first time I did it there was a birthday party for Edwin Denby. He had reached one of those ages that people think is important like 60, 65, 70, and so forth, and they asked me to write something for him. I wanted to do something fitting, and since it was his party, the presence of his name should be appropriate. So I wrote a text (published among my writings), a sentence of prose to the effect that I remembered having visited him. I couldn't remember anything that he had said, or that I had said, but the image, or sense of having been with him, stuck in my mind with no details. And I wrote that thought in such a way that the letters appeared, EDWIN DENBY, and that part was imposed. Then later, a Japanese artist Chadako Sibota, who is married to Nam June Paik, asked me to create something publishable about Marcel Duchamp. Marcel had just died and I had made eight plexigrams and calligraphs called Not Wanting To Say Anything About Marcel. So having done the EDWIN DENBY piece, and having been invited to do something about Marcel, I wanted again to do something that avoided sentimentality. I remembered the text of EDWIN DENBY, and so I made this kind of calligraphy going down the middle of the page. I thought I was making up something called an acrostic. However, a friend told me this was not an acrostic. Acro means edge, it's a mesos-
tic, which is in the middle. I think the reason I did it was because no one else had done it. My editor at the Wesleyan University Press said, "I thought when you did this, that it was just another idea, but" he said, "you've actually made a form of poetry that other people can use, and sometimes" he said, "you write them very well, other times, you just write them."

Q. When an artist writes with Non-Intention to free himself of ego, from which comes to him from his senses and dreams, is he still an artist?

C. What does it matter whether he's an artist or not. That's only a definition. The moment you define what an artist is, then some artist is sure to break the rule. That's what art is, it's a criminal action. It's not a legal action. Lawyers aren't artists, artists are criminals. The society does its level best to keep artists from being artists. I read something recently—the author said that society does its level best to make it impossible for the artist to do anything and then, once he has done something, they make it impossible for him to go on. They make so many interruptions and so forth. Society is really opposed to art and we know that.

Q. Isn't the idea, the conventional idea of using those things that you have at your disposal in the ego, in yourself, to produce...?

C. Aren't you speaking of something called "self-expression," whereas I'm talking about "self-alteration?"

Q. Is that what you call your art. "self-alteration"?

C. Well, if you asked me what it was, that's what I'd say.

Q. What if the work of art doesn't depend on the artist, as in Chance Operations, and it depends on something that is thoroughly removed from him, how can that be considered his work or creation?

C. The only reason it can be considered his, is that it didn't get done otherwise.

Q. Well then, don't you consider yourself to be an "exceptional artist?"

C. No, and neither did Thoreau [think of himself that way]. When he was twenty-two years old, in his Journal, I can't quote memory, in the second volume of the Journal, you will see that he states quite clearly that he is not interested in self-expression. Thoreau said he wanted to get out of the way of the work, so that the reader would be able to see through the works as though he were looking through clear water and pebbles beneath. And you would see a certain simplicity in Thoreau's style, as others have. What happens is that the works get shorter and the adverbs and adjectives diminish. The whole thing gets simpler. It is another step in the direction of simplicity. But at the same time we go in the direction of simplicity, we must go in the opposite direction, which is the direction of complexity. We're not going in one direction, we're going in all directions, we're going forward.

Q. How does this affect what you have to say to traditionalists, and what should they do and how should they think about what they're doing?

C. Well, that's why I have written my books, to try to persuade people that there are other alternatives to conventional procedures. But I think that battle is long ago won, and that I don't even have to persuade people anymore. I think they get born with that persuasion built into them. I mean to say that just being born nowadays is becoming freer immediately in terms of "art action;" certainly more than if you had been born in 1930. This was going on independently of my work, it's just a kind of transformation taking place. I noticed that in the thirties it took some seventy rehearsals for musicians to be able to perform Varèse's Ionization. Whereas in the fifties, at the University of Illinois, it took two rehearsals on the part of people who came straight from the cornfields, without any particular cultural indoctrination, to do the same piece. So that they were born with the ability to play Varèse, whereas the musicians at the time Varèse wrote the piece, had not been born with it. They had to work like the devil to do it. I guess my answer is a little spooky, because it's irrational, but I think it's true. So that I think my work more and more is like what Gertrude Stein said of Indiana, I think it was this very state, she said "Indiana needs no excuse." I think my work now is quite apart from the society and that young people, in particular, who have any interest in modern music at all, find it quite reasonable, quite acceptable. The only people who would continue to have trouble with it would be people whose attention goes, not to modern music, but to music of some other culture or some other time. Don't you think? I think so. They used to say about my music in Germany, in the fifties, that I was just a clown, and that I was pulling people's legs. Now, they take me quite seriously, just as seriously as I take myself. One of the secrets of my present success, such as it is, is my age, the fact that I've lived beyond the time of being thought to be foolish, and I continue independently of criticism. I've decided to continue to do that, and by criticism I don't mean just criticism that is opposed to what I do, but criticism that is favorable, too. I don't find either to be part of what I do.

Q. Do you think that the concern in this country, or the Western World for that matter, of art being "original" is something we should get away from?

C. Schoenberg used to say about composition that it was all repetition, and he said that a variation was a repetition, with some things changed and some things not changed. But I would say that in addition to repetition and variation (which is a
repetition), it's conceivable to have something which doesn't have anything to do with repetition—variation, but is new. Don't you think it is? At least to my mind it seems that we can imagine something that is beyond that idea.

Q. In most of the art that you support, do you try to be "new" and "now?"
C. Yes, I am devoted to invention.
Q. How do you get away from variation and repetition? Or is that not art?
C. You can use these ideas to invigorate your art, action. Schoenberg was thinking of this, and Beethoven was thinking of this in terms of a few notes which form a motive that has certain characteristics of time, pitch, and so forth, and varying these in order to make a composition—all of the elements of which could refer back to this motive in terms of repetition and variation. I have made several compositions in which, instead of referring these principles to notes, I refer them to composing means—different ways of working—so that you could take one of those [principles] and vary it and discover another way of composing.
Q. Are you equating the words 'new' and 'invention'?
C. No. The word 'new' here is to introduce something other than what was being repeated. The word 'invention' can respond to the general question about what my concerns are.
Q. So that invention is nothing new, it's a repetition rearranged?
C. No. No. An invention is something new. An example of an invention is the pencil, invented by Thoreau. Before he invented it people took pieces of wood, split a piece of wood, dug grooves in each piece, put lead in each of the grooves, and then pasted the wood back together. Thoreau found a way of drilling a hole in a single piece of wood, and mixing graphite with a medium so that it would fill up the hole.
Q. So that just comes from a rearrangement of things already found?
C. I think the problem here is the degree to which it is an invention.
Q. Are you saying that because something is new, it hasn't been invented before, then it is good and valuable?
C. No, that it concerns. People ask me what music I like to hear and I like to hear music that I haven't heard. I'm always thinking about music that exists and that I already know.
Q. I saw a play in New York recently in which one of the leading players had retained the same role for years. Would you say that is art, when someone acts out the same role year after year?
C. Well, I play music for the Merce Cunningham Dance Company, along with David Tudor, so that we're involved in going over and over again things that we've done in the past. I would be inclined to say that I would prefer not to do that, but then I do it because of my devotion to the Cunningham Dance Troupe. In many of our performances, I know the repertoire, and the musicians improvise or perform it in other ways that make it new. Some of the pieces that we repeat though, are not repeatable; they vary each time we do them.
Q. Do you think that gives a new purpose to music and art than, say, a more limited or definite type?
C. It doesn't give the purpose, because the purpose has to come from within the person who is doing it. But it does give the impression, and I think successfully, to the society that many more crimes can be committed than we thought. This notion of art as criminal action, I mentioned it once in a room when Marcel Duchamp was present, and he was in complete agreement with the idea that art is a criminal action. Specifically, in a book that I have only partially read called Homo Rudens (what that means is "man as a player") he points out that in order for games to be played, all the players must respect the rules of the game, and frequently it turns out to be a prescription of how things are to be done, and art is precisely not that. So that from the point of view of Homo Rudens, art is not only criminal, it's a spoilsport, it ruins the game. Many people think of art as "playing games," particularly when they hear someone like myself using Chance Operations. They say, "Oh, you are just putting me on." But they don't see what's going on.
Q. What does that do for the people who listen to your music then look at other art with that point of view? How are other people going to construe it?
C. Marcel Duchamp has said very convincingly to me that it is precisely the observer, and what he does, that completes the work of art. So that a work of art initiated by one person and being received and acted upon by say ten other people, results in ten different works of art—receives ten different completions. And I can go farther and say that I am interested in the art that can suffer different completions, and I'm more interested in that kind of art than I am in an art that prescribes its own completion.
Q. What would he say about something like the "Mona Lisa," a painting like that prescribes its own completion?
C. Well, Duchamp takes that painting and puts a moustache on it, and many other artists have done other things to the Mona Lisa. That's just one of the things of the twentieth century. It's that we see we can change that [painting], and it's more meaningful to us to change it than it is not to. Or it's equally meaningful for us to change it, as to leave it or to erase it.
Q. When you change it though, is it still the "Mona Lisa"?
C. No. It has entered into your mind and you're using it, instead of taking something that is outside of you. Nothing is going to do anything to you until you get it into you. And your education, for instance, also tries to stay outside of you. And how does it do that? It does it by means of examinations, degrees, and so forth. So that everything that is done in an institution leads you to believe that nothing that's happening is happening inside of you. But you won't learn anything until you learn that it has to be inside of you.

Q. Can you tell us something about your views on technology?
C. My thinking about technology derives from Buckminster Fuller's thinking, and he makes it clear that without technology we won't be able to bring about a satisfactory condition for human need. Technology can help us solve this problem. By doing more with less, we will be able to satisfy the needs of far more people than are now living on earth, and which will be needed in the future. I don't know where we are now, but we think we've got a lot, and it's not necessarily true. We've got to figure out a way where, instead of being at one another's throats, we'll be serving one another and honoring one another. With the proper use of technology we will be able to get along comfortably—probably more comfortably than now, but we won't be able to do that if we continue acting like foolish children. We are being faced with a very serious and very interesting problem; it demands ingenuity and invention. If only we can give up stupidity, ignorance, childishness, and selfishness.

Q. Do you want to run for president?
C. I don't like politics at all and I don't vote. I don't see any sense in it. I don't see any sense in those organizations or that kind of decision-making in which we are engaged. I don't think it makes much difference who is president. I admit that we might get a very bad president, but, perhaps, that's what we need in order to get rid of it altogether. It may be that we should have a bad president, in order to be utterly disgusted with it.

Q. Have we had that?
C. Not bad enough! Nixon was pretty bad. I think, however, that the media during that period succeeded in turning our whole attention towards theater. At least in my own case, I was unable to tear myself away from TV during those Watergate things. We were in the presence of something that was very strong.

Q. I get the idea that you see a future for technology.
C. The Olivetti Company is indissoluble from the town of Brearly, Italy. The people at the head of the company there also lead the town, and it's a very open-minded company. It has a history of having a concern for its employees and consistently offers other things for them to do than their work. So that when their work comes to an end, they would have a full life ahead of them. There is some encouragement of the arts. But, now, you are retired from the Olivetti Company at the age of forty-five. What happens? How are you going to spend the rest of your life? If we use our technology fully we will have, probably, not more than two hours of work a year. It's the alternative. So that what we can have is a society based, not only on poverty, but on unemployment, as a good thing.

Q. What would we do with the rest of our lives, become involved in the arts?
C. Yes, you would probably have to do the sort of thing I've done, because I'm not employed. Most composers teach, but I don't teach. My father was an inventor; he didn't have a job. Artists are people who are not only criminal, but they're unemployed.

Q. Do you consider yourself a visual artist as well as a composer?
C. Well, recently, in the past three or four years, I've made about seventy-five etchings for the Crown Point Press, and they're in various museums now, so I must be. I did Not Wanting to Say Anything about Marcel with Calvin Simson, and eight plexigrams and lithographs in the late sixties. Since then, in addition to the seventy-five etchings, I've made ten lithographs for the Mushroom Book with Lois Long, and I made a silk screen for the Cunningham foundation.

Q. What is the effect of film on the development of theatrical elements in your work?
C. As you know, I've said we're going towards theater, and the reason we're going towards theater is because it involves more of our sense perception. Merce Cunningham is fascinated now with video and film, and doing very beautiful work. You may have seen the article recently about his film called Locale. I have had from time to time various ideas for film, but I had never realized them because I had them when I was too poor and the medium was too expensive. Now that doesn't present such a problem, either to society or to an individual. And if you have an idea, you can generally get it done. But the ideas I had were so close to ideas that other people have had since, that I don't feel the need to do them. On the other hand, the Composers Forum New York has recently invited me to make film, and I proposed one of the old ideas I had, and it probably will be done within the next two years. At the beginning, before I made any percussion music, I worked with a filmmaker name Oscar Fishinger, who is an important abstract film-maker. It was his remark that every object has a spirit enclosed in it which can be released by finding its
sound, so that tapping on this chair releases the spirit of this chair.

Q. And in saying that one of your older ideas would be adaptable to the new medium, film-video, are you admitting that this medium has expanded our concept of what an artwork should be, and therefore has influenced your artwork?

C. Of course, it's interesting, there's no doubt about it, but it isn't necessary to say, and there's no such thing as a best form. But film is available and, on occasion, it's interesting.

Q. You say in "A Year From Monday" that mental hospitals are a resource yet to be explored in our society. How will we exploit insanity?

C. I'll tell you, and they do it in certain places in Africa now. They keep insane people with them and they—I forget how it goes—but whether the insane people are placed at the crossroads or whether someone sits at the crossroad so that when the insane people pass by they encounter them, but some kind of meeting takes place between the sane and the insane, rather than as now—no meeting. The only time we have any touch of insanity is when we get it ourselves, or when someone in the room goes insane in front of us, and that happens. I happened to be once sitting in a restaurant inside a roofed-in market in Barcelona, and while I was sitting there conversing with a lady I didn't know very well (but I enjoyed the conversation very much), a madman came by, and our hair stood on end. It's an extraordinary thing, because you can't help but identify. Formerly, everyone, every family, had a mad person in it, or a neighbor who was mad, and so you had that resource. Because the moment you're with a mad person, you identify; you can see that it is perfectly possible for you to be mad, or that you are mad, and not mad the way the mad one is. The dimension of madness is missing in our society. The result is that we are two-dimensional, in that sense, and in a lot of other senses. All you have to do is go to India, which you're supposed to think of as a benighted country, to see what a colorful society is like. Furthermore, two cities in India are different, whereas there isn't much difference between two cities in the United States. I was just thinking that a man having two conversations could run from South Bend, Indiana, to Ann Arbor, Michigan, and there wouldn't be much difference. We have a few cities that have regionality, but very few. Boston certainly has it, so does New Orleans, and San Francisco.

Q. This is a very simple question, but why do you like Mushrooms?

C. My first experience with them was during the depression, the early thirties when—at that time—beef was at something like five cents a pound, and there were restaurants where you could get all you wanted to eat for forty-nine cents, plus singing waiters. And that five cents or forty-nine cents was hard to come by. There was no employment, it was very difficult. I hitchhiked from Los Angeles to Carmel, California, and the reason I went there was because I was with a friend who wanted to study photography there. When we got to Carmel, there was no money, no friends, no food; nothing, but the place was covered with mushrooms. I found a shack in the back of some private property which lacked a roof, and I offered to put a roof on it in exchange for a lot to live in. It had a dirt floor and I put a roof on it and then I gathered mushrooms and took one of them to the local library to satisfy myself that it wasn't poisonous, and for a week lived on mushrooms. Toward the end of the week—to complete the pun—I was weak. By this time I had met some people who had invited me to lunch, but I didn't have the strength to walk there. So I realized that I needed a change of diet, and got a job washing dishes in a restaurant. I was given beefsteak three times a day, and I was kept very busy. Later, in 1954, I moved to the country, near New York City. I was used to living in New York before that—there is a kind of privacy in living in New York where you can go off to yourself. In the country, there were five of us in one farmhouse and we had all our meals together as well. I would walk in the woods in order to regain some privacy, and I had the excuse of looking for berries. But the berries weren't growing in that month (it was August); the mushrooms were. Then I began to look for them and I decided to study them, and also the green plants. And I've learned to distinguish them. I love the mushrooms not only because they're edible, but because of their colors, because of their varieties, and because you realize you are, so to speak, musical by being near them.


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For more information, see p. 135

Sonneck Society Bulletin -107- Vol. XVIII. No. 3
NEWS OF THE SOCIETY

Sonneck Society to Meet in California
February 12-16, 1993

The Sonneck Society's annual meeting convenes at the scenic Asilomar Conference Center in Pacific Grove, California, February 12-16. Located on California's famed central coast, Asilomar offers opportunities to walk on some of the most beautiful beaches in the world, observe sea otters frolicking in kelp beds, and catch glimpses of migrating whales, between paper sessions and performances. The cruelty of February weather in other parts of the country contrasts with mild, sunny days on the coast, where daytime temperatures typically climb into the 60s.

Accommodations at Asilomar are rustic in style but offer all the usual modern conveniences. Most rooms have nice views of the ocean, the surrounding forest, or both. Rates range from $52.00-57.00 per day and include meals and use of all recreational facilities.

Program chair Daniel Kingman and his committee have planned paper sessions and performances that showcase many repertories, including several of particular importance in California and other parts of the western United States. Among the highlights are a concert of Hispanic mission music, to be held at the historic Carmel Mission, and performances by Native American and mariachi groups.

California State University, Fresno, serves as host institution. Questions about local arrangements may be directed to Kathryn Bumpass; CSUF Music Department; 2380 E. Keats; Fresno, CA 93740-0077; telephone 209/278-7717.

Silent Auction Proceeds to Benefit Student Travel Funds

Clear your closets! Unclutter your shelves! Patronize your favorite used book dealer! Try your neighborhood garage sale or flea market! This year more than ever, the Silent Auction needs your support. It's time to start gathering books, recordings, and everything else connected with American music for the Silent Auction at the Asilomar meeting. Profits from this year's auction will go to the student travel fund. Your contributions have made this the single largest fund-raiser for the Society, so make room in your suitcases. You bring it, we'll sell it! If you wish, you may send contributions in advance to Kitty Keller; 13125 Scarlet Oak Drive; Darnestown, MD 20878. We particularly appreciate your contributions, even if you are not able to attend the meeting.—Elaine Bradshaw, chair

Grace Period for Dues Renewal at Old Rate

To cope with ever-increasing costs, the Board adopted a new dues structure at its meeting on September 12. However, all past and present members will be permitted to renew at the old rate. That special rate will be reflected on the first bill which is to be mailed the first week in October. Follow-up notices will be at the new rate.

The new dues structure is as follows: Institutions, $75; Regular members, $50; Students, $25; Spouses, $15; Life Members $1000.

Current membership in the Society (September, 1992) is as follows: 685 individuals, 117 institutions, 98 students, 28 spouses, 5 honoraries, and 22 life members (955 total).

George Keck to assume Bulletin editorship

This is the final issue of the six-year Bulletin editorship of Susan L. Porter. Beginning with Volume XIX (1993), George Keck will become editor of the Sonneck Society Bulletin. All Bulletin news and correspondence should be sent to him at the address below. Please note that the telephone number given for George in the 1992 directory is incorrect. Please use the number below, and make the correction in your directory.

George Keck
Box 3659
Ouachita Baptist University
Arkadelphia, AR 71998-0001

Phone: Office 501-245-5145
Home 501-246-5076
FAX 501-245-5500

Slate of Candidates, 1992

The following slate of candidates has been distributed to the membership with a ballot to be returned to the Executive Director. Those elected will assume office in 1993.

President: Gillian Anderson
Wilma Reid Cipolla

1st Vice Pres. Cyrilla Barr
William Kearns

Secretary Paul S. Machlin
James R. Hines
Craig B. Parker

Treasurer Members at Large (3 to be chosen)
Geoffrey Block
Doris McGinty
Ronald Pen
Wayne Joseph Schneider
Marjorie Mackay Shapiro
Mark Tucker

American Music Week, November 2-8, is a celebration of all aspects of American music. Performances, lectures, broadcasts, and many other activities to be held throughout the country during the first full week of November will reflect the diversity and excitement of all aspects of American music and musical life. The Sonneck Society for American Music invites everyone, whether producers or consumers of music, to participate in this national celebration.

The Sonneck Society is eager to learn of the events which take place during American Music Week. Programs, press releases, newspaper articles (with complete citations), and other descriptions of activities can be sent to Dr. William Everett; Department of Music; Washburn University; Topeka, Kansas 66621. These materials will be organized and eventually placed in the Sonneck Society’s archives as a record of the week’s activities and as source material for future generations of scholars.

Begun in 1985 by the American Music Center in New York City, American Music Week was sponsored by this organization until 1989. The Sonneck Society seeks to rekindle the spirit of this week of activities which many communities have continued to observe for the past several years.

A note from Karl E. Moyer suggests: "How good to read in the most recent Bulletin that the Sonneck Society has seen to the continuation of American Music Week, as well as the dates for this year. I've clocked out the equivalent week next year with hopes of programming for that week. The following year [1994] November begins on a Tuesday, and while one might assume that American Music Week would thus begin on November 7, 1994, it's worth a check and ultimately this request: that the Bulletin print these dates for several years into the future on a continuing basis, thus avoiding any confusion about such questions." As a result of Moyer's request, the dates for forthcoming American Music Weeks have been added at the end of this "News of the Society" section with other continuing information. American Music Week is the first full week in November, beginning on Monday.

Call for Nominations—Editor, American-Music

The Sonneck Society for American Music is soliciting nominations for the position of Editor for its journal American Music. Nominations (self or otherwise) and contact information (including fax number, if available) should be sent to: Catherine P. Smith; Music Department; University of Nevada; Reno, NV 89557. Deadline for receipt of nominations is December 1, 1992.


Amending Our Bylaws

In order to prepare the Sonneck Society to meet an expanding array of needs and projects, to strengthen the Society’s future development, and to reflect better the realities of governing the Society, the Board of Trustees is asking the membership to consider and approve the following revisions of the current bylaws.

Article VIII of the Society’s bylaws states that they "may be altered, amended, or replaced, and new bylaws may be adopted, by a majority vote at any meeting of the Board of Trustees, subject to ratification by the members of the Society at the next annual meeting, or at a special meeting of the members of the Society, provided that notice of such meeting indicates that an amendment or amendments of the bylaws will be acted upon at the meeting and indicates the general nature of the proposed amendment or amendments."

The Trustees approved the revisions presented below at their September 1992 meeting in Washington, D.C. The Board is circulating these proposed amendments to the members prior to the next annual meeting (Asilomar, February 1993) and in accordance with Article VIII will seek ratification by the members at that time, at the annual business meeting. If a majority of eligible Society members voting approve, the amendments shall be adopted. The amendments become effective immediately upon their adoption and shall supersede and nullify all corresponding provisions and amendments in the current bylaws.

Essentially, these proposed changes involve the number of Society officers and their terms of service. In 1991 President Deane Root asked Wilma Cicolla and Judith McCulloh to study the question of the presidential term and make any relevant recommendations they felt would allow the Society to serve the membership and the cause of American music most effectively. After appropriate discussion of Cicolla and McCulloh's recommendations, the Board of Trustees approved the amendments presented below.

The Sonneck Society's Board of Trustees proposes that the president serve a four-year nonrenewable term (one year as president-elect, two years as president, and one year as past president, with the power to vote in all four years) rather than a three- or five-year term (two years as president, with the possibility of re-election for a second two-year term, followed by one year as ex officio past president). The Board also proposes that there be a single vice president rather than two vice presidents (first and second).

These terms would be staggered in such a way that the vice president would be elected in the same year the president-elect becomes president. In any
given year there would be either a president-elect or a past president. The number of votes from these officers would thus remain constant at three: president, vice president, and either president-elect or past president. The enabling mechanism presented below explains in more detail how the Society would move smoothly from the current arrangement to the new one.

The Board sees several compelling and practical reasons for this new arrangement. First, concerning the president: The new term would provide the president with a one-year training period, which is critical given the increasing complexities of running the Society. Currently, the president must have served on the Board of Trustees, but since this involvement might have been years earlier, it would not necessarily be helpful. Now the option exists for the president to serve a second two-year term. The task of persuading a member to run against an incumbent president has proven unbelievably difficult. The Board believes that the proposed overlapping four-year commitment will encourage more members to run for this office and will thus continue to enfranchise the electorate. Under the current arrangement, once a successor has been elected, the president serves one year as past president but is not counted among the officers and may not vote. The Board recognizes the value of accumulated wisdom and continuity and recommends that the president remain a voting officer for one more year.

Second, concerning the vice president(s): The roles of the first and second vice presidents have never been clear, and in practice there does not appear to be a compelling reason, other than custom, to have two vice presidents rather than a single vice president. The current bylaws (Article IV, Section 1) refer rather indefinitely to "one or more vice presidents (the number thereof to be determined by the Board of Trustees)." Article IV, Section 3, provides that if the president is absent, resigns, or becomes incapacitated, "the vice president (or in the event there be more than one vice president, the first vice president)" shall serve as president. Technically, that is, since the bylaws do not specify the number of vice presidents, the membership need not be asked to approve a change from two to one. However, since this change is so closely connected with an amendment that does require ratification by the membership (involving the presidential term, which is in fact specified in the bylaws), the Board believes the best course is to present everything to the members and ask their approval for the whole set of related changes.

Enabling Mechanism:
The incumbent president shall serve as ex officio past president in 1993-94

The second vice president elected in 1992 shall serve a nonrenewable two-year term (1992-94). (The incumbent may then be nominated for other offices, however.) At the end of the incumbent's term (1994) the office of second vice president shall cease to exist.

The president elected in 1993 shall serve a nonrenewable two-year term (1993-95) and one year as past president (1995-96).

The first vice president elected in 1993 shall serve a nonrenewable two-year term (1993-95). (The incumbent may then be nominated for other offices, however.) In 1995 the position of first vice president shall be replaced by that of vice president.

The president-elected elected in 1994 shall serve a one-year term as president-elect (1994-95), a two-year term as president (1995-97), and a one-year term as past president (1997-98).

The vice president elected in 1995 shall serve a two-year term (1995-97). (The incumbent may be nominated for a second term.)

The president-elect elected in 1996 shall serve a one-year term as president elect (1996-97), a two-year term as president (1997-99), and a one-year term as past president (1999-2000).

Except as noted above, all these officers may vote during their full terms.

Following are the affected portions of the current bylaws and the proposed amendments (indicated by underlining):

Article III, Section 2. Board of Trustees, Nomination, Election, and Term of Office, the paragraph dealing specifically with terms of office.

Current: Officers shall serve terms of two years or until such time as such officer's successor shall be elected and qualified. Members-at-large shall serve terms of two years or until such time as each member-at-large's successor shall be elected and qualified. Except for the offices of secretary and treasurer, members of the Board of Trustees may serve no more than two (2) consecutive terms in any one office or position. Upon the election of a successor, the president will serve on the Board of Trustees as past president for a period of one (1) year. The terms of the vice presidents and the members-at-large, respectively, shall overlap so that the terms of half will expire each year.

Proposed: Except for the president, officers shall serve terms of two (2) years or until such time as such officer's successor shall be elected and qualified. Members-at-large shall serve no more than two (2) consecutive terms of two (2) years or until such time as each member-at-large's successor shall be elected and qualified. The president shall serve a two (2)-year term, preceded by one (1) year as president-elect and followed by one (1) year as
past president. The past president shall not be eligible for a second consecutive presidential term. The vice president shall not be eligible for more than two (2) consecutive terms in that office. The secretary and treasurer may serve more than two (2) consecutive terms in their respective offices. The term of the president-elect shall coincide with the second year of the incumbent president's term. The term of the vice president shall begin in the year the president-elect becomes president. The terms of the members-at-large shall overlap so that the terms of half will expire each year.

Article IV, Section 1. Officers.

Current: The officers of the Society shall be a president, one or more vice presidents (the number thereof to be determined by the Board of Trustees), a secretary, a treasurer, and such other officers as may be elected by the members.

Proposed: The officers of the Society shall be a president, a president-elect or a past president, a vice president, a secretary, a treasurer, and such other officers as may be elected by the members.

Article IV, Section 3. Officers, Vice President.

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

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

Music in Colonial Massachusetts
A special offer

The Colonial Society of Massachusetts is making a very special offer to members of the Sonneck Society for American Music. The Colonial Society has recently become the sole distributor of its publication, Music in Colonial Massachusetts, edited by Barbara Lambert, and is now able to make a special offer to groups who are most likely to be interested in this publication. The two books currently sell for $35 each ($70 for the set). The Colonial Society is offering them to Sonneck Society members for $40 for the set ($20 each) including shipping through December 31, 1992. The principle objective is to get the books into the hands of those who would value them.

The two copiously illustrated volumes, handsomely produced by the Meriden Sington Press, contain a total of 1,598 pages. The contents of these volumes, described below, indicates their richness. If you want to take advantage of this very generous offer, send your check for $40 for the set to the Colonial Society of Massachusetts; 87 Mount Vernon Street; Boston, Massachusetts 02108. If you wish to purchase only one volume (at $20 each), specify volume I or II. Please indicate that you are a member of the Sonneck Society for American Music.

Music in Colonial Massachusetts 1630-1820

I. Music in Public Places

Selected American country dances and their English sources (Joy Van Cleef and Kate Keller)

Military music of colonial Boston (Raoul F. Camus)

Songs to cultivate the sensations of freedom (Arthur F. Schrader)

Broadside and their music in colonial America (Carleton Sprague Smith)

Appendices: Commentary on the tunes (Israel J. Katz)

Programs of two concerts

II. Music in Homes and Churches

Social music, musicians, and their musical instruments in and around colonial Boston (Barbara Lambert)

A musical gathering: investigative steps and preliminary conjectures (Phyllis Brafi)

Eighteenth-century Massachusetts songsters (Irving Lowens)

Massachusetts musicians and the core repertory of early American psalmody (Richard Crawford)

The musical pursuits of William Price and Thomas Johnston (Sinclair Hitchings)

Eighteenth-century organs and organ building in New England (Barbara Owen)

Epilogue to secular music in early Massachusetts (Cynthia A. Hoover)

Appendices:

Seventeenth-century experiment on the transmission of sound

Civic announcements: the role of drums, criers, and bells in the colonies (Barbara Lambert and M. Sue Ladr)

Music masters in colonial Boston (Barbara Lambert)

Musical theses at colonial Harvard (Edward T. Dunn, S.J.)

Editor needed for
A Calendar of American Music

First proposed by the Membership committee, this wonderful project needs an editor! It has a head start in a sheaf of pages put together by John Hasse, and it is now time for all the members of the Society to get involved. We want to list every significant date in American music that we can find, to help program planners, media people, festival organizers, and everyone in between. We want to inspire Americans to celebrate American music every single day of the year. Each one of us

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can help by sending in the dates from our own research, properly documented, of course.

Is there a "data-base literate" among our membership who would like to create this calendar? Nominations of potential editors (self or otherwise) should be sent to Kate Keller; 13125 Scarlet Oak Drive; Darnestown, MD 20878. Members, please start gathering your dates and wait for further notice from the selected editor as to the format and destination of your offerings.

American Music in American Schools

The American Music in American Schools Special Interest Group is trying to foster an exchange of ideas concerning the teaching of American music in the college curriculum in all areas of music: applied, music appreciation, music history and literature, and music theory. We would like to be able to share and exchange such ideas at the Society's annual meeting in California. Please send course syllabi, outlines, and other pertinent materials to Dan Binder; 950 Glenwood Ave.; Joliet, Illinois 60435. Since this interest group's meetings have been well attended the last several years, we would like permission to duplicate such materials so that those attending can have copies of those items of interest.

Pro-choice Petition

All signers of the petition supporting pro-choice legislation, circulated by a sub-committee of the Committee on the Study of Gender and American Music by mail and at the last national meeting, are hereby informed that Planned Parenthood of Louisiana sent the petition on to the Louisiana Department of Recreation and Tourism, the Louisiana Senate and House, the Governor, and the New Orleans Tourist and Convention Center.

Student Travel Fund

The Board of Trustees of the Sonneck Society for American Music announces the establishment of a Fund to assist students who wish to attend our annual conference. Initially, the Fund will consist of $600 to reimburse a minimum of three students. Money raised by the Silent Auction (which has for the past few years been very efficiently run by some of our student members) has been allocated for this student travel fund.

Applicants must be enrolled full-time in an institution of higher learning and must be in residence there; they must also be members in good standing of the Sonneck Society for American Music. Student members may receive funds twice within the five-year student membership period. Preference will be given to students who did not receive funds the previous year. Award decisions will be made prior to the conference date, but recipients are expected to provide receipts to document travel and lodging expenses in order to be reimbursed after the conference.

The application for this Fund will consist of a completed application form as well as a 250-word (maximum) narrative describing (1) the applicant's proposed involvement in the conference and (2) an explanation of why it is important for the student to attend the conference. Because of the early date of this year's conference, the completed application must be RECEIVED no later than January 1, 1993. The committee responsible for judging the applications will consist of the member of the Board of Trustees who is serving as the liaison to the Student Committee, as well as two other non-student members of the Society. Interested students should request application forms from the Sonneck Society for American Music; 13125 Scarlet Oak Drive; Darnestown, Maryland 20878.

OFFICERS OF THE SOCIETY, 1991-92

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

Editors:
American Music: Wayne D. Shirley
Bulletin: Susan L. Porter
Bulletin beginning 1993: George W. Keck
Directory: J. Bunker Clark

Standing Committee Chairs:
Executive Committee: Deane Root
Long Range Planning: Deane Root
Development: Gillian Anderson
Honors: Wilma Cipolla
Lowens Award: Vivian Perlis, book; William Kearns, articles (1991 publications)
Membership: Homer Rudolf
Minority Issues: Scott DeVaux
National Conferences: R. Allen Lott
Nominating: Dale Cockrell
Public Relations: William Everett
Publications: Dena Epstein
Silent Auction: Elaine Bradshaw
Students: Kitty Preston; Karen Carter (student chair)

Appointments:
Archives: Margery M. Lowens
Conference Coordinator: Paul Wells
Exhibits Coordinator: Suzanne Snyder
Marketing and Strategy: John Hasse
Music of the United States Liaison: Judith McCulloh
US-RILM representative: John Druesedow
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
Kathryn Bumpass, local arrangements chair

20th National Conference
April 5-9, 1994
American Antiquarian Society
Worcester, Massachusetts
John Hinch, local arrangements chair

AMERICAN MUSIC WEEK

November 2-8, 1992
November 1-7, 1993
November 7-13, 1994
November 6-12, 1995
(First full week, beginning on Monday)

COMMUNICATIONS

Letter from Britain

On the face of it, British people are exposed to a great deal of American culture, whether it be televisual (comedy, film, documentary or discussion programme) literary or musical. Indeed, in some areas of music—notably jazz and popular music (in the widest sense of the latter term)—there is virtually no sense of parochialism present. For instance, MTV is easily available via cable or satellite and broadcast jazz in the U.K. fully reflects the genre's American origins. Even in art music, there are concrete examples of American achievements being properly celebrated—BBC Radio 3 has recently transmitted three programmes of John Cage's work in tribute to that composer, and is about to present a two-programme survey of New York's "Bang on a Can" festival. Random listening to either Radio 3 or Britain's new commercial classical station—Classic FM—seems again to demonstrate the regular inclusion in broadcasting schedules of American material, particularly that of composers like Bernstein and Copland. (It should be pointed out, though, that a more detailed survey of schedules might not bear out quite such an optimistic view of the situation.)

It is curious, then, to note a distinct lack of American music in either of the major festivals which have taken place in Britain during the summer—the BBC Promenade Concerts (centered on London's Royal Albert Hall) and the Edinburgh In-

ternational Festival. Of the Proms' 66 concerts, only four included American works: on July 27 Oliver Knussen conducted Carter's Three Occasions; on August 1 a concert of "lighter" items included Gershwin's An American in Paris; on August 28 John Adams coaxed the London Sinfonietta through his own Shaker Loops, Eros Piano, and Grand Piano Music; and on July 29 the Royal Liverpool Philharmonic Orchestra gave an "all-American" programme of Dvořák's "New World" Symphony (well...), Stokowski's arrangement of The Stars and Stripes Forever, and Ives's Holidays Symphony. Although I missed the broadcast of this last concert, I was present at a live performance of the Ives pieces which the RLPO gave in Liverpool earlier in the year—which was quite outstanding in its commitment and understanding.

The Edinburgh Festival fared less well; in a year which focused on the music of Tchaikovsky, only two concerts (out of 60 or more) included American works. Barbara Bonney gave Barber's 5 Hermit Songs on August 22, while Dawn Upshaw sang a group of six songs by Ives nine days later. There was also, in fairness, an unnamed score by Lou Harrison used for one of the six dances given by the Mark Morris Dance Group in its programme on August 22, 23, and 24, but, as we all know, no-one (well—hardly anyone) goes to dance events to hear the music.

This seems to me to be a situation both curious and unsustainable. Even given the twin constraints of the general unpopularity of contemporary music in live concerts, and the parochialism one might expect of any festival, such a paucity of Americana must be statistically hard to justify. No Copland? No Bernstein? No Cage (in the year of what should have been his eightieth birthday)?

One possible culprit is the Euro-centrism which is currently a dominating force in politics and culture on this side of the Atlantic; though if recent referenda and other events are anything to go by, at grassroots level there is probably an equal sense of nationalism among the peoples of the European Community. But perhaps the real explanation lies in the fact that both the Proms and the Edinburgh Festival each have a single controller, or artistic director, whose interests and biases are ultimately the major factor in deciding what gets played. No doubt the same criticisms might be levelled at any festival, either here or in America. But if a festival bills itself as "International" (in Edinburgh's case) or likes to think of itself as "the greatest music festival in the world" (in the case of the Proms) then surely the burden of proof of such self-awarded accolades lies with the festival directors. They can only be merited when the programmes presented reflect the true nature of musical experience—and in the case of the twentieth century (if not before) that means...
by proper acknowledgement of the achievements of American composers, be they mainstream or avant garde. I hope to be able to paint a happier picture of British festivals in twelve months’ time; but for the present...

David Nicholls

With this issue, David Nicholls assumes the responsibility for providing members of the Sonneck Society with periodic glimpses of American music in Britain. My thanks to Stephen Banfield, who has faithfully served in this capacity for nearly six years of my term as editor, and for Bill Kearns even before that. Stephen’s wit and erudition have been greatly appreciated, and David will find it challenging to meet the standards set by Stephen as he single-handedly developed the “Letter from...” section of the Bulletin. David’s first change is to alter his caption from “Letter from England” to “Letter from Britain,” perhaps giving us a glimpse of further riches in store.

During the past few years, we’ve had a “Letter from Canada” as well, supplied first by John Beckwith, and now by Carl Morey. If you are a British or Canadian member who would like to contribute to either of these regular features, please contact David or Carl. Each has indicated that he would welcome assistance from other writers. Bits of performance news and information about members is always welcome for the “Notes about Members” and “Bulletin Board” sections of the Bulletin as well.—Editor

Letter from Canada

When Glenn Gould died on October 4, 1982, nine days after his fiftieth birthday, the sense of personal loss felt so intensely by many Canadian musicians could hardly have been anticipated, especially for a musician who had become increasingly isolated and whom few of us had even seen for years. After leaving the concert stage in 1964 he had, however, never ceased to be a presence, especially in Toronto, where he lived and worked all his life. He continued to make, and personally virtually to engineer, recordings in an abandoned Toronto concert hall, and the Canadian Broadcasting Corporation provided a focus in both radio and television for the manifestations of his restless and sometimes quirky brilliance. He never just “appeared” on the networks; he devised, produced, presented, and performed in his programs. He completely fulfilled the term of animateur. A series of radio documentaries, on everything from Stokowski to the Canadian northland, in a style that Gould dubbed “contrapuntal radio” have become classics in Canada of an original reworking of spoken broadcasting.

Whatever the irritation that some of his recordings inspire in some listeners, in terms of technique and original thinking at the piano, Glenn Gould must be acknowledged as one of the most phenomenal of pianists. It is hardly surprising that his recordings continue to be sold, nor is it surprising that his articulate and pugnacious essays on music are reprinted. But no one ten years ago could have guessed that he would be made the cult figure that he has become. The Gould cult is especially strong in France, Germany, and Japan, and in the Netherlands there is an International Glenn Gould Society that publishes a journal devoted to him. The Canadian approach has been, characteristically, more measured. More than one commentator both in and out of the country has chided us collectively for not celebrating more enthusiastically one of Canada’s most famous musicians, and as if to answer the criticism a conference was devoted to Gould in Toronto at the end of September. At the same time, the CBC broadcast marathon programs of his recordings, reminiscences (it seems everyone who even passed near him has a story), and performances by other Canadian pianists.

The conference was much more on the side of the adulators rather than the critical admirers, though to be fair, a theme of the conference was the future of communications, and from his earliest recording days, Gould was fascinated by communications technology. If an opportunity was lost to examine Gould rigorously and critically as performer, writer, and broadcaster, the occasion nevertheless did inspire some good music.

The Canadian Broadcasting Corporation has just built a magnificent new broadcasting centre in Toronto and in the building is a 350-seat Glenn Gould Studio, a public concert hall but designed for recording and broadcasting. More than once has the irony been pointed out of naming a concert hall after the man who predicted the demise of public concerts, but it does have a technological dimension that is entirely appropriate. The Studio was formally inaugurated with a piano recital by Louis Lortie, but it was also the scene of more Gould-specific performances. Gould himself had entertained ambitions as a composer, and, as a young man who had recently discovered Schoenberg in the late 1940s, he composed two sets of piano pieces and a sonata for bassoon and piano using serial technique. In 1951, when he was eighteen, Gould himself played the Five Short Piano Pieces and the Sonata (with Nicholas Kilburn), but there have been only a couple of sporadic performances since. At the Glenn Gould Studio concerts in September, pianist Patricia Parr gave convincing performances of both piano sets and, with Michael Sweeney, of the bassoon sonata. No indulgence was needed for the compositions of the precocious youth just because

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he was the musician of the moment; they were interesting and effective works on their own merits, and it is hoped that they will soon be published. There was also a performance of the String Quartet (1955) which was recorded twice, in both Canada and the United States, in the 1950s but which does require a degree of indulgence. It is too long (about forty minutes) for the material it is asked to sustain, but it was to the credit of the CBC that it was performed in the context of the Gould commemorations.

Under the guidance of CBC producer Neil Croery, the CBC continued its long tradition of commissioning new music and solicited three single-movement works for string quartet from Oskar Morawetz, Istvan Anhalt, and Jacques Hétu, three Canadians whose piano music Gould recorded in 1967. Despite the stylistic individuality of the composers, the works taken together virtually formed a three-movement string quartet—although that was not the intention of the commission—and it is to be hoped that three of our finest composers will continue what they have already done and each complete an extended work for quartet.

Finally, at a Toronto Symphony concert next door to the CBC in Roy Thompson Hall, the young and enormously talented Samuel Wong conducted Alexina Louie's *O Magnum Mysterium: In Memoriam Glenn Gould*, which she wrote at the time of Gould's death. Amidst the hype and sometimes the downright banality that attached to Gould week in Toronto, there were some fine performances of his and others' compositions and, perhaps best of all, some new pieces that arose out of the finest way to honour Gould, which was in music.

*Carl Morey*

**NOTES ABOUT MEMBERS**

News of Gillian Anderson has appeared in two recent articles in *Parade* magazine, distributed with hundreds of Sunday morning newspapers across the country. Most recently, on September 27, *Parade* linked Gill's name with that of silent screen star Charlie Chaplin. Following the 1991 death of Oona Chaplin, Charlie's widow, Gill was asked to do an inventory of memorabilia at the comedian's home in Switzerland. While working at the Archives last April, Gill discovered musical scores for three of Chaplin's films of the 1920s: *A Woman of Paris, The Gold Rush*, and *The Circus*. Next spring in Washington, D.C., Gill will conduct the National Symphony Orchestra at the premiere of a restored *The Circus* (1928), with a new print from the Chaplin archives and the original score.

Margaret D. Banks has been promoted to the rank of Professor of Museum Science at the University of South Dakota and has been granted a leave of absence this fall to work on her book about the history of the C.G. Conn Company in Elkhart, Indiana. A grant from the Early American Industries Association will be used to support her research.

Georgia B. Barnhill, Curator of Graphic Arts at the American Antiquarian Society in Worcester, Massachusetts, was elected president of the Fitchburg [MA] Art Museum.


Philip V. Bohlman (University of Chicago) and Otto Holzapfel (Deutsches Volksliedarchiv and University of Freiberg) were recently awarded a grant from the Alexander von Humboldt-Foundation to undertake a three-year study of the musics and musical cultures of Central European immigrant and ethnic communities in the United States. The grant was awarded as part of the Humboldt Foundation's "Transatlantic Cooperation Program." Bohlmann and Holzapfel have plans to investigate numerous areas of musical activities in the processes of immigration and community-building. As part of the grant they hope to make German-American music available through various forms of publication. The research will be facilitated by the collections and staffs of the German Folksong Archive in Freiburg im Breisgau and the Wieboldt-Rosenwald Collection of German Folksong at the University of Chicago.

William Bolcom has been awarded a commission for a new musical work by the Serge Koussevitzky Music Foundation in the Library of Congress and the Koussevitzky Music Foundation, Inc. Commissions are awarded annually; this was one of eight awarded in 1992. Commissions are granted jointly by the foundations and the different performing organizations which will present the newly composed works. This marks the second Koussevitzky commission for Bolcom, whose Piano Quartet was written for the foundations in 1977. His new Flute Concerto will feature soloist James Galway and will be performed during the 1993-94 season by the St. Louis Symphony Orchestra, co-commissioner of the work, under the direction of Leonard Slatkin.
Sonneck members Philip V. Bohlman and Jane Bowers took part in a session called "Gendering Musical Contexts" at the annual meeting of the Midwest Chapter of the Society of Ethnomusicology in March 1992. Bohlman introduced the session, which included a panel of seven participants from the University of Chicago Departments of Music and Anthropology. Bowers led the discussion which followed.

J. Peter Burkholder is the new president/treasurer of the Ives Society. The Society's administrative base will shift to the School of Music at Indiana University.

Tina Davidson of Philadelphia has received a Pew Fellowship in the Arts for 1991-92. This program, in its inaugural year, accepted applications from artists working in sculpture, choreography, musical composition, and craft arts. The applications were first reviewed by someone within each discipline, then by a panel of experts from all four disciplines. Davidson received a grant of $50,000 based on "overall artistic accomplishments and promise" and the likelihood that fellowship activities will "address a critical juncture" in her artistic development. She may use the money for anything she wishes. "I've come to a place where I really need to have the opportunity to write without worry and totally immerse myself in the work," says Davidson. "I'm at a place where this is just perfect timing—artistically and financially and personally." While funding is currently restricted to artists in a five-county area around Philadelphia, the program is being considered a potential model for a national arts fellowship initiative.

Dominique-Rene de Lerma, the new director of the Center for Black Music Research at Columbia College Chicago, responded to a Time Magazine story of talented black students and the obstacles they face from black peers. Tachelle Ross, a senior at Oberlin [Ohio] high school, faced derision from other students who called her "white" because she played the violin. De Lerma wrote to invite Ross to attend a concert by black American composers in Chicago. "Tachelle Ross should not have had to go home and cry," wrote de Lerma. "Those who ridiculed her do not know their own history. They need to learn the role played by distinguished black violinists for the past three centuries." With the assistance of Time, de Lerma contacted Ross, who attended the concert as de Lerma's guest.

William Everett is the recipient of a Mary Sweet Summer Sabbatical from Washburn University. Everett spent the months of June and July 1992, visiting libraries and archives in London, New York, Boston, Washington, D.C., and Los Angeles continuing his research on the music of Sigmund Romberg.

Stuart Feder, a practicing psychoanalyst with musicological training and a recognized Ives scholar, has a new book on Ives from Yale University Press: Charles Ives: My Father's Song: A Psychoanalytic Biography.

John Edward Hasse, curator of American music at the Smithsonian Institution's National Museum of American History, co-authored a proposal that resulted in a record-breaking $7 million grant to create "America's Jazz Heritage: A Partnership of the Lila Wallace Fund and the Smithsonian Institution," a ten-year series of exhibitions, performances, educational programs, radio broadcasts, and other initiatives. Hasse is serving as co-director of the project and as curator of the first exhibition, "Beyond Category: The Musical Genius of Duke Ellington," which will open in Washington on April 29, 1993, and tour to twelve cities across the United States. (See p. 125.)

Keyboard works by Philadelphia composers Harry Hewitt and Eleonor Sigal were featured on a March 1 concert presented by Composer Services, Inc., at the Mary Louise Curtis Branch Settlement Music School in Philadelphia. Several works by Hewitt received premiere performances: Steps, Opus 487 (Nos. 1,2,4,6,8,9,10), performed by Elise Auerbach; the four-movement Piano Sonata No. 15, Opus 442, No. 1, performed by Alan Hans, Jr.; Fairmount Park Suite, Opus 398 (Nos. 2,4,5,7,8,9), performed by Michele Scanlon; and Arabesques, Opus 218 (Nos. 1,2,4,5,6,10,11), performed by Elise Auerbach.

Ginger and David K. Hildebrand are the proud parents of Laura Ann, born January 30 to create a family quartet (which also includes brother Paul). David completed his Ph.D. in May, writing on "Musical Life in and around Annapolis, Maryland, 1649-1776."

H. Wiley Hitchcock has been elected chairman of the Board of Directors of the Ives Society.

The Country Dance and Song Society voted unanimously to give Honorary Lifetime Membership to Kate Van Winkle Keller for her superb work with the CDSS Library. From 1985 until 1992, Kitty and her crews, first in Philadelphia, later in the Washington/Baltimore area, indexed and repaired the numerous books, recordings, films, and videotapes in the CDSS Library, which were housed...
in the Keller home during that time. The Library has now been moved to Durham, New Hampshire.

The American Society of Composers, Authors, and Publishers' 24th annual ASCAP-Deems Taylor Awards honorees for outstanding print and media coverage of music include Steven Ledbetter, Boston Symphony Orchestra Program Notes, weeks 3, 19, and 24.

Kirk MacKenzie has been awarded a fellowship (1991-93) from the Social Sciences and Humanities Research Council of Canada for his project "R. Murray Schafer's World of Patria," to be pursued at the University of Cincinnati. (Schafer is a contemporary Canadian composer, and Patria is his twelve-part cycle of music/theater works.)

Anne Dhu McLucas (formerly Shapiro) has assumed her duties as Dean of the School of Music at the University of Oregon. Her new addresses and phone numbers are: University of Oregon; 961 E. 18th Ave.; Eugene, OR 97403 (phone 513/346-5661) or at home: 635 Startouch Drive; Eugene, OR 97405 (503/485-5608).

Michael Ochs, formerly at the Harvard music library, has become music editor at W. W. Norton.

Carol Oja is the recipient of a National Endowment for the Humanities Fellowship for University Teachers for New Music in New York: The 1920s.

Willis C. Patterson of the National Association of Negro Musicians has received a 1992-94 award from the Interpretative Research Program of the National Endowment for the Humanities for "History of an African-American Music Organization."

Susan L. Porter has been chosen for 1992 induction into the Ohio Women's Hall of Fame. This is in recognition of her work "which has increased appreciation for Ohio's musical heritage," including for her service as director of the Great Black Swamp Dulcimer Festival (1978-1992) and in organizing, developing, and teaching a graduate course concerning the music of Ohio at The Ohio State University. She is also being recognized for her contributions to American music as a whole.

Michael John Rogan has been selected editor of the MLA Newsletter, beginning with the September-October 1992 issue. Rogan has been a music reference librarian at the Boston Public Library, but recently has begun full-time pursuit of a doctorate in musicology at Brandeis University in Waltham, Massachusetts, with emphasis on music in Boston.

Perhaps we should have a column called "The hidden Sonnecker; or, the unsuspected made visible." Did you know, for example, that President Deane Root and wife Doris Dyen have organized a klezmer band, Chaverim ("Friends"), and recently made a recording?—Or that Deane gave a workshop on shaped-note singing for Garrison Kiellor's "Prairie Home Festival" in Northfield, Minnesota, this spring?

Eileen J. Southern has been selected as an Honorary Member of the American Musicological Society. The AMS Bylaws describe Honorary Members as "long-standing members of the Society who have made outstanding contributions to furthering its stated object and whom the Society wishes to honor." Southern was a member of the Board of Directors of the AMS 1974-76, and on the Society's U.S. Bicentennial Committee 1971-76. She has also served on the Editorial Board of the Journal.

Mark Tucker has been named a Senior Research Fellow at the Institute for Studies in American Music at Brooklyn College for 1992-93. He will direct a seminar on Duke Ellington during the fall.


Deaths:

Leonard Burkat died August 23, 1992, at his home in Danbury, Connecticut. He was 73 years old. After attending Harvard and Columbia Universities, he worked as a music librarian at the Boston Public Library and at the Berkshire Music Center at Tanglewood. He also served as an administrator at the Tanglewood Center, at the Boston Symphony Orchestra, and at Columbia Records. After his retirement as vice president of CBS in 1973, he began the Leonard Burkat Program Note Service, which supplied program notes for nearly 15,000 works for such groups as Lincoln Center, Mostly Mozart festival, The New York Philharmonic, the Academy of St. Martin-in-the-Fields, and hundreds of other groups.

Sonneck Society members felt great personal loss on August 12 when news was received of the death of John Cage following a stroke. Born in 1912, Cage was just short of his eightieth birthday. Cage was given the Honorary Member Award of the Society at the 1992 annual meeting in Baton Rouge. In her citation for that occasion, Vivian Perlis spoke
of Cage's "ever-present youthful spirit, his unabating creativity, and his continuing generosity to the world of American music." (Bulletin, XVIII, 1, pp. 13-14). During that meeting, Cage read from his writings, answered questions, and attended performances of his music. Once again, he charmed us all, sharing our delight in seeing and hearing his music, and reminding us again how well he represented the spirit of adventure and joy found in American music. In this issue of the Bulletin, Stephen Husarik has provided a tribute to John Cage in the form of a series of heretofore unpublished questions and answers dating from Cage's visit to Notre Dame in 1980 (pp. 102-107).

Other recent deaths: Dewey Balfa, 65, Cajun fiddler and vocalist, died in Eunice, Louisiana, on June 17. Since his discovery at the Newport festival in 1964, he has been given much of the credit for the revival of Louisiana French music and culture, as both performer and teacher. Percy Danforth, 92, that extraordinary performer on the bones who has performed at folk festivals throughout the country and at Royal Albert Hall in London since the 1960s, and so amazed and intrigued Sonneck members at the Ann Arbor meeting in 1978, died at Ann Arbor on June 9.

NOTES AND QUERIES

More about Laura Sedgwick Collins

Since completing my article on Laura Sedgwick Collins for the summer Bulletin, I have had an opportunity to visit the Library of Congress and to spend several hours searching its collections for further compositions and information. I discovered a total of twenty-eight works by Collins (not all listed in the card catalog); all but one are vocal solo or choral. I'm happy to report that I now have a copy of "Making Love in the Choir," which I'll be happy to share with those who asked. (One never knows what will spark a scholarly interest!) I'm grateful for the following two replies to my request for further information.

Susan L. Porter, Editor

I am responding to your plea to "Dvořák scholars" for information about the second of his female students. I ain't a real "Dvořák scholar," but I just finished a chapter on "Dvořák at the National Conservatory" for a book on Dvořák in America (ed. John Tibbetts) slated to come out soon (I hope!), and I have some information that may be of interest to you.

Dvořák's composition students included Laura Sedgwick Collins, William Arms Fisher, Edwin Franko Goldman, Rubin Goldmark, Harry Patterson Hopkins, Edward H. Kinney, Harvey Worthington Loomis, Harry Rowe Shelley, Maurice Arnold (Strothotte), Henry Waller, and Camille W. Zeckwer. Others have also been named as having studied with Dvořák, but in the absence of National Conservatory records this has been difficult to ascertain for sure. The most likely name to be added to the list, or at least the one that people keep trying to add, is the black composer Will Marion Cook, though Cook himself never claimed that. (In fact, in his one comment on the subject, he remarked that Dvořák disliked him.) Others that might also have been in his class include Edward Bolin (Bohlen), Henrey Layton, and someone named Zammernick (first name unknown).

His "second woman student," then, might well have been Jenney Layton, named above as a "possible." I would love some proof of that. There is another possibility though. Some people have stubbed their toe on Camille W. Zeckwer, who, from the name, seems to be a woman; however, Zeckwer's gender was masculine. If Layton was not the second woman in Dvořák's class, then, either there was none, or this is a clue that the anonymous Zammernick was a woman, or there is someone else hiding in the underbrush somewhere.

Emanuel Rubin
University of Massachusetts at Amherst

In response to your request for further information about Laura Sedgwick Collins, I am enclosing: a description from the Musical Courier of a concert produced by the Women's Philharmonic Society of New York on March 2, 1901; a second faded Courier article which mentioned Collins; a copy of a 1902 concert program which shows that Collins was active in the Society as First Vice-Chair and Chair of Committee on Arrangements; and three pages from the book I edited in 1986, More Letters of Amy Fay: the American Years 1878-1916.

Meanwhile, should you discover anything about Amy Fay as you proceed with your own work, I would, of course, be most grateful for any materials which you think may be of interest as I continue with my Fay bibliography-in-progress.

S. Margaret W. McCarthy
Professor of Music
Regis College (Weston, MA)

Professor McCarthy actually enclosed three articles, dated April 26, 1899, March 6, 1901, and February 19, 1902, as well as the program (for February 15, 1902) and the three letters (dated December 30, 1901, and January 9 and 18, 1902). The first article describes the founding of the Women's Philharmonic Society of New York by Amy Fay and her sister, Mrs. Melusinia Fay Pierce,
along with Mrs. Theodore Thomas. Forty women joined the club initially, but a membership of 200 was projected, and rooms at Carnegie Hall were obtained. Among the officers were Mrs. Pierce, president, and Miss Laura Collins, chairman of the department of composition. Members presented performances of music as well as readings and papers concerning music.

By the end of 1901, a major storm was brewing among the ladies of the Philharmonic Society. Laura Collins and Mrs. Henry Clarke Coe (now the first vice president and president) had apparently acted out of turn in changing the name of the Society to the New York Musical League without properly consulting the membership. Amy Fay lamented the name change in her December letter, and reported that forty of the old members might gather together to form a new society. By January 9, Fay was rejoicing at having gotten her revenge on Miss Collins and Mrs. Coe by seeing the resignations "pour in." The Club, apparently led by Miss Fay, objected to the change of principles and most of all to the admission of men! In her next letter (January 18), Fay reported that the name of the Society had been returned to its original, and that Miss Collins had been quite eager to retract and correct the blunder. By the 15th of February, the club presented a recital at Carnegie Hall under its old name. Though—according to the program—the concert included none of Miss Collins' music, she was still listed as first vice president (Amy Fay as second), and the Courier reported on the 19th that she had made a "brief but graceful" address welcoming the guests to the concert.

Once again, my thanks to Emanuel Rubin and S. McCarthy for this additional information about Laura Sedgwick Collins and about Dvořák's pupils.

—Susan L. Porter

Concerning Richard Willis, Bandmaster

I am now completing a book-length biography of Richard Willis (ca. 1795-1830), first bandmaster and teacher of music at the U.S. Military Academy at West Point. Great gaps remain in his story, however, and I'm hoping that your organization may be able to shed some light in the darker areas.

I'd be interested in any data you may have on Willis' public performances in the New York/Philadelphia/Boston areas; he and the West Point Band gave many concerts in these places between 1816 and 1830. And, because I have been able to find only one obituary, and that in a Boston newspaper, I'd be grateful for a copy of any substantial death notice you may have. Willis was buried at West Point on February 3, 1830, following his death two days earlier. His grave there is unidentified.

The single lead I have to members of his family following his death is a report of the marriage of his daughter Ellen to John Cowperthwaite, an employee of the Bank of America in New York City. The wedding took place on January 29, 1844, in a Presbyterian ceremony in the City, a Mr. Krebs acting as minister.

Also extremely elusive are data pertaining to Willis' life before his came to Manhattan in mid-1816. He had studied music in Dublin with Johann Logier and was a collector of traditional tunes for Sir John Stevenson and poet Thomas Moore, a collaboration that eventuated in Moore's famous "Irish Melodies." The loss of vital records in Ireland has made the documentation of Willis' pre-emigration years virtually impossible.

Dutiful search in Dublin, London, and at various U.S. locations has not yet uncovered any sort of likeness of Willis. Finding such, on sheet music or elsewhere, would be a discovery indeed. These various mysteries have plagued researchers on Willis for nearly two hundred years, so I'm not too hopeful. But, on the chance that your archives may have valuable information hitherto unrevealed, I appeal for your help. Kindly let me know. I'm obliged to explore all avenues before declaring his case closed.

George E. Ryan
163 Bulrush Farm Road
Scituate, MA 02066-1429
617/545-1822

Sheet Music Cataloguing Guidelines Sought

The Music Library Association's Bibliographic Control Committee has recently appointed a new working group to write guidelines for sheet music cataloging. The guidelines are intended to be used as a starting point in developing more formal standardization of sheet music cataloging and to expedite cooperative projects for cataloging sheet music in the United States.

The Working Group is charged with: (1) evaluating the effectiveness of existing standards and tools for cataloging sheet music; (2) examining previous, current, and proposed sheet music cataloging projects in the U.S.; and (3) developing recommendations for cataloging sheet music, considering the nature of the material itself, specific concerns of description, authority control, and subject access as they relate to sheet music, and addressing the appropriateness of various levels of cataloging for various purposes. The Working Group will submit a preliminary report at the 1993 MLA meeting, and complete its work, if possible, with the 1994 MLA meeting.

Members of the Working Group on Sheet Music Cataloging Guidelines are: Sarah Shaw, chair (Brown University), Victor Cardell (UCLA Archive of Pop-
ular American Music), Calvin Elliker (University of Michigan), and Lois Schultz (Duke University).

To aid the Working Group in identifying current or proposed sheet music cataloging projects, or projects concerned with cataloging standards for sheet music, librarians and archivists involved in such projects are urged to contact:

Sarah Shaw, Brown University
Box A—Rockefeller Library
Brown University
Providence, R.I. 02912
(ap201019@brownvm.bitnet)
telephone 401/863-2521

A (Henry Clay) Work Gang?

A new member of the Sonneck Society, William A. "Andy" Meier, has identified himself as "Coordinator and Editor of the (Henry Clay) Work Gang." This is identified as "a small association of performers and historians who are dedicated to the music of Henry Clay Work, American composer of the mid-19th century." Familiar Sonneck names already identified with the Work Gang are Joe Hickerson of the Library of Congress, Sonneck President Deane L. Root, and Walter Powell, History Preservation Officer for the Borough of Gettysburg, Pennsylvania, who presented a paper on Work for the Sonneck Society in 1988. Meier writes: "We need all the information you have on Henry Clay Work and all the sheet music we do not yet possess. Please advise us and update us. We are a single focus organization, but we seek to enhance the kind of efforts put forth by the Sonneck Society. We are a small group, and our tone is friendly and informal, but the information must be accurate." Walt Powell writes: "I have copies or own originals of more than fifty of Work's songs, based on the list which the late Richard S. Hill compiled in an article for the MLA Notes in 1959. I am still searching for a few pieces, notably The Silver Horn." If you can help or are interested in joining the Work Gang, contact:

W. Andy Meier, Coordinator
P.O. Box 41
New Lebanon, NY 12125-0041
518/794-7791

The Female Sousa

You're too late to hear Miss Helen May Butler, who organized an all-ladies' concert band in 1898 and toured the United States as "the female Sousa." You can, however, see and hear Patricia Backhaus, outfitted in reproductions of Miss Butler's actual uniforms, as she portrays life on the road with the famed lady cornetist and band leader. The Butler troupe included some of the country's leading women brass players, and was advertised as "An Adamless Garden of Musical Eves." Butler was once invited by John Philip Sousa to conduct his band—possibly the only woman ever to do so. Patricia Backhaus first portrayed Helen May Butler at the Great American Brass Band Festival in Danville, Kentucky, in 1991. Since then she has appeared as soloist with such groups as the Great Lakes Naval Band and has performed one-woman shows. Miss Backhaus' repertoire includes representative cornet solos of Levy, Hartmann, Arbuckle, Clarke, Arban, and others.

Backhaus is working on a book about Helen May Butler's life and her contributions to American music. She is searching for Butler's cornet, violin, and band library. Although some of Butler's scrapbooks and uniforms are at the Smithsonian, Butler's family has no idea where the other items went, although "there is a bit of a clue that someone from the Cincinnati area may have these items in their collection." If you can assist, or if you are a female band musician and are interested in becoming a part of the re-created American Ladies' Concert Band, contact:

Patricia Backhaus
P.O. Box 2902
Waukesha, WI 53187-2092
414/549-3227

BULLETIN BOARD

Performances of American Music

The Madrigal Singers of William Tennent High School, Warminster, Pennsylvania, directed by Sonneck member Lucy Carroll, performed an All-American program at the United States Pavilion at Seville's Expo 92, featuring historic music of the state of Pennsylvania. The program included music from the Kelpius settlement (representing the seventeenth century), and music by Pennsylvania composers Francis Hopkinson, Conrad Beissel, and John Antes (eighteenth century), Stephen Foster (nineteenth century), and Frederick James Kent, Harry Hewitt, and Richard Yardumian (twentieth century). The group sang other programs for the Columbus Quincentennial in Madrid, at the Galileo Cultural Center, and at cathedral concerts in Madrid, Seville, and Mijas.

The United States Marine Band is in the midst of its annual National Concert Tour, presenting 44 concerts in 44 cities from October 1 to November 24. States visited in this year's itinerary include West Virginia, Ohio, Michigan, Indiana, Illinois, Wisconsin, Minnesota, Iowa, Nebraska, North Dakota, South Dakota, Iowa, and Wyoming.
Assistant Director Major Timothy Foley leads the band. The Marine Band has toured the United States since 1891, when John Philip Sousa, the band’s seventeenth director, organized the first national concert tour. For more information, call the 24-hour Marine Band Concert Information Line at 202/433-4011.

On April 5, 1992, the Historic Saint Thomas’ Episcopal Church in Philadelphia presented a recreation of a Grand Concert presented by the Philadelphia Library Company of Colored Persons on March 30, 1841. The 1992 concert honored two hundred years of Black presence in the Episcopal Church in America, marking the founding of the St. Thomas African Church in 1792. The concert also honored Francis Johnson (1792-1844), leader of the orchestra in the original concert. The March 30, 1841, concert was the second in a series of grand concerts at St. Thomas’s Church, and included vocal solos and ensembles, an orchestral overture, brass band numbers, and chamber music selections. In the 1992 re-creation, most of the original works were performed, with the H.B. Smith Cornet Band (Robert R. Moore, director) sitting in for Frank Johnson and his orchestra. The 1992 concert ended with an arrangement of the well-known hymn, "When He Calls Me, I Will Answer," based on a tune written by Johnson in 1832 as the theme of his "Centennial Dirge" for George Washington.

Faithful contributor Harry Hewitt writes: "I can't resist including the Octave Club program—I suppose a reminder to us big city folk that National Federation of Music Clubs goes on doing good deeds year after year. Where else these days could you hear Strickland and Taylor?" The program sent is from the Octave Club of Norristown, Pennsylvania (founded 1916), for an "American Potpourri" featuring club members, presented on February 19, 1992, at the Calvary Baptist Church in Norristown, and dedicated to "The Parade of American Music." Composers and arrangers represented included Edna Holden, Hal Hopson, Richard Rodgers, Paul Stouffer, Harry Hewitt, Deems Taylor, James A. Bostwick, Avery Robinson, Ernest Charles, and Lily Strickland. Most of the music presented was vocal with piano accompaniment, but the concert also included the premiere of Harry Hewitt's Prelude No. 9 for Bassoon and Piano, performed by Joel Eigen, bassoonist, and Dorothy Bitterman, pianist. Harry is right to call this to our attention. The hundreds of local organizations who make up The National Federation of Music Clubs have provided continual recognition for American composers, including performances of new works as well as some nearly forgotten elsewhere. [This concert also serves as an illustration of the connections provided by the Sonneck Society. Joel Eigen contacted me in search of American music; I referred him to Harry, whom I know through his regular letters to the Bulletin; Harry helped Joel locate the "Three Mobiles" by Paul Stouffer as well as his own Prelude. The results: a happy performer, a delighted composer, and a new friendship.—Editor.]

Here's a delightful surprise from the fifth season of Opera Americana, Alexandria, Virginia! The 1992-93 Great Opera Series comprises the following: Aaron Copland's The Tender Land (October 9-10), Gian-Carlo Menotti's Amahl and the Night Visitors (December 12-13), and—fanfare, please—William Shield's The Poor Soldier, described in the brochure as the "most popular opera in America from 1783 to 1850. The standard of early American repertoire. Performed in Alexandria in 1790. George Washington's favorite tale of character and characters (good and bad!)." The season also includes six Sunday concerts "from grand opera to tin pan alley." Performances take place at the George Washington Masonic National Memorial. For more information, write Opera Americana; 1820 Duke Street; Alexandria, VA 22314; or call 1-703-836-0621.

The United States Marine Band will perform its annual "Carols at Wolftrap" on December 6 at 4 p.m. at Wolf Trap's Filene Center. The performance is free, and no tickets are required. The Marine Band 1993 Chamber Music Series will begin with a concert on Sunday, January 3, at 3 p.m. in the John Philip Sousa Band Hall at Marine Barracks; 8th & I Streets, SE; Washington, D.C. The Chamber music series will continue each Sunday at 3 p.m. at Marine Barracks through February 21 and will feature members of the Band performing a variety of chamber music. Concerts in this series are also free, with no tickets required. For more information, call the Marine Band Information Line at 202/433-4011.

The University of Pittsburgh's Center for American Music, in the Stephen Foster Memorial, has collaborated with WQED-FM to create American Holidays with the Dear Friends, a series of six one-hour programs celebrating holidays throughout the year. These programs are based on concerts, studio recordings, interviews, and scripts from the annual American-music series at the University of Pittsburgh. The programs have been made available free of charge to all public radio stations throughout the country. Check your local station for broadcast times. The first program is "Invitation to the White House," intended for broadcast during the first week of November to coincide with Election Day and American Music Week; the second, "The Blues and the Grays" is for Veterans Day or Memorial Day; "Born on the Fourth of July" is for American Music..."
Week or the Fourth of July; "A Victorian Christmas" re-creates Christmas in the family parlor; "Let Me Call You Sweetheart" is for Valentine's Day; and "Sweet Emerald Isle" is intended for St. Patrick's Day. Jean Thomas of Dear Friends served as artistic director and Deane Root as project director.

Events of Interest

On April 25, 1992, Alexander Bernstein, son of the composer and president of the Bernstein Education Through the Arts (BETA) Fund, travelled to Nashville, Tennessee, to announce the formation of the Bernstein Center for Education Through the Arts. The Center will be a collaboration between the BETA Fund and the Nashville Institute for the Arts and will encompass three major components: programs for teachers' professional development, experimental and model school programs, and ongoing research and conferences. According to Scott T. Massey, Executive Director of the Nashville Institute for the Arts, the Bernstein Center will develop a model for teaching and learning through the arts based on Bernstein's work and the work of the Nashville Institute. There will be a series of workshops for teachers during the summer and throughout the academic year, which will nurture teachers in their own learning and help them assume leadership roles. Leading educators and artists will be brought in both on staff and as special consultants to the Center. Major works in all art forms, including special commissions, will be studied during these sessions. Using the Metropolitan Nashville Public Schools as a pilot program, a music curriculum will be built around the Young People's Concerts tapes and new educational concerts. On-going research will evaluate work done at the Center, utilizing the world's leading artists and thinkers, and will offer special conferences, symposia, and publications to address new issues and basic questions in the arts and education. In his address announcing the new Center, Alexander Bernstein said, "True learning can only be an act of creation: making connections in order to form what, to my father, was almost a sacred word: an idea. . . . All humans, my father often said, are born with the desire to learn, to create. We are not innately passive receptacles, but are, all too often, reprogrammed, as it were, to be such. He would be glad, indeed, to see what is beginning here . . . This idea."

On October 2, 1992, the Irving Berlin Collection, 750,000 items including music, personal and business papers, scrapbooks, and other related materials, was formally presented to the Library of Congress by the composer's daughters, Mary Ellin Barrett, Linda Louise Emmet, and Elizabeth Irving Peters. Among the music items in the collection are full scores and piano-vocal scores of individual songs and complete works, many in manuscript with important corrections and emendations. The collection includes unpublished works, as well as the composer's personal copies of well-known works. Theater material includes scripts, librettos, and lyric sheets—both typed and in Berlin's own hand, and synopses of shows, as well as alternate or unused versions of songs or shows. Financial records related to Irving Berlin Music Inc., Berlin's Music Box Theatre, and the composer's personal business files include sales books, receipts, account books, royalty statements, and bank statements. Other legal documents are Berlin's naturalization papers, and his commission and discharge papers from the U.S. Armed Services. A set of 42 scrapbooks documents Berlin's life from 1911 until his death in 1989. These include newspaper and journal clippings and articles, advertisements, press releases, and other publicity material. Memorabilia (photographs, posters, plaques), printed materials, film, and sound recordings are also in the collection.

The Conference on American Band History, sponsored by the Great American Brass Band Festival, the Sonneck Society, and the Historic Brass Society, attracted more than one hundred registrants from sixteen states to the campus of Centre College in Danville, Kentucky, on June 12. The day-long conference was a prelude to the third annual Great American Brass Band Festival which drew some thirty thousand band fans for two days of concerts on June 13 and 14. Sonneck Society members who appeared on the conference program included Paul Bierley (Westerville, OH), Raoul Camus (Queensborough Community College), Frederick Crane (University of Iowa), George Foreman (Centre College), and Fred Williams (Philadelphia, PA). The complete program, which was chaired by Frank Cipolla (SUNY-Buffalo), was published in the Spring 1992 issue of the Bulletin.

Vanderbilt University's Blair School of Music has established "The Martin Williams Award" in memory of Martin Williams, Director of the Smithsonian Institution's Jazz Program and Adjunct Professor of Jazz History at the Blair School of Music. The award will be presented annually to the Vanderbilt undergraduate music major writing the most outstanding paper during the academic year. Contributions to the award fund will be accepted and should be mailed to the Blair School of Music; Vanderbilt University, 2400 Blakemore Avenue; Nashville, TN 37212.

"Blue Ridge Folk Instruments and their Makers," a new exhibit at Ferrum (VA) College's Blue Ridge Institute and Farm Museum, includes more
than sixty instruments by some 46 makers. The hand-made banjos, fiddles, dulcimers, mandolins, guitars, and autoharps date back to the early nineteenth century.

On August 16, 1992, the Dan Emmett Music and Art Festival was held in Mount Vernon, Ohio. The festival took place on the wooded public square of the beautiful 1805 town where Emmett was born and died. The festival has already acquired a reputation for good folk and jazz music, but continues to expand in size and scope. This year's festival included the fourth annual Fiddle Contest (contestants divided into two classifications at age 55 with all required to play a hoedown, a waltz, and one other piece) and the inauguration of a banjo contest (with bluegrass and "old time" classifications). Emmett's birthplace and the Woodward Opera House (under renovation) were available for tours.

SHEAR is the acronym of the Society for Historians of the Early American Republic, a group primarily interested in the social, political, and military history of the United States between 1790 and the Civil War. Thanks to the organizing efforts of violinist Constance Schulz (History Department, University of South Carolina) and singers Lisa Null (Georgetown) and Martha Burns (Brown University), a two-hour concert of American music and music in America followed the banquet during SHEAR's annual meeting, 1990, at York University in Canada. In 1991 their efforts for the University of Wisconsin meeting expanded to include a panel of papers on religious music in early America as well as an evening concert that included a vigorous sing-along of Sacred Harp music.

This year, for SHEAR's meeting at Gettysburg College in July, music for historians was again part of the program. Four of the performers at the evening concert also were, or had been, members of the Sonneck Society. Lisa Null emceed and sang folk songs of early America; Bob Winans (Gettysburg College) performed minstrel songs of the 1840s with a period fretless banjo; Art Schrader did topical and popular songs, 1790-1850; and Connie Schulz discussed and illustrated string music in early America. Neely and Phyllis Bruce provided a rousing finale with songs of the Confederacy.

The next day, Schrader and Winans presented formal papers. Schrader's "SHEAR Yankee Doodle" was a look at some of the ways "Yankee Doodle" was used between the Revolution and the Civil War. In "Old Zip Coon may be older than you think," Winans reviewed his discoveries that American newspapers of the colonial and early federal period featured many of the jokes and comic routines that would provide a staple part of the minstrel shows of mid-nineteenth-century America.

The Center for Black Music Research began observance of its tenth anniversary on September 12, 1992, with the dedication of its CBMR Library and Archives and the inauguration of the Ben Holt Memorial Concert Series. The concert series is designed to introduce to Chicago audiences exceptional young concert artists with international promise. The Center is also the home base for the Black Music Repertory Ensemble, a chamber orchestra which performs neglected works from three centuries and commissions new works from major contemporary composers for performances in Chicago and on national tours.

The Library and Archives serve anyone seeking information on black music—in any idiom, from any century and any country. The collections have been greatly enriched by the donation of musical estates, libraries, and gifts from major scholars, composers, organizations, and performers. They contain materials in all formats: audio and video recordings, scores and sheet music, clippings, ephemera, photographs, manuscripts, books, and periodicals. Graduate and undergraduate students from several American universities and scholars from Malawi, England, and Mongolia have already used the Library. The collections will prove useful to educators interested in curriculum development, film makers, performers and performing organizations, and scholars in such fields as musicology, ethnomusicology, history, religious studies, and popular culture. Appointments for research visits are recommended, although the Library is normally open for research on weekdays from 9 a.m. to 5 p.m. in Room 612 of 623 South Wabash, Columbia College Chicago. For further information concerning the CBMR and its various programs and publications, contact Dominique-René de Lerma; Director, CBMR; Columbia College Chicago; 600 S. Michigan Ave.; Chicago, IL 60605. Call 312/663-1600 ext. 559 or 560 or fax 312/663-9019.

On September 24, 1892, Patrick Gilmore died unexpectedly while on tour. John Philip Sousa's band played its first concert two days later, on September 26. In the intervening two days, Sousa had arranged "The Voice of the Departing Soul" for his band to play on that inaugural concert in memory of Gilmore. On September 24, 1992, the Advocate Brass Band (under the direction of George Foreman) played a Patrick Gilmore memorial concert in Danville, Kentucky, which included "The Voice of the Departing Soul" as well as "Columbia," composed by Gilmore in 1879 and offered to the people of America as a new national anthem. Gilmore had cleverly provided "Columbia" with as many as fifteen different verses so it could be adapted to serve any purpose. On September 26, six community bands in Plainfield, New Jersey, per-
formed a concert in honor of the beginning of the Sousa Band. Another half dozen bands joined to form a massed band for several numbers. Professional bands participating included the U.S. Army Band, the Coast Guard Band, and the New Sousa Band directed by Keith Brion. Brion was organizer for this event, and George Foreman served on the advisory board and as one of the conductors.

The life and contributions of Lowell Mason (1792-1872), music educator, composer, anthologist, and conductor, were commemorated at the Boston Public Library in Copley Square with a lecture and exhibit marking the 200th anniversary of his birth. Mason was born in Medfield, Massachusetts, and much of his multifaceted career was spent in Boston where he was the first director of music for the Boston Public Schools as well as the music director for the Park Street Church and Central Church (now known as the Church of the Covenant). He is regarded as the foremost pioneer in the introduction of music instruction to American public schools and in the establishment of teacher training in music education. He also led a reform movement in American church music based on European models and spread his ideals through numerous widely accepted collections of sacred music. His hymns dominated nineteenth-century American hymnals and still occupy a substantial place in most American collections.


A four-day conference on the topic "The Musical Culture of German-Americans: Cultural Identity and Ethnic Thought" was held April 23-26, 1992, at the University of Chicago. Jointly sponsored by the University of Chicago and the German Folksong Archive at Freiburg im Breisgau, Germany, with further financial support from the Goethe Institute of Chicago, the conference included papers from scholars in various fields and from both North America and Europe, as well as workshops and concerts of German-American music presented by European ensembles and those from Chicago's German-speaking communities. "German-American" was construed in its broadest sense, including all of the German-speaking countries of Central Europe as well as folk, religious, popular, and classical genres of music. Sonneck members who participated in the conference included two session chairs, Judith McCullough ("The Musical Aesthetics of Emigration and Immigration") and Bruno Nettl ("Music and Musicians in the Ethnic Community"). Miriam S. Zachs spoke on "German-American Aesthetics and Ernst Toch," and Philip V. Bohlman presented a paper entitled "Religious Music and Ethnic Music: Music Historical Processes of German-Jewish and German-Lutheran Traditions in America," and, with Otto Holzapfel, another paper entitled "Cultural Identity and Mentalité in the Musical Culture of German-Americans: Views from Different Sides of the Hyphen."

The Program for the Study of Cultural Values and Ethics at the University of Illinois at Urbana-Champaign hosted a conference on "Living and Working with Cultural Plurality: Communities and their Institutions," on the Urbana-Champaign campus October 29-November 1, 1992. The conference was intended to bring together the practical and the theoretical in a conference which included both academics and non-academics in such fields as public education, labor, business, politics, mass media, and housing. Faculty members in such diverse fields as anthropology, sociology, history, philosophy, education, literature, music, Afro-American studies, and women's studies were expected to participate. Three events were of special interest to Sonneck members. "Ethnomusicology and Cultural Pluralism," moderated by Bruno Nettl, which included presentations by Louis Ballard, Dominique-René de Lerma, Barbara Reeder Lundquist, Thomas Turino, and Isabel Wong, explored the ways in which music has been used by ethnic groups and other subdivisions of American culture to symbolize ethnic identity and intercultural relations. Bruno Nettl presented an evening lecture on the history of ethnomusicology in the United States and its role in the development of a pluralistic musical culture. A concert of choral and chamber works by native American composer Louis Ballard, coordinated by Laura Stanfield, a doctoral student in musicology, was performed by faculty and students of the UIUC School of Music.

The American University Library (Washington, D.C.) housed an exhibit entitled "The Battle Hymn of the Republic" from June 30 to August 15. The exhibit described the origin of the tune and poem that became "The Battle Hymn of the Republic." The hymn was popularized by Charles McCabe, a
Methodist chaplain with an Ohio regiment in the Civil War and a prisoner held in Libby Prison, Richmond, Virginia. McCabe continued to sing the hymn at the conclusion of his fund-raising lecture, "The Bright Side of Life in Libby Prison," for a variety of religious and charitable organizations after the Civil War. He later served on the Board of Trustees and as the second chancellor of American University. The exhibit was created by Sally Jo Reynolds, Head of Cataloging, to welcome the Hymn Society in the United States and Canada, which held its annual conference in Washington from July 5 to 9, 1992. A bibliography of sources used and cited in the exhibit is available from Sally Jo Reynolds, Head of Cataloging; The American University Library; 4400 Massachusetts Ave. N.W.; Washington, D.C. 20016-8046.

An exhibit entitled "The Saga of Francis Johnson and Saratoga County" was presented at the Brookside Saratoga County History Center, located in Ballston Spa, New York, from August 2 to September 7, 1992. The story of Francis Johnson's association with Saratoga County, the center of the nation's resort society, began in the fall of 1817 and lasted for nearly a quarter of a century. Johnson reportedly created the nation's first "Cotillion Party" at the Masonic Hall, Chestnut Street, Philadelphia, in 1817. The building was destroyed by fire in March 1819, and Johnson and his band were persuaded to move to Saratoga County where they performed at Gideon Putnam's Congress Hall Hotel beginning with the summer season of 1820. The hotel adopted a plan of hops and balls, under Johnson's direction, and by that innovation became, according to Ballston Journal (July 29, 1992), the first hotel in America to employ a band of musicians for the regular entertainment of its guests. Johnson returned to both Saratoga Springs and Ballston Spa summer after summer until his death in 1844. Among the many pieces of his music are found the titles "A Trip to Ballston" and "Congress Hall." The year-long celebration of the 200th anniversary of Johnson's birth will reach its conclusion on November 27 with a Gala Soiree Musicale at the Academy of Music in Philadelphia.

The Lila Wallace—Reader's Digest Fund has awarded $7 million to the Smithsonian Institution to create a unique national jazz celebration spanning ten years. "The scale and vision of this visionary partnership will allow the Smithsonian to share its wide array of existing jazz resources with millions of Americans including those who cannot visit the museums in Washington," according to Smithsonian Secretary Robert McC. Adams. Over the ten-year span of the partnership, the Smithsonian will present at least five exhibits enhanced by local education programs, public performances, and films, which will expand the audience range and provide a forum for discovering jazz as a living art. Performances by the orchestra-in-residence, the Smithsonian Jazz Masterworks Orchestra, are core elements of the program. Recordings, radio, and TV programs will expand the audience even further. A series of three exhibitions within the first five years of the partnership will set the collections in context as they travel to about a dozen cities. Smaller exhibits will travel to museums, libraries, and community centers around the country for many years.

The partnership will begin in spring 1993 with "Beyond Category: The Musical Genius of Duke Ellington," an exhibit and performances by the Smithsonian Jazz Masterworks Orchestra, which will open at the Smithsonian's National Museum of American History, then travel to twelve cities including Los Angeles, New York, and Detroit. Opening on April 29 (the 94th anniversary of Ellington's birthday), the exhibit will include photographs, memorabilia, musical instruments, posters, films, and music, along with quotations from Ellington and other musicians, to tell the story. A centerpiece of the exhibit will be an original film featuring vintage film clips and interviews with noted contemporary jazz musicians. An innovative sub-grant program will enable each museum on the tour of the Duke Ellington exhibit to apply to the Smithsonian for a grant of up to $30,000 to support its associated educational programs such as teacher-training workshops, in-school concerts, transportation of students, senior citizens, or other special audiences, and community activities such as collecting oral histories from local jazz artists and fans. Curriculum kits on Ellington's life and music for high school teachers will be developed by the Smithsonian for national distribution.

The second exhibit will focus on popular jazz music of 1930 to 1945, the golden age of the dance hall in America, and the Big Band "swing" era of Benny Goodman, Count Basie, and Jimmie Lunceford. The third exhibit will explore "early jazz" of the first three decades, including its origins in blues and ragtime. It will include early dance hall posters, rare photos and letters, Louis Armstrong's trumpet, and the music of Armstrong, Jelly Roll Morton, Bix Beiderbecke, and others. Other exhibits being considered are blues, bebop, and modern jazz, as well as smaller exhibitions concentrating on individual musicians, female vocalists, jazz outside the United States, and jazz art.

One of the world's largest builders of pipe organs, the M.P. Möller Company of Hagerstown, Maryland, has become a victim of the nation's current economic woes. The company was founded in Warren, Pennsylvania, in 1875 by Danish immigrant
Mathias Peter Möller, and moved to Hagerstown in 1880. The company built twelve thousand pipe organs, becoming the largest manufacturer of pipe organs in the United States, and employing generations of the same families in Hagerstown. After a 140-day labor dispute, the third in ten years, the Möller family sold its interest to outside investors in 1989. During the recession, churches withheld orders, and the plant closed in April 1992, idling 115 workers. Efforts were made by local business leaders along with union, city, county, and state officials to develop means for the company to reopen with new owners and new capital, but this effort was abandoned in early September, signalling an apparent end to the company's distinguished history.

The 1992 Kennedy Center Friedheim Awards were given to American composers of symphonic music. Awards ranging from $3000 to $500 were given to the four winners, chosen from 61 accepted entries. The National Symphony, conducted by Randall Craig Fleischer, performed the music of the four finalists and announced the prizes on September 6. First prize went to Shulamit Ran's three-movement Symphony, second prize to Richard Wernick's Piano Concerto (performed by Lambert Orkis, pianist), third prize to George Tsontakis's Perpetual Angelus, and fourth prize to Emma Lou Diemer's Concerto in One Movement for Piano (Betty Oberacker, pianist).

October 13, 1992, marked the bicentennial of the laying of the cornerstone of the White House. Sponsored by the White House Historical Association, musical programs celebrating this event were organized by Elise Kirk and based on her award-winning book, Music at the White House: A History of the American Spirit and its new edition, Musical Highlights from the White House (Krieger, fall 1992). Kirk's lecture/concerts were illustrated by a program of music that had been performed at the White House during the administrations of John Adams through Abraham Lincoln, performed by David Hildebrand, baritone/guitarist, and Michelle Armentrout, soprano/pianist, at the Corcoran Gallery of Art, February 2, 1992. Kirk also narrated "Great Performances from the White House," presented by the Catholic University of America Symphony Orchestra and soloists on October 19 at the Hartke Theater. A program with the U.S. Marine Band at the White House is also planned. During the year, Elise Kirk has lectured at the Herbert Hoover Presidential Library, the Adams National Historic Site, the Miller Center for the Presidency at the University of Virginia, and Steinway Hall in New York. Her paper, "Music at the White House: Legacy of American Romanti-

cism," was part of a three-day symposium on all aspects of White House history and its role as a national symbol. Entitled "The White House: The First 200 Years," the symposium was held from October 13 to 15, 1992, at the Willard Hotel, Washington, D.C. It was cosponsored by the White House Historical Association and the National Park Service.

"Interpreting Our Past: Nineteenth-Century Musical Pleasures and Pastimes" was presented by the Center for Popular Music (Middle Tennessee State University) and Historic Travellers Rest on September 11, 1992. Designed for historic site or museum professionals, period musicians, and classroom teachers, the free half-day workshop provided techniques and resources useful in developing and presenting period music programs within the context of social history. Presenters included Patty Hall, folklorist; David Hildebrand, performer and researcher; Ginger Hildebrand; performer and educator; and Paul Wells, director of the Center for Popular Music and specialist on Civil War music.

In a survey taken beginning in February in Country America magazine and announced in the October issue, more than thirty thousand readers voted on the ten most-popular country songs of all time. The winners:
(1) "He Stopped Loving Her Today" (George Jones);
(2) "When I Call Your Name" (Vince Gill);
(3) "The Dance" (Garth Brooks);
(4) "Crazy" (Patsy Cline);
(5) "I Fall to Pieces" (Patsy Cline);
(6) "El Paso" (Marty Robbins);
(7) "Your Cheatin' Heart" (Hank Williams, Sr.);
(8) "I'm So Lonesome I Could Cry" (Hank Williams, Sr.);
(9) "Sixteen Tons" (Tennessee Ernie Ford);
(10) "Lovesick Blues" (Hank Williams, Sr.).

News of Other Societies

The 1993 Scott Joplin Ragtime Festival will be held in Sedalia, Missouri, from June 3 to June 6. Those interested in making seminar presentations on ragtime-related topics are invited to submit proposals to Edward A. Berlin; Queensborough Community College; Bayside, NY 11364.

At its annual meeting on June 5 in New York City, the National Music Council presented D. Antoinette Handy, Music Program Director of the National Endowment of the Arts, with a certificate of appreciation in recognition of the extraordinary contribution of the NEA to the field of music. In her accompanying remarks, Catherine French, president of the National Music Council, noted that since 1966 the National Endowment for the Arts has in-
vested nearly $400 million in artists and arts organizations through its Music and Opera-Music Theater Programs. NEA funds assist composers, conductors, and solo artists. The Endowment supports jazz, chamber music, folk music, orchestras, opera companies, choruses, festivals, presenting organizations, conservatories and schools of music, and national service organizations in music. The National Music Council was founded in 1940 to provide a forum for the discussion of this country's national music affairs, act as a clearinghouse for the joint opinion and decision of its members, and work as a force to strengthen the importance of music in our life and culture. Operating under a charter from Congress granted in 1956, the Council has a membership of fifty national musical associations, including the Sonneck Society for American Music.

The Country Dance and Song Society Library and Archives has moved! The library has become part of the Special Collections Department of the Ezekial W. Dimond Library at the University of New Hampshire, Durham. Durham is about sixty miles from Boston and forty miles from Manchester, New Hampshire. The Dimond Library also houses the Ralph Page Collection, and the University of New Hampshire hosts the annual Ralph Page Legacy dance weekend each January. Related materials in the Dimond Library include the Dudley Laufman Collection of recorded music of and writings about juggling and contra dance, a collection of recorded cowboy music and yodels, and a growing collection of American folklife field research, much of which deals directly with traditional dance and music. The CDSS material consists of four thousand volumes on historical and traditional dance; folk songs and music of England, the United States, and Canada; as well as printed materials, audiocassettes, sound recordings, video cassettes, 8mm and 16mm film, and CDSS's archival records. For several years past, the collection has been housed at the home of Bob and Kate Keller in Darnestown, Maryland, while it was being repaired.

The Roger Sessions Society is an international non-profit organization founded in 1988 and dedicated to promoting and disseminating the music of Roger Sessions to the widest audience possible. The Society promotes Sessions' music through concerts and radio broadcasts of his works, through new recordings, and through the Society's newsletter, which publishes information, recollections of Sessions, and analytical articles on his works. A complete critical discography is currently being published in the newsletter, the first such discography ever compiled on Sessions. The Society's tax-deductible membership dues are $20 per year for individuals, $30 for institutions. Membership in-cludes a subscription to the Society's newsletter, which appears three times yearly. Send dues of $20 to The Roger Sessions Society, Inc.; 14 Rodman Place; New Hempstead, NY 10977. Include your name, address, organization, and telephone number.

The Association for Recorded Sound Collections (ARSC) invites your participation in its work of research, study, publication, and information exchange covering all aspects of recordings and recorded sound. Founded in 1966, ARSC is a tax-exempt, non-profit organization with one thousand members from twenty-three countries. Through publications and meetings, ARSC provides a forum for the development and dissemination of discographic information in all fields and periods of recording and in all sound media. Brenda Nelson-Strauss, ARSC Membership chair, writes: [The Sonneck Society and the ARSC share] "a deep interest in collecting recordings, learning about the artists and recording sessions, and in preserving those collections." The ARSC Journal, issued biannually, is devoted to the results of major research, technical developments, discographies, record and book reviews, and a current bibliography of related articles in other publications. The ARSC Newsletter, issued quarterly, provides timely coverage of activities and serves as a forum for member communications. Individual or institutional membership is $30 per year. Send check to Phillip Rochlin; Executive Director, ARSC; P.O. Box 10162; Silver Springs, MD 20914.

The Society of Composers, Inc., will hold its 27th Conference April 15-18, 1993, in conjunction with Sound Encounters: The Festival. The event, based in Cleveland, Ohio, will explore the many dimensions of contemporary music and will feature concerts by a distinctive array of professional ensembles. A call for scores and papers has been issued. The deadline for submission of scores and papers is November 13, 1992. The directors solicit abstracts of 500 words or less for papers to be read at the conference. Papers concerned with all aspects of contemporary music are requested. Of particular interest are topics relating to pedagogy of music and/or composition in the age of digital reproduction. Papers on other topics are welcomed. All papers must be limited to ten pages or a reading time of 15-20 minutes. Submit abstracts to Randolph Coleman; Director, SCI Paper Sessions; Oberlin Conservatory of Music; Oberlin, OH 44074. For more information, write Edwin London, Music Director; Cleveland Chamber Symphony; Cleveland State University; Euclid Avenue at East 24th Street; Cleveland, Ohio 44115; or call 216/687-5010.

"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 in critical discourse about music. In the interest of continuing that dialogue, the Eastman School of Music will host a second conference in 1993, coordinated by Ellen Koskoff, Department of Musicology. A primary goal for this meeting continues to be "to develop a critical language, common to all the subdisciplines of music, that intersects with the insights of feminist theory." Contributions are welcome from musicologists, ethnomusicologists, music theorists, performers, composers, and music educators, as well as from scholars in disciplines other than music; interdisciplinary papers are encouraged. While the formats of sessions may be various (formal papers, study sessions, workshops, lecture-recitals), individual presentations are limited to thirty minutes. One-page abstracts of papers and proposals for group sessions and performances are due by January 1, 1993. Mail six copies to Gretchen Wheelock; Department of Musicology; Eastman School of Music; 26 Gibbs St.; Rochester, NY 14604-2599.

The College Music Society's 1993 Summer Institute on Women and Music will be given at Mount Vernon College, Washington, D.C., June 27-July 3. For information contact CMS; 202 West Spruce St.; Missoula, MT 59802; phone 406/721-9616.

Grant, Prize, and Publication Opportunities

In accordance with provisions made in Aaron Copland's will, The Aaron Copland Fund for Music has been established to support performances and to encourage and improve the public knowledge and appreciation of contemporary American music. The Fund expects to provide approximately $800,000 for these purposes. The Fund is beginning with two programs: support of performing organizations and support of recording projects. The American Music Center, founded in 1939 by Mr. Copland and five other composers, will administer these programs for the Fund. Jacob Druckman, president of the Fund, stated: "Our Board of Directors has worked for one year designing grant programs that we believe will have the greatest impact on American music. We have tried to create programs with the vision and generosity of spirit that Aaron demonstrated throughout his life."

The Recording Program: The Fund has allocated $500,000 in 1993 to support both new recordings and reissues of contemporary music. Grants will be given for projects involving works not currently available to the public. Professional performance ensembles, presenting institutions, and both non-profit and commercial recording companies are eligible to apply for support. The 1993 application deadline is March 1, with funding decisions to be announced in June, 1993. The 1994 application deadline will be January 14, 1994.

The Performing Program: In 1992-93, $300,000 has been allocated for non-profit professional performing organizations with a substantial commitment to American contemporary music. Grants will range from $5,000 to $20,000, with priority given to chamber ensembles. The first application deadline was October 15, 1992, with notification of funding decisions to be made in February 1993. The next deadline will be July 1, 1993, with notification of funding decisions to be made in November 1993. For complete guidelines and application information, contact American Music Center; 30 West 26th Street, Suite 1001; New York, NY 10010; phone 212/366-5260.

In celebration of the 25th Anniversary of the American Orff Schulwerk Association, and in the spirit of Carl Orff's vision and contributions as an educator and composer, the AOSA announces a national composition contest. Entries must be eight to fifteen minutes in length and should be written for treble children's voices, Orff diatonic instruments, non-pitched percussion, and optional soprano and alto recorders(s). The style should be American multicultural, folk, or contemporary, with text in English. The deadline for submission of scores is December 15, 1992. For complete information and guidelines, please write to: Carol C. Huffman; AOSA Contest Co-Chairman; 5135 Dover Center Road; North Olmsted, OH 44070.

The California American Studies Association and the Rocky Mountain American Studies Association will hold a joint meeting April 30-May 2, 1993, at the University of Nevada at Reno. The general theme of the conference is "Sin, Stigma, and Risk." The program committee is interested in securing submissions from all disciplines. Send a 250-word abstract to Scot Guenter; American Studies; San Jose State University; San Jose, CA 95192-0092; or call Catherine Smith at UNR, 702/784-6145, for additional information.

The 1993 Unisys African-American Composers Forum and Symposium: An Orchestral Composition Competition for African-American Composers (A Discovery of Resources for American Orchestras) will be held April 29, 30, and May 1, 1993. The forum, now in its fourth year, was created to assist in the identification of significant orchestral works by African-American composers. It also provides an opportunity for composers and the public to hear those works in performances by the Detroit Symphony Orchestra in reading/rehearsal sessions and subscription concerts. There are no restrictions on length or instrumentation of scores, but concertos.
song cycles, and choral works will not be accepted. Instrumentation must be within the Detroit Symphony Orchestra complement of musicians (4444, 5431, strings, harp/piano and timpani plus 4 percussion.) Composers must provide four complete and identical scores, with the composer's name, address, and telephone number on a separate sheet, and a current resume. Mail the above items to Unisys African-American Composers Forum; Detroit Symphony Orchestra Hall; Marsha Mabrey, Vice President for Education; 400 Buhl Building; 535 Griswold Street; Detroit, Michigan 48226. All application materials must be postmarked by December 18, 1992. For additional symposium information and registration materials, please contact: DSOH Education Office 313/962-1000.

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 George Keck, Box 3659, Ouachita Baptist University, Arkadelphia, AR 71929-0011.

IMPORTANT COLLECTION OF AMERICAN POPULAR MUSIC offered for sale. 75,000 pieces dating from 1790 to 1990. Price $625,000. For further information please call, fax, or write: J & J Lubrano, Music Antiquarians; 39 Hollenbeck Avenue; Great Barrington, MA 01230; phone 413/528-5799; Fax 413/528-4164.

SATURDAY NIGHT, SUNDAY MORNING: new documentary film exploring the common roots of blues and gospel. Available now from California Newsreel; 149 Ninth St.; San Francisco, CA 94103; phone 415/621-6196.

SONGS 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.

RECENT PUBLICATIONS AND RELEASES

The Archive of Folk Culture of the Library of Congress has created several new finding aids. "The Gordon Collections: Manuscript and Recorded Collections Acquired and/or Indexed by Robert Winslow Gordon in The Archive of Folk Culture" (LCFAFA No. 9, July 1991, 4 pp.) was compiled by Joseph C. Hickerson and Gregory Jenkins. Gordon was the first head of the Archive of American Folk-Song, 1928-1932. "Kentucky Recordings in the Archive of Folk Culture" (LCFAFA No. 10, January 1992, 18 pp.) was compiled by Gregory Jenkins, Joseph C. Hickerson, and Ann C. Taft. "Zora Neale Huston: Recordings, Manuscripts, and Ephemera in the Archive of Folk Culture and other Divisions of the Library of Congress" (LCFAFA No. 11, August 1992, 11 pp.) was compiled by Laura K. Crawley and Joseph C. Hickerson. Copies of these publications and a complete list of publications are available upon request from the Archive of Folk Culture; Library of Congress; Washington, DC 20540.

Composers Recordings, Inc. (CRI) is offering an inventory reduction sale on its LP recordings while supplies last. This includes an extensive catalog of works by American composers and performers, many not available from any other source, at prices ranging from $1.50 to $3 per disc, depending on the number ordered. Contact CRI LP Sale; Composers Recordings, Inc.; 73 Spring Street, Suite 506; New York NY 10012-5800 for more information.

Sonneck members have produced several important new books this year. Sonneck member Larry Starr's new book, A Union of Diversities: Style in the Music of Charles Ives, is now available from Schirmer Books. Starr writes: "It is a book directed not only, or even basically, toward Ives specialists; I hope with it to seek out the curious, perhaps befuddled, musicians and music lovers who would like to know what all the fuss regarding Ives is about—to demonstrate that one can begin an appreciation of the music without necessarily delving into the complexities of chronology, psychobiography, and quotation."


Peer Southern Concert Music and Theodore Presser Company have released a cassette tape to accompany the best-selling instruction book, *Earl Scruggs and the 5-String Banjo*. Recorded by Earl Scruggs, the cassette includes instructions on tuning, rhythm, thumb patterns, sliding, back-up and fill-in runs, harmonic chimes, vamping, forward and reverse rolls, and more. Sixty illustrations are listed in sequence on the insert, with additional illustrations throughout the tape. The cassette is available from music dealers for $12.95.

The final four volumes of *Three Centuries of American Music: A Collection of American Sacred and Secular Music* are available now from G.K. Hall and Co. This twelve-volume collection, edited by Sam Dennison and Martha Furman Schleifer, reproduces in facsimile American music published from colonial times through the twentieth century. The final volumes are:

9: American Orchestra Music 1800 through 1879;
10: American Orchestra Music: Late Nineteenth Century Boston;
11: American Orchestral Music: Nationalists and Traditionalists in Early Twentieth Century America;

Volumes 9-11 are edited by Sam Dennison; Volume 12 is edited by Raoul Camus. Volume 12 also includes a comprehensive index of material in all twelve volumes. For more information, write G.K. Hall and Co.; 70 Lincoln Street; Boston, MA 02111; or call 800/343-2806, ext. 205. In Alaska, Hawaii, and Massachusetts, call 617/423-3990, ext. 205.

Barry David Salwen's compact disk recording of the complete piano music of Roger Sessions has just been released by Koch International Classics. This is the first complete recording of Session's solo piano music, composed between 1927 and 1978. Salwen is the executive director of the Roger Sessions Society. Toll-free number for phone orders is 800/688-3482.

*Rockin' the Boat: Mass Music and Mass Movements*, by Reebee Garofalo, is available now from South End Press; P.O. Box 741; Monroe, ME 04958. Focusing on diverse musical movements in North America, Eastern and Western Europe, Africa, Latin America, Asia, and the Pacific Islands, this anthology reveals the intimate connections between music and political action, providing "a comprehensive picture of how popular music can rock the boat of repressive and oppressive cultures." The cost is $16 plus $3 for postage. To order, call 1-800-533-8478.

Sonneck Board of Trustees members meeting in early September at the Library of Congress discovered that LP recordings from the Library's various series are on sale in the lobby bookstore for just $4 each—a real bargain if you need to fill gaps in sets or add to your personal collection. For example, *Omaha Indian Music*, from wax-cylinder recordings made between 1895 and 1910 by ethnologists Alice Cunningham Fletcher and Francis La Flesche, is available from the Library of Congress, Motion Picture, Broadcasting, and Recorded Sound Division; Washington, D.C. 20540; for just $4, including postage. Make checks payable to Library of Congress, M/B/RS Division.

For many years, bands associated with the armed services, including the Marine Band, have been prohibited by law from selling their recordings. As a result of recent legislative changes, the bands are now allowed to produce recordings for sale to the general public. The Department of Defense is currently implementing a program to sell military band recordings through the National Audiovisual Center (NAC), a branch of the National Archives. NAC hopes to make the recordings available within a year in both compact disc and audiocassette format; they will be marketed directly by NAC and will be made available to civilian retail outlets as well.

The 1991 revision of *The Sacred Harp*, "The Best Collection of Sacred Songs, Hymns, Odes and Anthems Ever Offered the Singing Public for General Use," is now available. The sixty least popular pieces have been replaced with new compositions or with other well liked old pieces. The Music Committee was headed by Hugh McGraw. Order from the Country Dance and Song Society Store; 17 New South Street; Northampton, MA 01060 for $18.50 + $3.50 shipping. (Phone 413/584-9913.)

The author's intent of a hybrid reference book-tutorial text has been accomplished through first exposing the common principles and techniques and then making reference to specific products. Expansive technical material in the dictionary's extended comprehensive entries ( "Components, Electronic," for example, has seven subdivisions and covers ten pages) speaks purposefully to a novice reader, with complementary assistance gained from generous cross-referencing, three appendices, and a specialist index. The Americans are here: the expected (the Apple Company, Buchla's synthesizers, Laurens Hammond, Robert Moog, et al.) and the unexpected (Thaddeus Cahill and his telharmonium).—Jean Bonin.


Notwithstanding its undisputed distinction as the sole scholarly work devoted to so-called dirty songs, his 1968 Erotic Music deserves revision, according to Cray, for three reasons: to expand on the original single urban setting collecting base; to accommodate an easing of limitations on text and music commentary; and to re-direct earlier inappropriate publisher decisions on book organization. Cray's new anthology of bawdy songs sung by largely middle-class, educated informants in urban America, circa 1960-1990, adds forty songs (while striking a few on the basis of the defining criterion of oral currency) and offers an enhanced commentary, placing the songs in historical, social, and psychological context. How to account for the staying power of the genre? "Bawdy songs are funny. They have an elemental appeal. They entertain."—Jean Bonin.


Katherine Teck draws on her own experience as a studio musician for ballet, modern dance, and creative movement to formulate information-need issues, to further ponder these points herself, and to pose them to leading artists in the field, including musicians, performing dancers, and dance educators. The book narrative thus presents a vast panorama of practical suggestions and reminiscences on the principal theme of the dance studio as collaborative art place and on the secondary theme of training for the dance studio musician. Some twenty photographs, two appendices, endnotes, and a selected bibliography round out the book.—Jean Bonin.


Roger Reynolds (b. 1934) won a Pulitzer Prize for Whispers Out of Time, composed in 1989. The work is scored for a string orchestra of eight violins, six violas, five cellos, and four contrabasses, producing a bass-heavy texture. The piece's six movements are based on the six sections of a long poem by John Ashbery, "Self-Portrait in a Convex Mirror." Transfigured Wind II (1983), for solo flute and instrumental ensemble, relies on computer-generated and -manipulated sound. After recording the piece's four flute solos, Reynolds used a computer to capture, analyze, and transform the nuances of pitch, tempo, and dynamics added to the notation by the performer. The transformations appear on tape, as background, and also become the material for the orchestral writing.—Carolyn Bryant


This compact disc, which presents performances from the Aspen Music Festival, is the first of several planned by Bridge Records to document the concert recordings of Jan DeGaetani, who died September 15, 1989. The American work, Dark Upon the Harp, was composed in 1961-62 for DeGaetani, having been commissioned by Milton Feist, the publisher of Mercury Music, in memory of his father, Leo Feist. Starting with a Psalm text requested by Feist—"He is at my right hand, I shall not be moved"—Druckman added texts from five other Psalms, seeking a dramatic shape that would move through struggle to resolution and peace. DeGaetani performed the work several times with the American Brass Quintet with Druckman conducting, and the composer noted, "I will never forget walking offstage at Aspen after the performance herein recorded (which we all sensed might be the last), and all of us saying at once, "that was the best ever."—Carolyn Bryant
even more toward a regional study by identifying some 53 men and seven women as Kentucky music teachers or musicians (to include Stephen Foster [I] and Will S. Hays) and listing their publications regardless of place of publication. Korda's "useful historical reflection of the pleasures and tastes of the last century" facilitates "consultation and study, perhaps simply pleasure in its perusal."—Jean Bonin.


The "fascinating profusion" of connections between rock and classical music genres is dizzyingly displayed here, with proportionately more entries by far being new discoveries or releases rather than updates to Duxbury's 1985 discography. Not only is the term "rock music" a circus-tent size umbrella (including, for example, reggae, synthesizer music, disco, soul, heavy metal, and new wave) for the comprehensive body of the book, but classicizing of big band, Broadway, jazz, new age, country, and folk is also treated, selectively, in appendices. An unusually friendly index leads one to, as an example, "Fur Elise" rockin' and, conversely, long-hair Bruce Springsteen.—Jean Bonin.


Newly typeset but with only minimal editing, the reissue of this joint WPA and Cleveland Public Library index potentially serves a practical purpose as it offers a point-in-time view of the most frequently anthologized spirituals in thirty selected collections, mostly 1920-1930 imprints. A skillful bibliographic networking distinguishes among identically or similarly titled songs (as an example, three separate spirituals entitled "Nobody knows de trouble I see" are defined) and also points out song-theme connections (for example, "How yo' do, believer, how yo' do today," see also "When I git in heben in muth elbow chair").—Jean Bonin.


Having retrieved in nineteen data fields the by-now virtually de rigueur information from 1,450 pieces of sheet music from the University of Louisville's collection, Korda's bibliography documents for the first time the importance of this city as an early music publishing center, the prominence of William C. Peters, David P. Faulds, George Washington Brainard, and the Tripp firms being apparent among the 310 Louisville imprints. But this long-time Louisville music curator has done

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Some Recent Dissertations on American Topics

Excerpted from Cecil Adkins and Alis Dickenson, Doctoral Dissertations in Musicology, December 1990-November 1991 (* indicates dissertations in progress)

I. Works of Individual Composers (alphabetical by composer)


Bauer. Stewart, Nancy Louise. The Solo Piano Music of Marion Bauer (Ph.D., Musicology, Univ. of Cincinnati, 1990)


Bernstein. *Meyer, Klaus. Leonard Bernstein as musical critic* (Ph.D., Musicology, Erlangen, 1940)


Coltrane, Hestia. Karlton Edward. The Melodic and Poly-rhythmic Development of John Coltrane's Spontaneous Composition In a Racist Society and Hysterionic Cycle (Ph.D., Composition, City Univ. of New York, 1990)
II. Miscellaneous
(alphabetical by author)

Ahlquist, Karen Ethel. *Opera, Theatre, and Audience in Antebellum New York* (Ph.D., Musicology, Univ. of Michigan, 1991)


*Alaimo, Keri Jo. The Tango in Argentina, France, and the United States: Its Evolution as Song, Dance, Music, and Culture from ca. 1850 to ca. 1925* (Ph.D., Musicology, Univ. of Cincinnati)

*Chevan, David. Written Music in Early Jazz* (Ph.D., Musicology, City Univ. of New York)

*Collis, Alan.* *Music in the Works of Philip Glass, Steve Reich, Terry Riley, and La Monte Young, and Its Relation to the Visual Arts* (Ph.D., Musicology, Univ. of Southern California)

*Coffin, Elizabeth. The Influence of Pestalozzian Theories upon the Music Curriculum of the Early American Common Schools (1830-1860) as Implemented by Horace Mann and Lowell Mason* (Ed.D., Education, Univ. of Iowa, 1991)

*Heilgendorff, Simone. Die experimentelle Musik um 1960 in Westeuropa und in den USA* (Ph.D., Musicology, Freiburg)


*Krouse, Elizabeth Alma. The Treatment of Death in Selected Nineteenth-Century Hymnals and Tunebooks from 1835 to 1870* (D.M.A., Performance, Univ. of Missouri, Kansas City, 1990)

*LaSeter, Leslie. New Music Theatre and the Changing Definition of Opera* (Ph.D., Music, City Univ. of New York)

*Lezcan, José Manuel. Afro-Cuban Rhythmic Elements in the Published Choral and Vocal Works of Alejandro García Caturla and Amadeo Roldán* (Ph.D., Musicology, Florida State University)

*Lindley, Nancy Eagle. Singer. Radiana Pianor and American Music: The Performer as Advocate* (Ph.D., Musicology, Univ. of Maryland)


*Mariani, Evelyn Weiss. Samuel Marti (1906-1975), a Mexican Ethnomusicologist: His Work, Theses and Contributions* (Ph.D., Musicology, Michigan State Univ.)

*Marks, Martin Miller. Film Music of the Silent Period, 1895-1924* (Ph.D., Music, Harvard, 1990)


*Porter-Wright, Margaret Rose, Musicians and Music in the Streets of Major Urban Areas in America* (Ph.D., Musicology, Univ. of Illinois)

*Richardson, Susan Eve. Defining American Music: Composers' Organizations from 1937* (Ph.D., Musicology, Indiana Univ.)

*Rösch, Michael. Studien zur amerikanischen Oper im mittleren 20. Jahrhundert* (Ph.D., Musicology, Freiburg)

*Schubert, Linda Katherine. Music for Feature Films Depicting History* (Ph.D., Musicology, Univ. of Michigan)

*Siek, Stephen. Musical Taste in Post-Revolutionary America as Seen through Carr's Musical Journal for the Pianoforte* (Ph.D., Musicology, Univ. of Cincinnati, 1991)


*Still, Tamara Gai. Paul Fritts and Company: Organbuilders of the Pacific Northwest* (D.M.A., Performance, Univ. of Washington)

*Stornmont, Beth Loreen. Music for Organ and Instruments Written by American Composers since 1950 and their Applications in Protestant Worship* (D.M.A., Performance, Univ. of Southern California, 1991)

*Suzuki, Dean Paul. Minimal Music: Its Evolution as Seen in the Works of Philip Glass, Steve Reich, Terry Riley, and La Monte Young, and Its Relation to the Visual Arts* (Ph.D., Musicology, Univ. of Southern California)

*Taylor, Jeffrey J. Early Hines and Black Jazz Piano in Chicago* (1923-29) (Ph.D., Musicology, Univ. of Michigan)

*Taylor, Timothy Dean. The Voracious Muse: Musical Borrowings, Culture, and Postmodernism. Western Use of Non-Western Musics since 1960* (Ph.D., Musicology, Univ. of Michigan)

*Thein, Anthony Peter. American Art Songs for Tenor, Baritone, and Bass Voices from 1850-1920* (Ph.D., Music, Univ. of Minnesota, 1978)

*White, John Wallace. Processes of Structuring in Selected Free Improvisations of the Chamber Ensemble ‘Oregon’* (Ph.D., Theory, Indiana Univ.)

*Wieck, Ronald V. Pro-Musica, Inc., 1920-1940: An Investigation of the Activities and Influence of the North American Chapters* (Ph.D., Musicology, Univ. of Wisconsin)

*****

The Rock Band advertised on pp. 101 and 107 above included Mr. Daniel Till and sons of Keswick, England, who extracted "sweet and dulcet tones from the weathered rocks of their native district." They tuned slabs of rock by chipping off the ends to raise the pitch or taking a chunk from the middle to deepen them. A wooden frame 11 or 12 feet long, like a couple of open shelves, contained stones from 4-6 inches to 4 feet long, and 1½ to 4 inches wide, insulated by straw ropes. The upper shelf contained 25 slabs of rough stone, arranged in twos and threes like the black notes of the piano, while the lower shelf contained 35 "naturals." Three performers used wooden hammers covered with leather to play everything from Bach to "Home, Sweet, Home," and even sang along.

Thanks to Ethel Norris for this filler!
REVIEW OF BOOKS

Jean Bonin, editor


Women in Music is the first general survey to absorb and reflect the scholarship of the seventies and eighties in its subject. Automatically, then, it becomes the best available text for a course on women in music. Much more than that, it is a valuable supplement for any but the most specialized course that includes American music.

Five of this book's fifteen chapters, more than a third of the book, deal specifically with American music. One covers music in the U.S. to 1918 from Mary Ann Pownall to Amy Beach (with five music examples). A group of three chapters covers "Modern Music in the Americas," including art music in North America (one example), popular music, and African-American women in blues and jazz. The fifth, on women as patrons, gives most of its space to American women. In addition, two other chapters deal with non-traditional topics that are likely to be of interest to students of American music. One is on women in non-Western music (four examples). The short concluding chapter, "Recovering Jouissance: An Introduction to Feminist Music Aesthetics," introduces terms such as "patriarchy," "gender analysis," and, for the first time in the book, raises the question of "how to distinguish the expression of women's experience from the expression of male constructions of the feminine" (p. 337).

Pendle has extracted straightforward, jargon-free, stylistically consistent (for the most part) expositions from her contributing authors. Each chapter contains its own summary, endnotes, and suggestions for further reading. There are too few music examples; the authors draw on Briscoe's Historical Anthology of Music by Women (1987) for supplementary scores and tapes. No egregious errors of fact jump out, although, unavoidably, some may argue about the choice of topics covered. Although Pendle describes the book as creating "a framework for [both] current study and future exploration" (p. x), the emphasis is definitely on the former aspect.

The tone of this volume is objective, factual, almost clinical. In fact, it is very conservative in its approach. It thus fits well into the existing mold for textbooks on music history. One might take issue with that philosophy, but that would be to miss the point: There was no reliable survey on women in music suitable for use as a text, but now there is. What did we ever do without it?

Catherine Parsons Smith
University of Nevada, Reno


Since the 1970s, musicological inquiry into the history of ragtime has increased both in the United States and abroad, but most of the resulting scholarship has been in English. Only a handful of journal articles were written in German, and Harer's 1989 publication was the first non-English book-length work.

Previously most books on ragtime (excluding biographies) have dealt with the music in a historical context. The categorization of rags into styles was influenced by Jasen and Tichnor's Rags and Ragtime: A Musical History and later Berlin's Ragtime: A Musical and Cultural History. And now Harer offers a new method of categorizing ragtime according to specific rhythmic characteristics of each piece.

By assigning Arabic numerals for given rhythmic values, Harer concludes, after observing approximately 250 rags in sheet music form, that there are six commonly used rhythmic patterns. The combination of these rhythmic patterns determines the type of syncopation predominant in each piece. Harer then catalogs each piece according to the three group types: untied syncopation, tied syncopation, and no syncopation.

While this methodology may be novel, its complexity makes it more difficult to use than the traditional historical/stylistical categorization. This difficulty is exemplified by several errors in the author's own catalog, including the lack of clear representation of rhythmic ties in conjunction with the Arabic numerals. That is, according to Harer's own method, several pieces listed in the catalog could be categorized in two opposite groups.

In summary, Harer concludes that the typological analysis shows a "continuous development and stylization of rhythmic elements." Yet, the connection that the author attempts to make between the systematic rhythmic analysis and historical stylization is confusing. Harer concludes from the typology, for example, that most pieces with tied syncopation appeared after 1900. Thus, such pieces as Cole and Johnson's minstrel song, "Mandy, Won't You Let Me Be Your Beau?" (1902), and Joseph Lamb's complex piano solo, "Ragtime Nightingale" (1915), are labeled as the same type of piece solely because they contain tied syncopation. Based on rhythmic analysis alone, Harer's conclusions may be true. But this limiting typology does not account for textural or harmonic development.

Despite its flaws, the book is a valuable resource to the German reader, as it contains a brief but accurate history of ragtime; a thematic catalog
of over 250 compositions; indices of composers, titles, and arrangers; and an excellent bibliography, including contemporaneous literature and sound recordings—all of which may otherwise have been unavailable to the German reader.

To the scholar, this book offers an innovative, though unwieldy, method of categorizing the vast number of ragtime pieces. Harer's novel work may open the door for future methodologies of research, both in ragtime and American music.

Karen Harrod
Wilmington Music School
Wilmington, DE


The Thompsons' reference book is the inaugural volume of a proposed series of Latin American music studies. The preface, introduction, and annotations are in English, but many of the texts cited are written in Spanish.

The work, composed of 995 entries, is an expansion of Annie Thompson's Annotated Bibliography of Writings About Music in Puerto Rico (Ann Arbor: Music Library Association, 1974), which included 304 references for music only. There are twelve headings in the 1991 book: bibliographies; reference, general histories and collected essays; biography, interviews, and eulogy; panoramic surveys of music and dance in Puerto Rico; chroniclers, travelers, and early historians; concert music, church music, and instruction; lyric theater and ballet; traditional folk music and dance; urban music and dance; the danza Puertorriqueña; La Borinqueña (the national hymn); and miscellaneous sources. A subject index and an index of authors, compilers, and editors conclude the work.

The authors have rewritten most of the annotations from the 1974 bibliography. For example, Fernando Callejo's Musica y musicos portorriqueños, (No. 34) was given but two sentences in the original book. The new Thompson edition is more detailed than the earlier volume, giving names of contributors and cross-referencing other articles included in the 1971 Callejo edition. But on a substantive matter, one wonders why the Thompsons failed to mention that Callejo was incorrect in stating that the United States caused a cultural regression following the Spanish American War. It is a statement that has been perpetuated by most later authors. On the contrary, the musical culture continued as before—band concerts were given in the parks, musical contests were held, and the churches had their small orchestral ensembles—but because of the poor economy, native composers' music was not published. Therefore, people did not know the music existed.

The Thompson bibliography is a "must" for musicologists, folklorists, and students and teachers of dance. It is an indispensable aid to investigators of Puerto Rican culture.

Catherine Dower
Professor Emerita, Westfield State College


My hopeful—even excited—predisposition toward Dorough's monograph for use as a course text has become instead a sense of disappointment.

The book, a "descriptive study" (p. xiii), is intended as an overview, and its lack of theoretical discussion is deliberate. This, even though the intended reader is the undergraduate music major or non-major. Second, the suggested recordings listed at the end of each chapter are "meant to be used simply as classroom enhancement" (p. xiv). The philosophy behind this latter statement in particular signalled caution in my mind and is one of the book's shortcomings. Directed listening, with guides and at least minimal theoretical analysis and comparison, forms an essential part of learning for music appreciation students of my experience.

Dorough's book is divided into nineteen chapters grouped somewhat by style. Chapters one and two include brief discussions of the foundations of American popular music (beginning with Tudor England), and the next three chapters are devoted to jazz. Chapters six through thirteen cover a wide range of topics, including pop singers, country music, Broadway, folk music, and the recording industry. The logic of the chapter sequence is a bit baffling, but they likely could be taught in any order. The unfortunate aspect is that Dorough makes little or no attempt to point out relationships between styles. The final chapters deal with rock, but again the order of the chapters is questionable. Chapters fifteen and sixteen cover Elvis and the Beatles, but chapter seventeen discusses "rock foundations": Bill Haley, Dick Clark, the Everly Brothers, etc. The concluding chapter looks briefly at MTV, Michael Jackson and Madonna, punk, and rap. Oddly enough, the "Additional Readings" list that follows nearly every chapter is lacking for the final one—just where an up-to-date bibliography could be most helpful.

The writing style of Dorough's presentation is questionable for college readers. The author either skims the surface of a topic or provides only anecdotal information. More depth could have been

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afforded some subjects if the first two chapters had been treated differently (or even omitted). Their 34 pages draw heavily on Chase and Hitchcock (in dated editions!), displaying 23 footnote references to the two authorities. Dorrough provides no highlighted terms or definitions within the text or in an appendix, and there are several annoying misspellings (Treemonishia, for example).

In sum, I am sorry that I cannot recommend Popular-Music Culture in America as either a text or resource book.

Linda Pohly
Ball State University


Response to this revised edition of Jack Raymond's Show Music on Record will vary with one's expectations. Those expecting citations of only theater music may be pleased to find music of other media; and those anticipating a thoroughly documented discography will be disappointed.

The "objective of the book is to provide a reference list of commercial recordings of songs from American shows (and of foreign shows that played in America) as performed by members of original, revival, and studio casts. It includes shows produced for stage, screen, and television." If one reads the section on "How to Use the Book" and consults appropriate indices, Raymond's information is readily accessible.

The precise scope of the book, perhaps excessively inclusive, is established during introductory discussions of "Criteria for Including Records," "Which Shows Qualify?" and "Which Records Qualify?" Thus, "Adeste Fideles" qualifies as "show music" because Bing Crosby sang it in the film Bells of St. Mary's (1945). Other questionable inclusions are the Tin Pan Alley songs which sometimes augmented the official scores of book shows and revues early in this century (e.g., "My Cozy Corner Girl" in The Earl and the Girl, 1903, and "Three O'Clock in the Morning" in Greenwich Village Follies of 1921). Also included are recordings of Balfé's The Bohemian Girl (1843) and Wallace's Maritana (1845), both of which are usually classified as operas. There is even a sketch without music from The Rogers Brothers in Central Park (1900) and a recitation of "Gunga Din" delivered in The Three Twins (1908).

As a discography, the book is weak. It lacks precise recording dates, matrix, and take numbers, even when they are retrievable. Those who expect adherence to protocols used by such fastidious discographers as Brian Rust and William R. Moran will be displeased. But the number of items listed is impressively large, and a user may learn about more show-related recordings than were ever imagined to exist. Missing details may be sought elsewhere. The book is a useful addition to a researcher's shelf.

Paul Charos
Brooklyn College


Ten years ago the American town band was a vague legend, informed more by Meredith Willson than by solid research. Today, thanks in part to an early and sustained interest by the Sonneck Society, the size and importance of the tradition is well recognized, and the general outlines of the story nationwide have been established. Emma Scogna Rocco's study of Italian-American bands in a number of communities of western Pennsylvania is a good start on the next generation of scholarship—a thorough and sensitive exploration of some fascinating exceptions to the general trend and, above all, of the roots of this unusual music in the patterns of American immigration and social history.

Rocco's book is advertised as a "revised Ph.D. dissertation." And it does retain marks of its origin: long quotations from secondary sources, a typeface that contrasts double- and single-spacing, a labored and questionably relevant effort to trace the Italian-American band tradition back to the ancient Etruscans, and a literary style that emphasizes dispassionate documentation over reflection and extrapolation and poetry. Still, she tells a compelling story.

The story focuses mainly on four bands in Lawrence and Beaver Counties, all of them formed between 1898 and 1919 and all surviving into at least the early 1980s. In other words, these ensembles began late in what we usually think of as the golden age of town bands, and their stories are set in the twentieth century and not the nineteenth. Thus this becomes essentially an ethnomusicological work, founded not only on newspapers and uncovered artifacts (though there are many of these, and they are wonderful), but on interviews and recordings as well.

Rocco's sympathy with the Italian-American people of these Pennsylvania milltowns is unmistakable and contagious as she follows the bands through their long and often tangled histories. We see the community changing and the role of the band changing with it—from a familiar voice of the old country serving enclaves of first-generation immigrants, to (one senses, though the author is too polite to say so directly) a faintly embarrassing cul-
tural anachronism and, finally, as these towns re-
claimed their ethnic and historic identities in recent
years, to a proud and nostalgic symbol of the local
people's talent and guts. Rocco also does well at
explaining the stylistic and repertorial differences
between these Italian bands and their Anglo coun-
terparts around the country, and at pointing up the
differences in their musical life. While most Amer-
ican town bands were strictly secular organizations,
the Italian bands found continuing work with the
Catholic church and especially its outdoor festivals,
and thereby held an important role in preserving
longstanding traditions from Europe. Rocco is at
her most moving in the account of the 1973 visit of
one of these bands to Patrica, the area of Italy
where so many of its members' ancestors had been
born. She portrays the amazement of the Italian au-
diences, who had meanwhile lost their own town
bands, to hear the old tunes coming from the
Americans.

Anyone interested in American bands or in the
cultural life of our immigrant communities over
several generations will find much to learn in this
book, and much to enjoy; Emma Rocco should be
congratulated on a fine and important piece of
scholarship. If I have any quarrel here, it is with
Garland Press. If this really represents a substantial
revision of her doctoral dissertation, then somebody
at Garland who understands the difference between
a dissertation and a book should have exercised a
sterner editorial hand. A small literary effort would
have made this a much more user-friendly book,
much more interesting to the wide readership its
material deserves. But if, as I suspect, the book
presents the text of the thesis more or less un-
changed (its series is entitled "European Immigrants
and American Society: A Collection of Studies and
Dissertations"), then Garland is doing us no favor by
charging $70 for something University Microfilms
already sells for $34.50.

Kenneth Kreitner
Memphis State University

THE AMERICAN WIND SYMPHONY COMMISS-
SIONING PROJECT: A DESCRIPTIVE CATALOG
H. Renshaw. Westport, New York, and London:
28146-7. $55.

It sounds like the kind of idea most of us would
abandon on sobering up in the morning: a water-
borne professional concert band that travels up and
down the navigable rivers and coastlines of America
with its own self-propelled floating stage, docking
in the port towns to bring serious band literature to
the masses. But thanks to the energy of Robert
Austin Boudreau, its founder, conductor, and cap-
tain, the American Waterways Wind Orchestra has in
fact thrived for more than three decades, gaining a
reputation as one of the best wind ensembles in the
country.

Between 1957 (when the AWWO was founded)
and 1991, Boudreau commissioned more than 350
new pieces of band music from some of the most
eminent composers worldwide (including, for
starters, Adler, Creston, Hovhaness, Kay, Pen-
derecki, Rogers, and Villa-Lobos). Almost half of
the compositions, selected by Boudreau himself,
have been made available by the C.F. Peters Cor-
poration, and these are the subject of Jeffrey
Renshaw's catalogue. Renshaw provides information
on the AWWO, Boudreau, and Peters, but the bulk
of his book is rightly devoted to the 159 pieces of
music. For each composition (apart from a handful
that have been withdrawn or lost), he has collected
the usual bibliographic data, but he also adds two
unusual and helpful features: a description of the
piece's general character and performing considera-
tions, and a sample page of the score (normally, but
not always, the first).

These last two elements, and the dazzling array
of indices (by soloist, number of performers, dura-
tion, and so forth), are clearly aimed at college and
advanced high-school band directors looking for
new repertory. And the book should find many
friends there. Its usefulness to anyone else is a bit
harder to imagine; this is no representative sample
of new band music, nor even of its own commis-
sioning project (tantalizingly, we learn nothing
about the 200-odd pieces that have not been given
to Peters). Nor has this yet proven a particularly
influential repertory. As Renshaw points out, less
than a quarter of the 159 have ever been played by
anyone but the AWWO.

All the same, it is a mightily impressive-looking
list of compositions, and the descriptions and sample
pages support Renshaw's claim that we ought to be
hearing more of them. So perhaps his book will
have two lives: now, to urge band directors to give
some of these works a try, and later, to be a sensi-
tive and convenient source of information on them.

Kenneth Kreitner
Memphis State University

THE STRINGS AROUND YOUR FINGERS

* Gather your spare books, scores, and recordings
for the Sonneck Society Silent Auction (p. 108).
* Pay your dues now and take advantage of the
old rate (p. 108)!
* Send reports of your American Music Week ac-
tivities to William Everett (p. 109).
REVIEWS OF RECORDINGS

Carolyn Bryant, Editor

MCCAULEY REED VIDRINE, 1929 AND BACK. Mitchell Reed, fiddle; Cory McCauley, accordion and vocals; Randy Vidrine, vocals and guitar. Swallow Records LP-6090. 1991. One 12" disc. (Available from Swallow Records, P.O. Drawer 10, Ville Platte, LA 70586.)


The title of McCauley, Reed, and Vidrine's album, "1929 and Back," refers to the pre-electric era of Cajun music. This is traditional Cajun music as it is understood today from recordings and living memory. Only three instruments are heard on the album—Cajun accordion, fiddle, and guitar—and they are heard without amplification. The musicians are not septuagenarians but young men; the oldest was born in 1954. Their style is unadorned but zesty. The all-French vocals are in the traditional nasal manner, and the instruments relaxed but lively. Most selections are vocal numbers, though there are three instrumental; all are either two-steps or waltzes.

It is a rare pleasure to hear such music played today, since contemporary Cajun musicians play in styles heavily influenced by country music, rock and roll, or zydeco. Moments evocative of the immediate, rural character of Cajun music are provided by a bird's cry heard at the end of one song and a hiccup during another. The selections are lesser-known members of the Cajun repertoire, with one Tin Pan Alley song, "Lulu's Back in Town," sung in French.

Zydeco Force is a relatively new group with capable musicianship, featuring piano-key accordion, rubboard, guitar, bass, drums, and both solo and group singing with spirited call-and-response. The instruments combine to give a dense, spirited sound. Oddly, the names of the musicians on "The Sun's Going Down" are not given with the recording. Though their sound is typical, their selection of songs is unusual. They have borrowed Bob Marley's "Buffalo Soldier" as "Zydeco Soldier (Buffalo Soldier)," the Dirty Dozen Brass Band's "Do What You Want," and Roberta Flack's "The First Time Ever I Saw Your Face." The first two translate well into the zydeco idiom, but the last is overly sentimental.

The splendid instrumental "Zydeco Slop" has a driving beat, in the style of Clifton Chenier. Zydeco Force proudly proclaims French African-American style and culture. "Zydeco Extravaganza" repeatedly mentions "Richard's Club," the famous night club in Lawtell, Louisiana, and "Zydeco Run" is a plea for peace through zydeco. Zydeco Force, along with their contemporaries C. J. Chenier, the Sams Brothers, and many others, insure a bright future for the spicy zydeco style.

Jim Hobbs
Loyola University


This recording brings together three works by Copland that, although originally written for different media (opera, film, and concert performance), display his affinity for writing vibrant melodies and conjuring up picturesque imagery.

While there is nothing glaringly objectionable to point out in the performances, the invariably "niceness" is unfortunately the recording's weakest element. The Phoenix Symphony, directed by James Sedaes, plays flawlessly, but seems at times too careful, too deliberate.

A case in point is the performance of The Red Pony. This suite brings together six short selections from the score written for the 1949 film version of John Steinbeck's novel. From the docile strings that begin "Morning on the Ranch," to the punctuating dissonances that echo the underlying emotions in "Grandfather's Story," Copland's proclivity for the perfect descriptive—musical nuance shines through. At the same time, the work unites rollicking rhythms, fanfarish flourishes, and, in the Circus Music," an affable oom-pah waltz.

The fact that Sedaes takes all of this too seriously is immediately apparent if one compares his version with that of a performance conducted by Copland on the recently released "Copland Collection" (Sony Classical SM2K 47236). Although there is nothing wrong with Sedaes' conception of the work, Copland's own rendition is at once more energetic and more alive.

The suite from The Tender Land, first performed in 1958, is based on the opera commissioned for television in 1953, though it received its premiere by the New York City Opera in 1954. Of the three selections contained in the suite, the performance of the "Love Duet" between Laurie and Martin deserves specific mention. The long, tender melodic lines, the transparency of the chamber-like writing, and the attention to balance are all exemplary.

The pieces contained in Three Latin-American Sketches were not originally intended as a set. "Paisaje Mexicano" and "Danze de Jalisco" were both
composed in 1959 and performed as Two Mexican Pieces. The other selection, "Estrilillo," is a Ven- zuelan piece added in 1971. These works abound with tuneful melodies and the vibrant, often angular, rhythms that are so characteristic of Copland.

Overall the performance is competent, if not inspired, and the recording quality is excellent. Charley Samson's liner notes are informative and agreeable.

Karen L. Carter
University of Kentucky


Pianist William Masselos certainly found his niche when he decided to build his career around contemporary music. He has the best kind of technique: the kind we never notice. Instead we hear infinite variety of pianistic color, marvelous control over simultaneous layers of dynamic shading, textures that can be clear or massively aggressive as needed, and difficult passages that are not demand- ing at all but simply music: music of great speed and excitement.

His instinctive understanding of contemporary idioms comes through clearly in these recordings. They were a pleasure to explore, casting aside any lingering fear that technical limits might overtake musical expression.

The music of both composers could probably be styled neo-romantic but in somewhat different ways. For me, the most captivating work was William Mayer's Octagon, but that may be only a personal preference for works with orchestra.

Octagon is—predictably—in eight movements, each of a different musical spirit, yet linked by a pervading orchestral variety and a marvelous sense of logic and forward movement. The aggressive "Interrotto" is followed by an elegiac "Canzone," and that in turn by a "Scherzo." The "Toccata" is a wonderfully exciting tour de force. And the penul- timate movement, "Points and Lights," evokes in- finitely greater depths than President Bush's 1988 version.

Lovers of works for piano alone may prefer the other pieces on the disc. The brilliant sense of orchestral color heard in Octagon is translated to the piano in Mayer's first Sonata, which utilizes the instrument's full resources. One senses a progression through the three movements—Andante, Moderato, Vivace e leggiero—which relates to musical weight and substance as much as to tempo. An interlude linking the second and third movement, and an all- encompassing coda, help to promote this sense, but spring more from an emotional rightness than from structural need.

Dane Rudhyar's works tend (but only slightly) more toward clusters of sound than Mayer's more melodic style. If the "craggy dissonances" of Gran- ites seem, at almost nine minutes, to be rather over- long, one can turn to Stars, an absolutely lovely evocation of its title.

CRI has done a fine job of transferring the original 1969–71 analog recordings to compact disc, although the piano sound in the Rudhyar pieces is a bit boomy. Overall, the sound is clear and present, the repertoire well matched, and the disc attractively packaged.

R. John Specht
Queensborough Community College/CUNY


From the Shepherd School of Music at Houston's Rice University, CRI Recordings brings two works each by the Dean and the composer-in- residence.

Paul Cooper, composer-in-residence, is represented by his Violin Concerto No. 2 and his Sym- phon No. 4. In listening to both, I found one word springing almost unbidden to mind, a word that this eminent composer and theorist may not want to hear: lugubrious.

Both works have a ratio of two slow movements to one nominally fast. That's not unusual in twen- tieth-century music, but here even the "fast" movements include passages of long, sustained melody, contained within a dynamic envelope that only occasionally exceeds mezzo-forte. Despite passages of serenity and beauty, melodic material tends to be amorphous, not contributing to a readily perceived structure. These pieces just don't seem to go any- where!

What, for example, is one to make of a passage—from the Symphony—in which the climax of the movement is achieved "by the superimposition of the [previously stated] dirge, played by the brasses and percussion, on a canon in the strings and random textures in the winds"? This is not a composer who cares to make his structure clear to the listener. (I am reminded of the inaudible canons in Schoen- berg's Gurrelieder, sung by twelve-part men's chorus.)

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The music by Samuel Jones, the Dean, is quite another matter. *Let Us Now Praise Famous Men* is based on seven tunes from the shape-note tradition. Tunefulness positively abounds. This piece, too, has a large proportion in slow tempo, but the listener is carried forward in its ebb and flow, in the variety of its melodies and orchestration. What is gained in surface attraction may, of course, be lost in emotional depth, but the work certainly is rich in expressive content and repays repeated hearings.

Jones's *Elegy*, for strings, was premiered within days of President Kennedy's assassination. Also based on thoroughgoing motivic development, it is a deeply felt statement of that loss.

All but the Violin Concerto were recorded under Jones's direction by the Houston Symphony, an orchestra that plays mostly very well, with some occasional rough edges. In the Concerto, the solo—marvelously performed by Ronald Patterson—is so closely miked that much of the orchestral detail fades into background.

CRI should be applauded—and supported—for its long service in recording contemporary works. We may not love all that they record, but they have made it possible for us all to judge for ourselves.

R. John Specht
Queensborough Community College/CUNY


These three works represent contrasts in Elliott Carter's style as it matured. Carter (b. 1908) composed the ballet *Pocahontas* during 1935-36, shortly after returning to America following his studies with Nadia Boulanger in Paris. It was premiered by the Ballet Caravan in 1936. The final five-movement orchestral version, *Suite from Pocahontas*, first performed in 1939, shows influences from three contrasting styles: classicism, romanticism, and, especially, primitivism.

The explosive, highly energetic, and rhythmic "Overture" is much akin to Stravinsky's *Le Sacre du Printemps*, depicting a brutal soundscape of a primitive environment. In both "Princess Pocahontas and Her Ladies" and "Torture of John Smith," Carter uses expanded tonalities and a variety of orchestral timbres, with pictorial uses of percussion to portray the torture of Smith. Two other movements, "John Smith and Rolfe Lost in the Virginia Forest" and "Pavane—Farewell to Pocahontas," utilize long, Brahms-like, melodic strokes with interjections by trombone choir over slow tympani beating to create an emotionally moving aural image of the departure scene. The ending suggests both horror and foreboding.

*Holiday Overture* (1944) can be described as a collage of tone color. Carter utilizes winds, especially lower brass, for humorous statements of thematic material. This work is characterized by polyrhythms, strong use of syncopation within a quadruple meter format, and imitative devices, including fugue, canon, and thematic inversions. It is reminiscent of Walton's neo-classical structuring, Ives' polyrhythms and polytonalities, and Gershwin's energetic syncopations.

*Syringa* (1978) represents Carter's more mature style. He paints dual aural time scenarios about Orpheus and other mythological characters, with the baritone representing the past and the mezzo soprano representing the present. Baritone Paul sings text fragments in the original language from classical Greek sources, while mezzo DeGaetani sings the poem "Syringa" by John Ashbery in English. Paul's lyrical, expressive singing is in obvious contrast with the more angular, straightforward vocal statements of DeGaetani. The varied textures include a cappella voice, baritone and guitar (obviously representing Orpheus' lute), and full instrumentation. Both singers perform with flawless vocal technique and expressiveness.

Reissued from CRI recordings produced in 1981 and 1982, this new disc is of the highest technical quality. It is a must for all higher education music libraries and personal libraries of twentieth-century music connoisseurs.

JoAnn Padley Hunt
Lynchburg College, Virginia


Two virtuoso clarinetists of international reputation, F. Gerard Errante and Burton Beerman, are the featured performers on this recording that focuses on expanded uses of the clarinet. A variety of clarinet timbral, dynamic, and pitch alterations are achieved electronically by use of synthesizers, musical instrument digital interfaces, and sound module delay systems such as the Pitchrider.

Both clarinetists are also featured as composers. *Elegy for Gilda* was composed by Errante soon after the death of a favorite dog, and paraphrases a theme from a work by Thea Musgrave. He uses digitally
delayed falling clarinet glissandi, creating moaning sounds as if a dog were lamenting, and repeated digital delays that give the effect of rippling sound in motion.

The three works composed and performed by Beerman clearly show that his musical virtuosity extends beyond the realm of performance. For Masks, Beerman utilizes synthesized vocal-like timbres and shimmering tonal qualities along with clarinet to state brief rhythmic and melodic ideas and to create complementary counterpoint. Moondance is characterized by brief solo clarinet diversions featuring thin electronic counterpoint or synthesized parallel open fourth motives, contrasted with longer sections featuring thicker-textured, short, energetic, jazz-like melodies and rhythms. Wind Whispers, Sounds, and Shouts is an atonal work with minimalistic treatment of motives providing a fertile soundscape for interjected clarinet statements.

Jane Brockman composed Ningana for Errante, who premiered the work at the 1989 Clarinet Fest International in Minneapolis. Ningana is an Australian Aboriginal word meaning "a resting place." Brockman utilizes electronics and tape, along with clarinet, to create a work that captures the primitive, ethnic character of the Aborigines.

Thea Musgrave, a Scottish composer who has lived in the United States since 1975, originally wrote Narcissus for four American flutists. She later arranged the work for solo clarinet especially for Errante, with the "live" clarinet taking the part of Narcissus and the echo effects, evoking Narcissus' reflection, produced by a digital delay system.

Russian-born Vladimir Ussachevsky came to the U.S. in 1931 and in the early 1950s pioneered American experiments in the electronic medium. His Four Studies for Clarinet and EVI was premiered by Beerman in 1980.

Recorded at the Music Technology Studios in the College of Musical Arts of Bowling Green University, Ohio, the audio quality of the compact disc is excellent.

JoAnn Padley Hunt
Lynchburg College, Virginia


Sonatas for violin and piano have long been a staple of the Western musical tradition, beginning as piano sonatas with violin obbligato and developing into violin solos with piano accompaniment. Almost all composers of American art music have made their contribution to this literature. The four sonatas recorded here, composed between 1892 and 1915, span most of Charles Ives' composing career.

As one of the few American composers to supply more than a single composition in the genre, these works pay homage to both types of sonata mentioned above. They include the mixture of cultivated and vernacular material that musicians have come to expect in Ives' compositional vocabulary.

The two young performers show a fine sense of ensemble in the give and take of the layers of sound assigned to their respective instruments. Both display more than adequate technique; in addition, they make certain that the lyrical qualities are present when called for. The piano seems to have closer placement to the microphone than does the violin, thus the balance of dynamics is not always what it should be. Nevertheless, Fulkerson's tone is lyrical when required, especially in the slow movements and passages. In addition, his presentation of the fiddle tunes and the ragtime material shows that he has mastered the vernacular techniques. Shannon's piano playing is in the best style required of an Ives performer.

In his informative notes, James Hepokoski describes the forms used in each movement and lists the melodies quoted (hymns tunes, patriotic songs, etc.).

James M. Burk
University of Missouri—Columbia


This compact disc offers a delightful and historically important anthology of piano pieces by the Second New England School and other significant composers of the late nineteenth and early twentieth centuries. Those seeking material from the turn of the century will be pleased to find pieces dating from 1865 to 1938, providing examples from four Boston composers, Paine, Chadwick, Foote, and Beach, as well as music looking farther into the twentieth century from Farwell, Thomson, Carpenter, and Riegger.

The Paine pieces cover almost twenty years of his career and show the strength of German influence at that time. Echoes of Chopin and Liszt abound in the limpid melodies, repeated chords and
octaves. Foote's *Five Poems after Omar Khayyam* displays a composer who had found a more individual voice than Paine's. Foote captures the exotic character of Khayyam's verses in shifting tonalities and chromaticism. This is music written by a fine pianist with an ear for the sonorities and color possibilities of the piano. Chadwick's *Prelude Joyeux* is full of the exuberant rhythmic energy that animates his orchestral music, while his *Dans le Canot* and *Le Crepuscule* are lyrical and elegant. Beach's *Five Improvisations* are the last of her published pieces. Sparse in texture and shorter than many of her other works, they are perhaps her most original compositions for piano.

The tangos of Thomson and Carpenter are straightforward dance pieces. The works by Farwell and Riegger are bursting with rhythmic excitement and drama and are remarkably fresh-sounding today. It is appropriate that Riegger's *Blue Voyage* provided the title for the anthology, for although one hears Debussy's influence, among others, its originality and vision make it the most compelling part of the program. The final piece, Foster's lovely melody *Anadolia*, was arranged for solo piano by John Kirkpatrick in the 1940s. It gently returns the listener to the nineteenth-century roots of the Grand Tradition.

Ramon Salvatore has presented much of this repertoire in a series of concerts of American piano music, and he plays it here with obvious affection. His performance is characterized by ravishingly beautiful sound, impressive technical command, and an expansive approach to expression. He is at his best where the melodic element predominates and sound shows to best advantage. The balancing of voices is consistently well done. His interpretative choices are always highly expressive, although one could occasionally wish for a steadier, more clearly marked tempo or more forward motion and rhythmic swing.

The thoughtful selection of repertoire and superb pianism of this anthology is complemented by the fine liner notes compiled by Steven Ledbetter, whose knowledge of the Second New England School makes the commentary especially authoritative. Many of these pieces have not been previously recorded. This anthology is a most welcome addition to available recorded performances of American piano music.

*Ann Sears*

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