Renowned percussionist and composer Max Roach was named as the recipient of the Sonneck Society for American Music’s 1994 Honorary Member Award. Roach joins John Cage, Gunther Schuller, Bill Monroe, and other past recipients of the Honorary Member Award, given each year to an individual who has made significant contributions to American music.

Max Roach, 1994 Honorary Member

Roach was honored at a special performance by the Tillis-Holmes Jazz Duo (Frederick Tillis, soprano saxophone, and Jeff Holmes, piano) on Saturday, April 9 at the twentieth Annual Conference of the Society, held April 6-10 in Worcester, Massachusetts. Scott K. DeVeaux wrote the following citation which was read at a special ceremony to present the award and again at the public presentation.

The Sonneck Society takes great pleasure in welcoming into our ranks Max Roach, percussionist, composer, and musical visionary.

The drum is the symbol of African culture. It exemplifies creativity, virtuosity, and intellect; it is a gateway to religious experience, and a potent totem of political authority. For these and other reasons, the drum was banned when Africans were brought as slaves to America. For much of America’s history, the drum was submerged. African polyrhythm lived on—through song, body percussion, and the adaptation of an African sensibility to a host of European instruments. But the drum itself did not reemerge until the twentieth century, with the invention of the modern drum set and the birth of jazz.

By the time Maxwell Roach entered the music profession in the early 1940s, he already had a rich tradition of African-American percussion to draw upon: Chick Webb, Sid Catlett, Jo Jones, Kenny Clarke. Young Max Roach wanted nothing more than to become a drummer with a big band. At age eighteen he substituted briefly with the Duke Ellington orchestra; at age twenty, he was on the road with master saxophonist Benny Carter. But his attention was drawn elsewhere—to jam sessions in Harlem, where in a dizzying synthesis of technique and imagination a new musical language was invented; and the nightclubs of 52nd Street, where this new music was presented to the general public. When Charlie Parker and Dizzy Gillespie emerged as the leaders of a new movement, dubbed “bebop,” Max Roach was its percussive genius. His innovations have endured as the foundation of modern jazz.

“Bepop,” “jazz”—these are words that Max Roach finds inadequate to describe the tradition of African-American creativity that has shaped American music in the twentieth century. Suffice it to say that for five decades he has placed the drum, and its potentialities, at the center of musical experience. His mastery of spontaneous improvisation, as captured on recordings with Charlie Parker in the 1940s and Clifford Brown in the 1950s, has stood the test of time as an exemplar

continued on page 12
Dear Friends,

We’ve just had a wonderful annual meeting in Worcester, Massachusetts, and we want to thank the American Antiquarian Society for undertaking the sponsorship of it. It was but one more example of their long and distinguished record of support for American music. (See elsewhere for the list of AAS publications and fellowships and the texts of the honorary citations read at the meeting.)

Very special tribute is due to the members of the local arrangements committee in Worcester, John Hench, Chair; Gigi Barnhill; Barbara Lambert; Bruce Miller; and Art Schrader; and the program committee, Nym Cook, Chair; Karen Ahlquist; Charles Hamm; Paul Machlin; and Carol Oja for a splendid job. The quality of the program, arrangements, and accommodations this year was unusually high. I particularly enjoyed the interspersal of performances with papers and the diversity of subjects and types of music. The acceptance rate for paper and performance proposals was about fifty percent. We wish to thank those who submitted a proposal and to let everyone know that in the future we will consider triple sessions to accommodate a growing number of high quality presentations.

One of the highlights of the conference was clearly the Books Exhibit and the Silent Auction. For managing these events thanks to Suzanne Snyder and Elaine Bradshaw, respectively, as well as to the publishers and individuals who contributed to each. The silent auction made a record $2,300, which will be donated to the discretionary fund. It was so popular, in fact, that someone suggested that next year we should have "book police" to manage the final stampede.

No onewarned me a year ago how sad I would feel when it came time to bid farewell to retiring members of the Board. They have been extremely generous with their advice when I sought it, and each made an individual contribution to the Society’s efforts. For the past five years, every time you picked up the Sonneck Society Directory, our most oftenfingered publication, you should have thought of its editor, Bunker Clark. Without his effort, our highly touted collegiality would have been seriously damaged. As Second Vice-President he successfully lobbied for the abolition of his job and the creation of an Education Committee. Scott DeVeaux served as the first head of the Popular Music Interest Group and the Minority Affairs Committee. With the latter committee he crafted a policy statement governing the selection of host institutions for our national conventions. He also nominated and wrote the honorary citation for Max Roach. Sam Floyd surveyed former Board members and successfully recommended that three-year terms for Members-at-Large be phased in. Both he and Scott helped us realize the potential in the sweeping phrase "all aspects of American music and music in America." Catherine Smith served on the conference management committee and chaired the committee that selected Josephine Wright to succeed Wayne Shirley as editor of American Music. She also chaired the Special Interest Group, Research on Gender in American Music.

I forgot to mention Deane Root at the end of the Board meeting when I expressed my gratitude to Bunker, Scott, Sam, and Catherine for their services. I just took Deane that much for granted, I’m sorry to say.

Deane’s contributions included the creation of The Handbook of the Sonneck Society for American Music, the Long Range Plan, and our new conference management system. Back in the old days he was instrumental in making American Music a reality. These accomplishments are on the public side, but I regret that everyone cannot have the privilege of experiencing characteristics of his private side, his gentle ferocity, his keen listening, and his thoughtful advice. (He also is our tallest president and has a great tenor voice. What a deal!)

There are other people that I would like to thank, first our out-going editor of American Music, Wayne Shirley. When God made Wayne, s/he threw away the mold. American Music benefitted from Wayne’s unique openness and high standards as well as his passion for the English language. James Farrington has been indexing American Music and the Bulletin for years, and we have all benefitted from his work. Wilma Cipolla, Chair, and the Nominating Committee have been recommending not only candidates for elected office but also for committees. They have lightened my load immeasurably and come up with some wonderful recommendations. Wilma is a superb manager to boot and has given me consistently good advice which I value highly. Dena Epstein and Jean Geil have made thoughtful recommendations about the future of some of our publishing initiatives. Alan Lott is retiring as the Chair of the National Conferences Site Selection Committee (note the change of name), which experienced considerable turmoil during his tenure. I want to thank him for his forbearance and for his contribution to the new conference management system. He will be replaced by Pamela Fox.

I would like to thank our Executive Director, Kitty Keller, for living in the same town as I do. (I’ve had to make four phone calls just in the course of writing this letter.) I’m also grateful that Kitty is such a steadfast, reliable contributor to every aspect of the Society’s business great and small. It is hard to imagine how we would have arrived at this stage in

continued on page 4.
IN THIS ISSUE
Volume XX, No. 2
Summer 1994

FEATURED IN THIS ISSUE

5  The Circus (Gillian B. Anderson)
9  Music In American Religious Experience: A Report (Harry Eskew)
10  To Wilfrid Mellers on His 80th Birthday (Caroline Cepin Benser)
11  NEWS OF THE SOCIETY
   1  Max Roach, 1994 Honorary Member
   2  From the President
   4  Scheduled Conferences of the Society American Music Week Calendar
   11  Raoul Camus Receives 1994 Distinguished Service Award
   12  Max Roach Replies Awards for 1994 Announced
       New Officers Elected
       Jim Hines Appointed Conference Manager
   13  New Members of the Society Call for Volunteers
       Officers of the Society
   14  The American Antiquarian Society 20th Annual Conference Hosts
   15  Society Affair: Celebrating American Music from Ives to the Dead (Myles Tronic)
   16  Sonneck Society Says "It's about Time!" (William Everett)
   17  Student Section for Bulletin Call for Papers and Performance Proposals
       Reports:
       Highlights of the Board Meetings
   18  Silent Auction Committee Finance Committee
       Publications Subvention Committee
       Subventions for Non-Book Publications
       Education Committee
       Membership Committee
   19  1995 Conference Local Arrangements
       American Music Network Committee
       American Music Week Committee
       Conference Site Selection Committee
       Minority Issues Committee

20  Financial Reports
22  Five-Year Plan
48  1995 Directory to Carry Ads
    Call for Lowens Book Award Nominations
28  MEMBERS IN THE NEWS
29  COMMUNICATIONS:
   Letter from Canada (Carl Morey)
   Letter from Britain (David Nicholls)
31  THE BULLETIN BOARD
   Performances of American Music Events of Interest
   Grant, Prize, and Publication Opportunities
   News of Other Societies Meetings and Conferences
34  NOTES AND QUERIES
4  HUE AND CRY
35  REVIEWS OF BOOKS
37  Notes in Passing: Books
38  REVIEWS OF RECORDINGS
43  Notes in Passing: Recordings
43  SOME RECENT ARTICLES AND REVIEWS

BULLETIN STAFF
Editor: George R. Keck
Book Review Editor: Sherrill V. Martin
Record Review Editor: Mark McKnight
Bibliographer: William Kearns
Indexer: James Farrington
From the President

continued from page 2

our development had it not been for her consistently generous efforts and penuriousness on our behalf.

In Montréal the Board accepted the recommendations of a special national conferences management committee chaired by Kitty Preston. A newly appointed Conference Manager, Jim Hines, will help local arrangements committees with the management of these meetings, and the Sonneck Society will underwrite and assume the liability for its own conferences. Paul Wells has been our conference coordinator and wrote the conference handbook. As we wish Jim well in his new role, we are very grateful to Paul for helping to define Jim's duties and our annual conference needs. We also want to acknowledge the work that Marie Kroeger, Chair; Linda Pohly; and Frank Cipolla did to select the new conference manager.

Finally, on a personal note, I will be leaving the Library of Congress for a year, beginning on September 1, 1994. Communications after that date should be sent to my home address in the Directory and telephone calls to my home number which has both an answering machine and a fax on it. As I anticipate that I will be doing a lot of travelling, bear with me if it takes me a while to return your calls or letters.

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

21st National Conference
April 5-9, 1995
Madison, Wisconsin
Ronald Penn, program chair
Susan Cook, local arrangements chair

22nd National Conference
March 20-24, 1996 (Note this is a change from the previously announced date.)
Washington, DC
Wayne Shirley, program chair
Dianna Eiland, 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.
The Circus

Gillian B. Anderson  
Library of Congress

On August 7, 1993, at 8 p.m. Gillian Anderson, a music specialist in the Library of Congress Music Division, conducted the National Symphony at Wolf Trap in a performance of the original accompaniment to Charlie Chaplin's *The Circus*. The performance was a co-presentation of the Library of Congress's Music and Motion Picture, Broadcasting, and Recorded Sound Divisions, the National Symphony, and the Wolf Trap Foundation. The Wolf Trap screening gave the Washington Metropolitan audience the unique experience of being the first to see the film as it was originally presented in 1928 with its original full orchestral accompaniment and two new prints.

In 1968 Chaplin composed a new score for *The Circus*, and it is this more recent music with which Chaplin's fans are familiar. It emphasizes the pathos of "The Little Tramp" while the earlier music underscores the slapstick comedy. Gillian Anderson's account of the rediscovery of the music in the Chaplin family's archives and her reconstruction of this music are examples of the painstaking labor that goes into the reconstruction of any work of art and also of the rewards that ultimately result from such work. This article is reprinted from the Library of Congress Information Bulletin, Vol. 52, No. 17 (September 20, 1993), p. 341-49.

We entered the Swiss mansion through the kitchen. I was fresh off an airplane from Washington which meant that I had not had much sleep. After making the acquaintance of several large dogs and cats and being introduced to a collection of about twelve adults and children who were congregated around a table in a room off the kitchen, I followed my guide down a narrow, dark stone stairway into the cavernous basement beneath the mansion. We passed a room for film storage and a huge wine cellar and then entered a locked room which contained the Archives of Charlie Chaplin.

Chaplin kept almost everything that had anything to do with his films—business records, photographs, newspaper clippings, scripts, promotional material, correspondence, and music. (Silent films, never silent, were often accompanied by one of the over 500 cinema orchestras that existed in the United States during the period 1914-1929.) I began to examine and inventory the music in the Archives, and over the next several hours I discovered the scores and orchestral parts which had been used to accompany *The Gold Rush*, *The Circus*, and *Woman of Paris* when they were first conceived or premiered in the 1920s. Much later, Chaplin wrote his own new music for these films and released them as sound films. The scores and parts in the Chaplin Archives included the later music, with which most people are familiar, as well as the earlier versions. Outside of the Chaplin family and members of Chaplin's business circle, no one knew of the existence of the earlier material. To put it mildly, I was pretty excited.

About four o'clock in the afternoon, however, my energy began to flag. I was invited upstairs for coffee. There in the living room of Chaplin's mansion in Vevey, Switzerland, I was introduced to four of Chaplin's eight children and many of his grandchildren. The adults were curious about what I was finding, and upon discovering that I had had no lunch (and was straight off a plane from America), they rustled up some food.

After tea, Victoria Chaplin came down to the basement, so that I could show her why this music was exciting me. Unlike his own (later) music for these films, the earliest accompaniments consisted entirely of pre-existing music chosen by Chaplin from the operatic, orchestral, popular song, and dance band repertoires of the 1920s. The accompaniments were put together under the supervision of various professional musicians (Arthur Kay for *The Circus* and Carli Elinor for *The Gold Rush*.) This meant in most cases that the music was not composed for the film but was taken from already existing publications and arrangements.

The process of assembling the film accompaniment had involved choosing music appropriate for a given sequence, deciding on how much of each selection was needed, cutting out just the right number of measures, putting them in order in all the orchestral parts according to a piano/conductor score, and writing any musical transitions that might be necessary.

Because Chaplin kept so many things, the parts and score for the earlier version of *The Gold Rush* were in negative photostat (instead of the positive prints that must have been made from them). The parts and scores for the earliest version of *Woman of Paris* had consecutive rehearsal numbers but not a unified piano score with cues marked in it to keep the music in synch with the film. The music had been chosen to fit certain sequences but had not yet been cut and pasted into a consecutive series. The music for *The Circus* had been numbered, cued, cut and pasted but had not been cleaned up, turned into negative photostats, and printed for theatrical distribution. I explained to Vicki that the Archives preserved parts of each stage of this process and to
my knowledge was the only such collection that did so. I was invited to dinner that evening with the whole family and, after another session in the Archives, to lunch the next day. Their mother, Oona O’Neil Chaplin, had died only eight months before so the family’s grief was still palpable. I not only felt privileged to be allowed into the Archives and their lives at such a time but also touched that I was treated so warmly and graciously. At dinner Jane and Vicki talked about the possibility of my conducting the music for one of their father’s films.

The first performance of the 1928 version of The Circus was set for a meeting of the Madison Council at the Library of Congress in October 1992. (The performance involved only ten instruments instead of a full orchestra.) Photocopies of the orchestral parts were mailed from Switzerland at the end of July. A brand new print of the film was provided by Pam Paquier of Regent Services, S. A., for the occasion. I labored continuously through August and September to restore ten of the original orchestral parts, but when I had the chance to look at them closely, I realized that they were going to be a real challenge to restore. Usually, I have only to number all the measures in each part, making sure that there are the same number of measures in each. Then I check key changes, make sure the B flat and A instruments are properly marked, and correct bad page turns.

In this case, however, the preexisting printed music in each part had been pasted not over blank paper but lined music manuscript paper. This meant that occasionally when musical transitions or clefs and key signatures had to be added, the copyist had written on the music paper. However, the lines and spaces of the music paper did not ever correspond to those of the preexisting music. It was very difficult to read and had to be changed. In addition the music had been reduced when it was photocopied. A lot of it had to be blown back up to its original size or to a larger size, so that it could be read by modern orchestral musicians (who are very particular about the state of the music they read from). Finally, the ledger lines, the lines upon which the musical notes are printed, had become so faint in a number of cases that they had to be redrawn. It was painstaking, tedious work, and it had to be done quickly.

The most horrible part was the piano part, which has more notes than any of the others. The restoration of this part alone took forty hours of work, and it still does not look beautiful. All the preexisting performance marks and cues had to be white-out of the part. All the blank music manuscript paper lines had to be covered over, and the handwritten transitions on the music manuscript had to be copied over, so that the lines and spaces of the preexisting music would fit with the manuscript music. All this was necessary because the extraneous marks and the blank music ledger lines are extremely distracting to any player. There is never enough time for rehearsals, and players are almost always sight-reading their parts. Thus, a minimal number of distractions for the eyes enhances the players’ ability to concentrate on sight-reading.

In many cases I was able to identify the preexisting music used by Chaplin, because telltale clues were left on one or another of the orchestral parts or in the piano score when they were pasted together. Sometimes the top of the preexisting music with the title and composer information was left intact by the person doing the pasting. Sometimes he or she only left the bottom of the page with a publisher’s serial number or copyright information. With this kind of clue I was able to identify the piece and find better copies of it, so that we did not have to reconstruct the version pasted into Chaplin’s original parts.

For example, halfway through rehearsal number 10 the music is almost illegible in every single orchestral part. The copyright information had been left on the bottom edge of the parts, Will Rossiter, Chicago, 1920. (The Copyright Office with its catalogs is a part of the Library of Congress.) I looked through all the 1920 copyright claims of Will Rossiter and guessed that the piece I was looking for might be called “Speed” because it accompanies Chaplin running away from the police. When “Speed” arrived from the Library’s Landover Storage Facility where it was stored by copyright number, sure enough, it was the right music and was in splendid shape. We substituted this music for that found illegibly in the orchestral parts. In another case before we found a better original we reconstructed the music with a computer. (This was horribly time consuming. It is still faster to copy music by hand than with the computer.) In many cases, finally, I had to go over bar lines with a fine tipped pen and ruler (That’s when I found out that none of the lines was really straight.) and darken note stems and measure lines, so that they would photocopy well.

After the first performance of The Circus for the Madison Council (in other words too late to be of use in the reconstruction of ten of the parts but essential to the reconstruction of all the rest), the computer played a major role in the identification of many of the pieces used for the accompaniment of The Circus. Some of the most dramatic examples were provided by Russ Grisberger of the Marine Band Library. Over the years the Marine Band has accumulated a large number of early American dance band orchestrations and incidental music for small orchestra and has made them accessible via a computer system.

Out of curiosity I asked Russ what would show up under the term “Op. 38,” because all I knew about one piece of music was that it was “From Op. 38” (information found on the lower left hand side of some of the pasted parts). A lot of composers have written an Opus 38; so I really did not expect much help and was asking Russ out of truly idle curiosity. However, we also knew that the piece was a waltz. The Marine Band’s computer system did not much like the request, but among other things it produced Edvard Grieg’s “Elegie from Op. 38, No. 6” which turned out to be the piece used by Chaplin and even the exact arrangement of it. In another case we knew a publisher’s order number, T1990, which appeared to the left of the first measure of music. Acquaintances in California had identified the composer, Tschaikovsky, but had given me the wrong title. We knew from the pieces that had already been identified that most of the preexisting arrangements were taken from the catalogs of the American music publishers.
Carl Fischer, G. Schirmer, Harms, Will Rossiter, etc. Russ logged in a request for pieces by Tschaikovsky by these publishers and limited his search to music published at the beginning of this century. He found T1990, Charles J. Roberts' arrangement of "Humoresque, Op. 10, No 2," c NY, Carl Fischer, 1922, which was the piece in question. Using the Marine Band computer system we also were able to identify the exact arrangement used for the excerpts from I Pagliacci (arr. Ross Jungnickel, "Grand Fantasia from the opera Pagliacci," c NY, G. Schirmer, 1915).

But finally the computer failed. We had only a publisher's serial number from the lower left hand corner of a page, 3160-23. Russ looked for it but could not find it. In the process, however, he observed that it looked a lot like other Carl Fischer numbers. Carl Fischer is one of the few music publishers from the beginning of the century which is still in business. I called the publisher and asked the staff if they could identify one of their pieces just by the serial number. They said that there was a good possibility they could if the number was from the era around the turn of the century. I gave them the number, and they called back with the identification, R. Vollstedt, "Jolly Fellows Waltz," c NY, Carl Fischer, 1891. The Marine Band had a copy of the arrangement, and it was the correct one.

Another serial number, B. M. Co. 6026 c 1918, turned up in the national on-line library network, OCLC, Popular Concert album for orchestra, vol. II, c Boston, Boston Music Company, c 1917-. The work had been cataloged by the Cleveland Public Library which appears to hold the only remaining copy. (It was not deposited for copyright by the Boston Music Company.) Most of the time the field for serial numbers is reserved for rare European editions. But bless the Cleveland Public, it entered the serial number of a garden-variety American publication. Arthur Kay wrote a number of the pieces used in The Circus, and I was able to identify most of these compositions, because they had all been published by Forster in one series of incidental music for motion pictures (and had been deposited for copyright and, therefore, were in the Library's collections).

For the ten-instrument version of the accompaniment performed in October 1992, the parts took more time to reconstruct than I had anticipated. So I started synchronizing the music to the film only three weeks before the performance. I finished only one week before the performance, the closest call I have ever had (or ever care to have). One of the problems was that after I started to synchronize the film, I discovered that the speed of such pieces as "Speed" was so fast as to be unplayable. The Chaplin Estate had told us that the film was to be screened at 24 frames per second (fps). This was logical, because the film was released very late in the silent era, 1928, when sound was already on its way in and a standardization of film presentations was well underway.

However, Charlie Chaplin began production of The Circus in 1925. He completed it toward the end of 1927. It was released in 1928 and was the 74th film of his career, which began at The Keystone Film Company in February 1914. In style The Circus is reminiscent of the two-reel films that Chaplin made for Essanay during 1915-16, which many critics regard as the purest expressions of his art. In comparison to the drama of A Woman of Paris (1922) and the pathos of The Gold Rush (1925), The Circus is fast paced and loaded with the ingenious visual gags that made "The Little Tramp" so enduring to world-wide audiences.

It was clear from the musical evidence that the speed of The Circus had to have been slower than 24 fps. For example, in the sections that were unplayable there were no cut marks in any of the parts. Clearly all of the music had been used and had been played. Irving Berlin's "Blue Skies," with which the accompaniment concludes, was mentioned in one of the New York reviews in 1928.

David Francis of the Motion Picture, Broadcasting, and Recorded Sound Division looked at the film. He confirmed that the film should run at 20 not 24 fps, 20 percent slower than it has been run for thirty- or forty- or even sixty-some years. This meant making a new videotape at the new speed and resynchronizing everything I had done up to that point. The unpredictable benefit of the discovery of a new speed was that audiences had time to really follow the development of Chaplin's gags in a way that significantly heightened their appreciation of his humor. They came away from the subsequent screenings saying that now they knew why he was considered such a genius whereas before they really had not been too impressed. Therefore, not only was the music playable at the slower speed but Chaplin's art was enhanced.

The synchronization process consists of timing each scene, counting the number of beats of music in the section to which that piece of film corresponds, using an algebraic equation provided by my physicist husband, determining thereby the metronome marking, and running the videotape over and over with a metronome running until I have added enough cues in the score to keep it in sync with the movie. In the process I more or less memorize the music and the movie.

Silent film scores are marked with cues for synchronization but generally only at the beginning of major sections or over chords that require close synchronization. The Circus score was liberally cued but not as liberally cued as are my scores. For example, at rehearsal number 2 one finds "T. The Circus." This means that when that title appears on the screen, the music for rehearsal number 2 begins. I added many additional cues to make sure that when the heroine breaks through the paper in a hoop twenty measures later, the action can occur on exactly the right chord.

The music for The Circus displays not only Chaplin's wide knowledge of music but also his uncannily good judgment about what makes an apt marriage of music and image. In one scene "The Little Tramp" finds himself locked in a lion's cage, but remains unabet. The lion goes up and sniffs him but walks away bored. After the heroine, Merna Kennedy, unlocks the cage door, Chaplin, full of bravado, approaches the lion to the music of the "Toreador Song" from Carmen. When the lion roars, Chaplin
tears out of the cage. Chaplin is hardly a brave torero, the lion hardly a bull. The music enhances the humor of the scene.

When Chaplin climbs on to a high wire, supported by a belt with a wire attached, and goes through the routine of a tight rope walker, music performs a similar function. The belt comes undone without Chaplin realizing it just at the same moment that a bunch of monkeys climbs onto the tight rope with him. Full of confidence that his wire and belt are secure, he does a dance on the wire to the accompaniment of a 1920s dance band arrangement of James P. Johnson's "Charleston." The music emphasizes his confidence, foolhardiness, and the impending disaster.

In other places the music underscores the story of the sad clown. The movie opens with music from Leoncavallo's I Pagliacci. We hear Gounod's "Funeral March of a Marionette," Victor Herbert's "Punchinello," Arthur Kay's "A Funny Story," and Lessing and Monaco's "Oh! You Circus Day," all on the same theme.

Chaplin employed the popular music of his day as well. The accompaniment for "The Circus" uses Nacio Herb Brown's "The Sneak" (1922); Ray Henderson's "Just a Memory" (1927); Rudolf Friml's "L'amour toujours l'amour" (1922); Victor Herbert's "Some Day" from Her Regiment (1917); and "For I'm Falling in Love with Someone" from Naughty Marietta (1910); a 1926 arrangement of Scott Joplin's "Maple Leaf Rag;" DeSylva, Brown, and Henderson's "Lucky Day" (1926); Robert Katscher's "When Day Is Done" (1926); and Irving Berlin's "Blue Skies" (1927).

Most people today are not familiar with these pieces, but in 1928 the audiences knew not only the tunes but also the words. When Charlie is shown asleep in a wheelchair after his harrowing escape from the police, the audience recognized two measures of "Please let me sleep." When the tightrope walker and Merna Kennedy first meet, they recognized the music as "For I'm Falling in Love with Someone." When Charlie overhears Merna telling a fortune teller that she has just fallen in love, thinking that she is speaking of him, Charlie is overjoyed. The audiences recognized the music as Henderson's "Lucky Day." At the end of the show when the circus train has departed leaving Chaplin alone with a star on a piece of paper (Merna had jumped through it in the first scene.), everyone knew the first line, "Blue skies, smiling at me, nothing but blue skies do I see." Many of us still know this line well enough to feel the music underlining the pathos of the finale.

"The Sneak," described as "the greatest novelty fox-trot song in a decade," accompanies the scene where a thief is nabbed by a policeman. Nacio Herb Brown, its composer, was the bandleader at a club in Hollywood which Chaplin frequented. (I am indebted to Lance Bowling of Cambria Records for this information.) Chaplin probably knew all the songs from such places, but his and Kay's choices enhance both the slapstick comedy in The Circus and the pathos of "The Little Tramp."

The ultimate test of the success of the wedding between image and sound is the actual screening. In 1928 the reviewers raved:

"CIRCUS" HOWLING AT THE MARK STRAND. CHARLIE ONCE AGAIN PROVES A REVELATION. Charles Spencer Chaplin's Circus is a screaming delight from fadein to fadeout. It is a howling, hearty, happy, slightly slapstick production wherein the inimitable Charlie gets you more often by a laugh than by a tear. One is kept so constantly in a state of grin, giggle and guffaw at this glorious picturization of the...tramp who attains tent show fame, but not love, that even in the moments of pathos—which don't number nearly as many as did several previous Chaplin vehicles—one doesn't weep freely. Behind each tear there are at least a dozen laughs. (Irene Thierer, Daily News, Sunday, June 9, 1928, p. 27)

The hardest-boiled crowd in town went to the midnight opening on Friday and laughed off all its mascara. (Bland Johnson, New York Daily Mirror.)

Sixty-five years later modern audiences have responded the same way. There have been six performances of The Circus with its original accompaniment so far. In every case the audiences have laughed themselves sick, often commenting afterwards that they cannot remember when they last had so much fun. One review of a performance at Chaplin's own studio in Hollywood in March of 1993 stated:

The unblemished images of Chaplin's masterful gags and astonishing physical prowess had the audience whooping with delight. When, at the film's climax, the tramp performs a high-wire act as a horde of monkeys runs down the wire and attacks him, the audience gasped as loudly as I've ever heard in a theater...The musicians and the conductor performed with admirable fortitude for the film's ninety minutes, ceaselessly synchronizing the film without the use of click tracks...When, at last the lights went on, the viewers lingered in their seats, reluctant to leave behind the sound stage, the tramp, and the timeless comedy he created there seventy-five years ago.

The Washington Post said of the August 7 Wolf Trap performance:

The juxtaposition of the music with the action of the film is brilliant. For example, early in The Circus as Chaplin is seen sprinting from a pursuing policeman, the music keeps a pulse matching the movement exquisitely. Various percussive accents highlight abrupt maneuvers, and touching musical satire is implied at choice moments.

Anderson must be commended, not only on a solid performance but also for obtaining this valuable music. The feat was matched only by the stamina of the orchestra, which was required to play continuously for 90 minutes.

Edward Rothstein in The New York Times said of a February 25, 1994, performance with the Manhattan School of Music at the Metropolitan Museum of Art:

The result was extraordinary. The Circus is funny and moving. It also gently toys with the fast-fading traditions and genres of silent cinema: a Keystone Kops-style chase intrudes on a circus performance
and becomes its star attraction; Charlie Chaplin, the world-famous clown, gets lessons in comedy from failing circus performers. The score is a remarkable companion to the playful plot, a commentator as well as an accompanist. Ms. Anderson will return to the Met Museum next season to lead accompaniments to other silent films; it is a form that is just beginning to get the attention it deserves.

One of the greatest pleasures for me has been to hear the response of young children to this picture. Their giggles and laughter, an octave above that of the adults, were frequent, and when the little Tramp ran into the lion’s cage, one child yelled out, "Oh, no!” at the top of his lungs, obviously completely engrossed in the film. This is simply a hilarious movie for people of all ages.

Finally, as a favor to the Library of Congress, Regent Services, S.A. (the Chaplin Estate) has struck off two new 35 mm prints of the movie. Rarely has a general audience had the treat of seeing a gorgeous new print with a wonderful accompaniment played superbly by the National Symphony. Their response was unanimous. After laughing hysterically for 90 minutes, they applauded the genius of "The Little Tramp," which had been released for their rediscovery and entertainment by the slower speed, the new prints, and the glorious musical performance.

NOTES:

Gillian Anderson is a conductor, musicologist, and music librarian at the Library of Congress. She specializes in American music and film music and has conducted orchestras in Europe, South America, Canada, and in the United States. She has participated in the restoration and reconstruction of the original orchestral scores written to accompany eleven of the great silent films and has conducted them in synchronization with their projection at many important film festivals and universities and with many symphony orchestras. Within the past year she has conducted the Garde republique at the Fête de la musique in Paris in a concert of opera transcriptions for band by John Phillip Sousa; Carmen (DeMille, 1915) and Wings (Wellman, 1927) with the RAI Orchestra in Rome; Carmen with the Puerto Rican Symphony; The Thief of Bagdad (Fairbanks, 1924) with the Michigan Sinfonietta; Parsifal (Edison, 1904) at the Bologna Film Festival; Intolerance (Griffith, 1916) at the University of Chicago; and Old Ironsides (Paramount, 1926) with members of the National Symphony at the National Gallery. Ms. Anderson has written three books, among them Music for Silent Films (1898-1923): A Guide (available for $27 from the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402, stock number 030-000-00199-1).

Music in American Religious Experience: A Report

Harry Eskew
New Orleans Baptist Theological Seminary

This was a fascinating conference on the campus of the University of Chicago, April 22-24, 1994, funded by the Eli Lilly Endowment. Sponsors included the Institute for the Study of American Evangelicals, Wheaton College; and the Department of Music, the Divinity School, and the Chicago Humanities Institute at The University of Chicago. Much of the planning for this fine conference was done jointly by Philip V. Bohlman, ethnomusicologist at The University of Chicago, and Edith Blumhofer, historian and director of the Institute for the Study of American Evangelicals at Wheaton College. The conference program included 19 papers, a film, a panel discussion, a keynote address, an interfaith concert, and a closing service in Rockefeller Chapel. Presenters were from major American universities (Chicago, Harvard, Yale, Brown, University of North Carolina), theological seminaries (Luther Northwestern and Union, NY), Canada (University of Alberta), and Germany (Freiburg in Breisgau).

I was impressed with the variety of cultural groups represented in the papers presented: Motewolonuwo Indians (of Maine), Russian-American Molokans, German-Americans, African-Americans, Chinese-Americans, and mountain groups of Virginia and Kentucky. The program also included a number of different religious groups, such as Russian Orthodox, Roman Catholic, United Methodist, Jewish, Islamic, and Old Regular Baptist.

Several papers dealt with immigrants of this century who are seeking to maintain their identity, such as "Singing as an Experience of Russian-American Molokans" (Margarita Mazo, Ohio State), "Music in Islamic Immigrant Experience: Women's Perspectives" (Regula Burckhardt Qureshi, University of Alberta), and "Children of Abraham—Reflections on the Identity of Chinese Congregations in the US" (Maria Chow, University of Chicago). In addition to Qureshi’s paper, several others treated women as related to traditions of religious music, such as "Women’s Ritual Music” (Janet Walton, Union Theological Seminary, NY) and "Fanny Crosby, Song and Metaphor in American Popular Protestantism" (Edith Blumhofer, Wheaton College). Among the other papers, the brilliant survey of "The Place of Melody in Jewish Spirituality" by Michael Fishbane of The University of Chicago was impressive.

In addition to speaking on his "Recent Research into the Music of the Old Regular Baptists in Eastern Kentucky," Jeff Todd Titon of Brown University...
introduced his almost hour-long film produced several years ago, "Powerhouse for God," a remarkably candid view of a fundamentalist independent Baptist pastor and his family and congregation in the mountains of Virginia.

Since this conference took place in Chicago, it seemed especially appropriate that the paper of Michael Harris (University of Iowa), "Silent Sound: Writing about African American Religious Music," included excerpts with Thomas A. Dorsey (1899-1994) of Chicago, known widely as the "Father of Black Gospel Music."

One highlight of the conference was the concert representing several religious faiths from the Chicago area. First, three instrumentalists (strings and clarinet) of the Chicago Klezmer Ensemble performed Jewish music, followed by a ritual drumming performance by the Midwest Buddhist Temple Taiko Group, and concluded with a group of about two dozen Polish immigrant youth in colorful costumes depicting traditions related to a Polish wedding.

"Music in American Religious Experience" provided a valuable opportunity for scholars involved in research in American religious music to meet, pose questions, and exchange ideas. There are plans to publish a collection of papers from this conference. The Eli Lilly Endowment, the sponsoring institutions, and the program participants are to be congratulated on this highly informative, enjoyable, and thought-provoking conference.

---

To Wilfrid Mellers on His 80th Birthday

Caroline Cepin Benser

Few have done more over the last fifty years than the Englishman Wilfrid Mellers to promote American music. In appreciation he was named an honorary member of the Sonneck Society in 1983 at the Third American Music Conference at the University of Keele in England. In April of this year Mellers turned 80, an event that presents the opportunity to extend congratulations to him and to reflect on some of the highlights of his consideration of American music.

While Mellers holds degrees in English from Leaming College and in music from Cambridge, composition was his principal calling. In the mid-1940s he studied with the Viennese composer and musicologist Egon Wellesz, who taught in Oxford after being forced into exile in 1938.

I met Mellers for the first time in the summer of 1978 in York in order to discuss his study with Wellesz, the topic of the biography I was writing as my dissertation. After we had covered Wellesz, Mellers asked me about American music, although he was already knowledgeable about the subject. One of his earliest critiques of American music, "Language and Function in American Music," appeared in a 1942 issue of Scrutiny, an influential British literary journal, and he spent three years as Andrew Mellon Professor of Music at the University of Pittsburgh in the early 1960s.

The product of Mellers' Pittsburgh years, Music in a New Found Land: Themes and Developments in the History of American Music, was published in 1964 and is still his most important work on American music. American literature, especially poetry, is featured along with his ideas on the music. In 1987 a new edition appeared to which he added a new Foreword; here he pleaded that there were far too many young composers on the scene for him in the late 1980s to have written a completely new work on American music. He does, however, in this Foreword give a cursory review of five composers to whom he had had little exposure earlier—Charles Seeger, Ruth Crawford Seeger, Dane Rudhyar, Leo Ornstein, and Conlon Nancarrow. He has particularly high praise for Ruth Seeger's 1931 String Quartet, "a stunning masterpiece in its own right, and it is pitiful that it was both a climax to and a virtual end of her creative evolution."

When the School of Music at the University of Alabama was conducting a search for a distinguished individual to hold the Endowed Chair in Music, I suggested Mellers. By the time he accepted the University's invitation to be in residence during the spring semester of 1987, he had written A Darker Shade of Pale: A Backdrop to Bob Dylan (1984), and on American female jazz and pop singers in Angels of the Night: Popular Female Singers of Our Time (1987). These two books were written to repair his omission of American folk, jazz, country, and pop musics in Music in a New Found Land.

Mellers' Tuscaloosa blues classes revealed a music full of the tension between the elements of African sources and those of Western music. Mellers explained that the African found himself a prisoner, alone with only his voice, in the white man's land. In finding his voice in field hollers, prison shouts, spirituals, and gospels, the African sang about "enduring life, about going on."

Mellers retired in 1981 from the University of York, whose music department he had chaired since its inception in 1964. In addition to writing book-length studies in the 1980s, he also returned to reviewing books and music for the London Times Literary Supplement, where his articles on American music regularly appear.

In extending congratulations on his 80th birthday, we wish Mellers many productive years. May we in the New Found Land look forward to more on our music from one who has already revealed so much.
The following citation, written by John Graziano, was read by President Gillian Anderson at the Plenary Session of the Worcester Conference, Worcester, Massachusetts, April 9, 1994.

Our distinguished member for 1994 has long been associated with American music. During the 1970s, our honoree was one of the small but hearty band of interested folks that met in Washington, D.C., to discuss the formation of a new musical society—one that would serve the needs of musicians, teachers, scholars, amateurs, and all others interested in American music, and at the same time, promote the cause of many composers who were unknown and unlauded not only by the music-going public but also by a majority of our colleagues. Thus was the Sonneck Society born in April 1975.

Our honoree has always been a good organizer; polite arm-twisting certainly has not been beyond the perceived call-of-duty, especially if it meant increasing the membership of the society. He has served in a variety of capacities, all of them with high distinction. To older members, he was first seen in his capacity as conference organizer—of the first official conference of the society, in fact. It was a conference fraught with logistical problems: the City University closed down suddenly only two hours after the conference began, and

Raoul Camus Receives 1994 Distinguished Service Award

To volatile frillbilles we never did yield,
With Raoul at the helm and his men in the field.
He also has served with distinction as our treasurer from 1977 through 1980, and as our second President for two terms, from 1981 through 1985. After his Presidency, Raoul served as book review editor for American Music.

During the twenty years of Sonneck’s existence, Raoul Camus has devoted his time, his energy, his genius, and his love to the nurturing of this society. He has watched us grow from a small group of people interested in various aspects of American music to a prestigious national organization that is known to all serious American scholars. But he has not just watched; he has contributed to its growth, its success, and its continuing future. I am most pleased to honor Raoul François Camus with the Sonneck Society’s Distinguished Service Award for 1994.
Max Roach, 1994 Honorary Member

continued from cover story

of what Albert Murray has called "elegance under pressure or bust." But he has also excelled as a composer, creating new structures and new frameworks for improvisation. And with such pieces as the Freedom Now Suite, he has asserted the political authority of the drum, speaking out on the social and cultural concerns of African Americans when it was neither convenient nor popular to do so.

In recent decades, Max Roach has taken on yet another role, that of educator. At the University of Massachusetts, and in workshops and programs across the country, he has worked with unfailing energy to ensure that the musical heritage to which he has contributed so much will be passed on to a new generation.

For all his contributions to American musical life in the twentieth century, the Sonneck Society is proud to name Max Roach as its Honorary Member for 1994.

MAX ROACH REPLIES—

Greetings. I would like to thank the Sonneck Society for American Music, its Board of Trustees, the members at large, and the members of the standing committees for bestowing upon me their Honorary Member award for 1994.

America’s cultural diversification has given to the world at large music representing every nation. I accept this prestigious award in behalf of those unknown composers who gave us the sorrow songs from the plantations during slavery. I accept this award on behalf of the Huddie Ledbetter, the Jelly Roll Morton, the Duke Ellington, the Ella Fitzgerald, the Billie Holiday, the Marion Andersons, the Mahalia Jacksons, the Charlie Parkers, the Dizzy Gillespie, the Dinah Washingtons, the Art Blakeys, the Baby Dodds, the Fletcher Hendersons.

As I accept this award, I want to leave you with the understanding that there are generations of younger musicians who are struggling just as I have, who need your support even more than I.

AWARDS FOR 1994 ANNOUNCED


NEW OFFICERS ELECTED

Dale Cockrell was elected President-elect of the Society and Rebecca T. Cureau, Homer Rudolf, and Charles K. Wolfe were elected to the Board of Trustees.

Dale is the David N. and Margaret C. Bottoms Professor of Music at the College of William and Mary in Williamsburg, Virginia. His research interests include the Hutchinson Family Singers, nineteenth-century American musical theater, and minstrelsy. He has been an active member of the Society for many years and has served as chair of several committees and as Secretary for the Society from 1987 until 1991. Dale will become President in April 1995.

Rebecca is Professor of Music and Chair of the Department of Visual and Performing Arts at Southern University in Baton Rouge, Louisiana. Her research interests include African-American music, folk music, the history of music in black higher education, and Louisiana ethnic music.

Homer is Associate Professor of Music at the University of Richmond in Richmond, Virginia. He is an active member of the Society and is currently chair of the Membership Committee. He is also a member of the Long Range Planning and American Music Network Committees.

Charles is Professor of English at Middle Tennessee State University in Murfreesboro. He is currently on the Editorial Advisory Board of American Music and is active as a scholar on folk, country, bluegrass, blues, and pop music.

William Everett Washburn University

JIM HINES APPOINTED CONFERENCE MANAGER

Jim Hines was approved as Conference Manager by the Board of Trustees at their April meeting in Worcester. A member of the Sonneck Society since its beginning, Jim has served the Society in several positions, including Local Arrangements Chair and member of the Program Committee for the Hampton Conference in 1991.

Jim holds the B.A. Degree in Music History from Old Dominion University, the M.M. in Music Theory from Virginia Commonwealth University, and the Ph.D. from the University of North Carolina, Chapel Hill. He is Professor of Music at Christopher Newport University where he currently serves as Chair of the Faculty Review Committee and as a member of the Strategic Planning and Evaluation Council.

Jim is an active member of the Rotary Club of Oyster Point, having held positions as Secretary, Treasurer, Vice-President, and President. He presently serves at the District Level as Interact Chair. He also serves on the Newport News City Planning commission.

Jim's research interests include Charles Gilford, the sonatas of Alexander Juhan, and the Jamestown Exposition of 1907.
The Sonneck Society welcomes the following new members:

Altenberg Trio, Vienna, Austria
Tom Bauer, Denton, TX
Lois Blackburn, Moscow, ID
Nancy Bodenstein, Salem, MA
Anne Marie Borch, Ann Arbor, MI
Mrs. H.M. Bracefield, Newtonabbey, N. Ireland
Yvette Moorehead Carter, Richmond, VA
Claremont College, Claremont, CA
John Covach, Denton, TX
Theodor Duda, Wooster, OH
Duke University, Durham, NC
William D. Gettel, Middletown Springs, VT
Anthony F. Ginter, Riverside, CA
Stuart L. Goosman, Austin, TX
Carol Guglielm, Riverdale, MD
Edward D. Harsh, Astoria, NY
Deborah Hawkins, E. Alton, IL
J. Daniel Huband, Richmond, VA
Mary Ann Lanier, Somerville, MA
Georgette LeNorth, Somerville, NJ
Judy Lochhead, Stony Brook, NY
Beth Miller, Phoenix, MD
Glenda Moore, San Jose, CA
Jon Mosey, Akron, OH
William Penn, Tucson, AZ
Anne Rasmussen, Williamsburg, VA
John Renjiljan, Newtown, CT
Gordon Rowley, Ames, IA
Brent Runnels, Winter Park, FL
Donald Sanders, Birmingham, AL
Kimberly K. Saufley, Newport News, VA
Blase S. Scarnati, Flagstaff, AZ
Stephen Spackman, Fife, Scotland
Kathryn Whitney, Oxford, England
Ta-Lun Wu, Taipei, Taiwan
Yong-San Xu, Tianjin, China
Penny Zokaie, New York, NY

CALL FOR VOLUNTEERS

The Sonneck Society is a very active group, and lots of people are needed to make it effective. Are you someone who is looking to become more involved in Society activities? Just waiting to be asked? Not sure what you would like to do? The Nominating Committee is responsible for suggesting names of potential committee chairs and members, as well as for preparing the slate of officers of annual elections. If you would like to be considered, send your name and Sonneck interests to Wilma Reid Cipolla, Chair, Nominating Committee, 79 Roycroft Blvd., Buffalo, NY 14226; phone 716-839-0410; e-mail address uldwrc@ubvm.cc.buffalo.edu.

OFFICERS OF THE SOCIETY, 1994-95

President: GILLIAN ANDERSON
Vice President: WILLIAM KEARNS
Secretary: PAUL MACHLIN
Treasurer: CRAIG PARKER
President-Elect: DALE COCKRELL
Members at Large:
REBECCA T. CUREAU
HOMER RUDOLF
WAYNE J. SCHNEIDER
MARJORIE MACKAY SHAPIRO
MARK TUCKER
CHARLES WOLFE

Executive Director: KATE VAN WINKLE KELLER

Editors:
American Music: JOSEPHINE WRIGHT
Bulletin: GEORGE KECK
Directory: J. BUNKER CLARK

Standing Committee Chairs:
American Music Week:
MARJORIE MACKAY SHAPIRO
Education: POLLY CARDER
Executive Committee: GILLIAN ANDERSON
Finance: HOMER RUDOLF
Long Range Planning: GILLIAN ANDERSON
Development: WILLIAM KEARNS
Honors and Awards: ANN SEARS
Membership: HOMER RUDOLF
Minority Issues: SCOTT DEVEAUD
National Conferences: PAMELA FOX
Nominating: WILMA REID CIPOLLA
Public Relations: WILLIAM EVERETT
Book Publications: MARK TUCKER
Non-Book Publications: WAYNE SCHNEIDER
Silent Auction: ELAINE BRADSHAW
Students: WAYNE SCHNEIDER;
KAREN SCHWENDLER (student chair)

Appointment and Ad Hoc Committees:
Archivist: CAROLYN BRYANT
American Music Network: ROBERT KELLER
Conference Manager: JAMES HINES
Exhibits Coordinator: SUZANNE SNYDER
Music of the United States Liaison:
JUDITH MCCULLOCH
US-RILM representative: JEAN GEIL

Interest Groups:
American Music in American Schools:
THURSTON DOX
Band History: DIANNA EILAND
Musical Theater: DAVID M. KIRBY
Popular Music: SCOTT DEVEAUD
Research in Gender and American Music:
KAY NORTON
Music of Latin America and the Caribbean:
HENRIETTA YURCHENKO
20th National Conference:

Reports

The American Antiquarian Society:
20th Annual Conference Hosts

The year 1812 was not, perhaps, the best time for starting an enterprise devoted to the preservation of American literary and historical artifacts. America was at war, and a British blockade of American commerce was exacting a heavy economic toll on the nation. In that year, however, Isaiah Thomas, America's premier publisher of the last quarter of the 18th century, founded an organization for just that purpose: The American Antiquarian Society. Beginning with Thomas's own library and endowment, the Society has grown over the years into unquestionably the nation's most important library of early American printed and manuscript materials.

While the Society has not particularly emphasized music, its broad acquisition policy allowed it to gather a distinguished collection of musical materials, one that is both broad and deep. Sheet music, tunebooks, songsters, broadsides, books, manuscripts, periodicals, and pictorial materials provide the researcher with comprehensive resources for the study of almost any American musical topic. And many have availed themselves of these riches. Hundreds of musical researchers have used the Society's resources, and since the beginning of its fellows program over a quarter century ago, the Society has sponsored fifteen scholars pursuing major musical topics, some several times. The Society has published two musical bibliographies, including the Britten, Lowens, Crawford American Sacred Music Imprints, 1698-1810, surely one of the monumental contributions to music bibliography in the twentieth century. The Society has issued a dozen musical articles in its Proceedings, and countless others based on its collections have appeared in other journals. Recently, the Society has sponsored or co-sponsored at least fourteen public lectures and concerts that brought to life America's musical past.

Approaching the Society's spacious reading room, the researcher is met by a knowledgeable staff, who are invariably helpful, courteous, and interested in aiding the scholar achieve his or her goals. The collection, the staff, and the ambience all contribute to a scholarly experience that is uniquely rewarding.

Karl Kroeger

The Sonneck Society salutes the American Antiquarian Society, and honors its major presence in the preservation of our nation's cultural heritage. For the periods of its strength, from our colonial beginnings through the middle of the nineteenth century, its music collections are unequalled, particularly in tune books and sheet music. Its preeminent newspaper collections, and other elusive source materials, have also enriched American music scholarship in countless ways. The publications that bear the Society's imprint include several of our indispensable scholarly masterpieces, among them Irving Lowens' Bibliography of Songsters (1976), and Allen Britton, Irving Lowens, and Richard Crawford's American Sacred Music Imprints (1990). The Society's Proceedings have, over the years, presented several of our most provocative and respected analyses of music and its documentary evidence, along with countless other writings that, whether explicitly or implicitly, place music in the context of our civilization. Its fellowship programs have subsidized some of our finest work, and its reading rooms have served our researchers with the kind of intimate warmth that stimulates generous perspectives. The hospitality of this meeting is a special honor to the Sonneck Society.

Donald Krummel

Following is a list of publications and fellowship recipients that relate to the history and study of American music.

PUBLICATIONS:


Proceedings of AAS:


Allen, Gardner W. "Naval Songs and Ballads," 35, April 1925.


Kroeger, Karl. "Isaiah Thomas as a Music Publisher," 86, October 1976.


FELLOWS:

Michael Broyles, 1989-90, "From Psalmody to Symphony: How American Musical Attitudes Developed in Antebellum Boston."


Victor E. Neuburg, 1984-85, "Ballads and Chapbooks in Early America."

Ellen J. Lorenz Porter, 1977-78, "Campmeeting Spirituals."

Susan L. Porter, "Performance Practice in Early American Musical Theatre."

Katherine K. Preston, 1985-86, "Traveling Opera Troupes in the United States, 1830-1865."

Arthur F. Schrader, 1979-80, "The Isaiah Thomas Ballad Collection."

Anne Dhu Shapiro, 1985-86, "The Connection between American Folk Song and Theatre."

David W. Steel, 1979-80, "Stephen Jenks, American Musician and Publisher."

Robert L. Wright, 1974-75, "Music and Broadsides Ballad Collections for Ballads and Songs of the Western Migration, vol. 3."

Society affair
Celebrating American music from Ives to the Dead
by Myles Tronic

The following report on the 20th annual conference is reprinted with permission of the author from The Worcester Phoenix, April 15, 1994, page 22:

Some of the most distinguished members of America's musicology community gathered at Worcester's Marriott, April 6-10, for the 20th annual conference of the Sonneck Society for American Music, hosted by the American Antiquarian Society.

The Sonneck Society's broad and lofty stated mission is to "assist in the dissemination of accurate information and research dealing with all aspects of American music and music in America." But despite that, and the presence of some 250 academics, its current president, Gillian Anderson (herself with the Library of Congress and a conductor who has attracted attention for reviving and performing silent movie scores), wanted the conference to reflect the society's democratic and down-to-earth nature. The scholars did prove to be a fun-loving group. Even research-paper presentations were leavened with some knee-slappers. The Sonnecks seem especially fond of poking fun at the more staid American Musicological Society, which, apparently, is far too Euro-centric for many Sonneck Society members.

(Indeed, the conference atmosphere made you feel like a pretentious snob or a philistine with no sense of timing if you mentioned anything European. I was tempted to thank attendee H. Wiley Hitchcock, co-editor of the definitive New Grove Dictionary of American Music, for his editions of the works of Marc-Antoine Charpentier, but was too intimidated to broach my love of French Baroque music within this all-American milieu.)

Interspersed among the sessions where the academic papers were delivered, there were performances of interest to academics and amateurs alike. Acoustically, the conference rooms of the Marriott were suitable, though not ideal.

The contribution of women to American composition has become a hot topic in recent years. On Thursday afternoon, April 7, the Charleston String Quartet gave a performance of two recently edited chamber works written in the 1920s that were striking for the extreme contrast between their aesthetics.

Mrs. H.H.A. Beach (1867-1944), known to her friends as Amy, was a composer of great significance and aesthetic value. Her lovely quartet for Strings in One Movement—somewhat old-fashioned but brimming with swells of romanticism here, impressionism there—seemed a little out of place in a '20s program. As for the now fashionable debate over male vs. female creativity, one would be hard-pressed to pinpoint just what makes this quartet a necessarily feminine composition. Far more important is the work's Americanism, with its use of Inuit themes, which were strikingly naive. The Charleston's reading was very sensitive.

This sort of gender-based analysis becomes even more tenuous when applied to the recently published Suite No. 2 for Four Strings and Piano by Ruth Crawford (1901-1953). Pianist Virginia Eskin joined the quartet for this one and delivered a piece loaded with intensity and expressionism—far more modernistic than the Beach piece. The suite's dark colors and rhythms, inspired by Chicago street sounds, elicited universal emotions without gender bias.

It's a good thing Camille Paglia wasn't in town for the conference. What had to be one of the more provocative papers of the week was delivered by Betty Ch'maj of California State University at Sacramento and titled "That Vast Chamber Where Nobody Has Yet Been: The History and Politics of American Lesbian Music." As advertised, Ch'maj stuck with history and politics. Music was subordinate to a political message, and that message (sometimes set to strident song texts), identified the
sexual orientation of the creator, not the music.

The paper amplified the conference's larger intellectual trend toward carefully avoiding aesthetic value judgements. So it was refreshing to hear the University of the Pacific's Paul Friedlander gush with admiration for the Grateful Dead in a profound and serious paper titled "What a Long Strange Trip It's Been: The Marginalization of the Grateful Dead." Friedlander defended the premise that the Dead are one of the supreme American 20th-century pop-culture icons and went on to demonstrate the musical mechanics of why. It was a much needed kick in the pants to my own stodgy classicism.

Among buzzwords and trendy issues addressed, multi-culturalism received some attention, but the majority of papers were not meant to raise an eyebrow. There were papers devoted to non-controversial composers such as Henry Cowell and Charles Ives and to jazz great Mary Lou Williams.

The society acknowledged the almost universal affection for the simple and unpretentious charm of early-American music by inviting the Assumption College Chorale under their director, Michelle Graveline, to present a program of late-18th- and early-19th-century choral works.

The music of William Billings is virtually obligatory in a program of this sort. His amusing tune "Modern Music" opened the program, and his robust "Easter Anthem" provided a handsome conclusion. In between, the audience heard a healthy sampling of typically charming music of the period from the pen of Worcester native Timothy Swan (1758-1842). In addition to hearing Swan's contribution to the large body of fuguing tunes, there was a nice duet, "Advice to the Fair," sung by Jane Dickey and Richard Monroe. Northborough's Abraham Wood (1752-1804) was also represented, and the program included a delightful rendition of the great little show-stopper of the period, "Northfield" by Jeremiah Ingalls (1764-1828).

Another truly distinct and peculiar rustic American song tradition is the collection of 18th- and 19th-century songs and hymn tunes called the Sacred Harp. Sacred Harp singing is neither subtle, refined, nor pretty, but it is a marvelous bit of Americana that originated in New England, made its way into the South, and is currently enjoying a revival in the Northeast. Singers need be only decent, loud, and plentiful. In the right room, the effect can be thrilling and utterly moving. So it was in the octagonal room under the cupola of the American Antiquarian Society on the second night of the conference when the Norumbega Harmony, a group that originated at Wellesley College and now meets in Cambridge, led the Sonneck assembly in a participatory performance. As per tradition, any singer was welcome to get up and lead the group. What could be more democratic, and therefore more American? This was a case when the overused term roof-raiser truly applied. In addition to some of the top-40 sacred favorites, such as "Amazing Grace" and "Wondrous Love," the program went through some marvelous lesser-known tunes.

A highlight of the conference was a banquet held, appropriately enough, at that great piece of 19th-century American architecture, Mechanics Hall. The Great Hall was occupied by a high-school prom so the far more intimate Washburn Hall had to do. After dinner, there was another participatory entertainment, this one entitled "Through the Centuries of American Dancing," led by dancing master Richard Castrin of the State University of New York at Brockport. Not only was it fascinating to watch, but it was marvelous to listen to dance music played authentically by the Genesco String Band, from SUNY Genesco, and a couple of players from the Eastman School of Music. Somehow Mechanics Hall always seems to come alive to the beat of the quadrilles and waltzes of its own day. It made you want to hang red-white-and-blue bunting from the ceiling.

**Sonneck Society says "It's about Time!!"**

A Performance and Celebration of the First Volumes in the Series

*Music in the United States of America*

The Sonneck Society for American Music presented a concert of chamber music works by two distinguished American composers, Amy Beach and Ruth Crawford, at a special performance on Thursday, April 7, 1994, at 1:30 p.m. in Worcester, Massachusetts, as part of the 20th Annual Conference. A panel discussion with the performers and volume editors followed the performance.

The performance celebrated the first works to be published in the series *Music of the United States of America* (MUSA). MUSA is the first scholarly series of publications of monuments of American music.

The concert featured the Charleston String Quartet performing Quartet for Strings in One Movement by Beach (1867-1944) and, with pianist Virginia Eskin, Suite No. 2 for Four Strings and Piano by Crawford (1901-1953).

Quartet for Strings in One Movement is one of Beach's most forward-looking, attractive works, according to volume editor Adrienne Fried Block. The quartet is remarkable for its use of Eskimo themes and for the effect these themes had on the composer's style. Beach was the most gifted of a group of talented American composers living around Boston at the turn of the century.

Crawford's Suite No. 2 is described by Judith Tick, coeditor with Wayne Schneider of the Crawford volume, as "a gem, a strong piece, one of her best." This work illuminates an earlier aspect of Crawford's creative activity, that of a modernist composer, before her editorship of *American Folk Songs for Children*. It is still a challenging farsighted piece.

William Everett
STUDENT SECTION FOR BULLETIN
Beginning with the fall issue, the Bulletin will feature a section devoted to student concerns. The section will contain student news, information on funds for student travel to conferences, a roommate linking service for future Sonneck conferences, and short articles from students. Wayne Schneider, advisor to the Student Committee of the Sonneck Society, is currently soliciting materials for inclusion. Write him at the Department of Music, University of Vermont, Burlington, VT 05405 (telephone: 802-656-8815; no e-mail yet). Ideas for title of the section? "Students’ Corner?"

Wayne Schneider

CALL FOR PAPERS AND PERFORMANCE PROPOSALS
The Sonneck Society will hold its twenty-first National Conference in Madison, Wisconsin, on April 5-9, 1995, hosted by the University of Wisconsin. Proposals for papers and performances involving all aspects of music in America (defined as Canada, U.S., and Mexico) are welcome.

While a broad range of topics and approaches are desired by the Program Committee, the University of Wisconsin’s reputation as a center for challenging critical and interdisciplinary thought makes topics in this vein particularly appropriate. Proposals addressing questions of interdisciplinary methodology, critical studies, and perspectives on the twentieth century are encouraged. In addition, since 1995 marks the centennial of William Grant Still’s birth, the Program Committee also seeks to encourage submissions devoted to an examination of Still as well as African-American vernacular, popular, and art music subjects.

The Program Committee would like to advocate various presentation formats, including panels, presentations with respondents, and papers integrated with performances. Thursday, April 6, will feature a special preconference plenary session. Papers should be timed to last no longer than twenty minutes and performances not more than thirty minutes.

Whether you intend to present a paper or to perform, please submit five copies of a proposal (five hundred words maximum) and five copies of an abstract in suitable form for publication in the conference program (one hundred words maximum). Performers should also send five copies of an audio cassette tape. Your name should appear on only one copy of your proposal, abstract, and cassette. Please also include a list (one copy only) of audiovisual equipment you will need and two self-addressed stamped envelopes. The Program Committee requests that presenters at the 1994 Sonneck Society Conference not submit proposals for the 1995 conference.

All materials must be received on or before October 1, 1994, by Program Chair Ron Pen, 7601 Grimes Mill Road, Lexington, KY 40515.

Sonneck committees and interest groups wishing to meet during the conference should notify the Program Chair, also by October 1, 1994, so that meetings may be scheduled. Other members of the Program Committee are Karen Ahiquist, Anthony Brown, Susan Cook, Scott DeVeaux, Kip Lornell, and Catherine P. Smith.

CASE OF THE MISSING BRACELET
I am holding a bracelet that someone took off at the Sonneck Society dance following the banquet in Worcester. If it’s yours, please reclaim it.

Michael Ochs
Phone 212-790-4381

---

Reports

HIGHLIGHTS OF THE BOARD MEETINGS

November 6, 1993, Montréal, Canada, and April 6 and 8, 1994, Worcester, Massachusetts:

1. The Board approved a motion to fund Linda Blotner’s indexing the minutes.
2. The Board unanimously approved the reappointment of Kate van Winkle Keller as Executive Director of the Society for a term of four years.
3. Deane Root, AMS representative to RILM, requested that Sonneck’s current contribution of about $50 per member be raised to RILM’s goal for a scholarly society of a contribution of $1 per member. No action was taken.
4. The Board approved a motion to combine the Honors and Lowens Awards Committees into one Honors and Awards Committee and to combine the Irving Lowens book and article subcommittees into a single committee for the sake of efficiency.
5. The Board approved the request of the Madison Conference Program Committee for $2,000 to cover honoraria for outside speakers.
6. The Board approved a motion to empower the President to institute a membership category for retirees.
7. The Board concurred in a proposal to alter the schedule for the forthcoming national meeting in Madison by shifting the annual business meeting to Friday afternoon and using Saturday afternoon as a time for all interest groups to meet.
8. The Board approved a motion directing the President to appoint a member of the Board to investigate admission into the American Council of Learned Societies.
Reports

SILENT AUCTION COMMITTEE

Elaine B. Bradshaw, Chair

Once again the Silent Auction has broken a record, this year clearing $2,206. Many thanks to all those who brought books, and, of course, to everyone who bid on and bought them. Special thanks go to publishers W.W. Norton and Scarecrow Press, who donated exhibit copies to the auction, and to everyone who helped out, especially Suzanne Snyder, Kitty Keller, and Joan O’Connor. Of the 347 items given to the auction, all but 44 were sold. Some of the most popular items were: The Musical Woman, Kitty Preston’s Opera on the Road, Susan Porter’s With an Air Debonair, a new edition of The Southern Harmony (with CD), and Music for the World Peace Jubilee. The highest bid was $127 for Allen Britton, Irving Lowens, and Richard Crawford’s American Sacred Music Imprints. Of course, not all donations were books—the auction received many recordings, several colorful harmonica posters (from Raoul Camus), and a t-shirt (a Silent Auction first, from Betty Ch’ma). Finally, remember the Silent Auction throughout the year as you clean out your bookshelves and offices and also as you travel or visit other book sales. Let’s make next year another record-breaker!

FINANCE COMMITTEE

Homer Rudolf, Chair

The Finance Committee has been established as a new committee. Its charge is to develop a budgeting and auditing process for the finances of the Society. Budget request forms will be developed which will require that all expenditures by committees, members of the Board, etc., be part of a budgeting process.

The system will become effective for the next fiscal year. The Board will consider requests and approve a budget at its fall meeting. The intention is to establish and maintain fiscal control of the finances of the Society.

PUBLICATIONS SUBVENTION COMMITTEE

Mark Tucker, Chair

The Committee received four proposals from individuals seeking subventions. Three of them came in time to be considered by the committee when it met in Worcester; the fourth will have to wait until next year.

The committee will discuss revisions of the guidelines for submitting proposals. We plan to send out a mailing to publishers, letting them know about the availability of funding and circulating a new set of guidelines.

SUBVENTIONS FOR NON-BOOK PUBLICATIONS COMMITTEE

Wayne Schneider, Chair

The Committee has a small fund for subventions and assistance in the production of audio and video recordings which further the goals of the Society and enrich our knowledge of American music. For further information and guidelines, please telephone or write Wayne Schneider, Department of Music, University of Vermont, Burlington, VT 05405; phone 802-656-8815.

EDUCATION COMMITTEE

Polly Corder, Chair

We have investigated the following to find their offerings in American music: college and university curricula in committee members’ locales; Boy Scout and Girl Scout badge requirements; one of the two public school music textbook series, Kindergarten through grade 8; and Elderhostel programs. Committee member George Heller sent other members an article on music in American education by Michael Greene, president of the National Academy of Recording Arts and Sciences.

MEMBERSHIP COMMITTEE

Homer Rudolf, Chair

Members of the Society were asked to assist in the recruitment of new members through a membership brochure to share with a non-member, the suggestion that brochures be available in music libraries or at performances of American Music, and an appeal for additional members for the committee in order to achieve better geographic and ethnic representation. In preparation for the annual conference in Worcester, the chair mailed a brochure about the conference to all members of the Music Educators National Conference in Massachusetts, Connecticut, and Rhode Island; rented a booth to display Sonneck Society materials at the Massachusetts Music Educators Association convention; and requested a one-day conference registration fee for high school and college students, primary and secondary school teachers, and community music teachers.
Reports

1995 CONFERENCE LOCAL ARRANGEMENTS

Susan C. Cook, Chair

The date for the 1995 conference has been set for 5-9 April, which should guarantee good weather. Laurie Mirman of Site Services, Irvine, California, has signed a contract on our behalf with the newly-renovated Concourse Hotel and Governor’s Club situated a block from the Capitol Square and State Street. They offered the best range of services and a competitive price ($84 per single or double room). The Concourse is an attractive medium-sized hotel with shuttle service from the airport, good restaurants on site, a spacious ballroom, and banquet area, as well as ample meeting space. Many good restaurants are within walking distance, as is the School of Music, Mills Music Library, and the Wisconsin Historical Society. Several cheaper hotels are just blocks away, and we will make these possibilities available to students.

I have assembled a committee that includes members of the faculty, music library staff, and interested others. Two members have particularly strong connections with Wisconsin’s ethnic heritages; so we are hoping to be able to provide interesting musical fare for the banquet and during the conference. Plans are in the works for special evening musical events hosted by the School of Music as part of our 100th anniversary. On behalf of the UW-Madison School of Music, I look forward to hosting the Society in 1995.

AMERICAN MUSIC NETWORK COMMITTEE

Robert Keller, Chair

The Society has joined the Arts Wire Network, a computer-based network designed to meet the needs of the arts community. Arts Wire will assist us in setting up databases and files, on-line, which can be accessed either through Internet or a dial-in connection. The American Music Network was available for use by members attending the Conference with assistance from members of the committee.

Our first database was Coming Events in American Music. It includes information submitted by members of the Society on performances, conferences, and other events of interest on American music. Members of the Society may submit events which can be assessed by the public.

Plans include establishing databases for American Music Week Events, a Speakers’/Performers’ Bureau, and Significant Dates in American Music History; and creating on-line discussion groups for any of the Interest Groups within the Society.

AMERICAN MUSIC WEEK COMMITTEE

Marjorie Mackay Shapiro, Chair

The Committee is soliciting information about local performing groups who are preparing programs for American Music Week. We hope to make this material available through the American Music Network. An organizational meeting was held during the Worcester conference.

CONFERENCE SITE SELECTION COMMITTEE

Allen Lott, Chair

Six institutions have expressed informally an interest in hosting a Sonneck Society conference. Each of them was given an opportunity to present a proposal for review by the Committee. Two proposals were received and reviewed.

The Committee enthusiastically recommends that the 1997 conference be held in Seattle with the University of Washington as our host.

MINORITY ISSUES COMMITTEE

Scott DeVeaux, Chair

The Committee met formally for the first time at the Worcester Conference to discuss strategies for involving various minority groups in Society affairs, including (but not limited to) specific plans for upcoming conferences in Madison and Washington and cooperation with the AMS Cultural Diversity Committee on a broad-based outreach program to music departments at historically-black colleges and universities.
# Financial Reports

Financial Report for Year of 1993  
Budget for 1994  
Interim Financial Report as of April 1, 1994

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dues, basis, 916: 670/120/100/26</td>
<td>36,075</td>
<td>37,030</td>
<td>45,260</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dues, revised basis, 864: 650/110/80/24</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest</td>
<td>1,900</td>
<td>3,289</td>
<td>1,500</td>
<td>3,300</td>
<td>980</td>
</tr>
<tr>
<td>Transfer from restricted funds:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conference</td>
<td>2,000</td>
<td>2,000</td>
<td>1,000</td>
<td>1,000</td>
<td>0</td>
</tr>
<tr>
<td>Johnson award</td>
<td>2,500</td>
<td>2,500</td>
<td>5,852</td>
<td>5,852</td>
<td>0</td>
</tr>
<tr>
<td>Lowens awards</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>400</td>
<td>439</td>
</tr>
<tr>
<td>Promotional item (Myers video)</td>
<td></td>
<td></td>
<td>300</td>
<td>300</td>
<td></td>
</tr>
<tr>
<td>RILM-US</td>
<td>177</td>
<td>177</td>
<td>105</td>
<td>105</td>
<td>0</td>
</tr>
<tr>
<td>Student travel</td>
<td>500</td>
<td>500</td>
<td>0</td>
<td>711</td>
<td>0</td>
</tr>
<tr>
<td>Transfer from reserves</td>
<td>3,275</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Other (mailing labels, etc.)</td>
<td>700</td>
<td>1,323</td>
<td>0</td>
<td>600</td>
<td>452</td>
</tr>
<tr>
<td>TOTAL INCOME</td>
<td>47,527</td>
<td>47,219</td>
<td>54,312</td>
<td>55,368</td>
<td>43,078</td>
</tr>
</tbody>
</table>

| EXPENSES:                    |             |                  |                       |                     |              |
| Program expenses            |             |                  |                       |                     |              |
| Publicity & Outreach        | 500         | 596              | 500                   | 1,200               | 0            |
| Am. Music Network           | 0           | 0                | 500                   | 500                 | 280          |
| Am. Music Week              | 0           | 0                | 0                     | 100                 | 0            |
| American Music              |             |                  |                       |                     |              |
| Subscriptions               | 24,400      | 24,761           | 25,000                | 22,716              | 96           |
| Editorial expenses          | 1,000       | 0                | 3,000                 | 3,400               | 820          |
| Bulletin                    | 5,500       | 3,652            | 3,800                 | 3,800               | 425          |
| Directory                   | 1,800       | 1,391            | 1,400                 | 1,400               | 1,048        |
| Conference                  | 2,000       | 3,770            | 1,000                 | 1,000               | 288          |
| Johnson Award               | 2,500       | 2,500            | 5,852                 | 5,852               | 0            |
| Lowens Award                | 400         | 400              | 400                   | 400                 | 439          |
| Promotional item (Myers video) |            |                  | 314                   | 314                 | 0            |
| RILM contribution           | 477         | 477              | 405                   | 405                 | 405          |
| Student travel              | 500         | 500              | 0                     | 711                 | 0            |
| Recognitions                | 100         | 93               | 100                   | 100                 | 32           |
| TOTAL PROGRAM EXPENSES      | 40,747      | 38,140           | 38,140                | 42,271              | 3,833        |

Management expenses  
Board expenses: phone, hospitality, travel  
Office expenses: phone, postage, printing, supplies  
Academic Services: fee  
Academic Services: other services  
Fees and misc.  
TOTAL MANAGEMENT EXPENSES  
Contingency  
TOTAL EXPENSES  

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3,200</td>
<td>1,295</td>
<td>3,200</td>
<td>3,200</td>
<td>224</td>
</tr>
<tr>
<td>2,000</td>
<td>1,653</td>
<td>2,000</td>
<td>2,000</td>
<td>427</td>
</tr>
<tr>
<td>2,750</td>
<td>2,655</td>
<td>2,700</td>
<td>2,700</td>
<td>1,185</td>
</tr>
<tr>
<td>0</td>
<td>68</td>
<td>800</td>
<td>800</td>
<td>0</td>
</tr>
<tr>
<td>600</td>
<td>903</td>
<td>900</td>
<td>900</td>
<td>125</td>
</tr>
<tr>
<td>8,550</td>
<td>6,474</td>
<td>9,600</td>
<td>9,600</td>
<td>1,961</td>
</tr>
<tr>
<td>0</td>
<td>2,605</td>
<td>2,441</td>
<td>3,870</td>
<td>0</td>
</tr>
<tr>
<td>47,527</td>
<td>47,219</td>
<td>54,312</td>
<td>55,368</td>
<td>5,794</td>
</tr>
</tbody>
</table>
Restricted Funds (through December 31, 1993)

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>CONFERENCE FUND</td>
<td></td>
<td></td>
<td>Carried forward</td>
<td>8,212</td>
<td>8,972</td>
</tr>
<tr>
<td>Carried forward</td>
<td>3,909</td>
<td>4,131</td>
<td>Contributions</td>
<td>546</td>
<td>385</td>
</tr>
<tr>
<td>Income</td>
<td>0</td>
<td>0</td>
<td>Awards</td>
<td>1,200</td>
<td>(400)</td>
</tr>
<tr>
<td>Contributions</td>
<td>0</td>
<td>2,000</td>
<td>Interest</td>
<td>414</td>
<td>470</td>
</tr>
<tr>
<td>Expenses</td>
<td>0</td>
<td>(2,000)</td>
<td>8,972</td>
<td></td>
<td>9,427</td>
</tr>
<tr>
<td>Interest</td>
<td>122</td>
<td>217</td>
<td></td>
<td>112</td>
<td>217</td>
</tr>
<tr>
<td></td>
<td>4,131</td>
<td>4,348</td>
<td></td>
<td>8,972</td>
<td>9,427</td>
</tr>
<tr>
<td>DISCRETIONARY FUND</td>
<td>1,100</td>
<td>2,545</td>
<td>Carried forward</td>
<td>10,766</td>
<td>12,755</td>
</tr>
<tr>
<td>Carried forward</td>
<td>1,005</td>
<td>2,545</td>
<td>Silent auction</td>
<td>546</td>
<td>--</td>
</tr>
<tr>
<td>Contributions</td>
<td>1,438</td>
<td>2,545</td>
<td>Sales</td>
<td>770</td>
<td>916</td>
</tr>
<tr>
<td>Sales of promotional items</td>
<td>226</td>
<td>336</td>
<td>Contributions</td>
<td>146</td>
<td>175</td>
</tr>
<tr>
<td>Silent auction</td>
<td>--</td>
<td>1,418</td>
<td>Expenses</td>
<td>(436)</td>
<td>0</td>
</tr>
<tr>
<td>Expenses</td>
<td>(200)</td>
<td>(314)</td>
<td>Interest</td>
<td>581</td>
<td>747</td>
</tr>
<tr>
<td>Interest</td>
<td>78</td>
<td>330</td>
<td>12,755</td>
<td></td>
<td>14,573</td>
</tr>
<tr>
<td></td>
<td>2,545</td>
<td>6,600</td>
<td></td>
<td>12,755</td>
<td>14,573</td>
</tr>
<tr>
<td>H. EARLE JOHNSON FUND</td>
<td>91,746</td>
<td>96,966</td>
<td>Carried forward</td>
<td>25</td>
<td>166</td>
</tr>
<tr>
<td>Carried forward</td>
<td>91,746</td>
<td>96,966</td>
<td>Contributions</td>
<td>276</td>
<td>280</td>
</tr>
<tr>
<td>Interest/Dividends</td>
<td>7,720</td>
<td>8,015</td>
<td>Interest</td>
<td>0</td>
<td>23</td>
</tr>
<tr>
<td>Market adjustment</td>
<td>--</td>
<td>1,490</td>
<td>Expenses</td>
<td>(135)</td>
<td><strong>(377)</strong></td>
</tr>
<tr>
<td>Expenses</td>
<td>(2,500)</td>
<td>(65)</td>
<td>96,966</td>
<td></td>
<td>106,406</td>
</tr>
<tr>
<td></td>
<td>96,966</td>
<td>106,406</td>
<td></td>
<td>166</td>
<td>92</td>
</tr>
<tr>
<td>LIFE MEMBERSHIP ENDOWMENT</td>
<td>13,053</td>
<td>14,736</td>
<td>Carried forward</td>
<td>0</td>
<td>416</td>
</tr>
<tr>
<td>Carried forward</td>
<td>13,053</td>
<td>14,736</td>
<td>Contributions</td>
<td>396</td>
<td>415</td>
</tr>
<tr>
<td>Transfers</td>
<td>0</td>
<td>0</td>
<td>Expenses</td>
<td>0</td>
<td>(500)</td>
</tr>
<tr>
<td>New members</td>
<td>1,000</td>
<td>400</td>
<td>Interest</td>
<td>20</td>
<td>44</td>
</tr>
<tr>
<td>Interest</td>
<td>688</td>
<td>795</td>
<td>416</td>
<td></td>
<td>374</td>
</tr>
<tr>
<td></td>
<td>14,736</td>
<td>15,931</td>
<td></td>
<td>416</td>
<td>374</td>
</tr>
</tbody>
</table>

TOTAL VALUE OF ALL RESTRICTED FUNDS
1992: $140,687  
1993: $157,751

ACCOUNT BALANCES (as of April 1, 1994)

<table>
<thead>
<tr>
<th>Fund Type</th>
<th>Balance</th>
<th>Bank fees</th>
<th>Interest/Dividends: 1993</th>
</tr>
</thead>
<tbody>
<tr>
<td>REGULAR ACCOUNTS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kansas State University</td>
<td>86.78</td>
<td>0.00</td>
<td>14.13</td>
</tr>
<tr>
<td>Federal Credit Union</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merrill Lynch Regular Account</td>
<td>114,563.43</td>
<td>0.00</td>
<td>400.11</td>
</tr>
<tr>
<td>U.S. Trust (Canton, MA)</td>
<td>7,079.59</td>
<td>0.00</td>
<td>43.32</td>
</tr>
<tr>
<td></td>
<td>$121,729.80</td>
<td>0.00</td>
<td>457.56</td>
</tr>
<tr>
<td>SECURITY ACCOUNT</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merrill Lynch (H. Earle Johnson)</td>
<td>102,434.82</td>
<td>0.00</td>
<td>522.86</td>
</tr>
<tr>
<td>TOTAL VALUE</td>
<td>$224,164.62</td>
<td>0.00</td>
<td>980.42</td>
</tr>
</tbody>
</table>

*The $2,500 for the 1993 award will be deducted in the 1994 statement. This amount was not transferred until January 1994 in order to earn a higher rate of interest.

**An additional $300 was donated to RILM from the Operating Fund.
Sonneck Society for American Music
Five-Year Plan

The development of a Five-Year Plan for future actions of the Sonneck Society has been a priority for the Board of Directors for some time now. After considerable work on the plan over a long period of time, a Sonneck Society Five-Year Plan was adopted by the Board in April. Members attending the Annual Business Meeting at the conference in Worcester were given an opportunity to read and to react to the provisions of the plan.

Following is the complete document which includes five specific goals. Each goal is listed along with objectives, actions, and plans to reach those objectives, and a rationale for each action with staff, timetable, and a budget to accomplish each action. Goals, objectives, and actions are prioritized.

Discussion of the plan at the Business Meeting took the form of a "town meeting" with attenders joining a group to discuss one of the five goals, followed by a report to the entire conference membership. Some of the many comments and suggestions about specific actions are included below in brackets. Several groups and many individuals mentioned the necessity to define clearly what American music is. Dale Cockrell has agreed to revise the plan to include a much clearer definition. In addition, it must be stated in the strongest terms that the intention is not to substitute "American music" for "European music" in musical education but to establish a democracy in which all music can be appreciated as a common expression of humanity.

Please take the time to read this entire document. The plan can be achieved only if the members of the Society are willing to work to make the plan a reality. Choose the goal that interests you, make the suggestions and comments that you believe are needed, and volunteer to work to accomplish the goal. All members should take special note of the need for volunteers under Goal III, Action 3; if you belong to an organization with whom we should be interacting, please let Gill Anderson know that.

GOAL I: INCREASE THE VISIBILITY OF THE SOCIETY

OBJECTIVE A. Develop the Society's role as a clearinghouse for information about American music.


ACTION 2. Continue to award honors and Irving Lowens prizes for books and articles. PLAN: Award honors and prizes through the Honors and Awards Committee. Publicize the honors and awards through press releases to other newsletters, to the newspapers of the institutions of the winners, and to local newspapers in their hometowns. RATIONALE: Offering awards and honors and publicizing them is a way of getting the Society's name and our Founder's contributions before the public. STAFF: Honors and Awards committee and subcommittees. Publicity Committee, TIMETABLE: Annual and ongoing. BUDGET: $1,500 awards, plaques, and hospitality.

ACTION 3. Continue to support and encourage the generous, open exchange of information at national meetings. PLAN: Continue the congenial atmosphere at national meetings. Support informal exchanges through interest groups. Encourage the formation of new interest groups. Continue to ensure the active participation of student members. RATIONALE: The congeniality of Sonneck Society meetings has been one of the Society's hallmarks. Creating an atmosphere which really encourages people to freely exchange information about the study of American music is central to the Society's mission and identity. STAFF: Everyone in the Society, but particularly the Local Arrangements and Program Committees, the Conference Manager, and the Board of Directors. TIMETABLE: Annual and ongoing. BUDGET: 0.

ACTION 4. Establish a national phone number. PLAN: The Executive Officer will set up a national e-mail address for the American Music Network. Information supplied there will include numbers for other Society functions. We will continue to use the Academic Services phone number as well. RATIONALE: Stable national phone numbers allow people to reach the Society regardless of who is running the Society or where they live. STAFF: American Music Network Committee. TIMETABLE: Immediately. BUDGET: $500 a year.

ACTION 5. Establish the American Music Network on ArtsWire through Internet. PLAN: Include Speakers and Performers Bureau, American Music Week Activities, Coming Events in American Music Bulletin Board, Sonneck Society Directory on-line, and Dates in American Music History as time and staff permit. Implement online group discussion system. Establish a committee to oversee this effort. RATIONALE: This information will provide an opportunity for Sonneck Society members to advertise their activities and be useful to organizations looking for speakers, radio stations looking for people to interview or wanting to use dates as a focus for programming, organizations wanting to promote American music, and people wanting to locate specialists by specialty. Discussion groups will allow members interested in specific areas to interact easily and quickly. STAFF: American Music Network Committee, Robert Keller, Chair. TIMETABLE: Sub-
scription to ArtsWire has been initiated. Input of material has begun. The Speakers Bureau, Sonneck Directory, and Coming Events in American Music will be added one year after this plan is adopted. The Calendar of Dates in American Music History will be online one year later. BUDGET: $800 per year. [Pursue other electronic media as an outlet for publicity and information.]

ACTION 6. Subsidize publications. PLAN: Continue to offer subventions to books through Johnson bequest. Sponsor or co-sponsor a series of recordings to accompany the MUSA series and/or a series of radio broadcasts on American music. Seek grants and bequests to supplement existing funds. STAFF: Publications (print) Subventions Committee, Broadcasts and Recordings Subvention Committee, Development Committee to seek additional funding. TIMETABLE: Annually. BUDGET: For the Johnson Fund Subventions ca. $6,000 a year; for Broadcasts and Recordings ca. $1,200 a year. [The Society should act as a non-profit sponsor of grants for performances of American music.]

OBJECTIVE B. Develop a marketing plan for the Society's present activities and future plans.

ACTION 1. Engage service of a Public Relations consultant. PLAN: Utilize the public information officer at the University of Pittsburgh to help develop press releases and publicity strategies. Engage PR professional on an ad hoc hourly basis to develop a marketing plan for the Society and its programs. RATIONALE: Professional expertise has already proven very helpful in publicizing the performance of works from the first MUSA publications in Worcester and will continue to facilitate the work of the Publicity Committee. STAFF: Publicity Committee, especially the chair, President, Conference Coordinator, Conference Manager. TIMETABLE: Now. BUDGET: $200 initially, $200 annually after that.

ACTION 2. Develop "press-pack" for Sonneck Society. PLAN: Review all materials related to the Society and its programs. Establish a striking visual identity, using logo, name, color, and design. Develop new information flyer. Develop standard folder design, general "press-pack" of information on the Sonneck Society. Use standard folder and information about Society when sending curricular materials to teachers, Boy Scouts, Girl Scouts, Eldershostel, reviewers, etc. RATIONALE: Material sent out by the Society to non-members should always be accompanied by publicity material about the Society and its activities. Visually striking material is more apt to be opened and remembered. STAFF: Executive Director, Publicity Committee, Chairs of Membership and American Music Week Committees, PR consultant, designer. TIMETABLE: Fall, 1995. BUDGET: $300 for printing all-purpose (mailable) folder. $1,500 design fee. $600 to print 5,000 new flyers.

ACTION 3. Run an annual advertisement in the September issue of the MENC Journal and Musical America. PLAN: The Membership Committee in conjunction with the Publicity Committee will design an advertisement to publicize our Society, its benefits, its outreach programs (particularly American Music Week and the American Music Network), and the location of our upcoming annual conference. The Development Committee will solicit a contribution to cover this expense. RATIONALE: This ad will reach a very large number of people. STAFF: Publicity Committee, Development Committee. TIMETABLE: Annually beginning in September 1994. BUDGET: $1,545 for a full-page black and white ad; $800 for half-page black and white ad in MENC, 7 for Musical America.

OBJECTIVE C. Promote broadcasts.

ACTION 1. Establish working relationship with NPR, APR, PBS. PLAN: Publicity Committee in conjunction with PR consultant will develop list of contacts with phone numbers and addresses. Solicit advice of members of Society who may have experience in this area. STAFF: Publicity Committee. TIMETABLE: Immediately. BUDGET: 0.

ACTION 2. Have local media cover annual conference. PLAN: With local arrangements people develop a media hit list, local newspapers, TV, and radio stations. Send press releases about honoree, about performances, or something else of local interest to local publications, TV and radio. Follow up with phone calls. RATIONALE: Often something at our annual meeting is newsworthy. It deserves to be promoted. STAFF: Publicity Committee, Local Arrangements Committee, and PR consultant. TIMETABLE: Annually. BUDGET: $100 for phone and photocopying.

OBJECTIVE D. Promote American Music Week.

ACTION: Develop five-year plan and marketing strategy for promotion of American Music Week. Utilize American Music Network for listing events. Establish a coordinating committee to promote the cooperation of American Music Week, Publicity, AMN, and Membership Committees. RATIONALE: Promotion of the performance and study of American music is central to the Society's mission and will bring increased visibility to the Society. STAFF: American Music Week Committee, Publicity Committee, American Music Network Committee, Membership Committee. TIMETABLE: Long range plan by Spring, 1995. Information regarding performances on the American Music Network as soon as possible. BUDGET: $100 per year for committee expenses.

OBJECTIVE E. Promote the Society to non-academic organizations.

ACTION 1. Promote annual conference to local historical, civic, and educational groups. PLAN: With local arrangements committee, develop list of universities and colleges, historical societies, Eldershostels within driving distance of conference. Send announcements of conference to them well in advance of the event, perhaps also a short summary of sessions and concerts. Create a low registration rate to encourage the attendance of secondary school teachers and students for a single day. Consider changing the annual business meeting to a weekday to encourage Saturday attendance by local non-members. RATIONALE: Our conferences often have performances and papers that would be of interest to music students, music teachers, and the general public. They should know about them. STAFF: Conference coordinator and manager, Local Arrangements Committee. TIMETABLE: Annually. BUDGET: Conference budget for advertising.

ACTION 2. Promote American Music Week. PLAN: Contact Airline Entertainment Industry; Voice of America;
USIA—many international USIA libraries subscribe to American Music; Music; News agencies (AP, UPI, etc.). RATIONALE: American Music Week promises to bring increased visibility to the Sonneck Society and its activities. STAFF: American Music Week Committee, Publicity Committee, PR consultant. TIMETABLE: Fall 1994 for 1995. BUDGET: $100.

GOAL II. ESTABLISH AND MAINTAIN A SOUND FINANCIAL BASE

OBJECTIVE A. Establish fund-raising goals and procedures.

ACTION 1. Set annual goals for income for the Society. PLAN: Set goals for income for dues, unrestricted annual gifts, restricted annual gifts (Special programs at conferences, Student subsides for conferences, Research publications, RILM, Other), endowed funds (Johnson, Lawrens), and sales (Silent Auction, Mugs and totes, Bellycanto video). Estimate expenses (including projected expenditures for the implementation of this long range plan). Add category of "retired member" to membership rates. Estimate the cost of student and retired memberships and raise that amount annually. Submit results to the Finance Committee. RATIONALE: Financial planning of this sort can lead to more effective action. STAFF: Development Committee, Finance Committee Chair. TIMETABLE: Spring, 1995. BUDGET: 0.

ACTION 2. Conduct annual fund-raising campaign. PLAN: Conduct a general campaign by sending a request for donations to all members with dues mailing. Using the Development Committee, create a list of prospects for special gifts of $100 and more. Include particular interests of each donor with the list. In October (at the same time dues notices go out) write personal letters to prospective donors asking for contributions. Cite past support and ask for increased giving, as appropriate. List contributors in the Bulletin. RATIONALE: This kind of campaign has increasingly raised money for out of budget expenses. STAFF: Vice President for Development, Executive Director, Academic Services, Development Committee. TIMETABLE: Every October with the dues notices. BUDGET: $150 for printing and stuffing.

ACTION 3. Conduct planned giving campaign. PLAN: a). Develop a list of interested parties and create a strong one-page flyer about the Society, its programs, and why they merit attention and support by people who would not necessarily be interested in being members, but would be interested in offering financial support. b). Create a brochure on "Planned Giving and The Sonneck Society for American Music." Include information about how to make gifts, how to identify matching gifts, the benefits of planned giving, etc., in a four-page 11 x 17 single-fold brochure. c). Create lists of prospects for one-time major gifts in the form of a bequest or stock, etc. The lists of outside donors might include figures like Bill Monroe, Beverly Sills, Gian Carlo Menotti, various country and western and rock singers. RATIONALE: Some of the programs in this long-range plan will only come to pass if outside funding is raised or large bequests like the Johnson fund are received. STAFF: Vice President for Development, Development Committee, Pro bono Development Professional, Public Relations consultant, professional designer, professional tax advisor. TIMETABLE: a. Spring 1996; b. Spring 1995; c. Spring 1996. BUDGET: a. $1,000 for design, printing; b. $100 printing and folding, $180 for 2 hours tax advisor.

OBJECTIVE B. Improve fiscal management of the Society.

ACTION 1. Establish Finance Committee and budgeting process. PLAN: Develop procedures for creation and oversight of annual budget, managing Conference funds, approval of bills, record keeping, regular reports, etc. RATIONALE: Rationalized financial planning is fair and a responsible way to regulate the Society’s finances. STAFF: Homer Rudolf and Finance Committee of the Board. TIMETABLE: Spring, 1994. BUDGET: 0.


GOAL III. SERVE AN INTERDISCIPLINARY MEMBERSHIP

OBJECTIVE A. Encourage participation and exchange among members from various disciplines.

ACTION 1. Submit call for papers on Internet and in the newsletters of a number of societies. PLAN: Put this instruction into the job descriptions of the Conference Manager, Publicity Chair, and Program Chair. Develop a list of related societies. Create a non-members registration fee for paper givers. RATIONALE: The call for papers is distributed by the Publicity Committee and the Program Committee. The use of Internet as well as the more traditional society newsletters will increase the number of people who will see the call for papers. The Executive Secretary and Publicity Committee Chair should be on Internet. The Publicity Committee needs to develop a list of related societies for press releases and related communications. STAFF: Conference Manager, Publicity Committee Member, Program Chair. TIMETABLE: The Publicity Committee will develop the list of related societies within one year of the adoption of this plan. The instruction to use Internet will be added to the job descriptions immediately. The use of Internet will be initiated immediately. BUDGET: $300 a year. [Need to define much more clearly what American music is.]

ACTION 2. Hold joint meetings and special meetings with other societies. PLAN: Write this charge into the Conference Site Selection Committee’s description in the Handbook and into the Conference Handbook. When a particular institution offers to host an annual meeting, have him/her list other local (or regional) organizations that might be approached for joint participation. Target certain groups with which we may want to meet, and approach them several years in advance to try to coordinate joint meetings. RATIONALE: The papers and performances by the members of other societies enrich our programs, particularly if there is a coordinated theme or plenary sessions, and are apt to attract a greater attendance. Meeting with another society, when possible, can cut the number of meetings each person has to try to attend in a year. It is also a way of exposing people from
other disciplines to our offerings. TIMETABLE: Have the local arrangements and program committees for the Madison and Washington meetings solicit the participation of other local groups. Have the Conference Site Selection Committee recommend additional groups for future meeting to the Board. STAFF: Program and local arrangements chairs, Conference Site Selection Committee. BUDGET: 0. [Need to exploit site-specific contacts and hold meetings in historic locations; develop a "please post" flyer for programs; feature interest groups on programs, highlight their activities, and assign meeting times during the conferences.]

ACTION 3. Establish cooperative relations with other professional organizations. PLAN: Exchange information and publications with presidents and executive officers of ACLS, AMS, CMS, MLA, MENC, SEM, ASA, AHS, NMC, ARSC, ASCAP, BMI, Popular Culture Assn., etc. to the extent possible. Have the Executive Officer of the Sonneck Society in collaboration with the Publicity Committee contact these groups and solicit the exchange of newsletters and directories. Send copies of the newsletters to the editor of our Bulletin. Continue the practice of having the President of the Sonneck Society on the mailing lists of the National Music Council and the American Council of Learned Societies. Through the Membership Committee appoint "Association Representatives" to be our official link with other societies. Solicit such people through the Bulletin—"Do you belong to an organization with whom we should be interacting and sharing information?" Compile a list of the other societies to which each Sonneck Society member belongs. Initiate cooperative ventures. RATIONALE: Our activities function within a broader context. We can get good ideas from other societies, and we have good ideas to share. The deteriorating state of the study of music today requires that out of self-interest we collaborate with other groups for which music is important. TIMETABLE: Ten groups a year should be identified and contacted by the Publicity Committee in collaboration with the Executive Officer and the Membership Committee. STAFF: Publicity Committee, Executive Director, and Membership Committee. BUDGET: 0. [List of organizations should be enlarged; official contact for each society should be made; propose American music sessions at conferences of other disciplines.]

ACTION 4. Exchange information with foreign societies devoted to American music or culture. PLAN: In collaboration with our foreign members the Publicity Committee will identify the names and addresses of foreign societies devoted to the study of American music or culture and will try to set up an exchange of publications. Particularly attractive groups should be approached by the Conference Site Selection Committee about hosting a joint foreign conference. RATIONALE: Societies in other countries have a unique way of viewing our music and culture from which we can benefit. We in turn have useful things to offer them. TIMETABLE: Over the course of the next three years the Publicity Committee will compile a list of foreign societies. STAFF: Publicity Committee and foreign member of the Sonneck Society. BUDGET: 0. [The Publicity Chair should be closely involved with foreign associations to promote American Music Week.]

ACTION 5. Use invited speakers at annual conferences. PLAN: For the Madison and Washington meetings identify several topics that will involve speakers from other disciplines. Schedule these invited paper sessions as a preconference for Wednesday evening and Thursday morning. See if these sessions are well attended, and if they are, continue them at meetings in the future. RATIONALE: Sometimes meeting with another society does not produce the desired, stimulating interaction. However, several individual specialists who design their invited talks around a special subject can offer the stimulating insights not readily available from other music specialists. They in turn are more intensely exposed to our insights from this type of format than they would be if they were addressing members of their own discipline. TIMETABLE: 1995 and 1996. STAFF: Program chairs from Madison and Washington and possibly beyond. BUDGET: $4,000 for travel, lodging and per diem for two years ($2,000 to come out of the conference budgets, $2,000 out of the general operating budget).

ACTION 6. Apply for membership in American Council of Learned Societies. PLAN: Apply for membership by appointing a Board member or retired Board member to write the application. RATIONALE: AMS, SEM, and Folklore are members. We represent a constituency with a broader range of interests than any of them. There are many benefits to membership, including some terrific management and budgeting advice. STAFF: Deane Root. TIMETABLE: By spring 1995 a pre-application. Budget: 0.

OBJECTIVE B. Foster the formation and activities of interest groups.

ACTION 1. Poll interest groups. PLAN: Appointment of a Member-at-Large from the Board to poll each of the interest groups to see if they are satisfied with their current position (lunches, breakfasts, dinners, etc.) on the annual programs. Ask them if they would like to be required to submit annual reports to the Board and to the Bulletin. RATIONALE: It is healthy for the society to nurture informal means of discourse between attendees at the annual meetings and members of the Society. We need to find out whether we are meeting the needs of people who take advantage of these informal forums. TIMETABLE: Have a report for the Fall 1994 Board meeting. STAFF: Member-at-Large of the Board. BUDGET: 0.

ACTION 2. Develop a procedure by which interest groups can request a formal slot on the annual program. PLAN: Have a Member-at-Large of the Board poll local arrangements and program chairs as well as members of the interest groups to see if such a procedure is desirable and if so, how it might be accomplished without compromising the program selection process. RATIONALE: From time to time an interest group may wish to bring something to the attention of the whole society. There should be a procedure for such action. TIMETABLE: A procedure, if desirable, should be presented to the Board at the annual meeting in 1995. STAFF: Member-at-Large. BUDGET: 0.

ACTION 3. Create interest groups for under-represented areas. PLAN: Have a Member-at-Large of the Board identify areas under-represented on programs and perhaps in the membership and propose ways stimulating the formation of interest groups in these areas. RATIONALE: We need to make our programs and activities as inclusive as possible so that we really live into the phrase "the
study of American music and music in America." We need to understand why some genres are not represented and see whether there are ways we can encourage their appearance among our activities. TIMETABLE: By the annual meeting in 1995, identify five under-represented areas or genres and present a plan to the Board for correcting the situation. STAFF: Member-at-Large of the Board. BUDGET: 0.

GOAL IV. ENCOURAGE THE STUDY OF AMERICAN MUSIC, ESPECIALLY IN EDUCATIONAL INSTITUTIONS AND ORGANIZATIONS

OBJECTIVE A. Foster the teaching of American music in grades K-16.

ACTION 1. Get references to recordings and to American music into textbooks and curricular material for American History in grades K-16. PLAN: Define the largest publishers of American history textbooks (K-7, 8-12, and 13-16) and make appointments to see or call their editors and authors to urge the inclusion of information about American music in American history textbooks. Offer our expertise and follow through if they appear to be open to including references to recordings and music in their texts. Also, find out whether school districts adopting outcome-based education are choosing curricular materials which are produced nationally, and if so, contact the biggest publishers of such materials and make a similar approach.

Publication and performance rights can be prohibitive for music still under copyright. In collaboration with other societies, CMS, SEM, AMS, MLA, etc., work with a few major recording companies and publishers to clear rights or raise money to pay for use so that scores and recordings of representative American music can be used in K-16.

Create lists of music, especially recordings, for use by teachers and advertise them in journals and publications aimed at history and social studies teachers. (These lists might be sculpted according to social studies subjects or arranged by month.) Seek a subsidy to underwrite the cost of producing and distributing these lists for free and advertise them in appropriate educational publications. Perhaps seek an NEH grant to prepare the lists of recordings.

Create a series of "occasional publications" of curriculum guides and bibliographies with specific focus. Create a standard appearance, titling, and format (8 1/2 x 11, standard handset and notebook format). Develop procedures through the Publications Committees for quality control and use of the Society's name. Utilize work being done as handouts for papers at conferences (such as the African-American Music session at AMS or Hispanic Music in the Southwest). RATIONALE: Music programs are being cut across the country, but American history is not. Education, especially K-12, is decentralized, and as some school districts atomize they are abandoning standard textbooks. The Sonneck Society is small. More students will be reached through required textbooks or curricular materials in American history than through music textbooks or any other single source. The production of curricular materials on specialized topics in American music history will make it easier for Social Studies and History teachers to incorporate such materials into their programs. STAFF: Six volunteers (K-7, 8-12, 13-16) organized through the Education Committee, preferably people located in each of the big textbook- and record-publishing cities. If more than three people are interested, establish sub-committees of the Education Committee (Textbook publishers, Curricular materials, Social studies lists, Clearance of rights.) TIMETABLE: One major textbook series in each age group per year for five years. One list of music or recordings for K-8 and another for 9-12 advertised and available at cost two years after this plan is adopted. Five major record companies participating by the end of five years. BUDGET: $150 per year for phone and office expenses; $1,000 for publication of lists the second year unless underwriting is found; $900 per pamphlet (editorial costs, for 500 copies, promotional flyer, design work).

ACTION 2. Lobby for the inclusion of music in schools, for the support of bands and orchestras, for the teaching of singing and playing an instrument. PLAN: Identify potential liaisons. Make a liaison with the National Music Council or other organizations that have banded together collaboratively to lobby for the inclusion of music in the curricula and as part of that effort lobby for the inclusion of American music. RATIONALE: Music illiteracy among a large percentage of Americans will hurt everything the Sonneck Society is trying to do. SS members need to keep informed of initiatives being mounted by other music organizations lobbying for music in the curricula. TIMETABLE: Persistent over five years. STAFF: Board members. BUDGET: None initially.

OBJECTIVE B. Foster the teaching of American music in non-degree organizations.

ACTION 1. Encourage the study of American music among those who take advantage of the Elderhostel program. PLAN: Compile a list of courses in American music being taught, and inform the membership through the newsletter; encourage and help Sonneck Society members to offer such courses or contact the Elderhostel organization to see if they would be interested in participating in some of our summer seminars or even in our conferences. (The Membership Committee should get the names and addresses of those teaching American courses in Elderhostel and urge them to join the Sonneck Society.) RATIONALE: Many courses in American music are already being offered by Elderhostel organizations, often by people who are not in the Sonneck Society. The Sonneck Society should take advantage of this system of courses to reach people interested in American music and use the opportunity to get new members. TIMETABLE: 1st year compile list of teachers and courses in American music. 2-5 years see whether Elderhostel can be arranged around any of our national conferences or summer seminar. STAFF: One member of the Education Committee. BUDGET: $50 per year for phone and office expenses.

ACTION 2. Create a badge in American music for the Boy and Girl Scouts, Campfire and 4-H programs. PLAN: Contact the Boy and Girl Scouts and help work up a badge in American music. RATIONALE: There is already a music badge, why not an American music badge? TIMETABLE: 1-3 years. STAFF: One SS member who was or is active in the Boy Scouts, one who was or is active in the Girl Scouts. BUDGET: $50 for phone and office expenses.
OBJECTIVE C. Foster the teaching of American music in conservatories, departments of music, and schools of music in the United States.

ACTION 1. Urge the inclusion of an American music component in the required core curriculum for every music major in the U.S. PLAN: Mount a campaign with well-defined goals toward this end. Contact the Deans of Conservatories, Schools of Music, and chairs of music departments. Find out what the requirements for the music major now are and what it would take to adopt an American music segment in the core curriculum (if it is not already there). Find out how the Sonneck Society can help achieve this goal. Perhaps, in particular instances a visit to the Dean or department chair as a follow up might be deemed necessary. If the department does not now have a component, send examples of how other departments handle the inclusion of an American segment in their core curriculum. RATIONALE: Every music major in the United States should know at least the core music of our country. TIMETABLE: In the first year target the twenty largest music departments in the country (or the largest that have at least one Sonneck Society member on the faculty). The next year the ten largest conservatories of music or ten more departments would be contacted, the number determined by the number of willing volunteers available to help with the effort. Each year additional departments or schools of music or conservatories would be contacted. STAFF: Members of the Education Committee. BUDGET: $100 for office supplies and phone calls per year, $1,000 for travel, lodging, and per diem per year for visits during years three, four, and five of this plan.

ACTION 2. Use the accrediting organizations to urge the inclusion of an American music segment in the core curriculum. PLAN: Contact NASM, the organization that accredits music departments, and begin working with them with the view of requiring American music as part of the accreditation process. (However, many small schools and the Ivy League Schools do not belong.) This effort might be done in collaboration with practitioners of popular music history, black music history, women’s music, band music, 20th century composer’s history, etc. RATIONALE: Every music department, conservatory, or school of music should have an American music segment in their core curriculum and should have the music library resources to back up such a requirement. Otherwise, they should risk losing their accreditation. STAFF: One volunteer who has already worked on one of the committees that accredits music schools and departments. TIMETABLE: 1st year identify the various accrediting organizations. 2nd year enter into dialogue on how to make the changed requirements. 3rd-5th year lobby for the changes. BUDGET: $100 phone and office expenses per year.

OBJECTIVE D. Establish annual summer institutes at locations with resources to support them.

ACTION: Promote faculty development in American music, through summer seminars. PLAN: Identify faculty in institutions who could plan and lead NEH-style summer seminars; assist in identifying topics; construct certain seminars to retell music and other faculty for the teaching of an American segment in a core curriculum. RATIONALE: Increasingly music departments and schools of music and conservatories would like to include American music in the core curriculum, but their faculty do not necessarily feel confident about teaching the material. These summer seminars could help the development of new skills. They also train teachers in other fields to incorporate American music into their curricula. TIMETABLE: Identify or help plan five summer seminars by three to five years after the adoption of this plan. STAFF: One volunteer from the Education Committee. BUDGET: $100 per year for phone and office supplies.

GOAL V. INCREASE THE MEMBERSHIP

OBJECTIVE A. Develop a marketing plan to enlist new members.

ACTION 1. Identify what the Society can offer to constituencies with under-represented or declining memberships. PLAN: Poll specialists in 18th-century American music and folklore who have dropped their SS membership. Analyze programs for national conferences and articles in the Bulletin and American Music for the past five years and identify subjects or genres that have appeared infrequently (or not at all). Create lists of benefits of SS membership that are relevant to under-represented groups. Identify specialists in these areas and organizations which cater to their interests. Obtain names of officers for each group, the date and location of the annual meeting, the newsletter editor’s name, address and phone number, etc. Once identified by the Membership Committee, the Publicity Committee will explore the possibility of an exchange of newsletters, exhibit space and advertising, of joint meetings, or other collaborative ventures. RATIONALE: In order to develop a more diverse, numerous membership, we need to identify areas where we would benefit from new members or from joint activities with other groups. STAFF: Membership Committee and Publicity Committee. TIMETABLE: Analyze conference programs and journal announcements in first year. Create lists, identify specialists, and identify groups in second year. Recruit, make arrangements, exchanges, etc., in years 3-5. BUDGET: $100 for mailing labels, and other costs to be determined later. [Encourage undergraduate as well as graduate students to come to meetings.]

ACTION 2. Establish a membership committee that is diverse geographically, ethnically, and professionally. PLAN: Solicit volunteers in the Bulletin for under-represented states and groups. RATIONALE: A diverse committee will have the insights and imagination to develop appeals to a diverse group of non-members. STAFF: Membership Committee. TIMETABLE: Annually. BUDGET: 0.

ACTION 3. Engage present members’ help in increasing membership. PLAN: With dues mailing include a SS brochure and request that each member of the Society get one new member for the Society. Urge members to take SS brochures for distribution at appropriate conferences and concerts of American music. Identify Membership Committee members at annual conference. Solicit membership from non-members presenting papers or performances at annual conference and from non-members offering courses in American music at Elderhostels. Identify new members and first-time attendees by their name tags at the annual conference. RATIONALE: Satisfied members spread the good word. STAFF: Membership Committee.
Members

The National Endowment for the Humanities has awarded to J. PETER BURKHOLDER a publication subvention for his book, All Made of Tunes: Charles Ives and the Uses of Musical Borrowing (Yale University Press).

HARRY ESKEW coordinated the William Walker Memorial Singing held January 8 on the campus of Wofford College in Spartanburg, South Carolina, Walker’s home town. Over 100 shape-note singers from several states sang selections from Walker’s Southern Harmony and Christian Harmony, as well as from The Sacred Harp. A second annual Walker singing has been set at the same location for January 7, 1995.

The Hildegard Chamber Players premiered SYLVIA GLICKMAN’s Sound Elements for Trio at the Free Library, Philadelphia, on March 13, 1994.

CHARLES HAMM has been named an Honorary Member of the Society by the American Musicological Society. He was President of the AMS, 1973-74, and currently serves on the Editorial Board of the JOURNAL as well as on the Committee for the Publication of American Music.

BONNIE L. HEDGES and Bonlyn Hall’s Twentieth-Century Composers in the Chesapeake Region: A Bio-bibliography and Guide to Library Holdings was published in 1994 by the Chesapeake Chapter of the Music Library Association.

HARRY HEWITT has received commissions for two guitar compositions. Fantasy-Etude, Op. 488, No. 1 was commissioned by the Italian guitarist, Stefano Mileto. Guitarist Atanas Ourkouzounov, of Paris, France, has commissioned Variations on a Jocular Theme, Op. 488, No. 2.

In the News

BARBARA B. HEYMAN won an ASCAP-Deems Taylor Award for her book, Samuel Barber: The Composer and His Music (Oxford University Press).

In June 1993 JOSEPH C. HICKERSON received a special medallion honoring thirty years of service with the federal government, all with the Library of Congress Archive of Folk Song and Archive of Folk Culture. In addition, two of Hickerson’s solo LPs, first published in 1976 and long out of print, are now available on Cassette. Entitled Drive Dull Care Away volume I and II, these cassettes are available from Hickerson for $12.00 each. Besides presenting concerts, Joe is available for lectures on folk music.

MICHAEL MECKNA had a bountiful Spring with the publication of two books: Twentieth-Century Brass Soloists (Greenwood Press) and The Collected Works of Alfred B. Sedgwick (Garland Publishing). The former analyzes and celebrates nearly 100 brass players who have performed and been recorded widely, and whose genius, technique, and style have combined to produce unforgettable moments in music. A little over two-thirds of his subjects are Americans. The book, which has a foreword by ALLEN P. BRITTON, inauguates Greenwood’s “Bio-Critical Sourcebooks on Musical Performance” series, under the general editorship of JOHN GILLESPIE. The Sedgwick volume brings together more than twenty parlor operettas, sketches, and “musical dualities,” most of which were published in the mid-1870s. The edition is a contribution to Garland’s ambitious “Nineteenth-Century American Musical Theater” series, which will eventually include the work of numerous Sonneckers. DEANE ROOT serves as General Editor for the Garland project.

JUNE C. OTTENBERG’s Opera Odyssey: Toward a History of Opera in Nineteenth-Century America was published in the
Spring of 1994 by the Greenwood Press as number 32 in its Contributions to the Study of Music and Dance.

BARBARA OWEN received the 1994 Curt Sachs Award, bestowed by the American Musical Instrument Society, at the May national conference of the organization. Barbara is an internationally recognized expert on organ history and design who made extensive contributions to the sixth edition of The New Grove Dictionary of Music and Musicians as well as The New Grove Dictionary of Musical Instruments and will be the primary organ consultant for the seventh edition, now in the planning stage. She is a founder of the Organ Historical Society and has written extensively about American and English organ building.

HOWARD POLLACK has won a Newberry Library Short-Term Fellowship to continue work on his study, "John Alden Carpenter and the Chicago Renaissance."

SUSAN T. SOMMER was the recipient of two Music Library Association awards, the 1993 Eva Judd O'Meara Award and an MLA Citation. The O'Meara Award is presented in recognition of the best review to appear in NOTES during the previous year (1992). Susan received the award for her review of Baker's Biographical Dictionary of Musicians (8th edition), which appeared in NOTES vol. 49, no. 1. The citation was presented to Susan in recognition of her many contributions to the MLA. The membership of the Sonneck Society offers our heartiest congratulations to Susan on receiving these two prestigious awards.

LOUISE SPIZIZEN's recent article in The Musical Quarterly, Vol. 77, No. 4, Winter 1993, has been nominated by the publisher, Oxford University Press, for consideration in the 27th Annual ASCAP-Deems Taylor Awards process. The piece is entitled "Johana and Roy Harris: Marrying a Real Composer" and was developed from a paper presented to the Sonneck Society at Asilomar in 1993.

Communications

LETTER FROM CANADA
Carl Morey
University of Toronto

Thirty years ago, in the summer of 1964, a proposal was made to establish in Canada a national organization of music schools and faculties, university music professors, and others in the music profession who might be interested in joining. The association was formally set up in 1965 and is now known as the Canadian University Music Society/Société de musique des universités canadiennes. It has held its annual meetings in association with the Learned Societies/Sociétés savantes, an assembly of scholarly organizations in the humanities which takes place each spring. By the time this letter appears, the Learned, as they are known, will have met in Calgary, including the University Music Society.

There will be nothing out of the ordinary at Calgary this year, but the annual meeting of CUMS leads me to ruminate on the state and problems of the study of Canadian music. It was not the intention that CUMS be a forum especially for Canadian studies; it was simply an organization for Canadian musical scholars of all stripes to meet and to present research on a variety of topics. Because there are so few of us—few Canadians, and certainly few musical scholars—and because we are distributed over such vast distances, it has never been easy for any scholarly group to develop. Most Canadian scholars who might belong to CUMS, in fact belong to some other external organization, such as the American Musicological Society, the International Musicological Society, or the College Music Society as well as, and often instead of, CUMS. For the scholar of Canadian musical subjects, however, the reality is that CUMS is virtually the only forum; not surprisingly, the foreign societies have little interest in Canadian subjects. What then, was there "Canadian" at Calgary?

There were five papers (three of them on specific musical compositions), a student lecture-recital, a symposium on musical scholarship in Western Canada, and a round-table on the idea of a Canadian musicology, as well as a noon-hour concert. Not bad, one might think, but there were about thirty-five formal presentations, and I am uneasy with the fact that Canadian studies seem to make so little advance from the periphery of musical studies, whether in history, theory, or education. They have gained formal acceptance, but by and large, academic life continues to treat Canadian musical studies as something done, if at all, after the official historical periods have been taken care of. The problem, it seems to me, stems largely from the fact that the study of musical life in Canada is not easily accommodated by the templates of those historical periods so decisively codified by a couple of large American publishers. But then, I doubt that I am saying anything not already familiar in some degree to Sonneck members who have had to deal with similar problems relating to American studies in the United States.

Something, though, that has given me pause in my muddled ruminations is the appearance of a new book on Canadian music. It is Canadian Music: Issues of Hegemony and Identity, a set of essays edited by Beverley Diamond and Robert Witmer of York University (Toronto), 1994 (Canadian Scholars' Press, 180 Bloor Street West, Suite 402, Toronto, Ontario, Canada M5S 2V6. $37.50 CAN). Diamond and Witmer are both officially ethnomusicologists, and it might be argued that their book addresses ethnomusicological and sociological problems. But it seems to me that the significance of the book is precisely that it is about "Canadian music" but does not arise from an attempt to continue a European tradition developed for studying European music. The title tells all—the book is about power structures, influence, and national, group, and individual identity. Virtually none of the twenty-nine essays treats of conventional historical subjects. Rather, there are essays on culture and ethnicity...
(primary subjects in our present social and intellectual life), various aspects of our musical relationships to the United States (an influence that affects so many aspects of life in Canada), arts funding, broadcasting, popular music. A few of the essays do not deal specifically with music, but where they do not, the subject is one that relates to and influences some part of music in Canada.

It is remarkable that so many essays by so many writers could be gathered together in *Canadian Music*. It suggests there has been a virtual underground of activity that has been scattered and that has had relatively little influence on the course of academic studies of music in Canada. There is no reason to abandon traditional historical and theoretical studies of Canadian music, but here is a handbook for how else we might understand our musical life, both past and present. With the forum offered by the Canadian University Music Society and the example of this new book, we can hope that musical studies in Canada will take up the challenge of developing a distinctive approach towards our own musical culture, and, indeed, towards the study of music in any society.

**LETTER FROM BRITAIN**

David Nicholls
Keene University

A visit to America for me usually means attendance at a Sonneck Society conference—tedious flights, pleasant hotel and location, good food, no children to jump on me in the mornings, great company, intellectual stimulation, etc. But apart from occasional opportunities to visit local places of interest, such trips inevitably center on hotel rooms and travel arrangements: there is little space for reflection on broader issues. Consequently, my three week domicile on the east coast in April afforded me an unusual opportunity not just to reacquaint myself with the niceties of day-to-day life in America but also to consider some of the changes that had come about since my last sustained visit in the summer of 1981.

One thing which quite surprised me was how safe I felt in New York and Washington this time around. True, the official statistics and nightly news reports completely contradicted my view, but both cities looked much fresher and tidier than a decade back, and there seemed far less obvious evidence of danger on the streets. In New York, for instance, I was only approached by an oddball once during the week; in 1981 it felt like once a day. I did not venture below ground, though maybe my story would be different if I had.

New York Public Library at Lincoln Center seemed much the same, except for the introduction of a computerized catalog. Having experienced a similar innovation here at Keele over the last year or so, I am not entirely convinced that all is gain, however. For instance, in both libraries the old handwritten catalogs still have to be consulted for certain types and vintages of material; and to view any restricted item, the tedium associated with call slips and sometimes inefficient retrieval systems more than makes up for the new technology’s advances. To a British scholar there is actually something reassuringly quaint about the etiquette of American research libraries—or at least those I have visited. I suspect that we all secretly prefer pencils and record cards to computer terminals, human inefficiency to electronic impersonality, and bureaucratic illogicality to rational inflexibility. Even in Washington the [to me] new Music Division facilities in the Library of Congress’s Madison Building had not been matched by any major changes in procedure (though my memory on this may be faulty). Good!

The Library of Congress, however, did have two advantages over the other research centers I visited. First, it opened at 8:30 a.m. (unlike N.Y.P.L. and the American Music Center, which only managed to admit visitors from around noon). And second, a genius within the reference staff had decided to arrange the Henry Cowell manuscripts by the "L" numbers assigned to them in Bill Lichtenwanger’s descriptive catalog of *The Music of Henry Cowell*, published by I.S.A.M.—probably illogical in terms of library science, but incredibly user-friendly to the scholar.

Comparisons between the American Music Center and its British counterpart, the British Music Information Centre (sic), are interesting. Both organizations rely almost entirely on donations of materials in order to augment their collections. But whereas in Britain this means that most living composers are generously represented via sets of scores being deposited either personally or by their publishers (You’re no-one in Britain until you’ve got your scores lodged at the B.M.I.C.) at the A.M.C. there are some extraordinary gaps. Try finding anything much by Reich, Glass, Adams, or Riley there, for instance. I got the distinct impression, though, that the A.M.C. is able to raise significant funding to promote events, whereas the B.M.I.C.’s budget for such activities is minimal. On the staffing front, meanwhile, the B.M.I.C. has recently had to adopt opening hours similar to the A.M.C.’s, simply so that the (very few) salaried staff can cope with their administrative duties.

Among my other impressions of America in 1994 were the incredible helpfulness and friendliness of most of the people I met, not just library personnel but museum curators, academic colleagues, hotel staff, etc. If anything, this was even more obvious to me than it had been in 1981 when I was merely a spotty student. As I have said before in this column, you cannot imagine how nice it is to have one’s work taken seriously and one’s requests dealt with politely. I hope that any American scholar visiting Europe would be afforded the same kind of treatment that I received in America, but I have a feeling (based on my own experience) that this might well not be the case. Let me know—perhaps we should devise a league table of the most (and least) friendly libraries and research centers in America and Europe!
Performances of American Music

Readers will be interested in the following communication from Ramon Salvatore:

Since January of 1993 I have been dealing with Boosey & Hawkes and the Copland Foundation to have access to an early unpublished three-movement sonata for piano by Aaron Copland located in the Library of Congress. A student work, it dates from 1920-21 and represents Copland's culmination of study with Rubin Goldmark.

In his letter giving me permission to play and ultimately record the work Jacob Druckman, artistic advisor to the Copland Foundation, wrote, "I've examined Aaron's Sonata in G for Piano... and find it a perfectly respectable piece of juvenilia and certainly worthy of performance and recording. It is a big, late Romantic work which shows not the slightest hint of the Copland personality to come but it does show a large talent. It is of such potential interest to the musical world that it should not remain hidden." [By the way, 1995 will mark the 75th anniversary of the sonata.] Copland’s 95th birthday will be celebrated in 1995, and I have been invited to give the world premiere of the sonata in the National Gallery in May 1995 as part of the annual American Music Festival.

Salvatore plans a program devoted to the piano works of Copland, including the Sonata in G and another unpublished work, Sonnet II. Later this year he will record an entire disc of Copland's piano pieces for Cedille Records, featuring the sonata. Anyone interested in scheduling a performance of this Copland program during the 1995-96 season may contact Ramon Salvatore at his address listed in the Directory.

Doin' What Comes Naturally: The Library of Congress Celebrates The Music of Irving Berlin was presented at The Warner Theater, Washington, DC, on February 7, 1994. The two-act performance of compositions by Berlin covered the range of his career from "Alexander's Ragtime Band" (1911) to "An Old-Fashioned Wedding" (Annie Get Your Gun, 1946). The program celebrated not only the music of Irving Berlin but also The Irving Berlin Collection at the Library of Congress, an estimated 750,000 items that include sketches and first drafts of songs, music, scrapbooks, photographs, business papers, scripts, and correspondence.

Parnassus, a New York-based twentieth-century music ensemble, began its twentieth-anniversary season with a January 10 concert at Columbia University in New York City. Anthony Korf, the group's artistic director, led the ensemble in premieres of his own Combo and Arthur Krieger's Windward. A March 4 concert was devoted to composer Mario Davidovsky on the occasion of his 60th birthday.

The Kalishstein-Laredo-Robinson Trio gave the world premiere of Leon Kirchner's Piano Trio No. 2 on December 14, 1993, at New York's 92nd Street Y. The work was commissioned by Chamber Music America with funds from several charitable sources. One critic noted "a certain mellowing of Kirchner's signature volatility" in the score.

The Smithsonian Jazz Masterworks Orchestra plans a season of national tours during 1994-95. Following its 1994 season of concerts at the Smithsonian, the SJMO will perform classic jazz from the 1920s through the 1960s to audiences throughout the United States. For additional information call Smithsonian Information at 202-357-2700.

Flute Sonata by Robert Baksa and Concerto for Flute by Lowell Liebmann are two of ten winners in the 1994 National Flute Association's Newly Published Music Competition. Liebmann's Concerto for Flute was premiered by James Galway and the New Jersey Symphony in April 1993. Baksa's Flute Sonata will be performed at the 1994 NFA Convention in Kansas City. Both works are published by Theodore Presser Company.

Events of Interest

Ryman Auditorium in Nashville, Tennessee, longtime home to the Grand Ole Opry radio show, reopened June 6 after a $13-million rehabilitation by owner Gaylor Entertainment Company.

Built in 1892 as the Union Gospel Tabernacle, the auditorium was renamed in 1904 for riverboat captain Thomas Green Ryman, who was instrumental in raising the estimated $100,000 cost of the original building. The religious services were quickly replaced by lectures, political rallies, and musical events. The Ryman played host to Sousa and Caruso, Carrie Nation and Booker T. Washington—and nearly every important dance, theater, and opera troupe that toured the country.

A country-music radio station moved to the Ryman in 1943, presenting to the over 3,000 fans in attendance Hank Williams, Patsy Cline, and Loretta Lynn, among many others. In 1963 producers renamed the Ryman the Grand Ole Opry House.
Nearly demolished in 1974 when the Opry moved to a theme park nine miles from downtown Nashville, the Ryman sat dormant for two decades. Gaylord acquired the theater in 1983 and announced last June that it would renovate the structure.

Garrison Keillor christened the new stage with a live broadcast of *A Prairie Home Companion*. A two-woman musical about Patsy Cline, *Always... Patsy Cline*, will run through October 29. Bill Monroe, the father of bluegrass and Honorary Member of the Sonneck Society, on June 14 led the first of the weekly bluegrass shows. The Ryman is open daily for tours.


Harvard University Press has announced publication of the *Harvard Guide to African-American History*, a collection of bibliographies and bibliographic essays that will constitute a single comprehensive research guide to the literature of African-American history and culture.

Based on the model of the *Harvard Guide to American History*, which appeared more than forty years ago and has profoundly influenced research and researchers in American history ever since, the African-American *Guide* will be published in an 800-page book, and the data will also be available in electronic form, as well. The work will consist of two sections, bibliographic essays and bibliographies, including a special bibliographic essay on the story of women in the black experience. The bibliographies themselves will be arranged chronologically, beginning in 1440, and with an estimated total of well over 10,000 entries. Research is partially funded by a grant from the National Endowment for the Humanities.

A second ambitious bibliographical project is also in progress. *African-American Newspapers and Periodicals: A National Bibliography and Union List* will be the first comprehensive guide to the vast body of newspapers and periodicals by and about African-Americans. The bibliography will describe between 4,000 and 6,000 titles and their locations—virtually every such resource that can be found in the United States, Canada, and the Caribbean. The core of the project is the library of African-American newspapers and periodicals in The State Historical Society of Wisconsin. Its collection, one of the largest in the world, contains more than forty percent of all these publications nationwide and is second only to that of the Library of Congress. Its pre-1820, Colonial-era newspaper collection is the sixth largest in the nation. The projected two-volume work, partially funded by the National Endowment for the Humanities, will be published by Harvard University Press.

The Library of Congress recently published *Music, Theater, Dance: An Illustrated Guide*, a lavishly produced and beautifully illustrated guide to the research collections of the Music Division. In his "Introduction" James W. Pruett, Chief of the Music Division, wrote, "Beyond showing the highlights of the collections of music that have been assembled over the years, this guide also reveals the single most important change in the Music Division's mission that has evolved since the opening of the present century: the addition of musical performance and the creation of new music." The guide is for sale by the U.S. Government Printing Office, Superintendent of Documents, Mail Stop: SSOP, Washington, D.C. 20402-9328.

The Kurt Weill Foundation for Music has received a National Endowment for the Humanities Grant in support of work on scholarly editions of Weill’s compositions for the American musical theater and concert stage. Although every one of Weill’s more than two dozen stage works was produced during his lifetime, only two have been available in full score, and few of the concert works have been published. The new edition will remedy this lack of access to scholarly editions of his compositions.

A symposium, *Mahler in America: 1907-1911*, will be held at Carnegie Hall in New York City November 19-20, 1994. The symposium is intended to assess Mahler’s American career and will feature lectures, discussions, and a performance of Mahler’s Symphony No. 3. An exhibition devoted to Mahler’s years in America opens in the Rose Museum at Carnegie Hall in November. For information call 212-903-9670, fax 212-581-6539.

New York City’s radio station WNYC is in trouble. Since Rudolph Giliani (R) was elected Mayor of New York last November, he has put forward a plan to sell the commercial spot (93.9) from which the station currently broadcasts, in order to balance the budget. The station broadcasts a mix of classical music and National Public Radio shows. WNYC began fundraising June 3 with the information that although 93.9 is "up for sale" by the Mayor’s office, "WNYC is not." WNYC’s fundraising number is 212-285-9400 for contributions or information. The station is particularly looking for subscribers on the fringes of their listening area to prove that they will lose too many contributors if the city downsizes their station.

Elizabeth Mina

Oregon’s Festival of American Music, centered on the theme music for films, radio, and television, will be held August 22-28. In addition to concerts devoted to music for films, radio, and television, the program will include four University of Oregon Seminars and three special presentations during the noon hour. For information call 503-687-6526 or 1-800-248-1615. For tickets call 503-687-5000.
GRANT, PRIZE, AND PUBLICATION OPPORTUNITIES

The University of Rochester Press announces the inception of the Eastman Studies in Music series. Editors are particularly interested in projects that bear upon historical performance, interpretive traditions, analysis and performance, history of theory, speculative theory, twentieth-century music, American music in its many facets, and the social, anthropological, aesthetic, and critical contexts that have impinged on composing music, music-making, and listening in various places and times (including the present). Contact: Ralph P. Locke, Department of Musicology, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14606-2599; 716-274-1450; fax 716-271-8778.

The Organ Historical Society is making available grant support to underwrite the use of its extensive collection, the American Organ Archives, housed at Tablott Library of Westminster Choir College, Princeton, New Jersey. Funding, to a maximum of $1,000, will be made for travel and maintenance during the grantee’s stay. The collection contains literature and primary material on American organ history, including complete runs of most nineteenth-century American music periodicals, foreign journals, the business records of numerous organ builders, drawings, photographs, etc. Application deadline is December 1, 1994, and awards will be announced by January 30, 1995. Information may be obtained by writing John Ogasapian, College of Music, 217 Durgin Hall, University of Massachusetts, Lowell, MA 01854.

National Federation of Music Clubs will publish a new edition of the Directory of American Composers in May 1995. Information on over one-thousand American composers will be included with name and address of composer, type and category of music, and publisher’s name and address. Deadline for consideration for inclusion is September 1, 1994. Listing is at no cost to the composer, but music listed must still be in print and available through local music stores. Send information to Myreleann Newton, 49 South James Road, Columbus, OH 43213.

The Encyclopedia of New England Culture, edited by Burt Feintuch and David Watters, solicits scholars interested in contributing brief essays for a single-volume reference work exploring New England’s regional culture. It will be organized into twenty-three subject areas including agriculture, architecture, art, environment, folklife, history, images and ideas, industry, labor, literature, music, race and ethnicity, recreation, religion, science, tourism, urban and suburban, and women’s lives. Send a letter of interest and brief c.v. to: Blanche Linden-Ward, Associate Editor, Encyclopedia of New England Culture, Center for the Humanities, Murkland Hall, University of New Hampshire, Durham, NH 03824-3598; 603-862-0353.

NEWS OF OTHER SOCIETIES

Eastman School of Music and Indiana University School of Music each received $500 awards from the National Federation of Music Clubs for their performance and promotion of activities and programs related to American composers. Oklahoma Baptist University, Shawnee, Rice University Shepherd School of Music in Houston, Texas, and Bowling Green State University Bowling Green, Ohio, received honorable mentions. The awards are supported by the American Society of Composers and Publishers. Entry deadline for the annual awards is September 10. For information contact Peggy H. Bryan, 2134 Robin Hood Lane, West Lafayette, IN 47906-5027; 317-463-6626.

The National Music Council held its annual Music Leadership Symposium June 2 in New York City. The 1994 symposium, entitled "Music and the New Information Superhighway," addressed the future distribution of information and intellectual property over the electronic superhighway and how it will effect the way that the music business operates. The Council presented its annual American Eagle Award on June 7 to Richard W. Riley, United States Secretary of Education, in recognition of his efforts to raise the level of arts education in America, and to Jim Chapin for his lifetime of instruction and inspiration to jazz students throughout the world.

The Society for the Preservation of Film Music convened its East Coast Conference on October 13. Events included Songs and Silent Movies, with Ronald Magliozi of MOMA and Gillian B. Anderson, Library of Congress Music Division. Gillian Anderson and John Waxman were honored for their contributions to film music preservation with the Society's first SPFM Awards.

MEETINGS AND CONFERENCES

August 22-28. OREGON'S FESTIVAL OF AMERICAN MUSIC with concerts, seminars, and noon hour presentations. For information call 503-687-6526 or 1-800-248-1815.

September 19-25. WORLD OF BLUEGRASS, INTERNATIONAL BLUEGRASS MUSIC ASSOCIATION's annual "bluegrass homecoming," will be held in Owensboro, Kentucky. The week-long event includes Trade Show '94, IBM Awards Show, and IBMA's Fan Fest (a three day music festival featuring bluegrass artists). For additional information contact IBMA, 207 East Second Street, Owensboro, KY 42303; 502-684-9025, fax 502-686-7863.

October 6-11. INTERNATIONAL ASSOCIATION
Notes and Queries

Anyone currently conducting biographical research or contemplating such research is invited to participate in a newly formed Music Biography Interest Group at the 1995 Sonneck Conference. The session is to be an informal exchange on various issues of mutual concern. Those interested are asked to contact Adrienne Fried Block, 420 E. 23rd St., New York, NY 10036; or, Christopher Harlos, 44 Rogerson Drive, Chapel Hill, NC 27514.

Elizabeth Arndt of the National Endowment for the Humanities offers her help and advice to any member of the Sonneck Society. Contact Elizabeth Arndt, National Endowment for the Humanities, Division of Research Programs, 1100 Pennsylvania Ave. N.W., Washington, DC 20506; 202-606-8210.

James Sterrett-Bryant is a baritone who performs from a wheelchair as a result of an automobile accident. He also publishes a newsletter for physically-challenged members of the minority community and would like to hear from performers, composers, and others who are overcoming disabilities. The newsletter will be "one-quarter scientific/technological information and three-quarters articles about people getting on with their lives." Contact him at JaanSing Productions, 14007 Wyandotte Street, Van Nuys, CA 91405-2542; 818-782-2213.

The Minnesota Composers Forum would like to know of ensembles that are playing new works in the current season (1993-94), and what percentage of each ensemble’s repertoire is music written in the last ten years. MCF is also collecting names of ensembles interested in performing in a future MCF Chamber Concert Series, or that would like to contact composers who are writing new works for chamber ensembles. Contact Ann Rinkenberger, Ensemble Survey, Minnesota Composers Forum, 26 East Exchange Street #200, St. Paul, MN 55101.

Musician/educator/columnist Murphy Henry has launched a research project designed to showcase the contributions of women to bluegrass, a data base of women who play, or have played, bluegrass music. She is soliciting information about other musicians who should be added to this reference resource. For more information contact Murphy Henry at P.O. Box 2498; Winchester, VA 22604; 703-877-2357.
REVIEWS OF BOOKS
Edited by
Sherrill V. Martin
University of North Carolina-Wilmington


Few composers, even the most prominent ones, enjoy such a successfully multifaceted career as that of Normand Lockwood (b. 1906). Several of his 447 compositions to date have merited exclusive honors, such as two successive Guggenheim Fellowships (1943-45) and the coveted Marjorie Peabody Waite Award (1981). Forty productive years in academe were spent at various intervals among nine institutions, during which time he also filled leadership roles in such high profile organizations as Yaddo, the American Composers Alliance, and the National Association of American Composers and Conductors. That Normand Lockwood did all of these things—compose, teach, and champion the cause of American Music—with distinction for over fifty years is admirably documented in Normand Lockwood: His Life and Music by Kay Norton.

The initial five chapters in this fine volume chronicle Lockwood’s life from childhood to his current retirement. Author Norton has constructed an insightful profile of her subject’s personality as a composer, teacher, and human being. Major points are substantiated with quotations from selected correspondence and personal interviews, as well as journal commentaries and newspaper reviews of premier performances of Lockwood’s music, here and throughout the book. These sources are used in such a way that they never hinder the narrative while giving the reader insights into some of Lockwood’s pedagogical approaches; details of his association with other musical luminaries such as Gustav Holst, Henry Cowell, Otto Luening, and Roy Harris; and the origins of Yaddo, the American Composers Alliance, and the National Association of American Composers and Conductors. Amazingly Norton’s terse prose compacts all of this information into ninety-eight pages.

The next six chapters, comprising the largest segment of the book (206 pages), concentrate on the music itself. Each chapter, devoted to a single genre, features several analyses of exceptional works. Copious musical examples, 129 in all, are of excellent quality and greatly enhance the readability of the text.

Perhaps the crowning achievement of Norton’s research is the concluding section which is a catalogue of Lockwood’s complete oeuvre, including pieces that remain in manuscript. Separate works are entered alphabetically within eleven divisions (i.e., choral, keyboard, chamber, solo vocal, large instrumental, et al). Moreover the incorporation of appraisal marks (* = historically significant or much performed works, ** = works worthy of inclusion in today’s repertories, s = works suitable for performance by gifted students or amateur performers, and p = works suitable for performance by professional or highly skilled amateurs), required performing forces, approximate timings, and all publishers (or location of unpublished works) for most of the entries altogether make the use of this catalogue convenient as well as informative.

This book is the eleventh in a series of biographies published by Scarecrow Press on lesser known composers of North America that is designed to focus attention on the development of art and music (including folk music) from colonial times to the present. The task is a daunting one, and the series editors are to be commended for encouraging such pioneer scholarship. As a result, the best scores of many unjustifiably neglected composers may finally get hearings that they truly deserve.

Richard L. Bobo
Northwest Missouri State University


Aurelio Tello’s excellent catalog and anthology of works from the cathedral archive at Oaxaca vividly prove the importance of colonial music-making in the Mexican city whose brilliance attracted the musical luminary, Manuel Zumaya (composer of La parténope of 1711, the first opera known to have been performed in North America), and caused him to give up his chapelsmanship in Mexico City to take up the corresponding post in this provincial city.

While Robert Stevenson has made the greatest effort to bring to the surface once again the colonial musical heritage of Spanish America (his Renaissance and Baroque Musical Sources in the Americas is the best guide to this important repertory), others such as
Aurelio Tello (Peruvian-born composer, conductor, sometime administrator at the National Institute of Fine Arts, and presently researcher at CENIDIM) have taken up Stevenson's rallying cry and begun to further investigate cathedral archives in Mexico. Tello's catalog of works in Oaxaca is one of the few Latin American catalogs to contain musical incipits; these will be of use to scholars seeking to establish composer attributions to some of the abundant anonymous works in other Mexican archives. In the introduction to his catalog Tello reviews the work previously accomplished in Oaxaca by Stevenson and others. The catalog is divided into two parts, one devoted to the important Gaspar Fernández manuscript, and the other to the loose vocal and instrumental parts for villancicos, masses, magnificats, lamentations, and other genres, almost all of a sacred nature. Given the eagerness with which Mexican church musicians adapted secular music to a sacred context in the nineteenth century and well before surprisingly few secular compositions survive in Oaxaca Cathedral.

Several works not seen by Stevenson at the time of his momentous discovery of the Gaspar Fernández manuscript at Oaxaca Cathedral some years ago are described in Tello’s catalog, including Francisco López Capillas’s Laudate Dominum, a 8. The most significant works in the Oaxaca archive are those by López Capillas, Fernández, Antonio de Salazar, Zumaya, and Tomás Luis de Victoria. The first three of these composers are represented in the Antología, with three vernacular works by Fernández from 1609 and 1610, and three works with Latin texts by others. Given the importance of Zumaya at Oaxaca (42 of the 121 individual works included in the catalog are by him), one could wish that Tello had included at least a few works by this native-Mexican composer.

The compositions included in the Antología are most worthy of being taken up by present-day musicians in concert and on recordings. These works, and those in the other editions of Mexican colonial music (in Stevenson’s Latin American Colonial Music Anthology, Inter-American Music Review, Christmas Music from Baroque Mexico, Jesús Bal y Gay’s Tesoro de la música polifónica en México, 1, and Steven Barwick’s two editions of Mexican cathedral music) make up but the smallest portion of the colonial music that survives today in Mexico. Tello’s painstakingly-detailed catalog can serve as a model for future work in other Mexican cathedral and church archives (Puebla, Mexico City, Guadalajara, Durango, Morelia and elsewhere) by Mexican and foreign researchers.

While Oaxaca cannot boast of the most significant cathedral music archive in the Republic of Mexico (Puebla and Mexico City must vie for that honor), it nevertheless was (and is) an important regional cultural center. As such its musical history before independence in 1821 is of interest to all Mexicans and other North Americans who seek to understand the entire spectrum of European-influenced music in the New World.

John Koegel
The Claremont Graduate School


This book is based largely on the author’s fieldwork in the New York City black gospel quartet scene between 1985 and 1989. While not entirely neglecting the historical development of this music both locally and nationally, this study is primarily concerned with the music and its context during the period of fieldwork. In this respect it stands in contrast with most other writings on quartet singing, which tend to be historical and/or geared to commercial recordings. The chapters cover the fieldwork experience, the history of quartet singing and its place within the larger tradition of black religious music, its historical development in New York City, learning and creation of repertory, gospel programs, techniques of bringing on spiritual ecstasy, performers’ aesthetics, spirit possession, southern identity, urbanization, professionalization, and the future of gospel quartet singing.

The strengths of the book are its depth of description and its focus on the attitudes, understanding, and terminology of the participants themselves. Allen does put his data into a theoretical framework, but it is generally a rather basic one such as the ethnography of communication, and he seldom has to stretch or distort the material in order to do so, nor does he introduce much needless scholarly jargon. My only serious criticism in this area is in his use of Robert F. Thompson’s concept of “the aesthetic of the cool,” which Allen introduces more as an assertion than as something backed by evidence from his fieldwork.

The book’s weaknesses are in what it does not cover. Perhaps most important, there are no musical illustrations, although an appendix cites a number of available recordings of the quartets mentioned in the study. Allen excuses this omission by stating that the tradition does not rely on printed music and that formal musical terminology is not part of the regular vocabulary of the singers. There are times, however, when the singers’ terms are not clear to a reader from outside the tradition. Certainly the discussions of learning, repertory, and aesthetics would have benefitted from some musical analysis. If theory and terminology from outside the tradition can be introduced in the discussion of context, spirit possession, urbanization, etc., there is no reason why they cannot in the discussion of the music itself. Other topics that are brought up only superficially or not at all are the naming practices of groups (e.g., Mighty Gospel Giants) and the ancillary aspects of the tradition, such as the marketing of souvenir recordings and photos, independent record companies specializing in gospel music, record shops, radio airplay, and gospel deejays. In general, the recordings are merely dismissed as “vanity” products of low artistic and production quality. Perhaps this is the case in New York City, but I know that in Memphis and other cities...
there has been substantial recording of quartets on small labels over the past quarter-century with products that range from awful to superb.

While the omissions cited above are regrettable, this book overall makes a positive contribution to the study of gospel quartet singing and its social and religious context, providing much more detail than previous studies. The description of the New York City scene strikes me as typical of other local and regional gospel scenes, so that this book could easily serve as an introduction to this tradition on a national level.       

David Evans
University of Memphis

African-Cuban jazz, and the evolution of African-Hispanic musical styles in New York City, the Caribbean and Latin America. Although there is no index, there is a general bibliography, in addition to selected bibliographies for many of the articles, numerous photographs, and the musical score, "Gonna Salsalido," by David Zinn.


In America's Musical Pulse, thirty educators and scholars in history, communications, media, music, sociology, political science, and English examine the issues of history, culture, and society that have shaped America by analyzing American popular songs. After an introduction on the importance of music to people, the twenty-eight diverse, thought-provoking chapters of the book are divided into the six topics that traditionally have received the most attention: politics, class, economics, race, gender, and social context. The concluding chapter deals with the impact of popular music on society. There is an index, brief resumés of the editor and contributors, and a selected bibliography for each essay in this important, fascinating cultural history.


For more than five decades, Jerry Wexler has been one of the most influential figures in American popular music as a salesman, promoter, producer, and businessman. In Rhythm and the Blues, Wexler, with the aid of Ritz, takes us on a personal, colorful, autobiographical journey beginning with his childhood in lower-middle-class Washington Heights, through his stint as a reporter for Billboard, where in 1949 he coined the term "rhythm and blues," and on to his partnership at Atlantic Records. The book abounds with his accounts of his dealings with American geniuses, such as Ray Charles, Aretha Franklin, Willie Nelson, Joe Turner, Carlos Santana, and Etta James. Wexler includes numerous photographs, a selected discography listed by decades beginning with the fifties, and an index. In addition to serving as a lively account of the accomplishments (and escapades) of Wexler, this book is also an important cultural history of popular twentieth-century music.


My Music, a project of the Music in Daily Life course at the State University in Buffalo, New York, consists of interviews with forty-one individuals about
how they use and enjoy music in their lives. Ranging in age from four to eighty-three, and representing a variety of racial, ethnic, and national experiences, these interviewees offer evidence and insights which add significantly to existing scholarly and popular literature about music by musicologists, journalists, and social scientists. The book is indexed, and includes the guidelines for "Music in Daily Life" in the appendix.


*I Say Me for a Parable* is a lavishly illustrated, richly told story of the legendary musician, Mance Lipscomb (1895-1976), whose "discovery" at a 1961 Berkeley Blues Festival came decades after the East Texas sharecropper had established his blues artistry in and around his hometown of Navasota, Texas. Culled from hundreds of hours of taped conversations with musician and writer Glen Alyn, a fellow Texan, *I Say Me for a Parable* (roughly translated, "Using myself as an example") makes a major contribution to the annals of blues history and lore. Told in Mance's own voice, the book documents the bluesman's rise from cotton tenant farmer to the internationally acclaimed country blues figure who played with and influenced such talents as Bob Dylan, Janis Joplin, Ry Cooder, and Taj Mahal.

The book includes a song reference index, discography and filmography, and an index.


Burbank's bio-bibliography is the only monographic work on the life and work of the brilliant composer, pianist, and conductor Charles Wuorinen (b. 1938). In addition to an excellent interview, the work contains a brief biography, a comprehensive listing of works and a detailed roster of performances, plus approximately 1,200 annotated citations of writings about Wuorinen's music. All entries in the annotated bibliography are cross-indexed with other sections of the book, making it especially easy to use.


Erskine Peters has made a significant contribution to Afro-American history by collecting the lyrics of 978 spirituals, including variations. After an introductory and historical background chapter, Peters divides the spirituals into nine thematic categories, prefacing each with an interpretive statement: Sorrow, Alienation, and Desolation; Consolation and Faith; Resistance and Defiance; Deliverance; Jubilation and Triumph; Judgment and Reckoning; Regeneration; Spiritual Progress; and Transcendence. Selective bibliographies of song collections, as well as history and interpretation are included, in addition to alphabetical indices to first lines and titles, a general index, and codes to the sources of the lyrics.

---

**REVIEWS OF RECORDINGS**

Edited by
Mark McKnight
University of North Texas

Tim Lake: **AN AMERICAN CONCERTO FOR 5-STRING BANJO AND ORCHESTRA**. Tim Lake, banjo; The Atlanta-Emory Orchestra; Jere Flint, conductor. World premiere live recording. Padraig Records, PAD 35438CT. (P.O. Box 22164 Lexington, KY 40522-2164). One cassette.

Accomplished banjo player Tim Lake has charted new territory with his concerto. This work was his dissertation piece for his doctorate in composition from the University of Kentucky in 1991. Very little classical music for banjo exists; in fact, this is the only banjo concerto that we know of. Scholars of American music are likely to be intrigued by an American composer’s creating a large work for a uniquely American instrument.

A concerto should showcase the abilities of the performer, and Lake’s certainly does so. The soloist is constantly busy showing off such idiomatic fare as numerous slides and lightning-fast scales and arpeggios. Lake’s liner notes style this a "semi-programmatic work which depicts an immigrant’s voyage to America." Since he gives no detailed explanation, the programmatic associations are left to the listener’s imagination.

Within the framework of a recognizable classical form, Lake seems to be trying to fuse such disparate elements as a Romantic-sounding orchestra, conservative tonal harmony, themes in American folk or bluegrass style, European folk themes, and minimalism. The result is a mix that is sometimes
comfortable, sometimes not. The banjo does not usually become an integral part of the orchestral texture, and the juxtaposing of Romantic sounds with bluegrass-style material is sometimes jarring.

In the first movement, a minimalist effect is created by much repetition of the stepwise first and second themes and the developmental material. The repetition becomes especially boring for the listener in the development. In the slow second movement the mix of Romantic orchestra with bluegrass-like themes works well. The result is a soothing interlude that would make good background music for a pastoral scene in a movie. The programmatic connection comes across strongest in the third movement. Certain themes sound as though they might have been drawn from Irish and Eastern European folk music. There also seems to be some influence from John McGuen’s White Russia album.

Although the title does not tell us this, the concerto takes up only one side of the tape. On side two, Lake presents some of his smaller works, two for piano and one for oboe and bassoon, plus his banjo transcription of Beethoven’s “Für Elise.” Unlike the concerto, the smaller works are not neo-Romantic; perhaps the term “post-Impressionist” would describe them. They are pleasant and approachable, especially the piano piece “Clouds for Alice” which concludes the tape. They and the Beethoven do not seem to belong on the same album as the concerto, however. The smaller works might have been better saved for another tape, with other examples of Lake’s banjo playing on this one.

In conclusion, we neither give this album our wholehearted approval nor dissappproval. We like what Lake is trying to do in his concerto, but he does not quite get there, despite some fine moments. We hope that he will continue to explore his ideas in future works. We do recommend that people with a serious interest in the banjo listen to Lake’s concerto for themselves.

Donna Arnold and George Merritt
Denton, TX

WORKIN’ ON THE NEW RAILROAD; FOLK SONGS OF THE BLUE RIDGE AND THE GREAT SMOKEY MOUNTAINS. Ted Olson, vocals, guitar, clawhammer banjo; Steve Morin, bluegrass banjo; Thad Beach, harmonica. Ted Olson, P.O. Box 5546, University, MS 38677. One cassette.

The title of this cassette could be misleading: the twelve songs selected cover a variety of subjects in addition to railroading. All of these subjects depict the mountain people’s way of life from the early days of European settlement in the eighteenth century up to the industrialized twentieth century. Several pieces, such as “Old Bangum” and “The Young Man Who Would Not Hoe Corn,” will be familiar to fans of American folk balladry in the English and Scots-Irish tradition. Pieces such as “Blackberry Blossom” will be familiar to bluegrass fans.

Ted Olson sings in a mellow, gentle style, usually to his own folk guitar accompaniment. On some selections he is ably assisted by Steve Morin, who plays banjo in three-finger picking style, and by Thad Beach on harmonica. On a tune called “The Fox,” Olson demonstrates his mastery of old-time clawhammer banjo technique, in which the player curls the fingers of his right hand in claw-like manner and strikes the strings with his fingernails. Recorded examples of this technique are not numerous, so a chance to hear Olson’s excellent playing is particularly welcome.

The music is enhanced by Olson’s copious liner notes. A folklorist as well as a musician, he uses his knowledge of the history and nature of mountain life to explain the subject matter of each song. He does not attempt to trace musical derivations, a study far too long for inclusion with these notes.

The choice of material, plus the high quality of the singing, playing, and writing, makes this recording a delight for lovers of old-time folk songs played in an old-fashioned way. It would be a valuable addition to an educational collection.

Angels’ Visits and Other Vocal Gems of Victorian America. The Harmonieon Singers, Neely Bruce, conductor; Lawrence Skrobacs, piano and harmonium; Kathleen Battle, Maeretha Stewart, Jacqueline Pierce, sopranos; Rose Taylor, mezzo-soprano; Howard Crook, Curtis Rayam, tenors; Raymond Murcell, baritone. New World 80220-2; previously issued NW 220, 1977. One compact disc.

I WANT TO BE A ACTOR LADY. Cincinnati’s University Singers; Cincinnati’s University Theater Orchestra, Earl Rivers, conductor; soloists). New World 80221-2; previously issued NW 221, 1978. One compact disc.

Angels’ Visits and Other Vocal Gems of Victorian America takes the listener back to the type of music that brought tears to our grandmothers’ eyes. The selections included on this reissue are all charming little gems performed with all the conviction and sentimentality required for music from this era. The Victorian preoccupation with death and the expectation of joy in the life to come are the themes that weave their way through the recording. As discussed in the exceptional notes written by Richard Jackson, death was an all too prevalent aspect of life in America during this time, from the hundreds of thousands who died in the War Between the States to the equally high number of those who fell from the consequences of the Industrial Revolution, especially the children.

The music is, in many instances, highly dramatic and designed to tug at the heart. The performers are successful in conveying these emotions throughout the recording, allowing the listener to delight in oh-so-dramatic pauses and elaborate ritardandos so typical of this style, especially in “Put My Little Shoes Away,” in which the dying child directs his mother to save his shoes for his little brother: “Soon the baby will be larger, Then they’ll fit his little feet; Oht he’ll look so nice and cunning, When he walks along the street.” The final verse (“Now I’m getting tired, Mother....”) grows slower and quieter as the child drifts away. One can almost see the finely dressed ladies of
the day dabbing away their tears as they listen to this sad tale. This kind of music is deliciously saccharin. There is no such thing as "too much" of anything here. The more inunctuous, the better.

There is plenty of redemption on the recording as well. Hymns such as "Sweet By and By" and "I Love to Tell the Story" give hope for a better life to come and rouse the spirit. The order of the selections is such that once we've suffered through the stories of "Willie's Grave" and "We are Happy Now, Dear Mother," our hope is restored with songs like "Oh You Must be a Lover of the Lord" and "Shall We Know Each Other There."

The performances on the CD are lovely overall, especially the choral singing. Diction is clean and easily understood, both in the choral and solo portions. There is an occasional intonation problem, but nothing so bad as to lessen the enjoyment of the music. This reissue also offers the opportunity to hear a young Kathleen Battle sing the title selection, "Angels' Visits." An enjoyable recording.

As Victorian Americans moved farther away from the gloom of the Civil War and the commotion from the wake of the Industrial Revolution began to settle, American musical theater was burgeoning, attempting to create an identity for itself, separate from European forms of entertainment. I Want to Be a Actor Lady offers an example of the changes American theater was experiencing at the turn of the century. One hears hints of Gilbert and Sullivan, Viennese and Parisian influences, and more earthy music hall styles. There are familiar items like George M. Cohan's "The Yankee Doodle Boy" and "The Bowery" by Percy Gaunt and Charles H. Hoyt. Jerome Kern is represented by the delightful "How'd You Like to Spoon With Me?" from The Earl and the Girl. Victor Herbert's Babes in Toyland also receives mention with "I Can't Do the Sum." Other, less familiar offerings such as "Buckets of Gore" and May Irwin's "Bully Song" are quite colorful and worth hearing, though they may be considered offensive to many ears today.

Stanley Green's program notes lead us from show to show, offering substantial information about the music, the show, and times in which they were created. The singers and orchestra combine to present a satisfying, fun recording. My only complaint, with both recordings, is that there was apparently no attempt to update the bibliographies included in the program notes.

Ruthann McTyre
Baylor University

One compact disc.

One compact disc.


American music scholars will be pleased to have these Blitzstein songs added to currently available Blitzstein recordings. This disc includes twenty-one selections representing various periods of his career, showing the range of his song-writing abilities. The program consists of fifteen pieces for baritone, three for soprano, and three duets. Perhaps the most effective songs are the clever "Zipperfly" (or "The New Suit"); "Penny Candy" (written for "No for an Answer"), an ironic commentary; the wistful "Emily" from the "Airborne Symphony"; and "The Rose Song," a love-song supported by sumptuous harmony which fits Steven Blier's assertion in the liner notes that "if Mahler had written for Broadway, it probably would have sounded something like this." While most of the repertory is from Blitzstein's theater works, this disc also contains concert settings. Blitzstein's rhythmic setting of e. e. cummings's "jimnie's got a goil" is a rollicking contrast to the more lyrical numbers. Impeccable performances by all three musicians add to the listener's delight. Prize-winning baritone William Sharp displays a stunning dynamic range, extraordinary pianissimo singing, and versatility in characterization and expression. Steven Blier provides sensitive accompaniment, making one wish for more equitable balance between voices and piano. In addition to an elegant, moving performance, Blier has written an informative accompanying essay on Blitzstein's works. The disc ends with the wonderfully romantic "Stay in My Arms"; let's hope these pieces stay in the repertory!

Music for the Appalachian Trail is a potpourri of genres, from string quartet, solo harp, and solo piano to choral arrangements of traditional folk songs. All the selections are about the Appalachian Trail or the out of doors. A portion of the proceeds from the disc is donated to the Appalachian Trail Conference. The music ranges from much-loved standards, such as MacDowell's "New England Idylls," to the little known but charming "New England Suite" by Vally Weigl for clarinet, cello, and piano. This disc has something for every American music lover, whether the listener prefers the folk or the concert tradition.

Another recording of Copland's massive Piano Fantasy is welcome, since the authoritative recording of Copland's piano works by Leo Smit (to whom the first of the "Four Piano Blues" is dedicated) appears to be out of print. John Jensen pairs Copland's works with sonatas by Paul Reale, whose tonal references and mosaic-like approach to composition are an interesting comparison to the extended structure and harsh tonalities of the Piano Fantasy. The Fantasy is easily the most successful performance on this disc. The recorded sound is rich, especially in the lower register, so the sonorities and extreme ranges of this piece are illuminated. Jensen's clangorous chords, delicate pianissimos, clean articulation, and melodic approach to the angular writing contribute to a fine performance of one of Copland's most challenging piano works.

Ann Sears
Wheaton College

Michael Gordon: **BIG NOISE FROM NICARAGUA.** Michael Gordon Philharmonic (1st and 3rd works); Evan Ziporyn, four bass clarinets (2nd work); Linda Bouchard, conductor (3rd work); Spectrum; Guy Protheroe, conductor (4th work). Composers Recordings Inc., CRI CD 636, 1992. One compact disc.


The three CRI discs reviewed here represent a spectrum of recent American composition. It is apparent that the radicalism of not too many years ago has given way, in these works at least, to an emphasis on aural appeal.

Aaron Jay Kernis, barely in his mid-thirties, is a prolific and accomplished young composer. This CD contains three extended works for solo voice and instruments ("Brilliant Sky," "Infinite Sky," "Love Scenes," and "Morningsongs") that illustrate both Kernis’s interest in contemporary poetry and its potential as musical setting. It is not just the use of speaking as well as singing that makes the term "declamation" more appropriate than "song" to these works; it is the way in which Kernis moves easily and naturally between the two to spin out the soul as well as the surface meaning of the lyrics. These pieces combine brilliance of compositional technique with haunting, evocative effect that lasts far beyond the immediacy of listening to them.

Florida-born composer Michael Gordon grew up near Managua, Nicaragua, an experience that left a strong mark on his music, as well as being an obvious influence on the title of this recording. In addition to formal studies at the University of Florida and Yale, Gordon played in underground rock bands. The accompanying notes classify Gordon’s music as "postminimalist," and the term applies with particular accuracy to the pieces presented here. Their repetitive nature and basis in short, incisive motives show clear influences from Central American folk music, minimalism, and rock. It is therefore not surprising that Gordon’s work should exhibit the roughness of folk and popular musics in both their basic materials and performance. At the same time one can hear structural complexity that results from the constant permutations of simultaneous structures.

**U.S. CHOICE,** by Double Edge (duo-pianists Edmund Niemann and Nurit Tilles), presents an eclectic panorama of works written by American composers in the last half century ranging from Duke Ellington to Mel Powell, Morton Feldman, and James Tenney. The predictable stylistic differences from such a range of composers are clearly present. Each composition also shows its own approach to exploring the technical and timbral resources of the duo-piano ensemble. In all cases the expected thunderous "mega-piano" gives way to a medium of delightful nuance and expressiveness.

William B. Stacy
University of Wyoming

**NOLA: SILHOUETTES FOR THE PIANO.** Sue Keller, piano. HVR 5221, 1993. One compact disc.


Sue Keller has at least two previous recordings: *Kellerized* and *OL’ MUDDY* are earlier issues on the same label (HVR) [reviewed in the Spring 1994 volume of the Bulletin—ed.]. *Nola* is a collection of seventeen selections including works by Scott Joplin, composers from the heyday of ragtime such as Charles Johnson, Robert Hampton, and Zez Confrey, Tin Pan Alley songs by Fats Waller and George Gershwin, and four rags from the 1970s and 1980s. Typical of ragtime piano albums, the disc was recorded on an upright grand with a twangy, slightly detuned sound.

A couple of numbers, such as "That’s a Plenty" and "Hard-Hearted Hannah," feature vocal performances by Keller. Singing is definitely not one of her strong suits. She has a forced, lounge-lizard vocal approach and the songs generally sound too high for her meager voice. This may be passable in a bar atmosphere, but the scrutinizing ear of the studio is less forgiving.

Keller’s pianistic skills are far more acceptable. That she is no virtuoso in the manner of Hyman or Arpin is apparent on her performance of Confrey’s "Dizzy Fingers," but she sounds like a seasoned and sure performer of classic and novelty ragtime piano. Her weak point is her stilted, romantic sense of swing on such numbers as "Ain’t Misbehavin’" and particularly on James P. Johnson’s "You’ve Got to be Modernistic." Not a score purist, she liberally recapitulates sections, alters melody, or changes keys, a process she calls "Kellerizing." We hear this on Joplin’s "The Cascades," in which she adds a B section to the end as a coda, or the key change at the end of Geraldine Dobyn’s 1906 Memphis rag "Possum Rag." Her alterations are prudent and tastefully done. Overall, the album offers fine, enthusiastic performances and refreshing program covering a wide range of repertory.

English trombonist Chris Barber has been a fixture in the traditional jazz scenes since the 1960s. He has performed and/or toured with such New Orleans legends as Albert Nicholas, Billie and DeDe Pierce, and Edmond Hall. In the 1980s he began a fruitful association with Mac Rebennack (Dr. John).

**Copolatin’ Jazz** is a program of sixteen "trad jazz" pieces, four of them originals by Barber. The title cut is one of his compositions, a gutbucket blues clarinet feature for either John Crocker or Ian Wheeler (both double on saxophone). Stephen Foster’s "Swannee River" is a well-paced arrangement, featuring capable solos by all members of the band. The next cut, "We Shall Walk through the Streets of the City," is the same melody as "Red River Valley" and features wonderful tenor sax work by John Crocker.
Another Barber original is "Blues for Wynton," obviously for New Orleanian Wynton Marsalis, featuring a muted trumpet solo by Pat Halcox in a style similar to Muggsy Spanier. "Dippermouth Blues" has the perfunctory Johnny Dodds and King Oliver solos and a fine presentation of Barber's Kid Ory-inspired style. "My Old Kentucky Home" features a duet chorus with Barber and bassist Vic Pitt, reminiscent of Ory and John Lindsey's work on Jelly Roll Morton's "Grana's Spells."

The CD's playlist looks fairly predictable, obviously geared for sale in New Orleans souvenir shops and fulfilling the expectations of tourists. The surprise comes with the next two Barber originals. His "Blue Lady Blaze" is a romping, R&B alto sax digression from the traditional jazz program. I assume the soloist is Crocker, since his tenor work is the most compelling aspect of the whole disc. It is a stomping blues in the style of Earl Bostic and Louis Jordan and is a painfully short track (1:32). The last Barber original, "Hokus Pokus," takes the R&B idea further, juxtaposing Barber's tailgate style with a Chicago blues electric guitar performance by Johnny McCallum. Again, the track is too short (2:09). This curious stylistic blend must have resulted from Barber's touring with Dr. John, and for one, am compelled to look for their collaborative recordings.

David Joyner
University of North Texas

VIOLIN MUSIC BY AMERICAN COMPOSERS. Zvi Zeitlin, violin; Barry Snyder, piano. Gasparo, GSCD 279, 1992.

One compact disc. KOUSEVITZKY CONDUCTS AMERICAN MUSIC. Arthur Foote: SUITE IN E, for string orchestra, op. 63; Harl McDonald: SAN JUAN CAPISTRANO; Aaron Copland: EL SALON MEXICO; Roy Harris: SYMPHONY (1933); SYMPHONY NO. 3. Pearl, GEMM CD 9462, 1991.

The Gasparo CD is a tri-fold brochure. First and foremost, it spotlights Russian-Israeli violinist Zvi Zeitlin, now in his seventy-second year, who has made performance of contemporary works a special focus. It also celebrates the Eastman School of Music: Zeitlin, Snyder (the primary pianist), and composers Adler and Reynolds are long-time faculty members, and all cuts were made as "studio" recordings in Eastman performance halls. Finally, it features twentieth-century American music, including five chamber works—four violin-piano duos and one violin solo—by American composers.

The repertory falls into two groups. Copland's Sonata, Foss's Three Pieces, and Druckman's Duo all date from the 1940s. The latter two are very early works in the composers' outputs and exhibit significant influence from Copland's "open-air" (Foss's term) style, plus elements from Debussy, Stravinsky, jazz, and fiddle music. Adler's Canto III, composed in 1976 as a concert etude for Zeitlin, while atonal in pitch materials, is wonderfully gestural and expressive. The Reynolds Sonata, composed for the 1971-72 fiftieth anniversary of Eastman, is again atonal but academically logical in style and form. Its placement first on the album is unfortunate as it is the least appealing and least expressive work.

Zeitlin's playing is the most impressive and attractive aspect of this album. His tone is beautiful, always full and warm, and he shows a wonderful combination of precision of intonation and rhythm, gracefulness of motion, and depth of expression. Though his tempos are relatively relaxed, his playing is always rhythmically vital, and he seems to give full attention to every note, glossing over nothing. One gets the sense that behind the performance is a disciplined master of his instrument and a feelingful, though not self-indulgent, human being. This combination is particularly well-suited to the works presented here, and I highly recommend this recording to anyone interested in this repertory. Only a few careless errors in the liner production (e.g., incorrect track times, mistitling of Foss's piece, a missing track number) mar an otherwise superb album.

The Koussevitzky disc represents a historical document from the middle of the conductor's tenure with the Boston Symphony Orchestra (1924-49). Symphony: 1933 was recorded in 1934 in concert at Carnegie Hall; all other works were recorded during 1938-40 as "studio" takes in Boston's Symphony Hall.

A number of historical "firsts" are represented here. The recording of Symphony: 1933 is not only this work's earliest, but also represents "the first American symphony to be released commercially." Capistrano, commissioned by Koussevitzky and the BSO, and Symphony No. 3 are also initial recordings, each work premiered by Koussevitzky and the BSO. El Salon received its first American concert performance by Koussevitzky and the BSO just prior to the present recording.

These recordings also provide an account of the sound of this celebrated figure. Koussevitzky's most important contributions to music history, especially for American music, may have resulted from his efforts off the podium: his proactive support of contemporary music, the excellence and renown he brought to the BSO, and the establishment of the Berkshire Music Center and the Koussevitzky Music Foundations. But here we also get to witness, as much as one can on a recording, his musical soul. What comes across is energetic and powerful, though also somewhat stiff rhythmically and forced dynamically. These latter characteristics are particularly evident in more flowing passages, such as the opening cantabile melody of Symphony No. 3 or the Adagietto of Foote's Suite and in the strong irregular rhythms of the climactic sections of El Salon.

Technological shortcomings result from the era of the original recordings. Surface noise is everpresent, especially in the 1934 recording, and the frequency and dynamic response of this early technology distorts the orchestral sound, overemphasizing brass and understressing strings. Symphony: 1933 also includes several intrusive glitches: a garbled tympani stroke opening the work, several bars missing as recording engineers changed discs, and a crudely dubbed-in re-recorded passage. As a historical document, this album is a fine presentation, including documentation and substantial liner notes.

Daniel Jones
Lafayette, CO
Notes in Passing: Recordings
by Mark McKnight


A mixture of traditional and popular mainstream carols and Christmas songs plus a couple of original tunes comprise this seasonal offering from one of the most successful younger Cajun groups playing in south Louisiana today. Sung for the most part in Cajun French, such familiar melodies as "Si loin dans un creche" ("Away in a Manger"), "Ecoutez les anges qui chantent" ("Hark! the Herald Angels Sing"), and "Sur la couverture" ("'Up on the Housetop") gain a certain freshness when experienced in another language and musical style from what most of us hear blaring over loudspeakers and radios during the Christmas season.


Subtitled "A collection of the most requested Cajun dance songs performed by the best Cajun bands," this sampler serves as an excellent introduction to Cajun music. Late Cajun greats Dewey Balfa and Nathan Abshire are represented with their respective hits "When I was Poor" and "Pine Grove Blues." D.L. Menard performs his sassy signature tune "The Back Door," and "Jolie Blonde," the perennial favorite waltz that is de rigueur at all Cajun dances is played here by Belton Richard. Since Cajun music has traditionally been male-dominated, it is good that Swallow has chosen to include one of the few women active in Cajun music today, Sheryl Cormier, performing her arrangement of "Bosco Stomp."


In addition to sections devoted to Renaissance and Baroque guitar music, guitarist Charles Wolzien of the University of Colorado at Boulder has taken advantage of the resources in Boulder’s American Music Research Center to include three parlor gems by little-known nineteenth-century American composer William Bateman. Taken from Bateman’s 1881 method, "School of the Guitarist," these works, a "tarantula," a mazurka, and a waltz, utilize many of the techniques and specific performance markings Bateman discusses in his instruction manual. Rounding out the disc are four Stephen Foster songs performed by fellow faculty member tenor Robert Harrison with guitar accompaniment: "Maggie by My Side," "Farewell My Lolly Dear," "Gentle Annie," and "Eulalie."


Composer Richard Cumming is the lone American represented on this disc, which also includes works by J.S. Bach, Telemann, William Boyce, Adolphe Adam, and contemporary British composer Lewis Jones. Cumming's lovely and plaintive "As Dew in April" and his clever settings of Anglo-American folk songs "Springfield Mountain," "Lonesome Valley," and "Song of the Old Maid" are beautifully rendered by the distinguished performers who comprise the Cleveland-based Plymouth Trio.

SOME RECENT ARTICLES AND REVIEWS
Edited by
William Kearns
University of Colorado at Boulder


EX TEMPORE: A JOURNAL OF COMPOSITIONAL


MUSICAL OPINION 117 (Feb 1994): Frank Zappa obituary by John Warnaby, 36; Brian Hick, "Philip Glass: On Stage and CD," 44.


PERSPECTIVES OF NEW MUSIC 31/2 (Sum 1993): David Schwarz, "Listening Subjects: Semiotics, Psychoanalysis, and the Music of John Adams and


THE SAXophone SYMPOSIUM 19/1 (Winter 1994), Bradley Howey, "David Amram and his Alto Saxophone Concerto—'Ode to Lord Buckley';" 5-10; John Sampen, "Saxophone Concertos of Late 20th Century America," 12-16.


1995 DIRECTORY TO CARRY ADS

A suggestion to print advertisements relating to American music in the Directory has been approved by the Board of Trustees. The idea came from the MLA. They found that this technique reduced the cost of the Directory and brought items of interest to the attention of everyone who used it. Copy deadline will be January 1. The rate schedule is available from Kate Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878; e-mail monty@access.digex.com.

LOWENS BOOK AWARD NOMINATIONS

Since 1985 the Irving Lowens Book Award has been given annually by the Sonneck Society for the best scholarly book published about American music. The 1995 Lowens Book Award Committee eagerly welcomes nominations for books copyrighted in 1993, including self-nominations. Please send nominations to Geoffrey Block, School of Music, University of Puget Sound, 1500 N. Warner, Tacoma, WA 98416, before October 1, 1994.