by Marian T. Dura
The Center for the Study of Education and the Musical Experience (CSEME or "the Center") at Northwestern University was founded in 1984. It is a research center and forum where doctoral students and faculty in music education meet weekly to discuss issues in music education and to combine their efforts in joint research projects. Its most extensive project to date led to the publication of a book, On the Nature of Musical Experience (University Press of Colorado, 1992), which explores the thinking of twenty major composers, philosophers, and music educators on the concept of musical experience.

At the first meeting of the 1991-92 academic year, Bennett Reimer, the CSEME's founder and director, announced that John Cage planned to visit the Northwestern University campus during the week of March 2-8, 1992, to participate in events being planned in honor of the composer's eightieth birthday. He proposed that the Center prepare a performance in the style of Cage, incorporating indeterminacy and chance operations, and perhaps using the manuscript of On the Nature of Musical Experience, especially the chapter on Cage, as a text. The fifteen members of the Center agreed to begin preparations for the Cage event.

To begin the Center's collective study of Cage, Reimer invited Deborah Campana, Music Public Services Librarian with the Northwestern University Music Library, to speak to the group about John Cage's music and his contributions to twentieth-century thinking about music. Campana presented an overview of Cage's philosophy of music and his impact on twentieth century music, a historical survey of the stages of his career as composer and author, and a description of his then-current work and projected future directions.

CSEME members were particularly intrigued by Cage's use of text in his reading and mesostics. Campana had mentioned an all-night reading session that Cage had broadcast over the radio. A suggestion that the Center's performance also take place overnight was approved, and the title "Through the Night" emerged from subsequent discussion. The lobby of Pick-Staiger Hall on the Northwestern University campus was suggested as an appropriate location because of the Cage manuscript that would be decorating the lobby as a part of the celebration, and because it was the venue of many of the Cage concerts being presented. Officials at Pick-Staiger reserved the lobby for eleven hours, beginning after a Cage concerto concert on Friday evening, March 6, 1992, and ending

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From the

President

Dear Friends,

Recently I saw a television program about a special public high school in a big American city. Classes consisted of small seminars, and students were required to produce twelve major written projects before graduation. They had to defend each of these projects before a team of teachers. There were few if any written exams. The student dropout rate was extremely small by comparison to other schools in the system, and a large percentage of students went on to college. Some of the most committed teachers in the system were drawn to the program, because they were relieved of a lot of the bureaucratic busywork required elsewhere. At the conclusion of the piece the principal summarized the experiment by saying that at his school the students and faculty were focused on learning and on teaching. They maintained this focus by eliminating such frills as music and athletics.

The Sunday after Thanksgiving my husband and I were riding our bicycles by Washington’s National Cathedral. We stopped in to look at the stained glass windows just before the evensong service. A glorious sound was issuing down the long nave from a balcony off the transept. Normally, the acoustics in this cathedral are mushy and indistinct, even when one is close to the performers, but the sound from above the second floor was crisp and clear, in tune, musical. I recognized a lot of the pieces from my days as a choral singer and felt very nostalgic. My husband asked where the choir was from and was told that they were from a public high school in the Midwest. Much of the music they were singing had not been considered a frill when it had been first performed, and much of it still plays an important function in worship services across the country. It seemed still to be playing an important part in the lives of these young people who had come to see the nation’s capital over a weekend when most people are with their families. They could sing their repertory in a setting not unlike the cathedrals where the music was born a continent and several centuries away. It must have been one of the experiences of a lifetime for them, an integrative experience that could never be called a frill.

I suddenly had this appalling thought that some day soon, because so many legislators, parents, educators, and school board members think that music is a frill, all the written music in the Music Division of the Library of Congress would be inaccessible to ninety-eight percent of the American public, since they would be musically illiterate. And we would warehouse all this music and eventually trash it. Many of the teachers of music at the college and conservatory level would be out of work. Concert performances of music depending on written music would decline as the market for such music declined, since there would not be any more band programs, school orchestras, or choirs using written music. So, except among a small elite, there would not be an educated music-consuming public.

The study of American music is at the core of the Sonneck Society’s identity. When making our plans for the next five years, we have taken musical literacy as a given. Are we justified in making this assumption? Increasingly lobbying for the retention of music programs appears as a topic in the newsletter of associations like ours. Will universities grant tenure or promotion to people who choose to throw themselves into a lobbying effort with a state legislature or a local school board instead of publishing a scholarly article? Can the Sonneck Society really formulate a long-range plan that does not recognize the consequences of a rapidly growing musical illiteracy? Does it really matter? We all know of musical cultures that have survived through oral tradition. Yet even an increasing reliance on the oral tradition does not appear to be in our future, because fewer and fewer people sing or play at all.

In her recent book, *What is found there. Notebooks on poetry and politics* (NY: W. W. Norton & Co., 1993), Adrienne Rich deals with the marginalization of poetry in our culture and the feeling that poetry should be removed from politics. She regrets the fact that:

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BULLETIN STAFF

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Record Review Editor: Mark McKnight
Bibliographer: William Kearns
Indexer: James Farrington
fewer and fewer people in this country entertain each other with verbal games, recitations, charades, singing, playing on instruments, doing anything as amateurs—people who are good at something because they enjoy it. (p. 79)

She concludes one chapter:
To ears accustomed to high-technology amplification and recording processes, the unamplified human voice, the voice not professionally trained, may sound acoustically lacking, even perhaps embarrassing. And so we're severed from a physical release and pleasure, whether in solitude or community—the use of breath to produce song. But breath is also Rauch, spirit, the human connection to the universe. (p. 81-82)

The decline of musical literacy and a growing dependence on a passive listening to professional entertainers may lead (perhaps already has) to a break in the "passing on of living history," which again in Rich's words "is an essential ingredient of individual and communal self-knowledge." The resultant "loss can be a leak in history or a shrinking in the vitality of everyday life."

We formulate our plans for the future with the conviction that the passing on of living music history is essential to the vitality of our nation's everyday life and that being able to read music is a tool that provides access to much of the history that has made the American cultural traditions unique and great. This tool and the practice of making music are essential to individual and communal self-knowledge.

Warmly,
Gillian Anderson

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

The Sonneck Society Bulletin is published in the spring, summer, and fall by the Sonneck Society for American Music.

Copyright 1994 by the Sonneck Society, ISSN 0196-7967.

The Bulletin is indexed by Music Index with selected articles indexed (with annotation) by Music Article Guide and is available on microprint from University Microfilms International.

Send all contributions for the Bulletin to editor George Keck, Box 3659, Ouachita Baptist University, Arkadelphia, AR 71998-3659. Materials should be submitted on floppy disk accompanied by a print copy. Your disk will be returned after the issue is complete. Materials which are typed, double-spaced are also welcome.

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

A subscription is included with membership in the Society ($50 annually). Send dues or write for further information about the Society at P.O. Box 476, Canton, MA 02021.

SCHEDULED CONFERENCES
OF THE SOCIETY
20th National Conference April 6-10, 1994
American Antiquarian Society
Worcester, Massachusetts
Nym Cooke, program chair
John Hench, local arrangements chair

21st National Conference 1995
Madison, Wisconsin
Ronald Penn, program chair
Susan Cook, local arrangements chair

22nd National Conference 1996
Washington, D. C.
Wayne Shirley, program chair
Frank Byrne, local arrangements chair

AMERICAN MUSIC WEEK
November 7-13, 1994
November 6-12, 1995
November 5-11, 1996

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 twenty-five 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, George Keck, P. O. Box 3659, 410 Ouachita Street, Arkadelphia, AR 71998-3659.
American Music Performances Lead to Re-Discovery of Roots

Kay Norton

Two colloquia celebrating American Music Week at the University of Missouri-Kansas City this month resulted in surprises for everyone, including the professor. Attempting to channel their everpresent flair for performance towards music history, I required each of the twenty graduate students in my Seminar in American Music to choose a topic within some historical parameters, investigate the topic, and prepare a three-to-five minute performance with commentary for the first week in November. They joined together in teams of two or three, or struck out alone, in search of a project that held interest and could be represented in a performance.

Scarce is it necessary to point out to Sonneck members that by the time music majors reach us most of their comfort with their musical "roots" has been shammed out of them. This unfortunate maxim held true for several students in the seminar; so I devoted an early session to the challenges of re-establishing a link with our musical pasts. As November 3 and 4 approached, I saw my simple idea for reinforcing their identification with American folk, ethnic, and popular music turning into a unique experience for everyone involved.

The eventual results of their efforts were gratifying and, in many cases, astonishing. As any Sonneck member might expect, my students loved combining academic research with performance of music that is often considered taboo in less accepting circles. Another truth, however, was unfolding that was not fully apparent until performance week. One of the presentations on the first day was by a doctoral choral conducting student who examined an area that seemed a far cry from her interests. Her story is a heartwarming one:

I first came in contact with the Old-Time Fiddlers when I was fifteen years old. A large oak tree in our back yard had been struck by lightning, and an old farmer, Chet Olson, came by and asked my father for some of the wood.

Later that year, Chet presented me with a fiddle that he had hand-crafted for me with the wood from our tree and told me that if I learned to play it, I could keep it. In my adulthood I now understand what a precious gift that was, as it came from a man whose first instruments were a string tied to the kitchen table leg and a makeshift fiddle made with a cigar box.

Other students had equally remarkable stories to tell. A doctoral student in voice chose to present three gospel quartets from the Stamps-Baxter Publishing Company's heyday. Not only had her grandfather, Dwight Brock, composed the works for Stamps-Baxter but also this student's mother was a member of the Speer family, a name synonymous with white gospel quartet singing in the Deep South.

For the next day's performance I asked a graduate composition major to write a verbal transition to follow his presentation on Songs of the Civil War that included a performance of "The Drummer Boy of Shiloh." After this transition, a reenactment of a Native American Rainbow Dance was to be performed by a Chinese student who once had spent several weeks on a Zuni reservation. This transition resulted:

As a youngster in the Scouts, camping and hiking amid the greenery at Shiloh National Park was typical of the many outings we took. Part and parcel of our camping conduct was to leave a campsite in better condition than we found it. Respect for nature, self-reliance, and conservation are intrinsic to scouting and stem from a generation of Native American ways, an important aspect not only of the Boy Scouts of America, but of other youth organizations such as Campfire Girls and YMCA Indian Guides.

Another student, a native of Canada, presented the fascinating parallels between vision songs of Native Americans and those of
the Shakers in a dramatized "letter to home," supposedly written on March 4, 1839, by a young man whose task it was to note the music he heard.

In all, twelve American musical traditions were represented on those days, including a percussionist's rendering of Music for the Battlefield, a reenactment of King Oliver's 1923 recording of "Dippermouth Blues," a selection from Carr and Dunlap's The Archers, a Billings anthem, a 1930s labor protest song, an Evening of Parlor Music including Russell's "Woodman, Spare that Tree," and a two-piano rendition of Gottschalk's L'Union. That final work was beautifully introduced with a mention of Abraham Lincoln's fondness for the work, and Samuel Adler's estimation that it served as "Lincoln's first epitaph." When The Star-Spangled Banner quietly appeared during a lull in Gottschalk's pianistic bombast, several handkerchiefs appeared in the audience, which I observed through the tears in my own eyes.

A Sonneck member would not be surprised with one student's realization that "American music can speak to us in ways that European music cannot." Relying on that truth, I planned this project with the hope of giving the students an opportunity to reclaim those very musical impulses that had motivated them to pursue music as a discipline in the first place. I had, however, not expected the widespread sense of intimacy with the music that resulted from the excavation of their pasts. As a result of this project, I have been reminded that in American Music, more so than in any other field of music, our students are our textbooks. Each of them, whether native or visiting, sophisticated or naive, have stories to tell that can illuminate and refresh the cause we all support.

My Movie Career
Mary Jane Corry

In early November The Poughkeepsie Journal ran a notice of a casting call for the film, The Road to Wellville, to star Anthony Hopkins and to be directed by Alan Parker (Midnight Express, Mississippi Burning, Fame). The casting director, Judy Bouley, wrote that they were looking for "men and women ages 25-75, particularly those with unusual or eccentric looks." They were also "interested in anyone with experience playing in an orchestra, brass ensemble, or singing in a choral group." Much of the filming was to be done at Mohonk Mountain House in New Paltz, New York. The resort would double for the original Battle Creek, Michigan, sanitarium run by the film's "hero," Dr. John Harvey Kellogg. The rest of the film would subsequently be filmed in North Carolina, headquarters of the production company.

I posted the notice at school. Since the casting was to take place on campus on November 2, and I would be in Montréal for the American Musicological Society convention at that time, I thought no more about it. But someone else did! The morning after I returned late from Montréal the phone rang at 7:30 a.m. It was Judy Bouley, asking if I could come to talk to the film director at 11 a.m. Believing that he wanted verification that our early music ensemble might have been heard in concert in Battle Creek, Michigan, in the year 1907 (the place and time of the film's story) I looked up all the information I could find here at home to justify such a concert appearance at that time and place. To my surprise I found that Arnold Dolmetsch had come to the USA in 1905, played concerts on early instruments, and was immediately hired by Chickering Piano Co. in Boston to supervise building harpsichords! Dolmetsch and Chickering produced seventy-five instruments. I xeroxed all my references, and drove up to Mohonk to meet Judy and the director, Alan Parker.

At our meeting Mr. Parker stated that he knew nothing about classical music, and that he had not decided whether the music in the film should be elegant or "ragged." I assured him hastily that we could play "raggedly." But then he asked if I played the piano. When I explained that my Master's degree was in piano performance, he asked Judy to take a picture of me.

A few days later, there was a message on my phone to call Judy at Mohonk. Mr. Parker wanted me in the film. Could this be the beginning of a new career?!

The first assignment was to learn the accompaniment to "Casta Diva" from Bellini's Norma. An "opera singer" was to get in touch with me so we could rehearse it. Two or three nights before we were to make the sound track, Lisa Moran, Assistant to Alan Parker, phoned from North Carolina to say several other pieces of music were being sent overnight-mail to me to practice for the taping session. The music arrived in two separate batches—a laughing song, an exercise song, "Silent Night," and the Battle Creek Sanitarium theme song.

The Bearsville Recording Studio in
Woodstock, New York, used primarily for rock groups, is huge. When Alan and Lisa arrived, we began the recording session. We did several takes of "Casta," and the singer left. Then we did the exercise stuff and theme song. Alan told me not to play too prettily. It turned out that the sanitarium theme song was intended for performance by Anthony Hopkins. Parker had heard that Hopkins plays the piano, but in case that was a mere rumor this tape might be used for the actual sound.

So far the new career was great fun, and not too difficult. Director Parker was gentle and considerate—not at all the splenetic tyrant I expected a film director to be.

On Monday the call was for 6 a.m. I arrived at Mohonk's gate on time, discovering a line of cars stretching at least one-half mile, filled with extras who had the same call time. Later I found that there were 130 extras in this film segment and 110 production crew members.

The procedure upon arrival at the wardrobe house was to be dressed, then to go to makeup, and finally to the hairdresser. The hairdressers had the hardest job. Some women needed wigs, others hair pieces, and all of us needed to have the hair wound in a kind of bun on the top. The men received mustaches and side whiskers selected from a whole group of hair pieces pinned to the wall. This whole sequence of preparatory steps was the reason for the early call. Imagine dressing 130 extras! But what wonderful efficiency the workers exhibited. They did not lose patience and knew exactly how to do their jobs.

Then came the first filming—the laughing exercises OUTSIDE ON THE PORCH! Even the piano was on the porch. Here were these women dressed in scanty bloomers and blouses, wind blowing, sun fitfully coming out to take some of the chill out of the thirty-degree temperature. A couple of rehearsals of our "Ha ha ha ha ha ha ha ha ha ha ha ha haaaaah"...and then "RRRROLL Camera!" Peter (assistant director) boomed out. (The quality and volume of "boomed" is important. After 2 more weeks of filming, his volume on "Roll camera" was pianissimo.) We went through this scene over and over, at least for an hour. The piano part was taped, and so I was playing a muted upright. What made it hard was that the bloomed "laughing ladies" did not stay with the original tune, and I kept thinking my hands were in the wrong place on the keyboard because the tune they were singing was so different from the written notes! Finally Mr. Parker filmed a sequence of individual laughing ladies, and then an individual (mel) piano player. By that time I knew what the frozen food in my refrigerator feels like.

We then broke for lunch, but that was not to be the end of outdoor filming. In the afternoon a scene—perhaps the scene introducing life at the sanitarium?—was shot on the dock, on the balcony, and in the water. The cameras and director were on the other side of the lake, opposite the Mountain House. Several boats were on the lake (with lightly clad boaters rowing), the exercisers and piano were being blown about on the dock, the "laughing ladies" were on the balcony, bath attendants and "real bathers" were both on the dock and on a rock near the cameras, and in the water. Shooting that scene seemed to take forever, because the timing had to be so perfect—no boats crossing in front of swimmers, etc. Whether it actually took two hours, or merely felt like it, I don't know. It's a miracle that all 130 extras did not come down with pneumonia. Thus ended Day 1, and the new film career had lost some of its appeal.

On the following Monday we did the scene with the opera singer. This was to be a formal sanitarium concert. The audience was dressed in their best, especially Sarah (our opera singer), crowned with a feathered hat. The star of that scene was Dana Carvey (Saturday Night Live, Wayne's World). He played the drunken son of Dr. Kellog, who rushes in during the singer's aria, clad in trunks only, and dripping wet forcefully bumps the singer in his flight from sanitarium attendants, and exits. When the camera rolled, Sarah sang through the whole disturbance, wallowing (as directed) on a high note when Carvey slammed into her. Carvey was no wimp. He must have been frozen in his wet attire but never complained.

To my utter delight I was called back as a pianist for the sanitarium theme song, When the Spirits Soar. Though Mr. Parker had planned for our star Anthony Hopkins to play and sing, "Tony" decided the coordination might be a problem, and opted instead for singing to my accompaniment. What a treat! The man is not only a real pro but also a friendly person. He rehearsed the chorus (the extras acting as patients at the sanitarium); then we all went to the scene for filming. The props people had found a Steinway square grand piano—muted, of course. We used our pre-recorded tape, Hopkins and chorus singing heartily with Hopkins directing the group then applauding the result and asking me to bow with him! We went over that scene for almost two hours, first as a whole group and then with closeups.

So my film career ended with Sir Anthony Hopkins, and I am still up in the clouds. Of course, all of it may finish on the cutting room floor!
before preparations for an unrelated children's concert in the auditorium the next morning.

On January 16, 1992, two members of the Northwestern University composition faculty, Amnon Wolman and Jay Alan Yim, presented a discussion of concerns that were necessary to consider in creating a Cagean composition. The conclusion that the "Cage style" was one that did not discriminate between artistic domains was reached, and that his emphasis had been on the creative process through which art is formed and presented. Center members were left to decide how to determine the extent of randomization to be used in the composition in order to eliminate the use of expression and remain unbiased and innocent.

Beginning with the January 23, 1992, meeting, Center meetings were videotaped, so that a record of the deliberative process for construction of the original Cage composition could be kept in the CSEME archives and perhaps used in the performance.

As the Center continued to deliberate on how to proceed with the composition, content and form variables emerged as the logical places to start. Groups were assigned to discuss a variety of topics and how each might be utilized in the composition. These included text (the Center book, Cage writings, mesostics written around the acronym "CSEME," and articles or letters about the performance), videotapes of CSEME meetings and videos and films featuring Cage himself, musical instruments (Center members performing existing literature and newly composed material), vocal sounds, silence, found sounds, computer sounds, movement, placement in space, dress of performers, visual displays, and audience participation (audience members reading some text and laser beams arranged so that when tripped by audience movement certain events and processes would be initiated).

Textual material would constitute the major contents of the composition, reflecting the research mission of the Center and avoiding issues connected to the use of traditional instruments—according to some, a conflicted and largely unresolved aspect of Cage's thinking. Suggested materials were assigned to pre-existing committees for further consideration regarding specific content and organization. One member of the Center expressed concern over the lack of a "musical" aspect to this basically textual performance, leading to extended discussions of the meaning of music according to Cage: what constituted "musical sounds" for him and whether traditional instruments were privileged sound makers in his scheme of thinking about music. Several ideas were put forth concerning chanting text, visiting various taping sites in order to create a "sonic event," and incorporating original compositions from a current class in music technology.

Much discussion took place concerning the exact starting time of the performance. Final decision was reached that the event would begin as soon as the Cage concert in the auditorium of Pick-Staiger concert hall ended. The audience, exiting into the lobby area, would discover that another performance had begun.

To create a master score a die was rolled to determine which activities would take place at what times and for how long. The entire Center participated in the die tossing with results tabulated graphically. As the score was filled in on a chalkboard, an interesting visual texture began to develop, and three distinct clusters of activities appeared. (Interestingly enough, a deliberate three-movement form had been proposed and rejected the week before.) The three clusters ended up determining when each performer was required to be present. Instead of having responsibilities spread out over the duration of the performance, each performer would be present for one of the three blocks of time to be determined by a roll of the die. Perfect randomization, however, was not feasible due to a campus ruling that at least one faculty member must be present at all times and to concessions made to Center members who had previous commitments early the following morning. Several Center members expressed an interest in staying for the entire performance, but only one, the present writer, actually did so.

A dress rehearsal scheduled for the afternoon of the performance was more of a technical run-through than an actual rehearsal. Tables, chairs, music stands, computers, audio equipment, projectors, and screens were set up, plugged in, and tested, and then the entire set was taken down and stored until the intermission of the 7:30 p.m. concert. Center members wished each other good luck and went home to prepare themselves for the long-awaited event.

That evening there was a perceptible and almost tangible feeling of excitement, as equipment was set up during the intermission of the concerto concert taking place inside the concert hall. Most of the CSEME members, regardless of whether they were involved in the opening performance, had attended the first half
of that concert in order to be present to assist with the setting up of equipment and to show a unified front at the beginning of this important event in the CSEME’s history. The excitement and tension were prolonged when the second half of the concerto concert was lengthened due to malfunction of a television monitor. While audience participation was intended to be a part of the CSEME event, one member of the audience provided an unplanned prelude when he burst into the lobby from the auditorium before the end of the concert, showing signs of having an anxiety attack, and yelling, over and over, “I can’t stand any more of this!”

The downbeat for the first movement was given by Reimer shortly before ten o’clock, as the previous concert concluded. The initial audience included everyone who entered the lobby from the hall, and was, therefore, large. The sheer number of people, their movements, and the sounds of their talking increased the feeling of excitement and anticipation in the piece. The performers, along with the audience, experimented with and adjusted to new roles. Audience members seemed unsure of what concert etiquette to follow—should they applaud whenever they wanted as in jazz or rock concerts or should they be silently appreciative as in classical recitals? The performers, on the other hand, were not sure how to handle the applause—whether to acknowledge applause during the performance or to continue on without response as if on a stage with a proscenium barrier separating performer and audience.

At the northeastern point of the U-shaped lobby was the station for the book reading (number 5 in the Score. See page 11). A long table held a Macintosh computer with a randomization program ready and on-screen. This specified the order in which randomly selected books from each performer’s personal library were to be read and the pages which were to be read. A music stand served as a lectern, and most readers stood (one sat) to read the assigned pages. Remembering which pages to read was inadvertently made difficult by members of the audience, who, not realizing that the information on the screen was necessary to the performer, pressed buttons reinitiating the randomization procedure and wiping out previous decisions.

The next station set up in the box office facade slightly to the west contained the audio tape recorders that played the continuous audio tape and the Recipe tape (number 1 in the Score). While most of the audience’s attention was directed to the live performers, an interesting quality was added by these electronic sound sources. A sample of the Recipe tape had been played at one of the Center meetings, and the Center members were all familiar with the process by which the tape had been created, but nothing had quite prepared those present for the amplified, electronically altered, nearly unrecognizable voices of three Center members, reading excerpts from Cage’s mushroom recipes. While this tape was used sparingly throughout the performance, its appearances occurred (by chance) at the openings of the first and third movements and at the climax of the second movement, where such powerful electronic sounds helped to define a structure.

The continuous audio tape was two hours in duration, and Center members were assigned to periodically turn over and restart this tape which represented environmental sounds found in the Northwestern University School of Music. It contained long stretches of silence, but then, suddenly, the listener’s attention was captured by an auto horn heard on the walk from Pick-Staiger to the Music Administration Building, the sounds of the practice rooms at Regenstein Hall, or excerpts from a commercial recording used in a graduate student’s research project. These sonic events held great significance for the Center members and increased the feeling of personal involvement.

Nearby to the southwest, a lectern and chair were set up for readers of the CSEME minutes (number 3 in the Score). The text for this activity was prepared in advance, and the reader sometimes read every word, sometimes skipped words, and sometimes skipped entire sentences, depending on previous chance operations. Listeners were intrigued by the juxtaposition of sense and nonsense, as unrelated words or coherent, but unrelated, sentences followed one another.

Just north of the midpoint of the lobby was a table that held informational handouts for the audience and a computer displaying the living score. This was an animated version of the master score set on a timer, so that audience members could obtain information about each of the activities going on at any one time during the performance and watch the bars representing each activity fill in with the passing of time. There were occasional technical difficulties with the program driving the animated score, but several Center members were able to troubleshoot these problems as they arose.

Next to this, and playing continually through the night, was a video tape representing the planning process that the CSEME underwent in their meetings. The video drew the attention of
the off-duty participants as much as, or more than, it did that of the "outside" audience, as Center members seemed particularly to enjoy seeing candid, unrehearsed tape of themselves and their colleagues on the wide projection screen and to recall the moments from Center meetings that were being presented.

Just south of the video screen was the table displaying the "Cage Cards," nearly 250 4x5 inch index cards, each of which included a single line from the chapter on Cage in the Center book (number 2 in the Score). Upon realizing that this was an activity in which they were encouraged to participate, audience members were delighted and enthusiastic. Since this involved movement to predetermined areas of the lobby, reading the material on the cards, and then returning them to the back of the stack from which they were taken, additional speech and laughter were added to the texture of the piece, as questions were asked and answered. Numbers designating reading sites, posted high on the walls, were searched for and found. Since the excerpts printed on the cards were brief and many repetitions of this activity were necessary to fill in the predetermined time allotments, this activity provided much of the opportunity that existed for individual interpretation and dramatic license throughout the night.

The next station to the south consisted of a lectern and chairs, a die and three prepared sticks (tongue depressors with numbers written on them, inspired by the yarrow sticks used with the I-Ching), and six prepared versions of a one-page description of the CSEMIE and its mission (number 4 in the Score). This was the only activity besides the Cage Cards which allowed for simultaneous multiple readers. During times when this activity was not scheduled and the station was not staffed by a Center member, audience members, apparently not understanding the score, frequently selected one of the prepared versions of the text and read it aloud.

At the southeastern end of the lobby, the Advanced Studies station again provided an opportunity for on-site randomization of reading materials (number 6 in the Score). Here the toss of a die determined which of six versions of a text containing excerpts from original writings of John Cage was read. As stated in the instructions for this activity, "one performance of a version consists of reading the entire text-score from the beginning to the end followed immediately by reading from the end backwards to the beginning."

A very special memory of the evening was Cage's delight in the event. He left the auditorium somewhat later than most of the audience, discovered the event in progress, and wandered from area to area in the lobby, following the many activities going on. Then he sat on one of the built-in benches, smiling and watching the procedures with evident amusement and appreciation. It was a very foggy night, and, following Cage and his companion out the doors of the auditorium when he left at around 11:15, I had a long gaze at his unmistakable bent, lanky silhouette disappearing into the haze and the mist, backlit by the yellow-tinted parking lot lights.

There were at least a few audience members present throughout the first movement with a fresh crowd of enthusiastic undergraduate music majors entering at 12:15 a.m., providing a refreshing subito forte. The volume and activity levels began to taper off as the number of audience members began dwindling around 1 a.m.

At 1 a.m. the second shift of performers took over from the first, and a different character of performance began. Throughout the late stages of planning, the performance was spoken of in terms of three "shifts," but as the performance progressed these shifts in personnel were taking on the character of three "movements," coincidentally following a familiar structural format.

While the first movement had been big, loud, busy, important, and declamatory, the second movement was quieter, more introspective, experimental, and developmental. During the second movement there was always an audience present, but usually numbering only one or two. The performers seemed to be performing more for each other than for any outside audience. Individual interpretation was more in evidence during the readings—experimentation took place with vocal inflections, variations in vocal timbres, and singing of text. Interaction between performers in the form of duets became a factor, and the feeling was that of improvising or performing chamber music, i.e., looking for cues from partners, matching tempi, pitches, timbres, inflections, dynamics, and other expressive devices. This was as musically satisfying to the performers as it was to the listeners, however problematical according to the tenets of Cage.

Traditionally, the final movement of a threemovement work is lively, and this event's third movement, beginning at 4 a.m., can be described that way. There was much more relaxation of timbres, with unusual inflections becoming the standard instead of being used as color (one reader, performing the CSEMIE Minutes, "read" the punctuation in the style of
Victor Borge). While the generally subdued second movement contained moments of dynamic intensity where supported vocal projection was used, in the third movement this technique evolved into shouted lines and screaming. Consistent with the frenetic character of the traditional finale, this group did more kinesthetic, movement-based variations—Cage Card performers and other readers moved from place to place by running, walking in slow motion, jumping over barricades, standing on furniture, and lying under tables. No outside audience members were present between 4 and 6 a.m., so the performers felt free to do things that they most likely would not have done before the audience. Since the Center's earlier background sessions on Cage had indicated that he took his work seriously and did not indulge in parody, agreement was not reached on whether this was an appropriate way to pay him homage.

At 6 a.m. the performers were surprised by a visit from a man and his young son, both of whom enthusiastically examined all the available exhibits and materials. Other audience members followed. The approaching end of the event took those present somewhat by surprise. The night had remained cloudy and hazy, and morning was heralded more by gradual lifting of darkness and return of color to the auditorium surroundings than by a dramatic sunrise. At 8:30 a.m., Saturday, March 7, Bennett Reimer gave the cut-off which ended the marathon performance.

The experience of composing and performing "Through the Night" was enlightening for the members of the CSEM. Exploring the character and aesthetic philosophy of John Cage helped us all articulate our own philosophies and definitions of music more clearly. Our exposure to the concepts of Zen, relinquishing control, abolishing hierarchies, letting sounds be themselves, and recognizing the presence of sounds at all times helped us to hear sounds in an entirely new way. We began to reexamine the relative importance traditionally assigned to "correctness" and "creativity" in school music curricula.

We were saddened several months after the performance to hear that John Cage did not reach his eightieth birthday. But we were grateful for having met him and for having the opportunity to explore his approach to the world of sounds.
MAKING DREAMS A REALITY

If only I had the money! How many times have we uttered that wish? What would you do for American music if only you had the money? Arrange for a recording of a piece you've longed to hear for years? See to it that a deserving monograph is published? Sponsor an unusual performing group? Help an indigent student? Organize a festival or conference? Publish an inspiring composition? You've probably thought of examples in all these categories at one time or another, and many of you have applied for and perhaps received grants to realize some of these dreams.

Think of the immense effect the New World Recording Project of the 1970s had on the history of American music and its study. It brought many scholars and performers together on 100 discs with cornucopia of music and information that has spilled over into the decades that followed. It spawned a record company and new histories of American music. The pieces from this series have echoed in the ears of many thousands of students whose schools were the recipients of this collection. The full harvests of projects such as these still remain largely unseen.

The Rockefeller Foundation, which made the New World Recording Project possible, seems so distant from us. But billionaires aren't the only philanthropists. The United States has a history of giving that reaches down through all of our social classes. We give to our families, our schools and churches, our interests and causes, and those who are needy, particularly in times of major distress such as the Mississippi floods and the Los Angeles earthquake. In giving we satisfy that deep urge to help, to make a difference.

Even the government seems to be aware of our need to give. In fact, it encourages all of its citizens to support our cultural and charitable instiutions by means of income and estate tax deductions. And you don't have to have even a fraction of the wealth of a Rockefeller to benefit from these deductions. For example, the IRS offers 100 percent deductibility (up to 50 percent of your adjusted gross income) for a cash gift to the Sonneck Society. When you transfer ownership of securities (such as stock) to SS, you avoid capital gain tax on the appreciation and you can deduct up to thirty percent of your adjusted gross income as a charitable contribution. If you have a fully paid up life insurance policy that you no longer need and could give to the Sonneck Society, you would qualify for an income tax deduction equal to the surrender value of the policy or the total premiums you have paid. You can give real estate, such as your home, while retaining the right to live in it for the remainder of your life. A normal charitable deduction for a couple in the seventies contributing a property worth $200,000 is $40,000. You can even make a temporary gift of income to the Sonneck Society and eventually pass the assets back to your heirs.

These are only a few ways you can realize your dream for American music, whether your assets are major or modest. Or perhaps you know someone who is interested in American music and is in a financial position to help. People such as H. Earle Johnson and Irving Lowens used the Sonneck Society to help realize some of their dreams. If you have an idea and would like to discuss it with me or other members of the Board of Trustees, let me know.

I look forward to hearing from you. Please write to William Kearns, 2065 King Avenue, Boulder, Colorado 80302 or phone 303/443-9796.

William Kearns
Vice President for Development

CASH CONTRIBUTIONS TO THE SONNECK SOCIETY, 1993

As of February 1, 1994, the Sonneck Society has received donations that total $3085 in response to the fund-raising appeal conducted in conjunction with the membership renewal for 1994. The sixty-nine donors earmarked their contributions as follows:

- Special Programs at conferences $105
- Student subsidies 160
- Research publications and recordings 365
- Irving Lowens Memorial Fund 430
- Support for the U.S. office of RILM 105
- Other projects in the 5-year plan 10
- Unrestricted 1910

These donations will greatly assist the Society in
its mission of furthering the cause of American music.

Below are members who made cash contributions to the Society during the annual membership renewal period last fall or during the year. Unfortunately, we cannot also list here the many—officers, board members, committee chairs and members, the editors of our publications, our conference committees, and others—who not only have given much time and ability to the Society but who have been able to cover out-of-pocket expenses incidental to their work for the Society. We thank you all for your help!

William Kearns
Vice President for Development

BENEFACTORS (Those donating $100 or more)

Gillian Anderson
Wiley L. Housewright
William K. Kearns
Margery M. Lowens
Katherine Mahan

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Committee Reports

Public Relations Committee

Any members of the Sonneck Society who are interested in joining the Public Relations Committee, please contact Bill Everett, Sonneck Society Publicist/Chair, PR Committee at Department of Music, Washburn University, Topeka, Kansas 66621 or phone 913/231-1010, ext. 1519. Bill’s e-mail address is zzever@acc.wuacc.edu. People with experience in public relations are especially encouraged to join the committee. Responsibilities will consist mainly of follow-up phone calls and letters to press releases distributed by the Society. We seek to make the activities of the Society known to a much wider audience and need help in doing so.

Bill Everett, Chair
Public Relations Committee

American Music Week
November 7-13, 1994

American Music Week is now in our fosterage; whither it goes, and whether it succeeds and grows—these are up to you.

Dean L. Root, Former President
Sonneck Society for American Music

Your Sonneck Society leaders have been working hard lately to make American Music Week "succeed and grow" into an increasingly recognized and popular national event; but to do this we need the help of all Sonneck Society members. We are establishing, even as I write, an American Music Week Committee that will convene at the April Worcester conference with the Membership Committee, in order to do some brainstorming about the Week’s future. The two committees will work together for our common goals—visibility for the Society, increased membership, and more performances of American music.

If you would like to help out and have any specific suggestions, please contact Marjorie Mackay Shapiro, Chair: 200 E. 66 St. #A701, New York, NY 10021; Tel/Fax 212/750-6364; e-mail mms@cunyvmsl.gc.cuny.edu; or William Everett Music Department, Washburn University, Topeka, Kansas 66621; Tel 913/231-1010 x1519; e-mail zzever@acc.wuacc.edu. Other AMW Committee members include (thus far) Sylvia Glickman, Dorothy Indenbaum, Marsha Mabrey, Michael Meckna, Kay Norton, Joan O’Connor, Eric Selch, Delores Stevens, and Stephen L. Stone. Also, if you wish to contact your area representative, see page four of the Directory for a list of their names.

If you know of any performances already planned for American Music Week—November 7-13, 1994—let us know immediately so we can add them to our new "American Music" electronic bulletin board recently developed by Bob Keller. From this list, we can establish a mailing list for our long-term publicity goals. It is a big country, and we can’t cover it alone.

Again, please scout out all your local performances and presenters: popular, jazz, blues, country/western, chamber, symphonic, operatic groups, university performances, recitals (did I leave any out?), and let us know what they are presenting in the way of American music during the big week. Radio and television stations could be included as well.

If you have any ideas to share on improving our information network or specific places to send publicity letters, we are waiting to hear from you.

Marjorie Mackay Shapiro, Chair
American Music Week Committee

THE AMERICAN MUSIC NETWORK IS COMING!

The Committee established by the President is actively working on establishing The American Music Network for the benefit of the public and members of the Society. We hope to have a demonstration of the American Music Week database available at the Worcester meeting. We plan to have other capabilities on-line soon, such as the Coming Events in American Music, Significant Dates in American Music, and a Speakers'/Performers' List.

Members of the Society will be allowed to enter data for events in which they are involved or performing, as well as to offer their services as speakers or performers on American Music. We plan to have a dial-up connection available to members of the public, radio/media program planners, etc. For example, if a program planner wants information on what events occurred in American Music on a given day, all that is necessary is to call the number from a computer and ask. Similar information will be available from the other databases. Conference planners could use the databases for coordinating events.

We expect to have on-line discussion groups available as soon as we can make arrangements
with the host computer system. In this system members may initiate discussion or comment on issues of interest on American Music. By sending an e-mail message to a given address, the discussion is sent to all interested subscribers. This feature has proven to be very popular in other interest groups. It is almost addictive to some users. Twenty-five incoming messages per day is not unusual for some of the active discussion groups!

Members of the Committee include Virginia Willits, Sarah Canino, Karen Rege, Homer Rudolf, and Robert Keller.

Robert Keller, Chair
American Music Network Committee

The Sonneck Society welcomes the following new members:

Jane P. Ambrose, Burlington, VT
W. Scott Ball, South Lancaster, MA
Roy Brewer, Memphis, TN
William A. Brown, Jacksonville, FL
John F. Campbell, Baltimore, MD
Denise Con Glahn Cooney, Tacoma, WA
Matthew Daines, Davis, CA
Betsy Dean, Rehoboth, MA
John Deverman, Chicago, IL
Joann Falletta, Astoria, NY
Michael Fanelli, Urbana, IL
Bill F. Faucett, W. Palm Beach, FL
Maxine Fawcett-Yeske, Colorado Springs, CO
Susan K. Furrer, Gillette, NJ
Pia Gilbert, New York, NY
Charlotte Greenspan, Ithaca, NY
Gary W. Hill, Shawnee Miss, KS
Paul Hillier, Davis, CA
Charles Isaacson, Oshkosh, WI
Dennis C. Lloyd, Bloomington, IL
Claudia MacDonald, Oberlin, OH
David Neumeyer, Bloomington, IN
James Parakilas, Lewiston, ME
Wayne R. Pierce, Wast Hartford, CT
Jonathan Roller, Wilmore, KY
Harris Simon, Brooklyn, NY
John Spitzer, Baltimore, MD
Jim Westby, Los Angeles, CA
Marian Wilson, Lawrence, KS

MUSICIANS NEEDED FOR SONNECK SOCIETY BRASS BAND

The Sonneck Society Brass Band will perform at the Society's annual convention on Saturday, April 9. Programmed is music from the pre-World War I brass band repertory, including selections from the 25th Regiment Massachusetts Volunteer Infantry band books deposited at the American Antiquarian Society.

Performers (both those in shape and those who are "rusty") on the cornet, trumpet, horn, trombone, baritone, tuba, percussion, flute/piccolo, and clarinet are needed. If you wish to participate in this convivial music-making, please contact the band's organizer, Craig B. Parker, c/o Department of Music, McCain Auditorium, Kansas State University, Manhattan, Kansas 66506-4702 or by telephone at 913/532-5740 or 537-9140.

RECORDINGS REVIEWERS NEEDED FOR AMERICAN MUSIC

Over sixty recent compact discs are in need of review for American Music. Particularly needed are reviewers for post-1980 chamber music, electronic music, Cajun music, blues, jazz, and Native American musics. If you would like to contribute your expertise, please contact the editor of American Music's "Recordings Reviews" column, Dr. Craig B. Parker, Department of Music, McCain Auditorium, Kansas State University, Manhattan, Kansas 66506-4702, telephone 913/532-5740 or 537-9140.

CONFERENCE MANAGER

Marie Kroeger is chairing the committee, with members Linda Pohly and Frank Cipolla, to select a conference manager. The committee is now in the process of evaluating credentials of candidates and plans to announce the appointment of a manager this spring.

ELECTION RESULTS

The membership cast 275 ballots to elect a new slate of officers for the Sonneck Society. Dale Cockrell was elected president; three new members of the Board of Directors are Homer Rudolf, Charles Wolfe, and Rebecca Cureau. Congratulations to all those elected to office.
MEMBERS IN THE NEWS

DONNA K. ANDERSON's *Charles T. Griffes: A Life in Music* was published in 1993 by Smithsonian Institution Press.

MARSHA BERMAN recently retired from her position as Music Librarian for Reference Services at UCLA after twenty-nine years of service in various positions in the Music Library.

A new work, *Lyric Concerto for Flute and Orchestra*, by WILLIAM BOLCOM received its premiere by the St. Louis Symphony with soloist James Galway. The orchestra also took the work on its European tour with performances in Vienna, Amsterdam, and London. The New York premiere will be at Carnegie Hall in March.

DINOS CONSTANTINIDES's *Cello Concerto* received its first performances from the Louisiana Sinfonietta, in Baton Rouge on January 18, 1993, and in New Orleans, January 19, 1993.

TINA DAVIDSON received a commission from the Philadelphia ensemble, Network for New Music, for a work to include marimba, vibraphone, and piano for a March 1994 premiere in Philadelphia. A commission for a new work for Harmonia Mundi, funded by the Jerome Foundation, is scheduled for a premiere in the 1995-96 season in Minneapolis.

RALPH T. DUDGEON, on leave of absence from the State University of New York, Cortland, is serving as Acting Director/Curator of the Streitwieser Foundation Trumpet Museum in Pottstown, Pennsylvania, for the 1993-94 academic year.

RONALD CRUTCHER was named to the Board of Directors of Chamber Music America at its summer meeting. Ronald is an active cellist and a founding member of the Chanticleer Quartet, which has performed at the Chanticleer Farm Chamber Music Festival for more than a decade.

FREDERICK FENNELL conducted the Music Crafters Orchestra in a recent recording of silent film scores by Victor Herbert and Jerome Kern. George Klein's now lost silent film *Gloria's Romance* was a serial, presented in twenty weekly installments in 1916. The score composed by Kern consists of sixteen independent themes pertaining to different characters and situations that could be played at the appropriate moments at the discretion of the pianist or conductor. Herbert's score for the 1916 film *The Fall of a Nation* was his one full-length film score. Recording notes for the Herbert composition are by WAYNE SHIRLEY.

_Black Music Research Journal_, volume 13, no.1 included "Tropping the Blues: From Spirituals to the Concert Hall" by SAMUEL A. FLOYD JR.

A feature article by SYLVIA GLICKMAN about her compositions and the Hildegard Chamber Players appeared in WHYY's May 1993 _Applause_. Last June, Sylvia was a featured speaker at the annual Chorus America meeting in Los Angeles.

"The Splendor of Light: A Meditation on The Divine Comedy and 'Immortal, Invisible'" co-authored by Joe Hall and PAUL HAMMOND was published in _The Hymn_ 45 (January 1994). The article compares the hymn by Walter Chalmers Smith with Dante's *Paradiso*, focusing on their use of the metaphor of "light."

Two choral works, "Come Let Us Sing" and "Creator God, We Give You Thanks," by ROGER HALL were awarded second place in the Old Stoughton Musical Society Choral Composition Competition and were performed at St. James Church in Stoughton on December 4.

Premieres of new works by WALTER S. HARTLEY include _Bagatelles for Orchestra_ on December 9, 1992, by the Fredonia, New York, Chamber Players; _Hallelujah Fantasy for Band by The Air Combat Command Heritage of America Band on March 31, 1993; Two Sacred Songs_ by baritone Patrick Mason and guitarist James Piorkowski on February 23, 1993, at SUNY College at Fredonia; and _Essay for Band: Triads and Trichords_ by the University of Kansas Concert Wind Ensemble on October 13, 1992.


DAVID HILDEBRAND and wife, Ginger, are maintaining a busy schedule of performances and lectures throughout Maryland, Virginia, the D.C. area, and as far north as New York. Information about performances, bookings, or CD/cassette orders is available from the Hildebrands at 410/544-6149.


DANIEL KINGMAN recently completed César Chávez: Gran Hombre de la Tierra for two narrators and orchestra, which presents the words of the late farm labor leader narrated in both English and Spanish. Kingman will conduct the premier in Sacramento on March 19. He also revised The Golden Gyre, his hundred-minute epic cantata based on letters and diaries from the Gold Rush. The new version will be presented in the restored nineteenth-century opera house in Woodland, California, and at the Sunset Center in Carmel.

American Fusing-Tunes, 1770-1820: A Descriptive Catalog by KARL KROEGER was recently published by Greenwood Press in its Music Reference Collection series. Karl, a leading authority on the musical works of William Billings, continues his study of American psalmists with this recent volume.

RALPH P. LOCKE's "Viewpoint" essay, "Music Lovers, Patrons, and the 'Sacralization' of Culture in America," was published in the Fall 1993 issue of Nineteenth-Century Music.

The Mirecourt Trio presented OTTO LUENING's Fantasia No. 2 for Piano, Violin, and Cello as part of the Green Lake Festival of Music. Terry King premiered Luening's Sonata for Cello Solo at the same festival.

JEFFREY MAGEE is currently revising his dissertation, Fletcher Henderson and His Orchestra in the 1920s (University of Michigan, 1992) for publication by Oxford University Press.

Misss Brevis for choir, organ, and handbells, by W. FRANCIS MCBETH received its premiere May 3, 1993, at Ouachita Baptist University in Arkadelphia, Arkansas, by the University Choir.


BRUNO NETTL, Professor of Music at the University of Illinois, received an honorary degree, Doctor of Human Letters, last October from the University of Chicago at the inauguration of the university's new president. Nettl is the first ethnomusicologist to be so honored.

"'New Music' and the 'New Negro': The Background of William Grant Still's Afro-American Symphony" by CAROL J. OJA was published in Black Music Research Journal, volume 12, no. 2.

During the fall of 1993, LESLIE PETTEYS and Wendell Dobbs completed a four-state tour, performing works by twentieth-century composers for flute and piano. Their concerts included works by Amy Beach, Katherine Hoover, and Paul Whear.

"Out of Theory and into Practice: Supervising Library Employees," by SHELLEY L. ROGERS was published in Journal of Academic Librarianship 19 (July 1993).

JILL SHIRLES is now Music Cataloger at the University of North Carolina, Chapel Hill.

GREG A. STEINKE's Suspended in Frozen Velocity, for tuba-euphonium quartet, received its first performance from the Penn State Tuba-Euphonium Ensemble, on October 1, 1993, in State College, Pennsylvania.

DIANE PARR WALKER, Music Librarian at the University of Virginia, was recently interviewed by MICHAEL ROGAN, editor of MLA Newsletter, for the "Profile" feature in the September-October, 1993, issue. Diane is currently serving MLA as Treasurer.
JAMES WILLEY’s Concerto for Flute and Orchestra will receive its world premiere in March with Richard Sherman and the Rochester Philharmonic Orchestra conducted by Mark Elder.

MARILYN ZIFFLIN’s biography Carl Ruggles: Composer, Painter, and Storyteller was published by the University of Illinois Press in January 1994. The work is the first full biography of Ruggles by a fellow composer who knew him well in the latter years of his life.

SISTER MARY DOMINIC RAY DIES

On January 25, 1994, Sister Mary Dominic Ray passed away in San Rafael, California. She had been living at the Dominican Convent there since her retirement in 1988 as Director of the American Music Research Center and faculty member at Dominican College.

Sonneckers will remember her at our annual meetings during the late 70s and early 80s as cutting quite a perky and striking figure among us with her nun’s habit, her ever-present smile, and her enthusiasm for all things American. Unfortunately she had to battle declining health during the last decade of her life and was confined at first to a wheelchair and then to bed. During her twenty-year stewardship of the AMRC at Dominican College (1968-88) she single-handedly built a very good research library for American music. Particularly notable are the tunebook, eighteenth-century music theater, and mission music collections. But she was just as much a fighter for American music as a collector of it. Much of her time was given to arranging performances and giving lectures in the Bay Area. Having been inspired by an article of Irving Lowens’s on Moravian music in 1958, she thereafter resolved to dedicate her life to American music and to help overcome the neglect of our musical heritage. At the time the AMRC was moved from San Rafael to the University of Colorado at Boulder, I asked Sister Dominic to write a history of her AMRC directorship. Although she was ill, she produced a sixty-page typed monograph which sparkled with her wit, vivacity, and determination. A few highlights were published in the AMRC Journal, 2 (1992) which you received as members of the Sonneck Society. We can all honor her memory by reviewing that article and recalling her intrepid spirit in the face of some very formidable obstacles. Many of us have been deeply touched and inspired by her example.

William Kears

Communications

LETTER FROM CANADA

In 1779, unaware that they were about to contribute significantly to the history of music and literature in Canada, the British captured a ship off Nova Scotia that was sailing from Bordeaux to New York with a supply of munitions for the American rebels. The captured commander of the ship, Joseph Quesnel, after obtaining his release through a fortuitous family connection with the Governor of Québec, decided to give up his adventurous life on the high seas to settle in Montréal. There he married and became a successful merchant, exporting furs and importing wine. Quesnel had been born in France, at St-Malo, in 1746 (or perhaps 1749, the date is uncertain) and was well-educated in French literature and music. After abandoning his life as a sailor and settling down with his French-Canadian wife, Quesnel’s own literary and musical talents blossomed. He was the author of many poems and a number of plays, and also, it seems the composer of many and varied musical works.

Colas et Colinette, ou le Bailiff dupé, words and music by Joseph Quesnel and first performed in Montréal in 1790, was certainly the first original work in operatic style composed in Canada, if not, indeed, in North America. It was still remembered fifteen years later when it was given in Québec City in 1805, and again in 1807. At its premiere, the work was advertised as a “Comédie en 3 Actes & en Prose, mêlée d’Ariettes.” The pastoral story about Colinette, who would rather marry Colas than the elderly and unpleasant Bailiff, reflects the philosophy of Rousseau and the musical style of Grétry or Philidor.

Unfortunately, Quesnel’s musical works did not survive with the completeness of his literary output, and after 1807 the music for Colas et Colinette was lost. The text had been printed in Québec City in 1808, and in 1952 Helmut Kallmann found a manuscript of the vocal parts and the second violin. From this slender material composer Godfrey Ridout reconstructed an orchestral accompaniment and the piece was happily restored to the stage in Toronto in 1963. It was subsequently recorded, with Pierrette Alarie and Léopold Simioneau in the title parts, and it has enjoyed numerous performances since its revival.

Quesnel undertook a second comic opera to be called Lucas et Cécile which, according to an
INDEX
TO VOLUME XIX (1993)
Compiled by Jim Farrington

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

Part I. General

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announcement in a Québec City journal at the end of 1808, was to be given during the 1809 winter season. There is, however, no record of its ever having been performed, perhaps due in some part to failing health of the author/composer, who died in July 1809. Like Colas, Lucas disappeared but even more completely. The libretto has not survived, and Kallmann was able to turn up only the vocal parts, so that the restoration of Lucas et Cécile presented even more of a challenge than did the earlier operation performed for Colas et Colinette. Nevertheless, the project was undertaken a few years ago by John Beckwith, a man particularly well-suited to the task. As a composer, Beckwith has a long and rich career that has included three operas and a good deal of vocal music. As a scholar, he has long been a careful researcher into various aspects of Canadian music and has been active as writer and editor. (Sonneck members will also know him as the first writer of this Bulletin's "Letter from Canada.") To Quesnel's original and distinctive vocal parts, Beckwith added discreet accompaniments scored for flute, two oboes, two horns and strings. Excerpts from Beckwith's version were performed with piano in 1989 at a summer festival in the town of Sharon just north of Toronto, and finally Lucas et Cécile was heard in its musical entirety with orchestra in Toronto at the end of January, 1994, in what must have been its premiere 186 years after Quesnel's death. In a nice touch, the sixteen musical numbers of the piece were given at the concerts of Tafelmusik, Toronto's baroque/classical orchestra; so the historical aspect included not only the work but also the style of the performance itself. There has been no attempt to devise connecting dialogue, although the texts of the songs and ensembles make the story perfectly clear. Beckwith's restoration has been published by Les Editions Doberman-Yppan of Saint-Nicholas, Québec.

The question arises as to just what we are getting in these modern reconstructions of Quesnel's two stage works. Obviously, the contributions of Ridout and Beckwith are educated guesses, but there are ready references in the stage works of Quesnel's French contemporaries which served him as models. The charm of the pieces lies not so much in the instrumental cleverness of a later period but in the vocal lines, with their felicitous turns of phrase, varied formal designs, and implied harmonic sophistication. Both works are reflections of popular entertainments of the time in France, but their derivativeness only makes their restoration easier without diminishing their quality. As Beckwith puts it, Quesnel was no mere "Sunday composer" but a musician of taste and skill, and the recovery of these two early examples of popular entertainment gives evidence of the refinement of theatrical and musical life in Montréal and Québec around 1800, and provides as well a modern pleasure. It has taken about 200 years, but at last Colas and Colinette have joined hands with Lucas and Cécile.

Gary Greene reports that he is editing a book on twentieth-century conductors planned for publication by Greenwood Press and is seeking contributing authors.

The purpose of the book is to offer the reader a kind of snapshot of the whole of conducting in our century via selected critical biographical essays. Authors of the various critical essays on composers are offered the opportunity to fit a conductor into this snapshot, both justifying the composer's inclusion in the first place and, perhaps, indicating what qualities a conductor of stature possessed in the twentieth century, leading to greater understanding of what separates conductors from one another on a qualitative level.

So far there has been considerable response from persons seeking to write about choral or band conductors, but many standard orchestra conductors (e.g., Toscanini) have not been seized by eager hands. Interested persons (including qualified graduate students) write for further information and a working list of conductor names to Dr. Gary A. Greene, School of Music, Northeast Louisiana University, Monroe, Louisiana 71209, phone 318/342-1591.

Gary A. Greene

A REQUEST FROM KATE KELLER

Does anyone have a copy of the minutes of the meetings of the Board of Trustees held in Queensborough, New York, May 28, 1976, and the meeting held in Williamsburg on April 14, 1977? Our files for those dates are incomplete.
PERFORMANCES OF AMERICAN MUSIC

The Second Annual Festival of Indiana Music, "Sound and Images," revealed that Hoosier composers are "anti-intellectual, anti-academic and rooted in the French, not the German, tradition," according to Charles Staff writing for the Indianapolis News. The festival, held over three nights last November, included performances of the latest compositions by six composers with Indiana roots.

The concerts opened with a group of six songs by Ned Rorem, followed by Michael Hunt's Butterfly Dreams for viola and piano; The Misadventures of Struwwelpeter, a cycle of songs on English translations of nineteenth-century German cautionary poems for children, by Michael Schelle; Kenneth Jacobs's pop-influenced Passage to Honor House including tape and 340 abstract color slides; a Trio for flute, cello, and piano by Rorem; a group of piano rags and the second movement of the second Piano Concerto by Garland Anderson; and Clarifications for clarinet and chamber ensemble by the 85-year-old George Dunning, still actively composing and in attendance at the Festival.

† † †

Lady in the Dark, Kurt Weill's 1940 collaboration with Moss Hart and Ira Gershwin, is among three works planned for performance during the 1993-94 season in New York's City Center Theater. The performance will inaugurate "Encores! Great American Musicals in Concert," an annual series of classic Broadway musicals presented in concert with minimum staging and enough dialogue to preserve dramatic structure. The work is scheduled for performances on four consecutive nights from May 4 through May 7, 1994. Teresa Stratas will sing the leading role of Liza Elliot. Rodgers and Hammerstein's Allegro is also scheduled for performance this year.

† † †

A host of new programs have developed from a seminar on "Music in Ohio" that Susan Porter first offered at Ohio State University during the summer of 1991. A series of eight programs entitled "Ohio's Music," featuring well-known performing artists and speakers, was offered July 9-31, 1993, at OSU. The programs were designed to bring to life the music of Ohio communities, composers, inventors, and performers. At each event there were opportunities to discuss the music and to talk with the performers and speakers. Sonneck member William Osborne, who taught the summer seminar for Susan in 1992, helped plan the programs in consort with Susan, Martha Maas (head of the history and literature division in the OSU College of Music), and Sonneck member Priscilla Hewetson (Director of Education for the Ohio Historical Society and Director of the Ohio Village Singers).

In addition, William, as pianist, and Stephanie Tingler, soprano, presented a recital of songs by eight Ohio composers, including Edgar Stillman Kelley, Herbert Elwell, Arthur Shepherd, Oley Speaks, Benjamin R. Hanby, Will R. Thompson, William Howard Doane, and Ernest R. Ball. William also did a presentation on white Ohio gospel song composers, particularly William Howard Doane, that concluded with a group sing of a large handful of Doane's hymns.

EVENTS OF INTEREST

Americana Television Network, broadcast from Branson, Missouri, began twenty-four hour cable programming on January 15, 1994. Americana offers original productions, exploring our nation's music, its people, and their pastimes. Programs feature bluegrass, blues, jazz, country, gospel, and folk music while emphasizing a wide array of events and activities enjoyed across the country.

† † †

A few months ago musicologist Roger Hall was notified that the Old Stoughton Musical Society has been designated by The Guinness Book of Records as "the oldest choral society in the United States," having been founded in 1786. That claim was formerly given to the Handel and Haydn Society of Boston, organized almost thirty years later in 1815.
The Center for Black Music Research, Columbia College, Chicago, announces that its Library and Archives has received the Alton Augustus Adams Sr. Collection. Born in St. Thomas, Virgin Islands, Adams (1889-1987) was the first black bandmaster in the United States Navy and a noted composer and educator. He is the composer of the national anthem of the Virgin Islands, where he supervised the music programs in the Virgin Islands public schools, served as correspondent for the Associated Press, and produced radio broadcasts. The archival collection reflects these activities and includes correspondence, photographs, Adams’s surviving music manuscripts, and items that reflect his scholarly interests.

The graphic art and photography of Burt Goldblatt was exhibited this winter from November through January at the Eda Kuhn Loeb Music Library and Pusey Library at Harvard University. In a career spanning forty years, Goldblatt utilized a wide variety of art forms, including photography, painting, typography, drawing, caricature, and collage to create over three thousand album covers for recordings of jazz, classical, pop, and rock. The exhibition, entitled Jazz Illustrated: The Extraordinary Art of Burt Goldblatt, spans the artist’s career from the early 1950s to the present.

American bluegrass and country music flourish on an international scale. A German bluegrass festival, in its eighth year in 1993, is held each summer during June in the picturesque town of Güglingen near Stuttgart. Participating bands from a variety of countries (including USA, Italy, Germany, and UK) give the festival an international flavor.

American country music is being heard in the former Soviet Union, as a recent publication which chronicles the growth of American country music in that area of the world attests. The book, Wanted: Country Music in Russia and the Ex-U.S.S.R. by Andrei Gorbatov, contains photographs, reviews of country music festivals in Russia and Eastern Europe, anecdotes about country stars, and listings of addresses for Russian country bands.

The Midwest Museum of American Art in Elkhart, Indiana, will host Elkhart's Brass Roots: An Exhibition in Honor of the 120th Anniversary of the C. G. Conn Company, which opens at the museum on May 13. The exhibition will feature more than forty of the factory’s earliest, most highly engraved instruments from the collections of the Shrine to Music Museum, the Interlochen Arts Academy, the Metropolitan Museum of Art, and private collectors.

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GRANT, PRIZE, AND PUBLICATION OPPORTUNITIES

The University of Colorado at Boulder American Music Research Center announces Visiting Research Fellowships for calendar year 1995. Fellowships are available for periods of one or two months and carry a stipend of $800 per month. These fellowships are open to qualified scholars engaged in pre- or post-doctoral, or independent research. Recipients of all fellowships are expected to be in regular residence at the Center and to participate in the intellectual life of the College of Music at C. U.

The AMRC houses a broad spectrum of collections that embrace large religious music and theater collections, as well as many smaller specialized collections including eighteenth-century comic opera scores, nineteenth- and early twentieth-century guitar music, early country and western recordings (1925-40), wind and band music, theater orchestra parts, Colorado folk music, and papers of American musicians.

Submit abstracts of research proposals together with a complete résumé of research and professional activities to Thomas Riis, Director, AMRC, College of Music, University of Colorado at Boulder, Campus Box 301, Boulder, Colorado 80309-0301. Deadline for 1995 awards is October 1, 1994.

NEWS OF OTHER SOCIETIES

Sonneck Society member Edward A. Berlin was succeeded, after a six-year term, by Dr. Joseph Scotti as Director of the Scott Joplin Festival. To highlight his first year as symposia coordinator Scotti announced he would like to concentrate on three main areas. His first goal is to bring more cooperation between academic Ragtime scholars and Ragtime aficionados, collectors, and performers. He wishes to promote Ragtime as an untapped treasury of music for young students and to feature a performer each year highlighting "Ragtime on the Road." Inquiries about the Symposia should be addressed to Dr. Scotti at 7236 Tulane Avenue, St. Louis, Missouri 63130.

An important change in the administration of the programs of The National Coalition for Education in the Arts (NCEA) was recently announced. Formerly administered by the American Council for the Arts, NCEA will now be administered by the Music Educators National Conference under the leadership of John J. Mahlmann until February 1996. NCEA is a working group of twenty-seven organizations which are national in scope and which have a programmatic emphasis on arts education.

The NCEA Program Committee met last November 10 in Washington, D. C., where the members considered a number of programs to promote the arts in America. Copies of a new report, "Arts in the Schools: Perspectives from Four Nations," prepared by the National Endowment for the Arts, were distributed. The report compares the status of arts education in Japan, England, Germany, and the U. S. The newly-proposed National Standards for Education in the Arts (What Every Young American Should Know and Be Able to Do in the Arts) are currently in draft form, and the NCEA is preparing a report on how these standards may be implemented.

For more information contact MENC at 703/860-4000.

MEETINGS AND CONFERENCES

May 18-22, 1994, AMERICAN MUSICAL INSTRUMENT SOCIETY. Annual meeting in Elkhart, Indiana.
June 1-5, 1994, SCOTT JOPLIN FOUNDATION.

Scott Joplin Ragtime Festival in historic Sedalia, Missouri. Contact the foundation at 116 East Main Street, Sedalia, MO 65301, phone 816/826-2271.
October 6-11, 1994, INTERNATIONAL ASSOCIATION FOR THE STUDY OF POPULAR MUSIC. In Havana, Cuba. Contact Roberta Singer, Chair IASPM Program Committee, 72 East First Street, New York, 10003, phone 212/629-1955.
October 20-23, 1994, SOCIETY FOR ETHNOMUSICOLOGY. Thirty-ninth Annual Meeting at the Hyatt Regency Hotel in Milwaukee held jointly with the AMERICAN FOLKLORE SOCIETY. Contact James Porter, Program Chair, Department of Ethnomusicology & Systematic Musicology, Schoenberg Hall, University of California, Los Angeles, California 90024-1657.
October 20-23, 1994, COLLEGE MUSIC SOCIETY. Hyatt Regency Hotel, Savannah, Georgia.
October 27-30, 1994, AMERICAN MUSICOCOLOGICAL SOCIETY and SOCIETY OF MUSIC THEORY. Joint meeting in Minneapolis.
November 11-13, 1994, FESTIVAL OF INDIANA MUSIC. The focus of the third annual festival is the piano. All Indiana-born and Indiana-resident composers are invited to submit solo and ensemble piano scores. Contact John Kozar, 3650 Washington Blvd., Indianapolis, IN 46205-3560, phone 317/923-5051.
October 26-29, 1995. National Conference on BLACK MUSIC RESEARCH meets in York City, jointly with the annual meeting of the AMERICAN MUSICOCOLOGICAL SOCIETY.


In the Mainstream is mostly a compilation of some of Deffaa’s previous articles augmented and updated for this publication. The author chose eighteen sidemen, leaders, and arrangers of pre-bop jazz and popular music who had not, with the exception of Doc Cheatham, been profiled before. These subjects vary in age from musicians who were performing as early as the 1920s to some who were not born until the 1950s or later. Each profile features a subject telling his own chronological professional life story with Deffaa moving the story line along by filling in the blanks with historical facts. The work includes photographs, a bibliography, and an index.

Deffaa has done an excellent job of not letting this work become just another series of musical anecdotes and stories. His commentary allows the chronology to flow and provides meaning and sometimes validity to the narrative. The narratives, however, are the heart and soul of this book and hold some musical treasures for the reader. First, the reader will be initiated into the world of music business, past and present. Second, since each subject speaks of his early musical experiences, there is a real opportunity to see how musicianship of such a high level came about. Finally, each profile (particularly of the older musicians) gives some insight into the historical and sociological pulse of the time. Doc Cheatham and Bill Challis, for instance, detail the black/white issues of the times while Ray McKinley offers a wealth of information on the big band era.

But most of all, this book will capture the heart of the professional musician. All of it, from the 1920s to the present, will seem very familiar and entertaining to anyone who has ever donned a tuxedo on a Saturday night and ventured out into the trenches of commercial music.

Traditionalists and Revivalists, however, does not play quite as well. Deffaa used the same format, choosing fourteen musicians, most of whom have never been profiled. Their common bond is that they all perform and support jazz and popular music of the 1920s and 1930s. This book, except for the subjects, is a copy of Mainstream and perhaps, therein lies its problem—a lack of originality.

These musicians are performing and sustaining a music set in motion by musical innovators of another time. While this is important and should be accomplished, it lacks the literary luster of the original article. For instance, the efforts of Vince Giordano to locate and save arrangements of the 1920s and 1930s should be applauded, but its literary description does not offer the reader the same insight as Doc Cheatham’s experience substituting for Louis Armstrong at the Vendome Theatre (Mainstream, p. 18) or Bill Challis’ account of the breakup of the Goldkette Band (Mainstream, p. 58).

One of the most interesting facets of Traditionalists is the appendix entitled "‘Revivalists’ of Another Sort—Restorers of Vintage Recordings." Deffaa includes an interesting and informative chapter about the problems associated with the movement of sound from their original recordings to compact disc. Perhaps the passage of time will deepen the significance of this book.

Jazz Spoken Here, on the other hand, is an interesting and insightful book featuring interviews with many of the true innovators of this art form. The twenty-two interviews originated from the authors’ radio show “Just Jazz” which spanned a seven-year period (1975-81) on the National Public Radio network. A selected discography and photograph accompany each artist’s interview.

Enstnice and Rubin are to be congratulated for
collecting and publishing these important conversations with jazz artists running the gamut from Clark Terry to Anthony Braxton—from Mose Allison to Henry Threadgill. Their differences, similarities, opinions, and experiences make for delightful and informative reading.

The wealth of personal and professional free-flowing information gained from each conversation should be attributed to the authors’ relaxed but focused style. Each musician is guided by the “right” questions, making the reading more efficient. The reader will, however, need to view the information from the decade in which it was given. Some things, such as a player’s early experiences and influences, are unaffected by time. But some players may have changed, developed, evolved since this interview and now might even take issue with their own statements of the 1970s.

_Jazz Spoken Here_ seems to offer something to every reader. Clark Terry and Ruby Bruff have advice for music educators, Mercer Ellington gives family insight into the Duke Ellington orchestra, and Art Blakey will take the reader on a spine-tingling road trip through the Old South. Blakey’s interview, alone, is worth the price of the book.

Wayne Entice and Paul Rubin have assembled an important and long-lasting addition to America’s musical art form.

Sim Flora
Ouachita Baptist University

**BLACK AMERICAN MUSIC: PAST AND PRESENT.**

This edition has been revised and merged from two volumes into one with the purpose of paying “tribute to Pan-African composers and their music.” (p. xv) The treatment of this subject, however, occurs as the final chapter and only consists of one-eighth of the book. Presumably, _Black American Music’s_ title should reflect a Pan-African emphasis. Roach draws from the research of Walter Whitley, Maud Cuney Hare, James Trotter, and music dictionaries to write brief chronologically arranged sketches from Chevalier de Saint Georges of the West Indies to Ashenafi Kebede of Ethiopia. She admits that her work is incomplete due to the unavailability of photographs for identification purposes [problematic in itself], the inaccessibility of geographic locations, and the lack of known compositional output.

_Black American Music_ describes the African musical heritage, the work, play, and spiritual songs of the slave era, the emergence of the black professional, and contemporary trends in art and popular music. Roach has attempted the mammoth task of documenting past and present, known and unknown composers of African descent from across the world. Her effort is to be commended (especially as a pianist and not a musicologist), although her results are not without problems.

The chronological arrangement of composers by birth rather than by genre or musical style leads to confusion in understanding the historical development of the music. Furthermore, some discussions are curious in length. Charlie Parker, for example, is treated in four short paragraphs which summarize his life, style, and compositions. Billy Taylor, on the other hand, is described in one and one-half pages.

In an effort to explain various musical procedures in African-American music, Roach uses “parallel” examples from the European art tradition. Sometimes she goes too far to prove her point, almost as if there is a need to justify African-American music in terms of European concepts and terminology, even if inappropriate to African-American music. For example: In describing the rhythmical freedom of the African musical heritage, she likens it to the “over the bar phrases” experienced in the music of J. S. Bach! (p. 9)

The bibliography does not appear to have been significantly updated since the first edition. Dena Epstein’s article on “Slave Music” (1963) is included, but not her more recent book on _Sinful Tunes and Spirituals_ (1977). The 1965 edition of _Baker’s Biographical Dictionary_ is listed, rather than the 1991 edition. Most of the sources date from the 1960s and early 1970s.

The composer’s birth and death dates are not consistently included. Many death dates are missing including Virgie Carrington DeWitty (1980), Frederick Hall (1982), Roberta Martin (1969), and Maude Cummings Taylor (1984). Careful proofreading was not done regarding spelling, capitalization, and details on musical illustrations.

This work is helpful, however, in that Roach includes a list of the composers’ publishers and record companies (Appendix C) which could further the exposure to, and the performance of, the works from this vast musical legacy.

Marva Griffin Carter
Georgia State University

The lack of bibliographical research on Igor Stravinsky is perhaps one of the most conspicuous omissions in the field of music bibliography. Some possible explanations for this deficiency may include Stravinsky's multifaceted career, as well as his long life and vast creative output. Stravinsky's stature as a truly international musical presence must surely intimidate the heartiest researcher. Rather than essaying the daunting task of a comprehensive discography, Philip Stuart has wisely chosen to limit his work to those recordings of Stravinsky's music in which the composer participated as performer or conductor. The result is a cogent and valuable addition to Stravinsky research, one high in discographical detail.

Stravinsky's coming of age paralleled the development of modern recording technology. The composer was intensely interested in ensuring that recordings of his music accurately reflect, as much as possible, his artistic aims—or, as he put it, "to do it before others would." (p. 12) This fact has enabled listeners today to hear his music much as he intended, a possibility unavailable to composers before the advent of recorded sound.

The discography consists of 191 entries in a chronological arrangement, beginning in 1923 and ending (with reissues) in 1990. Included are 153 recordings in which Stravinsky participated as conductor or pianist, in addition to 29 by Stravinsky's assistant, Robert Craft, and nine entries for works that had no conductor but with which Stravinsky or Craft had some direct association. Stuart's discographical skills are evident in the information the entries include, as well as in his introductory narrative and several helpful appendices, including a separate list of Stravinsky's LP recordings for CBS (including compact-disc reissues); recordings by the composer's son, the pianist Soulima; live-performance recordings; and "missing works," pieces by the composer that he never recorded. Finally, a chronological index of all of Stravinsky's original compositions, recorded arrangements, and transcriptions provides useful cross-references to the discography.

Mark McKnight
University of North Texas

Notes in Passing

by Sherrill V. Martin


In The Seventh Stream, Ennis provides an extensive, well-researched social and cultural history of the emergence and evolution of "rocknroll" from the six other "streams" of popular music—pop, black pop, country pop, jazz, folk, and gospel—as a result of the economic, cultural, social, and technological developments that occurred in the post-World War II era. Ennis has documented his information with copious notes and an extensive bibliography.


Flinn admirably fulfills her stated aim of considering the utopian function of film music from the mid-1930s through the 1940s "in relation to the discursive, institutional, and subjective context of Hollywood film music" in Strains of Utopia. Citing the influence of romanticism, Flinn offers new insight into the uses of music in film by drawing from French poststructuralist, Marxist, feminist, and psychoanalytic criticism. This well-researched essay contains an excellent bibliography.


Both of these biographies by Leslie Gourse, winner of a 1991 ASCAP-Deems Taylor Award for excellence in music writing, are outstanding. Using numerous interviews with relatives and associates, as well as
information gleaned from newspapers and journals, Gourse sympathetically traces the evolution of the professional careers of both of these legendary performers, while documenting the triumphs and tragedies of their private lives. Each biography has carefully selected photographs, and a good discographical survey and bibliography.


The British historian Hobsbawm brings some sixty years of jazz experience to *The Jazz Scene*. The first edition of this book, one of the first social histories of jazz, was originally published in 1959 under the pseudonym Francis Newton; a revised edition was published by Weidenfeld & Nicolson in 1989. The present edition, the first to be published in the United States, contains a new introduction as well as twenty-three concert reviews, record reviews, and essays from *The New Statesman* and *The New York Review of Books* that have never previously been published in book form.


For a veritable feast of the musical riches of the Crescent City, read *Musical Gumbo*. Written in a highly entertaining style, this book provides an excellent overview of the performers and the quintessential American sounds of jazz, blues, boogie-woogie, R&B, and rock’n’roll that have made New Orleans the center of musical eclecticism and historical significance. In addition, Lichtenstein and Dankner provide extensive discographies, videographies, and bibliographies, topped off by a guide to nightclubs and the New Orleans Jazz Fest.


Shapiro and Glebbeek, founder and director of the Hendrix Information Centre, have provided a treasure chest of information in this comprehensive biography, filled with anecdotes and more than 200 photos. In addition to a chronological presentation of the life and legacy of this left-handed guitar wizard, the authors have included informative appendices: an exhaustive discography; a listing of Hendrix’s guitars, amplifiers, guitar and studio effects, playing techniques, and performance practices; a synopsis of Hendrix’s life, including a complete gig list beginning in high school; his family tree; and primary sources in print and film.

**SLAVE SONGS OF THE GEORGIA SEA ISLANDS.** Compiled by Lydia Parrish; foreword by Art Rosenbaum; introduction by Olin Downes; music transcribed by Creighton Churchill & Robert MacGimsey. Brown Thrasher Books. Athens and London: University of Georgia Press, 1992. ISBN 0-8203-1397-1 (cloth); 0-8203-1389-0 (pbk.). Pp. xxxix, 256. $45.00 (cloth); $19.95 (pbk.).

This handsome reprint celebrates the golden anniversary of the first publication in 1942 of this noted collection of songs and traditions from the Gullah culture of Georgia. The volume is reproduced in its original oversized format, with a foreword (1991) by Art Rosenbaum, professor of art at the University of Georgia and author of *Folk Visions and Voices: Traditional Music and Song in North Georgia* (Georgia, 1983).

**BLUES AND EVIL.** By Jon Michael Spencer. Knoxville: University of Tennessee Press, 1993. ISBN: 0-87049-782-0 (cloth); 0-87049-783-9 (pbk.). Pp. xxx, 177. $28.95 (cloth), $18.95 (pbk.).

By using a theomusicological approach, this very prolific writer (three titles were reviewed in the Spring 1993 issue of the Sonneck Society Bulletin) has again brought new insight into accepted attitudes about the blues, and the culture that created this form of African-American music. Spencer, an associate professor of African and Afro-American studies at the University of North Carolina at Chapel Hill, states in his introduction that "my concern is that [white scholars], as outsiders to the culture that produced the blues, have failed to capture the music's pervading ethos—its religious nature," and have thus mislabeled the blues as the "devil's music." The book is well documented and organized, with extensive notes and bibliography.


Tirro’s landmark history of jazz was first published in 1977. In this second expanded edition, his revisions include recent jazz research, new developments in jazz and jazz styles, as well as the addition of latter-day giants such as Miles Davis, John Coltrane, Ornette Coleman, and Wynton Marsalis. This beautifully illustrated, cultural history of the development of jazz also contains listening guides, transcriptions, a synoptic table, an annotated bibliography, a selected discography, and indices to record collections.
CAJUN LEGEND. Dewey Balfa and Friends (Robert Jardell, accordion; Tony Balfa, guitar; Christine Balfa, triangle; Tracy Schwarz, violin; Peter Schwarz, violin; Mark Miller, electric bass). Swallow CD-6063, 1991. One compact disc.


These two albums are sterling additions to the wealth of recorded Cajun music, proving that traditional Cajun music is still very much alive. Cajun Legend contains the best double and triple fiddle recordings available. It comprises the majority of Balfa’s album Souvenirs (Swallow LP-6056) with a generous helping of additional material from the same sessions. Most of the album is instrumentals; half are standards, with the remainder primarily by Balfa. The standards sound fresh and alive through the multiple-fiddle work; they are sprightly and joyous as “Reel de Melon D’Eau,” or, by turn, sorrowful as “Quand J’Etais Pauvre.” All are a delight to the ear, with the ease that comes through mastery, without cheap sentimentality, pretense, or pomposity.

Balfa was an indefatigable champion of Cajun music, recording prolifically and performing internationally. He and his brothers, Will and Rodney, performed and recorded family songs as the Balfa Brothers (or Balfa Frères). Following the deaths of Will and Rodney in 1979, Balfa continued to record and perform, becoming the senior Cajun music statesman, and one of Louisiana’s best-loved good will ambassadors. Balfa’s partners on these recordings are father and son, Tracy and Peter Schwarz. Tracy Schwarz is well known as a bluegrass fiddler with The New Lost City Ramblers. Peter Schwarz currently lives in Louisiana, playing electric bass and occasional fiddle with Steve Riley and the Mamou Playboys. Dewey’s daughter, Christine, appears here on triangle, a role she continued on stage with her father. Following his death in 1992 she and sister Nelda formed the group “Balfa Toujours,” a hit at the 1993 Festival de Musique Acadienne in Lafayette, with Peter Schwarz playing Dewey’s fiddle, “the Old Man.”

Tasso’s first release, The Old Timey Way, sets another high standard of traditional Cajun playing and singing. When Corey McAuley left McAuley, Reed and Vidrine, Philip Allemond joined, and Tasso was born. “Tasso” means dried meat; the cover photo shows three strips of meat hanging from a barbed-wire fence with a farm in the background, evoking the rural origins of Cajun music. These musicians are young but play with great authority. All of these selections were recorded in the studio with no overdubbing. They come from a different era, when music was made on the back porch or at a house party, a “fais do-do,” where children slept as hard-working farm folk danced the night away. The songs reflect this traditional approach; there are only two originals here, both by accordionist Alleman. The remainder are taken from recordings by such greats as Aldus Roger, Austin Pitre, Joe and Cleoma Falcon, Lawrence Walker, Nathan Abshire, Shirley Bergeron, and D. L. Menard. Brief notes mention the source, mood, or background of each song. Even when the original recordings used a larger band, Tasso renders each in the folk style. Vidrine’s vocals are especially effective, using the old-time Cajun high, nasal, almost keening style, reminiscent of the high tenor of bluegrass. Dewey Balfa is no longer with us, but his inspiration lives on in the lives of all younger musicians, from Beausoleil to Tasso, and the future of Cajun music is assured for now.

Jim Hobbs Loyola University, New Orleans


Mezzo-soprano Sharon Mabry has given the listener a varied menu of twentieth-century solo
vocal literature. *Garland* (1982) is a suite of songs rather than a song cycle; composer Goossen feels that these highly lyrical poems "are related only through Jonson’s imagination." Melismatic segments provide welcome contrast to the generally syllabic vocal melodies. Mabry’s clear voice gracefully executes the angular melodic leaps, calling attention to her rich lower register. The disc also includes three songs from Goossen’s song cycle, *Casterbridge Fair* (1952). Composed when he was only twenty-five years old, these very chromatic songs are expressionistic, reminding one of Schoenberg’s middle period vocal works. The Romantic lyricism of Barber’s *Three Songs* (1945) is reminiscent of both his *Hermit Songs* and opera, *Vanessa*. Barber’s extended diatonic melodies truly enhance the Georg Heym text in "O Boundless." These songs are highly suited to Mabry’s velvety timbre.

Vercoe, widely known as a champion of women’s music, focuses on one of the great women of history, Joan of Arc, in *Herstory III* (1986), a captivating dramatic work for voice, piano, and percussion intended for performance with lighting and costumes. Vercoe uses a variety of expanded vocal techniques including *Sprechstimme*, recitation, non-vibrato tones, and extensive use of glissandi, exploiting the full vocal range. Both extended vocal techniques and expanded use of piano (strumming strings with fingers and striking with mallets) are effective text-writing devices. Mabry’s vocal skill is equal to the challenges of extensive chromaticism and the two octave-plus range. Text sources from fifteenth through twentieth centuries include Shakespeare, Mark Twain, Villon, Pisan, and Chénier.

Audio quality is excellent. Liner notes include song texts, program notes, some quotes by composers, and biographical data about performers and composers. Ms. Mabry’s fine singing is a delight to hear, although some diction in the Goossen Songs is unclear.

JoAnn Padley Hunt
Lynchburg College


These two CRI compact discs contain reissued commissioned orchestral and chamber music. The Scott Chamber Players and Indianapolis Symphony Orchestra members are the featured chamber artists, and the featured orchestra is the Portland Oregon Youth Philharmonic.

The Scott Chamber Players perform string and piano works by two composers. Jan Swafford’s piano quintet, *Midsummer Variations* (1985), is a set of continuous variations which unfold in a melancholy manner ending in a chorale-like theme that evokes the composer’s childlike feeling of the season long obscured by the contrapuntal tensions of adulthood. Swafford’s piano quartet, *They Who Hunger* (1989), dedicated to all world victims, contains three quasi-movements (slow/fast/slow) with an introduction and coda. Elements of folk songs and dances, Afro-American music, and jazz make the piece an extended heartfelt blues.

Glen Gass’s *Piano Quartet* (1987) is traditional formally with a weighty opening movement, mournful second movement, dance-like third movement, and a driving climactic finale. The varied movements are unified through the use of opposing musical and emotional pulls which constantly search for resolution. Gass’s String Trio was the first prize winner of the 1984 American Society of University Composers Composition Contest. The three movements are related in the recurrence of first movement material and present the juxtaposition of harsh chromatic sonorities against lyric, more diatonic melodies. The orchestral works were originally CRI Bicentennial recordings. Two works by Ernest Bloch form the focal point of this disc. Bloch’s *Suite Symphonique* (1944) is a neo-romantic four-movement orchestral work which demonstrates his legendary contrapuntal virtuosity combined with his haunting, sometimes vehement personal melodic language. The Symphony for Trombone and Orchestra (1954) is a highly integrated work ranging from contemplative lyricism to athletic rhythmic drive.

David Diamond’s *The World of Paul Klee* (1957) and Benjamin Lees’ *Prologue, Capriccio, and Epilogue* (1959) are both large orchestral pieces. Diamond’s work stresses orchestral color within an impressionistic program while Lees’ work centers on the mercurial turns of the capriccio with its many changes and climactic peaks. Seattle composer William Bergsmas’s seven *Chameleon Variations* (1980) have an overall symphonic outline intended to create a symbol of variety with integrity.

Both groups perform with enthusiasm and accuracy. Liner notes for each disc are well-written and informative.

Julia Combs
University of Wyoming

**WOMEN AT AN EXPOSITION:** Music composed by women and performed at the 1893 World's Fair in Chicago. Susanne Mentzer, mezzo-soprano; Sunny Joy Langton, soprano; Elaine Skorodin, viola; Kimberly Schmidt, piano. Koch: 3-7240-2H1, 1991. One compact disc.

The Shaker faith has left a legacy of eight to ten thousand religious songs and dance tunes preserved in manuscripts and printed tune books. In *Love is Little*, Roger Hall, an authority on the performance style of Shaker spirituals and the transcription of Shaker notation, has compiled a collection of Shaker songs, co-produced by Mitzie Collins, a dulcimer player and Shaker scholar. Except for one piece accompanied by pump organ, the Shakers’ style of a *cappella* unison singing, with only occasional use of harmony, is followed in this recording. The thirty-seven spirituals were selected from original manuscripts and from oral tradition from Shaker communities in Massachusetts, Connecticut, New York, New Hampshire, Maine, Ohio, and Kentucky. Included is "Simple Gift," probably the most famous Shaker tune.

The recording comprises several representative types of Shaker music: songs of "Mother Ann," the group’s spiritual founder whom they believed to be the fulfillment of the second coming of Christ; songs for religious dances and marches; hymns and ballads; short songs sung while resting between dances; anthems; and gift songs. The performance is by the Sampler Chorus, a group of amateur and professional musicians from Rochester formed especially for this recording. Variety is provided by alternating men’s chorus, women’s chorus, mixed chorus, solos, unison, and harmony. Good unison singing is especially difficult to achieve, and the chorus acquires itself particularly well in these selections. The words are clear and understandable. The accompanying program notes are sparse, but a separately published companion book is available that contains detailed information about the songs with printed music and text. This is an excellent addition to the few existing recordings of Shaker music.

"It does not seem that women will ever originate music in its fullest and grandest harmonic forms. She will always be the recipient and interpreter, but there is little hope she will be the creator," opined nineteenth-century critic George P. Upton. This was the attitude toward women’s music in 1893 when Bertha Palmer convinced the directors of the Chicago World’s Fair to erect a women’s pavilion and organize a series of concerts featuring women composers and performers. The one acceptable genre for women was the parlor song, which combined simple love texts, easy vocal lines and accompaniments, and a home performing environment. The majority of the music in the women’s congresses reflected this sentiment. During the six-month fair, only seven orchestral pieces but more than fifty-five chamber pieces by women were performed.

*Women at an Exposition* features songs, piano music, and music for violin and piano performed at the 1893 fair. It contains a mixture of parlor and art music by Mrs. H.H.A. Beach, Cécile Chaminade, Kate Vannah, Liza Lehmann, Maude Valerie White, Clara Kathleen Rogers, Mary Knight Wood, and Clara Schumann. The recording was produced by Ann Feldman, cultural historian and singer, who has spent the past seven years researching nineteenth-century Chicago women and the 1893 World’s Columbian Exposition. Her program notes provide good background information.

This is an important recording for women’s music scholars, because it brings to light many previously unrecorded works. Aside from its historical value, the disc also contains some beautiful music. Clara Kathleen Rogers’ exquisite "Out of My Own Great Woe" from her *Browning Songs*, op. 27, is splendidly performed by Susanne Mentzer. Rogers’ Violin Sonata, op. 25, Mary Knight Wood’s "Ashes of Roses," and Clara Schumann’s "Liebst du um Schönheit" rise far above parlor-music sentimentality.

Judy Weidow  
University of Texas at Austin


**KELLERIZED:** a collection of ragtime-era favorites and original piano works. Sue Keller, piano. HVR 7752, 1992. One compact disc.


In what appears to be his first recording, from a May 31, 1992, Merkin Concert Hall performance in New York City, Justin Kolb demonstrates a clearly articulated, flawless piano technique and expressive style. His program includes Robert Starer’s *Twilight Fantasies*, a piece of varied, effective tonal imagery, recorded here for the first time. Starer’s piano writing is always inventive and characteristic. The composer heard Kolb’s performance, noting in reaction that "I felt totally and completely
understood. Every tempo, every musical gesture, every nuance was absolutely right."

Also included is Aaron Copland's *El Salon Mexico*, in Leonard Bernstein's transcription from the original orchestra score. In the opening sections, the transcription works well, but later the discordant pitch combinations that are effective in varied timbres among the orchestral instruments begin to grate in the monochromatic piano version.

The standard repertory included on the program (Debussy's *Reflections in the Water, Homage to Rameau*, and *Movement*; Liszt's *Dance of the Gnomes* and *Sonetto 104 del Petrarca*; a Dvořák waltz and a Moszkowski etude) receive stellar performances.

Sue Keller is a superb ragtime stylist and entertainer who makes the piano rock and swagger from top to bottom. The liberties she takes will not please purists and historians, particularly rubato freedom in rags such as Clarence Woods' 1918 "Sleepy Hollow Rag" (on the *Ol' Muddy* disc) or the bright idea of transposing a section of "Maple Leaf Rag" from A-flat major to D-flat major because "it could be easily done." But on the *Kellerized* recording, "Alabamy Bound" is great fun in the free, splashy arrangement by Julie McLarey.

The quality of piano timbre results from technical recording manipulation of a sampling of pianos. The final sonority that one hears is quite resonant in the bass but with a slight rickety-tick quality overall (perhaps from just a hint of being out-of-tune on some intervals). Selections are not numbered in the liner notes, making searching for specific pieces something of a nuisance.

*Ol' Muddy* includes tunes that relate in some way to the Mississippi River, opening with a jumping "Mississippi Mud" (1927), including two Eubie Blake numbers ("The Chevy Chase" (1914) and "Charleston Rag" (1899)), as well as Fats Waller's "Alligator Crawl" (1924), Eudy Bowman's "12th Street Rag," James Reese Europe's "Castle House Rag," Joseph Lamb's "Ragtime Nightingale," and a number of original contemporary rags by Keller and others.

*Kellerized* (a play on words inspired by the piano-roll company term "Connorized") offers Luckey Roberts' "Junk Man Rag" and his "Pork and Beans"; an arrangement based on Joplin's "Great Crush Collision March" (with little resemblance to the original); and others, such as "Waitin' for the Robert E. Lee," "Alabama Jubilee," "Jingles," "That Old Gang of Mine," and more contemporary originals that blend perfectly with the early works. Nancy Ping-Robbins
Barton College


The Bloch disc is subtitled "Chamber Music from the Library of Congress," and the interconnections among composer, performers, and the Library of Congress are many. The American Chamber Players are "direct offspring" of the Library of Congress Summer Chamber Festival of 1982, and both were founded by violinist Miles Hoffman. The ensemble of core players and guest artists perform standard and neglected repertory as well as commissioning new American works. Other releases in this Koch/Library of Congress series and the American Chamber Players include works by John Harbison and George Rochberg.

Bloch credited a 1922 visit to Washington, D.C., and a personal tour of the Library of Congress by Chief of the Music Division Carl Engel for inspiring him to apply for American citizenship. Many of his papers and manuscripts were subsequently donated to the Library, including the autograph manuscripts of both piano quintets recorded here. The First Quintet, from 1921-23, is at the beginning of his Neoclassical period, though aspects of his consciously "Jewish" music are present, with quarter-tones in two movements. Both quintets are profound and massive in expression, almost orchestral in concept. Each is three movements long, and tautly constructed, with opening material coming back in subsequent movements. Hoffman, in his excellent notes, states that motifs from the Second Quintet are clearly borrowed from the First Quintet.

Performances are excellent and impassioned, though not quite on a level with one that would employ a full-time string quartet. Little slips in intonation and ensemble occasionally may be heard, but do not detract from the recorded performance, which, though not done live, in concert, has that immediacy. Two pianists participate, with Lambert Orkis in the First and Ann Schein in the Second Quintet. Taping was done in the Coolidge Auditorium of the Library of Congress (yet another connection—Bloch's Viola Suite of 1919 won the Coolidge prize) and the sound is present and warm. An annoyance is that each quintet is on one track of the CD; individual movements are impossible to locate, having only index numbers, which few CD players feature.
Spring 1994

String Fever is a New York-based ensemble of free-lance string players (plus a drummer) that has played backup to a wide variety of musicians, from Billy Joel to Sir Yehudi Menuhin, vocalist Mel Torme to tap dancer Honi Coles. In Fever Pitch they take center stage themselves, playing fourteen original compositions by four New York composers/arrangers: George Bogatko, J. Billy Ver Planck, David Rimelis, and Michael Sahil. Each composition in this hour-long disc is essentially in a virtuoso big band style, combining one or more elements from the swing, pop, jazz, or classical styles. While String Fever seems to be successfully "crossing over" various musical boundaries in these works, there is a certain sameness to them, occasionally bordering on easy listening. The most interesting compositions are the ones with a funky, energetic drive, such as "Who, Me Worry?" by Rimelis, or ones which embody their various styles, such as the humorous "S.F.O." by Bogatko, which quotes country fiddling, 1950s rock n' roll, hot swing, and Bach. Performances are generally excellent, as would be expected from virtuoso free-lance players, though the jazz improvisations sound written out, and there are occasional intonation discrepancies.

The brief notes include a paragraph on each composer/arranger and a sentence or two on each work. Performers are only listed, except for founder Marin Alsop who, in addition to being featured as violin soloist on a few cuts, is an important young American female conductor. Recorded in a studio, the sound is dry but warm. Douglas B. Moore Williams College


The two albums of relatively recent recordings of locally renowned, veteran southwestern Louisiana musicians represent two very different musical styles nurtured in this region. Jole Blon features traditionally based Cajun dance music. All cuts are short instrumental versions of tunes drawn from traditional Cajun repertory (e.g., the title song, "Diggy Ligy Lo"), Country & Western (e.g., "San Antonio Rose," "Jambalaya"), as well as a few originals by Fontenot. All selections feature fiddle and diatonic accordion in front of a solid but unobtrusive backup group, and all are performed with rhythmic patterns, melodic ornaments, and instrumental voicings characteristic of traditional Cajun style. The overall quality of performance is definitely "folkish," combining a roughness of musicianship (e.g., shaky beginnings and endings, discrepancies in chord changes and arrangements, poor intonation) with a persistent and pervasive vitality, particularly rhythmic.

Night After Night features rhythm and blues-based popular music. The vast majority of the songs (all uncredited) are rendered in a style cultivated in this region in the 1950s and 1960s and best known through popular recordings of Fats Domino, featuring a relaxed tempo and rolling 12/8 rhythmic motion. The remaining handful of songs introduce a bit of much-welcomed stylistic variety, including rock and roll (The Beatles' "Slowdown"), country rock (Creedence Clearwater's "Bad Mood Rising"), and a pop-style tune much like some of Michael McDonald's. While all selections are tightly arranged and well performed, they are also largely derivative, predictable, and uninspiring. Perhaps the most attractive feature here is Storm's voice, strong and soulful, at times reminiscent of Otis Redding's.

My feeling is that the music's represented on these two albums could be truly exciting and impressive when experienced live, each in its own context, but that both suffer in recorded form. Divested of the ambient energy and physical involvement of a dance or night club setting, the stylistic limitations in each case soon dominate the listener's experience.

Produced by the composer himself, Shadows includes five of Bruce Mahin's compositions from the years 1985-90. Performances and electronic realizations were carried out at the Peabody Institute, where he received an advanced degree, and at Radford University, where he is presently Assistant Professor and Director of the Center for Music Technology.

It is laudable to see a contemporary composer taking the initiative to produce and disseminate his own music; too often such works receive only momentary attention within the cloistered realms of academic institutions or professional societies. Only a few careless errors in this production—most notably the reappearance of the cadential chord from an earlier piece at the end of the album, as though the master was rearranged but not checked—detract from the integrity of an otherwise fine project.

A variety of media are represented here, with electronics utilized in four of the five pieces. Shadows, for soprano, piano, percussion, and computer-controlled synthesizer impressed me as the most effective work. Its text is taken from
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SONNECK SOCIETY BULLETIN

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Arkadelphia, AR 71998-0001

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