Charlie Chaplin’s *The Circus*—Featured Presentation
At 21st Annual Conference In Madison, Wisconsin

The 1995 annual conference of the Society is scheduled for April 5-9 in Madison, Wisconsin. Hosted by the University of Wisconsin-Madison School of Music, the conference will serve as a prelude to the School’s celebration of its centennial in 1995-96. Among the special events offered by the host institution will be a gala screening of Charlie Chaplin’s *The Circus* with its original film score performed by the University’s student symphony orchestra under the baton of Society president Gillian Anderson. (The Summer 1994 issue of the *Bulletin* carried a feature article by Gill Anderson about the film and her discovery and reconstruction of its original score.) Sponsored in conjunction with the Madison Civic Center’s "Sounds of Silents" film series, the screening will take place on Friday evening in the Oscar Mayer Theater, a restored "movie palace."

Other special performances include an opening concert on Thursday night by the Wisconsin Brass Quintet in an all-American program and a celebration of William Grant Still in honor of his birth centenary year. Events being arranged jointly by the Program and Local Arrangements Committees include a film music plenary session featuring speakers, and workshops on Native American Pow-Wow Music and Dance and Gospel Music presented by Madison-area performers and scholars. The Society’s traditional banquet will be held on Saturday night with live music and dancing planned for afterwards. (Please note, the polka is now the official state dance of Wisconsin.)

The Concourse Hotel and Governor’s Club, an attractive, newly-refurbished hotel, will serve as the conference site. Located on an isthmus between Lakes Mendota and Monona in the heart of Madison, the Concourse is one block from the impressive State Capitol and the Madison Civic Center which houses the Oscar Mayer Theater and Madison Art Center Gallery. Connecting the Capitol to the University is State Street, a six-block long pedestrian thoroughfare, which offers a wealth of restaurants in all price ranges, a variety of nightspots, and several excellent new, used and specialized bookstores. The University’s Memorial and Mills Music Libraries, the Elvehjem Art Museum, the State Historical Society, and the Humanities Building, which houses the School of Music, are all located at the western end of State Street. The Mills Music Library and State Historical Society, in particular, have holdings of interest to Society members, such as the Wisconsin Film and Theater Archive (which contains the papers of Stephen Sondheim and Marc Blitzstein), a newspaper and journal collection second only to the Library of Congress, and the extensive opera and musical theater holdings of the Tams-Witmark collection.

For decades, the University of Wisconsin-Madison has been among the top universities in the U.S. and has been a central part of Wisconsin’s capital city for over a century. Currently the university is home to about forty thousand students. Although twenty-seven percent of the inhabitants of Dane County hold government jobs, Madison is also the corporate home to Oscar Mayer, Ray-O-Vac, and CUNA Mutual, American Family, and National Guardian Life Insurance companies.

Frank Lloyd Wright, recognized as one of the century’s greatest architects, has long been

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Dear Friends,

Within a few weeks of your receipt of this issue of the Bulletin, Dr. James W. Pruett will have retired as Chief of the Music Division of the Library of Congress. As Chief he has been a staunch supporter of American music, and his accomplishments, therefore, are cause for enumeration and celebration.

Jim Pruett came to the Library of Congress seven years ago after a distinguished career as head of the Music Library and Chair of the Music Department at the University of North Carolina at Chapel Hill. At the Library of Congress his activities on behalf of American music have fallen into a number of categories: acquisitions and processing, commissions, performances, broadcasts and recordings, publications, service on the board of Chamber Music America, permission for Music Division staff to devote considerable amounts of time to outside activities, and the support of two relatively new subject specialties—theater and dance.

In the area of acquisitions, one only needs to list the names of some of the special collections that have been given to the Library during Jim's tenure to gauge his impact: Aaron Copland, Leonard Bernstein, Irving Berlin, Charles Mingus, Arthur Rubinstein, and Bob Fosse-Gwen Verdon. To aid with procuring jazz materials, Jim hired a consultant whose effect can already be measured by the acquisition or deposit of the following collections: Ed Beach (jazz commentator), Louie Bellson, Buddy Collette, Fred Katz, and Gerald Wilson. Six years ago Jim hired over twenty new staff members for the Division's Acquisitions and Processing Section as part of an arrearage reduction effort that was mandated by the Congress. As a result many old and some new collections were processed: A.P. Schmidt, MacDowell, Von Tilzer, Jerome Kern, Victor Herbert, Ferde Grofé, Aaron Copland, Vernon Duke, Szeryng, Kreisler, Helen Hopekirk, Francisca Boaz, and the National Negro Opera Company. Many additional collections are currently being processed, including Berlin, Sousa, Bernstein, and Koussevitzky.

In the area of commissions by the Library's numerous foundations, a number of American composers have been supported during the past seven years, including David Amram, William Bolcom, John Cage, John Deak, David Diamond, Oliver Lake, Ann LeBaron, Donald Martino, and Richard Wilson. Performers in the Coolidge Auditorium (and while the Coolidge is closed in the auditorium of the National Academy of Sciences and the Warner Theater) have included music by John Cage, Oliver Lake, Irving Berlin, and George Gershwin, in addition to the more standard chamber music repertory. The continuation of the Library's concert and broadcast series has taken a great deal of ingenuity, because the Coolidge Auditorium has been closed for the past five years (and will be for at least another three). A scaled-down concert series and a completely reformatted radio series have kept National Capital area audiences and recipients of the signal of 125 radio stations in the U.S. and abroad in touch with current and historical LC concert fare. The Music Division has also issued and participated in the issuance of recordings by Dorothy Maynor, Stokowski, and Gershwin (Lady Be Good, Girl Crazy, Strike Up the Band, Pardon My English).

New Music Division publications include a guide, Music, Theater and Dance at the Library of Congress, beautiful annual music calendars (featuring Music Division holdings), and Irene Heskes's book, Yiddish American Popular Songs 1895-1950. In addition there have been several television programs about the Music Division. New initiatives in dance and theater acquisitions have resulted in donations of the Francisca Boaz, Pola Nirska, Alan & Sali Ann Kriegsman, and Fosse-Verdon Collections and in the return of the WPA Theater Project materials from George Mason University. Participation in a major multi-institutional NEH grant is allowing the processing of many of the dance collections.

Finally, Wayne Shirley and I have received copious amounts of release time from our regular reference duties to serve as editor of American Music and President of the Sonneck Society, respectively. The range and number of Jim's accomplishments at the Library of Congress are all the more impressive when one realizes that all were accomplished in a mere seven years.

Obviously, Jim's retirement will affect me personally. I count him as both a boss and a friend. As editor of Notes (way back when), he accepted my first scholarly article for publication, and more recently he has encouraged my work in the area of film music, both as a scholar and a conductor. I will certainly miss him.

We wish him well and hope that his successor will be as resourceful, helpful, thoughtful, civil, and productive.

Warmly,

Gillian Anderson
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21ST ANNUAL CONFERENCE

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identified with the Madison area as well. Spring Green, home to Wright’s estate and architectural school, Taliesin, is a short drive from Madison through picturesque Wisconsin’s farm lands. Madison boasts several Wright buildings, notably the Unitarian Meeting House (1946), and is in the process of building a downtown conference center to a Wright design.

Madison is easily reached by ground or air transportation. Located conveniently off of interstates I-90 and I-94, Madison is accessible from Chicago (146 miles/2.5 hours), Milwaukee (77 miles/90 minutes), and Minneapolis-St. Paul (258 miles/5 hours). Dane County Regional Airport serves Madison and provides connections to all major airlines. Madison does not have AMTRAK passenger service. Shuttle bus service is also available to downtown Madison from Chicago’s O’Hare Field, Chicago’s AMTRAK Station, and Milwaukee’s Mitchell Field.

Susan C. Cook is serving as this year’s local arrangements chair and is especially interested to see that first-time attendees and students are well served. Karen Carter-Schwendler is the student coordinator for information about student accommodations and other assistance. The Local Arrangements Committee will continue the outreach work begun by last year’s committee in offering a special one-day registration option for high school and college students and educators. Anyone with questions regarding the conference is invited to contact Susan Cook at the School of Music, Humanities Building, 455 N. Park Street, University of Wisconsin-Madison, Madison, WI 53706-1483.

—Susan C. Cook

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
Washington, DC
Wayne Shirley, program chair
Dianna Eiland, local arrangements chair

23rd National Conference
Seattle, Washington, 1997

AMERICAN MUSIC WEEK (first full week of November beginning on Monday)

November 7-13, 1994
November 6-12, 1995
November 5-11, 1996
November 4-10, 1997
Sidney Robertson and the WPA Northern California Folk Music Project

by Catherine Hiebert Kerst

Library of Congress

During the past few years I have been working with the Sidney Robertson Cowell WPA Northern California Folk Music Project Collection that resides at the Library of Congress. In 1989 I joined the staff of the American Folklife Center at the library to help in the archival organization and cataloging of this collection. Before coming to the Library, I had never heard about Sidney Robertson’s career as a collector of traditional American music. I would expect that my ignorance of Robertson is similar to that of others, unless they have researched the folk music projects supported by the government during the New Deal era or examined in detail the lives and careers of such figures as Alan Lomax, Charles Seeger, or Henry Cowell.

The Library of Congress is currently engaged in organizing some of its collections in an automated optical-disk, machine-readable format for distribution to libraries, archives, and other educational institutions across the country. This endeavor is called the American Memory Project. [This paper was presented at the nineteenth Annual Conference of the Sonneck Society in Asilomar, California, when the future of the Library of Congress’ American Memory Project appeared secure. Currently the future of the project is unclear and depends on congressional approval and funding during the months ahead.] The California Folk Music Project is the first of many American Memory collections from the American Folklife Center’s Archive of Folk Culture. The collection will eventually be available on the Macintosh computer’s Hypercard software. At the computer users will be able to search through the Northern California WPA Folk Music materials, a true multi-format ethnographic collection, listen to recordings, view photographs, and browse through a variety of related items.

The Archive’s holdings represent a portion of Sidney Robertson’s folk music research from Northern California. This includes approximately thirty-five hours of field recordings representing the folk music of fifteen ethnic groups, with photographs, correspondence, field notes, and other materials produced as a result of the original WPA project. A companion collection to ours exists at the University of California, Berkeley’s Music Library.

In addition to studying the library’s collection, I have spoken several times with Mrs. Cowell, now nearly ninety years of age, at her home in New York State. Beyond these primary sources of information, however, I have been surprised to find little published material about Sidney Robertson Cowell’s significant contribution to the collection of folk music.

I will refer to Sidney Robertson Cowell as Sidney Robertson in this paper because that was her name when she was most active as a folk song collector—and before she became, in 1941, as she frequently prefers to call herself now, Mrs. Henry Cowell.

Sidney William Hawkins was born in San Francisco in 1903. Her family was well off and lived comfortably. As a child, Sidney was precocious, articulate, and inquisitive. She was given piano, violin, dancing, and elocution lessons from an early age and spent her summers in Europe. Sidney graduated from Stanford University in Romance languages and philology in 1924. Later that year, she married Kenneth Robertson and traveled with him to Paris, where he took classes with Jung while she studied the piano with Alfred Cortot.

When they returned to California in 1926, Robertson found a job teaching music at the Peninsula School for Creative Education in Menlo Park. The progressive, experimental nature of the school allowed her to introduce Spanish and cowboy tunes and the modal Irish and English songs she loved to the children she taught. Sidney and her husband gradually grew apart and were divorced in 1934.
In 1935 Sidney Robertson decided that she was leading too "self-indulgent" a life in California and wrote to the Henry Street Settlement in New York City to ask if there were anything she could do for them. They responded that there was immediate opening for someone to organize social music in the community. Robertson moved to New York and began working with elderly Jewish immigrants from Central Europe.

In reminiscing about the development of her interest in folk music at this time in her life, Mrs. Cowell recently recalled:

I had for some time been worrying the question of folk song, like a dog with a bone, and particularly I was curious about American folk song: What was American about it? I knew only the Lomax Cowboy Songs and a few tunes from my parents, but I had been so struck by the wild enthusiasm and persistence engendered among the youngsters at the Peninsula School by "Home on the Range" that I was convinced there was some special affinity between the character of this song and the youngsters who went after it so hard.

While in Washington visiting friends in 1936, Robertson went to the Archive of American Folk-Song, as the Archive of Folk Culture was then called, at the Library of Congress to ask this very question. She also visited the office of Charles Seeger, who was then in charge of the Music Unit of the Special Skills Division of the Resettlement Administration. One thing led to another, and shortly thereafter Robertson became Seeger's assistant. At first she accompanied John Lomax and Frank C. Brown to North Carolina and Alabama to get a taste of how they conducted folk music fieldwork. It wasn't long before she began to travel on her own on recording trips throughout the South and Midwest.

Once the Special Skills Division of the Resettlement Administration was liquidated late in 1937, Robertson began to lobby for WPA connections that would allow her to continue collecting on her own. In 1938 she traveled to her native California to organize a state-based project that she hoped would become a prototype for the collection of folk music across the country.

In a paper describing her plans for the "Collection of Folk Music in America," distributed to possible sponsors at the time, Robertson wrote:

Until recently Americans have been humble before Russian and British folk music and quite sincerely unconscious of their own. To a people brought up on songs like the Volga Boat Song, it has been a great surprise to discover that America has her own boat songs and bandit songs, her Civil War songs and her love songs, stemming like the American race from many nationalities but after generations here stamped, in varying degrees, with the American mark.

Robertson was especially eager to record the kinds of folk music being performed in California that had not received much attention. Among other things she wanted to explore ethnic as well as English-language musical traditions. In this, as well as in her determination to produce a thorough ethnographic documentation of the folk music she wished to record, she was far ahead of her time.

The WPA Northern California Folk Music Project (1938-40) was the result of her efforts. It was sponsored by the Music Department of the University of California, Berkeley, and cosponsored by the Library of Congress. The project became one of the earliest attempts at conducting a large-scale ethnographic survey of American folk music in a defined region. Its scope was broad, in ethnographic terms, and went well beyond the thirty-five hours of instantaneous sound recordings she made on twelve-inch acetate discs. One-third of the recordings represented English-language material, and the other two-thirds, the music of fifteen ethnic groups, primarily European, including Armenian, Basque, Gaelic, Balkan, Finnish, Sicilian, Norwegian, Icelandic, and Russian Molokan. There was also Portuguese music from the Azores and Spanish music from Mexicans, Costa Ricans, and Spanish-speaking settlers who had come to California beginning in the 1600s. In addition 168 photographs of the musicians and their instruments were made, and field documentation of numerous kinds and textures was gathered.

The Library of Congress supplied Robertson with 237 blank acetate discs, with the provision that the original copies of the sound recordings, once made, be returned to the library. Through the sponsorship of the UC-Berkeley Music Department, Robertson's project received university support for space and equipment on campus. And, because she conceived her collecting project as belonging to the fields of anthropology, sociology, and literature, as well as music, Robertson made contacts with interested faculty members in a variety of university departments who served on its advisory panel.

Once the official sponsors were lined up Robertson was able to apply for WPA funds to hire personnel. The trick within the WPA was to devise a project that could keep twenty staff
persons busy—both to provide socially useful work to those on the relief rolls and to justify the hiring of a supervisor. With Robertson’s ingenuity a whole range of activities associated with the collection of folk music was proposed that convinced the Northern California WPA office that her project might succeed.

Robertson had an uncanny knack for unearthing WPA staff who could actually assist in her project. One of her most valuable fieldworkers was a Mr. Devere, who had had a dairy route in Contra Costa County and who lead her to numerous fine contacts in that area. She also found Portuguese and Spanish speakers familiar with such music being performed and an Armenian ethnomusicologist, among others, to work for her on the project.

Robertson’s main intent in collecting folk music in Northern California was to create an "objective" record of the music that could be studied and analyzed from a musicological perspective. She was, however, also keenly interested in capturing details reflecting the cultural background of the groups she recorded, the environment in which the music was performed, and the functions it served in community life.

The California Folk Music Project opened officially on October 28, 1938, on 2108 Shattuck Avenue in Berkeley. Robertson sought out all the performers and researched and recorded all of the music herself. She also supervised the WPA personnel hired to catalog and index the collection and to make photographs and scale drawings of the folk instruments. WPA workers produced catalogs of the sound recordings and a printed checklist of English-language California songs. They compiled bibliographies of many kinds and made photostats of California mission music and old San Francisco songsters from several library collections. The WPA staff also transcribed the texts of many English- and Portuguese-language songs and noted variants in the literature.

After seventeen months plans for extending and expanding the California Folk Music Project had to be given up when the expected WPA funding was not renewed in time for the project to go forward. Robertson had hoped that the continuation of the project would allow for recording and documenting the performance of non-Western—and primarily Asian—music in Northern California.

In spite of the fact that the project was not renewed no other WPA field collection of folk music undertaken by a single person was so ambitious or wide-ranging as this one. Other WPA projects of this kind have consisted in recordings alone, and although the John and Alan Lomax collections were extensive in this respect, their accompanying field documentation is scanty—though their fieldnotes appear to be more thorough when their wives accompanied them into the field.

An ethnographic collection is never merely an objective grouping of sound recordings or cultural items. It reflects the personality, expectations, sense of humor, and point of departure of its collector. In this, the California collection is typical. And because of Robertson’s fine documentary methods and lively prose, we have an excellent record not only of what she was looking for but also what she gathered as a result.

In many respects the California collection is very "modern" in character and far ahead of its time. Robertson was a perceptive ethnographer, eager to reflect upon what she recorded and to muse about what meaning the music she collected had for her performers. Furthermore, that we have access to her insights through correspondence and fieldnotes in this collection, gives her work an integrity notable in its time.

There is a sense of immediacy in what Robertson has written about the field situation and how she conceived her role as collector on this project. As she put it: I never asked the singers to sing \textit{for me or for the government} except as a preservation project. And I was never demanding of them it they didn’t want to sing, we skipped it for the present, and almost without exception, they revived the subject later themselves. I was careful, just as a matter of good manners, not to say "I want."

Part of Robertson’s method was purely a sensible or logical one, as she reminded me when I asked how she conducted her fieldwork.

There is, however, an additional matter related to this. Robertson accompanied other folk music collectors to the field while she was being trained for her Resettlement Administration work. They were, with the exception of Margaret Valiant, all male. It was from Alan and John Lomax, Frank C. Brown, and Charles Seeger that Robertson learned the basics of operating the recording machines and also how to conduct fieldwork. At the same time she realized how much in opposition she was to the ethnographic field methods she witnessed. Often Robertson was appalled by how performers were treated. She was disturbed that they were sometimes ordered to sing. Robertson observed that performers frequently were not asked for permission to publish or duplicate recordings. They were also promised copies of recordings when assurances
of following through could not be made for sure. Robertson found these practices highly unethical.

These first experiences seem to have played a significant role in the development of her own methods. Robertson honored any restrictions her performers had against duplicating their recordings. In her desire to keep other collectors from taking advantage of the performers she had recorded, she became protective of their recordings, even long after they were made. Robertson’s ethical standard served her well. The respect she gave her performers earned their trust and appreciation and resulted in their cooperation with her efforts.

Robertson was also interested in documenting folk musical performance in its ethnographic context, not merely in recording individual songs as separate items as had been done by many early collectors. Some of her folk music collecting notions and methods, such as this one, were no doubt forged through discussions with Charles Seeger, though it seems that Robertson actually carried out many of the ideas that Seeger merely wrote or spoke about.

Robertson must have had an excellent rapport with the persons she recorded in California. It seems remarkable that anyone could gain an entry, in such a short space of time, into the lives and performance styles of so many musicians. There were thirty-one English-language and seventy-five foreign-language performers recorded by Robertson during the project. In a paper entitled "Folk Music in California," begun during the WPA project, Robertson wrote:

How does one find songs? They are everywhere at hand. A man changing a tire on Shattuck Avenue in Berkeley last month sang an old ballad as he worked, and was startled by an urgent request to repeat it so it could be written down. A receipt for a bill paid to a Railway Express delivery man was signed with a Basque name; this led to a whole nest of songs... And one man in Shasta County offered to "out singing the gas tank" if he might ride along to Fresno.

The recordings Robertson made are wide-ranging in character and offer a truly ethnographic perspective of northern California folk music. As I have mentioned, Robertson was eager to record ethnic music and her California collection is remarkable in this respect. In fact before the field recordings she made in the Midwest and then in California, there are few examples of ethnographically-documented ethnic music made in the United States that include much beyond African American and Native American music.

Robertson’s California recordings are also varied in style and origin, not adhering to strict folk music collecting guidelines of the time regarding whether a song was considered authentically "traditional" or not. She did not restrict what her performers felt should be recorded. Robertson’s open-mindedness along these lines allow us to hear both popular and traditional melodies performed at the time, and in this regard, she offers a cross-section of homegrown music making traditions for the groups she recorded.

Among the English-language songs, one finds, for example, tunes from the California Gold rush era, Barbary Coast songs, ragtime melodies, Cornish sailors’ shanties, and popular songs from the turn of the century. There is also music of recent migrants from the Midwest, such as the Forde brothers from northern Wisconsin, who came to work in the CCC camps at the Shasta Dam.

Included in the collection of foreign-language recordings are examples of Hungarian salon music "composed" in the early part of the century. Recent Icelandic songs about emigrating to Vancouver are collected side by side with Old Norse rimar said to stem from the twelfth century in Iceland. The collection includes lovely traditional Gaelic love songs, Hungarian Christmas carols, lively Armenian dance melodies on a variety of instruments, Spanish-Californian mission music, Dalmatian oral epic, and melismatic Russian Molokan hymns from a San Francisco congregation. Robertson sought to represent what people were actively singing not just their memories of it.

In the California project she also took advantage of a variety of contexts that allow us to hear where and how the music she recorded was being performed. Robertson recorded, for example, popular tunes played by a band at a Mexican wedding, songs sung at a Hungarian New Year’s Eve Party, and old Gold Rush songs performed in noisy Tuolumne County bars. She frequently asked performers to introduce themselves and the songs they were singing, an innovative idea at the time. Fieldnotes scribbled on the dust jackets while instantaneous recordings were being made are evocative and illuminating. When George Vinton Graham forgot his words while singing, Robertson jotted down that "Mr. Graham’s gravity was disturbed by the antics of the photographer."

Robertson made detailed notes regarding the quality of the recordings, such as that "All the McCready recordings have a hum, due to fan in Arizona Bar—the fan brought the temperature down to 90 degrees at 6 p.m." While recording
Sam Blackburn singing "She's more to be pitied than censured." Robertson noted that the record made "in the milk house—occasional noises are due to milk running over cooling pipes." This is invaluable information for us now. Many folk music collections from this era simply lack these kinds of vital documentary comments.

The Northern California WPA Folk Music Collection provides a set of recordings representing a range of traditional and popular music collected during a specific era. This collection, taken as a whole, also tells much about the details of ethnographic fieldwork at its best during the thirties.

I am sure that one of the reasons we have heard so little about Sidney Robertson's contributions to the riches of our archival collections of folk music, why we have not been informed of the texture of her ethnographic field techniques and her views on the rights of performers is that she was a woman working outside the academy. This is unfortunate, since the concerns Robertson had in the thirties have become increasingly valuable to many in the intervening years. I am referring here to the questions she posed about the music—where, when, and why it was performed; her annotation of contextual details accompanying the field recordings; her insistence on taking an ethical stance on behalf of the performers; and her documentation of the making of folk music not only through recordings, photographs, and drawings, but also and most importantly, through her own ethnographic and personal impressions. It is a voice from the field during an era from which there were few such voices—and especially from women.

"East of Broadway:"
Florence Mills at Aeolian Hall
by Richard Newman
Harvard University
Florence Mills (1896-1927), the foremost African American woman musical comedy star of the Jazz Age, made one appearance as a serious concert singer. After a lifetime of obscurity in vaudeville and cabaret followed by sensational success on Broadway and in London musical theater, the "Harlem heroine went artistic," according to an article in the January 25, 1926, New York World. The occasion was a recital on Sunday evening, January 24, 1926, at Aeolian Hall on West 43rd Street in New York, (where Gershwin's "Rhapsody in Blue" premiered), part of a program of the International Composers Guild. Mills had made a name for herself in revues and nightclubs, but this was the first, and only, time she ventured "east of Broadway," as the New York Evening Journal of January 27, 1926, called it, to perform "among the highbrows."

Mills sang Levee Land at Aeolian Hall, a group of four songs written expressly for her in 1925 by William Grant Still (1895-1978). Mills and Still were acquainted at least from 1921, when he played the oboe in the pit orchestra of Shuffle Along, Noble Sissle and Eubie Blake's dazzling revue in which Mills came to stardom and which Verna Arvey, Still's wife, correctly called "a preparatory school for colored artists." Born the year before Mills, Still was thirty-one years old in 1926. He played banjo in the Dixie to Broadway orchestra in 1924, where Mills had the lead and his friendship had deepened with Mills and her husband, Ulysses S. "Slow Kid" Thompson, the acrobatic dancer.

Levee Land was Still's first attempt to use African American culture as a basis for his music, as well as one of the very first efforts toward a symphonic treatment of jazz themes. "to lift jazz to the symphonic level," as Fannie Howard Douglass phrased it, 5 assuming that that needed to be done. In composing, Still had to overcome the ultramodern training he had received from Edgar Varèse, Director of the International Composers Guild. The result was a suite for chamber orchestra with soprano solo and scored for two violins, woodwinds, tenor banjo, and percussion. It has never been published. This Levee Land of 1926 should not be confused with a composition of the same title Still wrote in Los Angeles in 1957 as part of five suites called The American Scene.

Still taught Mills the Levee Land songs by rote, tapping them out repeatedly with one finger on the piano until she memorized them. Arvey says Mills did not, in fact, hear the basic harmonies until the first rehearsal with the orchestra. 4 She was a willing pupil, however, totally without conceit and unspoiled by her extraordinary commercial success. She elected with the concurrence of Lew Leslie, her manager, to appear at Aeolian Hall without payment. Eugene Goossens conducted the concert orchestra, and Mills, wearing a blue silk dress, sang the four Negro dialect songs "Levee Song," "Hey-Hey," "Croon," and "The Backslider." For the first time in her long career she was nervous, but she performed "in true and proper Broadway manner," the Musical Courier reported. 5
The New York World's reviewer wrote, "Curious and elemental were these songs by the brilliant young Negro composer, plaintive in part, blue, crooning and sparkling with humor, and Miss Mills gave them perfect interpretation. She sang them sensuously and lovingly, but she did more, she rolled her eyes here and she shrugged her shoulders there, and the audience squirmed excitedly." It was a distinguished audience that observed and participated in these lapses in decorum. Arturo Toscanini was there along with George Gershwin, Carl Van Vechten, James Weldon Johnson, Walter White, and Mrs. Otto H. Kahn. There was standing room only. Mills was recalled several times by applause, and the enthusiastic audience made her repeat three of the four songs.

Paul Rosenfeld who wrote for The Dial was probably the most knowledgeable and sophisticated music critic who ever heard Florence Mills sing. He recalled her and the concert a year after her death in 1927, and his review needs to be quoted at length:

There she stands, with her fragile pigeon-egg skull, swaying gently, and crooning, warbling, speaking in a voice whose like has not been heard. Larger, stronger, richer, mellower voices have sounded from this platform and off the world's other stages. This one is tiny and delicate. But it has an infinitely relaxed, impersonal, bird-like quality: one knows there has been no other voice exquisite [sic] exactly like it. In Noah's ark, they said such and such a one sang like a bird, one remembers; remembering that the simile has also been revived from time to time in the course of the world. Still, it is probable that at no time has the application been neater. Here is the very thing, the bird sitting up on a little branch in springtime, caroling; with something of smothered anguish in its tone.

Still agreed with the critics' praise. According to Arvey, "he felt as if he had found a co-creator, and as if the piece had been composed for chamber orchestra and Florence Mills, rather than for soprano and orchestra." Mills died the next year. There is no indication she might again have considered singing serious music, but that the most popular black music comedy singer and dance of the day was capable of concert performance of high quality, as she demonstrated at Aeolian Hall, speaks for itself. Levee Land was never performed again. When it was once suggested, William Grant Still asked, "Where can we find another Florence Mills?"

NOTES
7. The NAACP, of which Johnson and White were officers, thought the Mills concert important enough to issue a press release on January 26, 1926. There is a copy in the Gumbo Papers at Columbia University.
8. There is an unsubstantiated rumor that Florence Mills and Otto Kahn were lovers.
10. Arvey, In One Lifetime, 69.

OPERA FROM ELSEWHERE: MEREDITH MONK'S ATLAS
by Leslie Lasseter

There is a new term in use today among students, scholars, and fans of contemporary drama. The new term is an old one, opera. It is a common, relatively new designation for the theatrical works of such avant-garde directors as Robert Wilson and Richard Foreman among others. And since the term has little connection with grand opera, as in Puccini or Wagner, a new definition is needed. Perhaps the best definition is the simplest, that inherent in the Latin root word, opus, which means "work."

Meredith Monk is extremely innovative and original in her approach to works for theater. The portion of Juice (1969) performed at the Guggenheim Museum in 1969 included polychoral effects, with small choral groups positioned throughout the towering spiral. Like Juice, Vessel (1971) required the audience to move to new locations in lieu of changing sets. In terms of press coverage, Education of the Girlchild (1972/73) was Monk's magnum opus, up to that point. Its focal point is a solo in which Monk passes from old age back into youth. There is some singing and even less dialogue, with long portions performed in absolute silence.
All the works just mentioned are operas in this new sense of the word. Put a Metropolitan Opera subscriber in the audience, and he or she would probably be at the box office after fifteen minutes asking for a refund, saying, "But I came to see an opera." Yet, in *The New Grove Dictionary of American Music*, *Vessel*, *Girlchild*, *Quarry*, and *Specimen Days* are all listed as operas without any mention in the brief article about what sort of opera Monk creates.

To put it casually, this is opera from elsewhere. It does not come from the grand opera tradition. Yet this opera has now been in existence long enough to be performed on bona fide opera stages in America, Europe, and Asia. It may have started elsewhere, but it has now arrived.

Where does this opera come from? Its roots are in happenings, performance art, avant-garde theater, dance, and the music and drama of nonwestern cultures, as well as such early twentieth-century art historical movements as Russian constructivism and Italian futurism. As a student, Robert Wilson participated in the theatrical works Monk was calling operas. Later he went on to call his large-scale, slow-moving, infinitely long, monumental theater pieces "operas," as well.

And where does Meredith Monk come from? She is not a Peruvian-born daughter of a travelling American singer, as stated in *Amerigrove*. Monk was born in New York. After an intense and fruitful education at Sarah Lawrence College, she began her career in New York with dance and multi-media stage works. In the early work, *16 Millimeter Earrings* (1966), she was already crossing boundaries between dance, drama, film, singing, composing, and storytelling and breaking into a new form that she called composite theater. Her works list gives indication of the film, dance, theatrical, and musical projects she went on to create.

In the mid-eighties, Houston Grand Opera approached Monk, requesting her to write a new work. By about 1988, she began *Ghost Stories* (later retitled *Atlas*) by going on two different retreats—one to an artists’ colony in Banff, Canada, and the other to the MacDowell Colony. Her early project description outlined three different dramatic ideas:

I am allowing the ideas to come for all three, knowing that possibly and probably they will combine in some way—these three islands will connect underwater to form one whole.

Her three themes were ghost stories, reincarnation, and an explorer’s sojourns through nonwestern cultures, the latter inspired by the Tibetan travels of Alexandra David Neel.

With these basic themes in mind, Monk left such concerns as storyline, scene structure, and other elements for later consideration and for two to three years devoted herself wholly to the music. She elaborates:

I had musical selections, [but] I did not know where they went. I just intuitively knew, this is going to be something for this opera that I’m making, and I’m not sure who’s singing it, what part of this opera it is, or anything. But somehow I know this music is for this opera, [Atlas].

After working on the music and before deciding on a final scenario, Monk cast her singers. She sought people who could move well, who were facile with their own bodies. Her method of creating the piece made *Atlas* specific to this original cast, since their improvisations during rehearsals helped determine the stage action. Choosing performers who could cross boundaries was of primary concern. In Monk’s own words:

The audition process...was another crazy thing, because usually what you do for an audition is you have these parts that people are going to play, and you audition. Now, this person’s going to play this part, and you hear all the mezzosopranos...sing that. And I didn’t have a narrative structure at the time that I was auditioning. I chose...an arbitrary number of people, because I knew that I wanted to have very large ensemble things, and I basically chose the human beings that I was interested in working with. And then, that influenced how I built the narrative structure.

That narrative structure finally took the form of an opera in three parts about the life and travels of Alexandra Daniels. The opera opens as the caged-in, teenage Alexandra dreams of faraway places and exotic terrains to the alarm of her parents. In adulthood she embarks on a worldwide, lifelong journey with a small group of travellers. Now and then, she allows others to join her quest. The travellers individually confront inner fears, encountered as demons in the dark. Their real world visits bring them to primitive people in agricultural and tropical communities; an arctic bar in a glacial terrain; camels, tango-dancers, and beggarwomen in the desert sands; the oldest man in the world; and soldiers, terror, and greed in a modern city. In Part 3 the travel party ascends to a realm of pure spirit and light far above the physical world they had explored before. The opera closes as an aged Alexandra sits at table drinking coffee, while the teenage and middle-aged Alexandras look on from the
 girl's bedroom.

By the time Atlas was premiered at Houston Grand Opera in February, 1991, it had become the most traditional of Monk's operas to date. It had a continuous musical score, solo and ensemble singing, a chamber orchestra, a conductor, and a straightforward plot. Movement, gesture, and dance were also an integral part of the opera, with meaning assigned to specific gestures. The staging incorporated details from oriental theater. There are also several elements and themes that had often appeared in Monk's earlier works. Among these are the theme of woman in the three stages of life: youth, middle age, and old age; the use of film and projected images; a spirit of quest, of longing and yearning to know the meaning of life; a visionary or seer character; and that style of singing which has become Monk's calling card.

The vocal style of Meredith Monk is not that taught by most voice teachers. In addition to a beautiful, lyric melodic style, she also employs sighs, siren-sounds, screeches, screams, percussive consonants, nasal tones, circular breathing, backwards singing, and other effects not usually associated with bel canto singing style.

I will illustrate just one of these nontraditional techniques: backwards singing. It is produced from the uvular area of the throat while drawing air in rather than out. The sound is rather like growling. Bringing the breath in to produce the sound is backwards compared to normal singing, hence the name. Monk uses this in "Ice Spirits," a scene which reminded some critics of Zauberflöte. After the three ice-spirits sing an ionospheric canon starting on high B, followed by a series of siren sounds, this low, barely audible, grovelly sound of backwards singing was quite eerie. Here were these three white, sparkly women with fingers a foot long standing there with their mouths wide open and this low, nearly inaudible sound coming out.

Another aspect of the opera that most Met subscribers would not identify with is the lack of sung lyrics. There is text in Atlas, but it is spoken, and in relation to the wordless singing, there is little of it. One could compare it to German Singspiel. The amount of spoken dialogue in Atlas is roughly comparable to that in Zauberflöte, for example. Conversely, Monk's lyrics (i.e., what is sung) are all vowels or sounds from other vocal techniques, whereas Mozart's lyrics are words.

The lack of text to her lyrics is integral to Monk's art, in general. For her, textless song is the best fit for dramatic expression. Words get in the way. She has stated, "I have a lot of distrust for text...It doesn't transfer. For me, we can make theatrical language that's universal," without having to go through a screen of text. She maintains that people all over the world can understand her art, because it speaks in an all-encompassing, nonverbal tongue.

In Monk's own words:

Art really speaks from heart to heart; it can eloquently communicate the deepest human mysteries and insights, regardless of differences in culture and language.

She says further:

People can respond directly, without having to go through language. I'm trying to approach a vocal music that's both primordial and futuristic. Maybe there won't be language differentiation in the future.

Peter Faltin quotes Heidegger to express a similar idea. He says:

Human beings are linguocentric: we are, as the philosopher Heidegger expresses it, "immersed in a world of language." But not everything in our existence can be verbalized, and it is both erroneous and counter-productive to assume that nothing apart from what is susceptible to verbalization can exist or possess meaning. On the contrary: we must become conscious of "the often and blithely overlooked fact that the psychic and spiritual inner world of mankind is much richer than language, which cannot always capture and express it in words."

So, if there is precious little text in Atlas, how does the story come across? The music, the staging, the lighting, the movements, the gestures, the sets—everything—comes together to communicate the plot, and pretty clearly at that. Zeroing in on one scene, "Procession/Choosing Companions," will illustrate some of these points. The scene comes right after several home scenes, in which we see the young Alexandra pacing around her room. She looks at her globe. She looks out her window. She plays her guitar. She paces again. When the "Choosing Companions" scene starts, she is finally an adult in charge of her own life.

As its title indicates, the scene is essentially an interview scene in which Alexandra meets and questions those who want to travel with her. The ostinato that underpins the entire "Procession" scene is two measures in length. (See Example 1, page 14.) The dotted quarter, eighth-note figure of the first bar gives a decided lilt to the music. The four-beat, straight quarter-note, walking bass of the second measure leads right back into the opening bar of the ostinato, giving a circular quality to the instrumental ground. The dotted-
figure lit and the walking bass make the music really fit the travel theme.

A melodic analysis of the scene shows the different melodies that occur over the ostinato. (Refer to Chart 1 and Example 2, page 14.) To borrow from Monk's own vocabulary, the different melodies could correspond to pieces of different colored tiles in a mosaic. She takes thirteen different melodic cells, arranges, varies, repeats, and overlaps them to form a lively, humorous, and very cohesive scene.

The thirteen different melodic cells from the Philadelphia score are designated by lower case letters in the chart (Chart 1). Some are character-specific, i.e., a, a₁, and a² are sung by Alexandra only; b² is sung only by Cheng Qing. Others are shared by more than one character. For example, both Erik and Alexandra sing cell d, and both Chang Qing and Alexandra sing cell b.

Alexandra's opening solo (Section A on the chart) introduces more than half of these melodic units before any other character comes on stage. Though her lyrics are syllables rather than words, they speak of confidence and purpose. The a² cell (in Example 2) becomes the adult Alexandra's musical calling card for the scene. It is the most concise of the a cells and a pivot point between Alexandra and her potential travel partners. It opens every encounter with each prospective companion and concludes Section A.

In contrast to the melodies sung by the teenage Alexandra hertofoe, with their overtones of intense longing and desire to explore the world beyond her confining room, this music is happy; it is lively, even upbeat; it is broad by design and adventurous in spirit. The very first "hey-oy" she sings shows her to be a woman finally in control of her destiny and no longer a child under her parents' wings. The first "hey-oy" of Section B, in which the first potential traveller enters, becomes a question: not "Will you come with me?" but "Do you have what it takes to be my companion on this quest?" Gesture and staging help indicate this, but so does the music. Monk maintains that her music conveys emotion. It also conveys, in the context of what has occurred in the opera so far, a great deal of meaning and purpose. In other words, you can hear how Alexandra feels.

In Sections B-D, every interrogative "hey-oy" elicits important information, first verbal and then melodic, from those applying for a place in the travel group. When she questions Cheng Qing with her "hey-oy," he replies that his heart is broken. Franco's reply is that he owns his own equipment, sexual pun intended. Erik tells her he has good hiking boots. But each character eventually moves from short, informational sentences into singing. Cheng Qing and Erik sing in harmony with Alexandra, and therefore, get to join her quest. Franco sings a horrible, out of tune melisma. Since he's musically out of step with Alexandra, he is rejected, though he secretly follows the group across the globe anyway.

Studying this scene on video raised some questions of performance practice, hence a few comments: This chart and my melodic analysis are based on the version of the score as performed in Philadelphia in June 1991. I have seen Atlas live in Philadelphia and, a year later, in New York, and I have seen the video of the Columbus production (from spring 1991). When preparing this melodic analysis, I had put on my psychomusicalological hat. In other words, I was psychoanalyzing the melodies to determine the quality of Alexandra's relationship to each character. I had determined from the score that she and Erik were closest, because he was the only character to repeat exactly what Alexandra had just sung to him. Then I borrowed the Columbus video, and lo and behold, in that performance, Cheng Qing also repeated exactly what Alexandra had sung. It did not fit his tenor range very well, but he sang what she sang. By the time I saw it in Philadelphia, Monk had added more variations on her original tunes, including a variation that the Cheng Qing character, a tenor, could more easily sing. By the time Atlas was premiered in New York, there were more melodies still that I have yet to see on paper. So even though Atlas was finished and premiered in February, 1991, its musical details continue to change and grow with each new production. This does not mean that scenes or music were improvised during performances. On the contrary, it means that Monk lengthened scenes with newly composed material.

This is not the last we will see of Franco, the out of tune Italian with his own equipment. When Alexandra, Erik, and Cheng Qing meet peasants somewhere across the seas dancing a threshing dance, there's Franco dancing among them. When he finally can sing a beautiful melisma—it is still very individual and unlike anything Alexandra ever sings to him—he is allowed to join the group in their travels. It's a really heartwarming moment. The magic moment happens when Franco says, "I own my own equipment! I've climbed the Eiffel Tower! I'm not afraid of the dark." Anything to try to impress this woman! And then, pleading like a big-eyed puppy: "Please, I want to go with you." Alexandra responds by putting her knapsack at his feet, and in a few seconds, he realizes he's
supposed to pick it up and follow. So he runs
joyfully offstage after her.

Of all Monk's works, *Atlas* is closer to a grand
opera tradition than any of her earlier avant-garde
theater pieces. But it is still an innovation when
compared to traditional opera, especially in its
vocal style and lack of text. As a female initiation
story from a woman's point of view, it has a
magic about it. Is that magic in that nonlinguistic
place that Heidegger wrote of? Is it in the
feminine realm that need not bend to the rules of
logic and rationality? Wherever it is, *Atlas* has real
musical and theatrical magic in it, and—in my
opinion—a touch of genius, as well.

NOTES
Examples and score excerpts used with permission
from the House Foundation. Other quotes are taken
from *American Music Theater Festival Magazine* (vol. 1,
1991, p. 8); *Christian Science Monitor* (January 18,
1982, p. 14); and *International Review of the
Aesthetics and Sociology of Music* (9/1, 1978: 16). My
appreciation to Meredith Monk for reading the article
and offering corrections, in addition to the September
8, 1992 interview.

EXAMPLES

Example 1

Example 2

SELECTED MELODIC CELLS
SCENE 1.8 "PROCESSION/CHOOSING COMPANIONS"


Chart 1

MELODIC ANALYSIS
"PROCESSION" SCENE 1.8 AND 1.8A

Scene 1.8: "Procession/Choosing Companions"

Section A (Alexandra)

n. 4 8 12 16 18 20 22 24 28 36 40 48
Alex.: a e a b e d b e a e a

Section B (Cheng Qing/Alexandra)

n. 60 64 68 72 76 80 84 88
Alex.: a e a b e d b e
Cheng: b c c b b b b (unison, up an octave)

Section C (France/Alexandra)

n. 93 100 105-108 114
Alex.: a e a e
France: x--------------------

Section D (Erik/Alexandra)

n. 123 126 128 130
Alex.: c d f
Erik: d d d (unison)

Section E (Erik/Cheng Qing/Alexandra)

n. 144 148 150 152 154 156 158 160 162
Alex.: a g-------------
Cheng: b c b-------------b---b--b--b--singing,
Erik: d (cont.)---------fadeout

Scene 1.8a: "Procession/Dessiers"

Section F (The two navigators onstage, gesturing
toward resumes projected on screen)

Clarinet: b c b c
Cello: ---------

(end of scene)
AMENDING OUR BYLAWS

Wilma Reid Cipolla, Chair
Nominating Committee

At its November 6, 1993, meeting the Board of Trustees discussed the term of office of the members-at-large and recommended certain changes. As chair of the Nominating Committee, I was asked to facilitate these changes, which I did with the assistance of Judith McCulloh and Deane Root.

The current bylaws specify that members-at-large shall serve no more than two (2) consecutive terms of two (2) years or until such time as each member-at-large's successor shall be elected and qualified. However, at the 1987 conference in Pittsburgh, the Board approved, with no objection from the membership, a six-year trial period of limiting the term of office for member-at-large to one (1) two-year term. The rationale for this change was to develop a larger pool of experienced members for possible nomination as officers of the Society.

The bylaws also specify that the terms of the members-at-large shall overlap so that the terms of half will expire each year. At present, there are six members-at-large, which means that three are (re)elected each year.

Given the increasing complexity of running the Society, the Board of Trustees feels that a two-year term is not long enough for people to learn the job really well and give it their best contribution. At the same time, the Board remains firmly convinced that as many talented and dedicated Society members as possible should have a chance to serve on the Board.

Accordingly, the Board has proposed that members-at-large be elected for nonrenewable three-year terms (rather than for nonrenewable two-year terms). The number of members-at-large would remain at six. This means that two would be elected each year to provide evenly staggered rotation.

The Trustees approved the revisions presented below at their April, 1994, meeting in Worcester, Massachusetts. The Board is circulating these proposed bylaw amendments to the members prior to the next annual meeting (1995, in Madison, Wisconsin) and in accordance with Article VIII will seek ratification by the members at that time, at the annual business meeting. If a majority of eligible Society members voting approve, the amendments shall be adopted. The amendments become effective immediately upon their adoption and shall supersede and nullify all corresponding provisions and amendments in the current bylaws.

The enabling mechanism presented below explains how the Society would move from the current arrangement to the new one:

Three members-at-large shall be elected in 1995. The two people receiving the highest number of votes shall serve three-year terms (1995-98). The person receiving the third-highest number of votes shall serve a two-year term (1995-97).

Three members-at-large shall be elected in 1995. The two people receiving the highest number of votes shall serve three-year terms (1996-99). The person receiving the third-highest number of votes shall serve a two-year term (1997-98).

One member-at-large shall be elected in 1997, to serve a three-year term (1997-2000).

Three members-at-large shall be elected in 1998. The two people receiving the highest number of votes shall serve three-year terms (1998-2001). The person receiving the third-highest number of votes shall serve a two-year term (1998-2000).

Beginning in 1999, two members-at-large shall be elected each year, to serve three-year terms.

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

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

PROPOSED: Except for the president, officers shall serve terms of two (2) years or until such time as such officer’s successor shall be elected and qualified. Members-at-large shall serve terms of three (3) years or until such time as each member-at-large’s successor shall be elected and qualified. A member-at-large shall not be eligible for a second consecutive term as member-at-large. The president shall serve a two (2)-year term, preceded by one (1) year as president-elect and followed by one (1) year as past president. The past president shall not be eligible for a second consecutive presidential term. The vice president shall not be eligible for more than two (2) consecutive terms in that office. The secretary and treasurer may serve more than two (2) consecutive terms in their respective offices. The term of the president-elect shall coincide with the second year of the incumbent president’s term. The term of the vice president shall begin in the year the president-elect becomes president. The terms of the members-at-large shall overlap so that the terms of one-third will expire each year.

In addition to these suggested Bylaws changes, a committee chaired by Charles Wolfe proposed the following changes:

Article II, Section 1. The paragraph dealing with student category of membership.

CURRENT: shall be available to students in residence in any institution of higher learning who join the Society. They shall be eligible for student membership for a period not more than five (5) years. They shall not be eligible to hold an elective post in the Society.

PROPOSED: shall be available to students, graduate or undergraduate, in residence at any institution of higher learning who join the Society. Such individuals shall be eligible for student membership for a period of not more than nine (9) years. They shall not be eligible to hold an elective post in the Society.

Article II, Section 1: establish a "retired" category of members. Add after the paragraph describing the student category of members the following:

PROPOSED: Retired: shall be available to persons who have retired from full-time employment or passed their 62nd year, and who continue to express an interest in the goals of the Society. The membership fee for this category will be the same as that of the Student category.

If this addition to Article II, section 1 is agreed to, the following change should also be made in paragraph one:

The seven categories of membership which shall make up the Society are regular members, spouse members, student members, retired members, sustaining members, honorary members, and institutional members.

Article III, Section II: Nomination, Election, and Term of Office.

CURRENT: (sentences three and four) Officers and members-at-large shall be elected by a majority vote cast in sealed envelopes. The name and address of the voter must be affixed in the upper left hand corner of the envelope, by which means the voter will be verified against the membership rolls.

PROPOSED: Officers and members-at-large shall be elected by a plurality vote cast in a manner to be determined by the Board of Directors.

ART OF BELLY CANTO VIDEO STILL AVAILABLE

He’s been hailed as a vocal Victor Borge, and many Sonneckers who have heard Gordon Myers and Sylvia Eversole at the Boulder (1986) and Worcester (1994) meetings would agree. If you missed these performances, or if you would like to revisit this musical hilarity, as well as entertain your friends, you can still purchase one half-hour of the best numbers on the program. A few copies of The Art of Belly Canto video are still available. Send a check for $16 to Kate Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878.

And remember, your check is treated as a contribution to the Sonneck Society.
FINANCE COMMITTEE

Homer Rudolf, Chair

At its fall meeting the Board of Trustees approved the schedule recommended by the Finance Committee for preparing a budget for the Society. The following schedule was adopted:

At the Annual Conference distribute budget request forms to appropriate individuals

By June 1 the treasurer and/or the Executive Director will provide the Finance Committee chair an estimated projection of money available for the next fiscal year.

After June 1 budget requests will be sent to members of the Finance Committee to prioritize requests according to a three-tier system:

A. Top priority—should be budgeted based upon projected income.
B. Second priority—budgeted if funds are, or become available. Items will be listed in priority order.
C. Lowest priority—budgeted only if funds become available. Items will be listed in priority order.
D. Do not fund.

The members of the Finance Committee will then work together to reconcile their individual rankings to propose a budget to be submitted for the Board’s approval at the fall meeting.

The Executive Committee will have the power to approve items in B and C priorities upon recommendation from the Finance Committee as funds become available.

Bill are sent directly, or forwarded, to the treasurer, who pays them and charges them to the appropriate accounts, based upon the approved budget. When necessary the treasurer will confer with other members of the Finance Committee.

Funds remaining in the Discretionary Fund after the budgeting process will be controlled by the Finance Committee for payment of incidental expenses that are incurred after the budgeting process.

The treasurer will submit a quarterly financial report and a copy of the Society’s annual Income Tax Return to the chair of the Finance Committee.

An annual audit of the treasurer’s books will be conducted by the accounting firm that prepares the Society’s income tax return.

US-RILM

Jean Geil
US-RILM Representative

The Sonneck Society for American Music is one of several professional organizations providing annual financial support for the operations of the U.S. office of RILM (Répertoire International de Littérature Musicale). Unlike the government-supported RILM offices of some other countries, RILM-US relies almost exclusively upon contributions by private individuals, organizations, and institutions to meet expenditures for ongoing operations.

Just how central the work of RILM is to the mission of the Sonneck Society and its membership is apparent from a study of abstracts and references contained in a recent annual volume (1990), compared to listings for 1975 (which, coincidentally, is the year of the founding of the Sonneck Society). For 1990 there are about 1,400 entries directly related to various aspects of American music, as compared to about 300 in the earlier volume. Among the total of 1,400 entries for the year 1990 are over 500 on jazz, rock, and other aspects of popular music (as compared to about 60 in 1975); almost 300 on North American ethnomusicological topics (25 in 1975); approximately 30 entries on hymnology and other aspects of sacred music (10 in 1975); and about 60 entries related to Canada and to local or regional history within the United States (15 in 1975). American Music is included among the list of core journals which are fully abstracted by RILM, along with Annual Review of Jazz Studies, Black Music Research Journal, and other serials of central importance to scholarly research in the field of American music. The Sonneck Society’s Bulletin is abstracted on a selective basis.

Due to the fact that the Sonneck Society for American Music is not as large as some other professional organizations providing support for RILM-US operations, its contribution has remained relatively modest. However, individual Sonneck members have continued to view the Society’s commitment to RILM-US quite seriously, in that personal contributions are received each year to supplement a base amount of RILM-US support designated in the society’s annual budget. For example, the sum of $300, designated for RILM-US in the 1993 budget was augmented by $280, plus interest, contributed by individuals. Support for RILM-US is listed as
one of several specific areas to which members may direct contributions in the Sonneck Society's annual fund drive.

It is essential to insure that books, articles, reviews, dissertations, and other contributions in the field of American music continue to be well represented in standard bibliographic tools. The RILM-US operation occupies a position of central importance in documenting the work of a community of scholars, performers, and other individuals involved in the field, as well as providing a major support for educating students enrolled in American music courses. Support for RILM-US falls squarely within the mission of a society "dedicated to the encouragement and study of all aspects of American music and music in America."

BOOK PUBLICATIONS

Mark Tucker, Chair

At the meeting in Worcester this past April, the Sonneck Society's Publications Subvention committee recommended that the following projects receive funding:

Joseph Straus (Queens College, CUNY Graduate Center) for The Music of Ruth Crawford (Cambridge University Press)

University of Illinois Press for Gary Ginell, Milton Brown and the Founding of Western Swing

Yale University Press for J. Peter Burkholder, All Made of Tunes: Charles Ives and the Uses of Musical Borrowing

Donald Hunsberger (Eastman School of Music) for The Wind Ensemble and its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble (University of Rochester Press)

Inquiries about application procedures should be directed to the committee's chair, Mark Tucker, 560 Riverside Dr. #12-L, New York, NY 10027. The annual deadline for submitting applications is November 15.

EDITOR SOUGHT FOR AMERICAN MUSIC

The search is currently underway for the next Editor of American Music. Editorial duties begin in June 1996. Interested individuals should contact Rebecca T. Cureau, Chair of the Search Committee, P.O. Box 9939, Southern University, Baton Rouge, Louisiana 70813 (504-771-3440).
The Sonneck Society welcomes the following new members:

Betty Buchanan, Bethesda, MD
Marietta Dean, Macomb, IL
Alan Feinberg, New York, NY
Petra M. Frazier, Denver, CO
Dorothy L. Gray, Mt. Gretna, PA
Thomas Heany, Lenox, MA
Dwandalyn R. King, Brooklyn, NY
Susan A. Koutskey, Alexandria, VA
Gaston C. Maurin, Irving, TX
Kevin E. Mooney, Austin, TX
Michael L. Norton, Singers Glen, VA
Allen Schrott, Ann Arbor, MI
Kirsten M. Schultz, Toronto, ON
Daniel Taddie, Maryville, TN

"ADOPT" A MEMBER PROGRAM

The Membership Committee recommended to the Board of Trustees at its fall meeting that the Society provide subventions for membership for East European composers, musicologists, and promoters of new music with strong interests in American music. Because of economic situations in this region, these people do not earn enough money to enable them to pay membership dues. Members of the Board, however, voted not to accept the recommendation at this time, because such action would require substantial financial commitment on the part of the Society.

The Board asks, instead, that members of the Society "adopt" an East European by paying the full membership fee. Send a check for $55 and a note that you wish to pay for a membership for a foreign member to the treasurer, Craig Parker. In addition, the Membership Committee will ask the US Information Service to subscribe to and disseminate Sonneck publications, making them available throughout the world.

ALLIANCE FOR MINORITY PARTICIPATION IN MUSICOLOGY

The Minority Issues Committee of the Sonneck Society and The Committee on Cultural Diversity of the American Musicological Society are mounting a joint effort to form an "Alliance for Minority Participation in Musicology." The goal is to increase dramatically the number of minority Ph.D.'s in musicology by developing a scholarship alliance that will fund and recruit talented students. For the purposes of this program "minority" is defined as African American, Native American, and Hispanic.

In order to achieve this goal the committees of the AMS and the Sonneck Society have requested that eight institutions with both M.A. and Ph.D. programs in musicology participate in the alliance. Each affiliated institution will promise to support, through internal funds, one minority graduate student in musicology. The aim is for full support, tuition, and living allowances, for a minimum of three years to get the student through course work. Institutions invited to participate include University of California at Berkeley, University of Chicago, Graduate School of the City University of New York, Eastman School of Music, University of Illinois, University of Michigan, Tufts University, and University of Virginia.

In addition, outside funds are sought for recruitment, attendance at AMS and Sonneck meetings, summer conferences, and dissertation fellowships.

The AMS and Sonneck Boards of Trustees have approved the initiatives, and the eight schools have been contacted to solicit participation in the Alliance.

1995 DIRECTORY TO CARRY ADS

The Board of Trustees has approved a suggestion that advertisements relating to American music be printed in our Directory. Copy deadline will be January 15, 1995. Fee must be included with copy.

Mechanical requirements include the following:

- Photo-ready black and white mechanical
- Overall Page size: 8.25 h x 5.25 w

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For more information or to reserve space, contact: Kate Van Winkle Keller, editor; 13125 Scarlet Oak Drive, Darnestown, MD 20878, e-mail: monty@access.digex.com.
RAOUL CAMUS spent seven weeks in Europe this summer enjoying a variety of activities that included presentation of a paper at the IGEB conference in Hungary, several weeks of German language study in Austria, attendance at the Rossini festival in Italy, and a visit with his son in Zürich.

MARY LOUISE VAN DYKE was the leader for the session, "Singing the Hymns of Finney's Revivals," at the one hundred fifty-sixth meeting of the American Society of Church History last March at Oberlin College.

H. WILEY HITCHCOCK conducted a graduate seminar in the Department of Music at Yale University on the music of Charles Ives during this past spring semester.

K. ROBERT SCHWARZ has received a Dissertation Year Fellowship from the Graduate School of CUNY for work on "The Music and Music Criticism of Paul Bowles."

DALE COCKRELL, President-elect of the Sonneck Society, has received an American Antiquarian Society-National Endowment for the Humanities Fellowship to work at the library of the AAS in Worcester. Dale’s research topic is entitled "Demons of Disorder: The Early Blackface Minstrel and His World."

REBECCA T. CUREAU is the author of the Introduction to Stars in de Elements: A Study of Negro Folk Music by Willis Laurence James, to be published by the Duke University Press in Spring 1995 as a special issue of the series, Black Sacred Music, edited by Jon Michael Spencer. The publication of this important study, completed in 1945, marks the culmination of a long-time effort in Rebecca’s research on James (1900-1966), a pioneer African American folklorist and ethnomusicologist who was the subject of a paper that she presented at the Sonneck Society’s Annual Meeting in Nashville in 1989.

Rebecca was recently appointed by the governor of her state as a Member-At-Large to the Louisiana Minority Arts and Humanities Council, comprised of representation from all of the state’s congressional districts, and created by Executive Order during the 1994 Legislative Session.

Recent premieres of the music of HARRY HEWITT include the Variations on a Jocular Theme, Opus 488 (live broadcast Radio Sophia), August 24, 1994, performed by guitarist Atanas Ourkouzounov, who also performed many of the 50 Preludes for Solo, Opus 344 in Bulgaria and France during this period.

On September 25, 1994, Ilya Ovrutsky performed his Preludes for Solo Flute, Opus 320, at a Crissey Concert in Havertown, Pennsylvania. On October 2, 1994, guitarist William Ghezzi will perform Hewitt’s Meditations, Opus 483 in Lansdowne, Pennsylvania. In all, 23 of his pieces were premiered during the July-September, 1994, period.

ARNO DRUCKER, pianist, performed with Ruth Drucker in concert and gave a master class at Coe College in Cedar Rapids, Iowa. He also accompanied her recital at the Peabody Conservatory of Music in Baltimore, and in Philadelphia for the Hildegard Chamber Players.

He performed a solo piano recital at Essex Community college, where he is a professor of music and the former head of the music department. He also performed the Beethoven Wind Quintet and the Poulen Sextet with the Prevailing Winds for the Beethoven Society at the German Embassy in Washington, D.C. Dr. Drucker will return for the eighth year this summer as accompanist for "Explorations in Singing," at Marywood College in Scranton.

RALPH LOCKE and CYRILLA BARR have co-edited a forthcoming book, Cultivating Music in America: Women Patrons and Activists since 1860 (University of California Press). It contains contributions by a number of other Sonneck members: JOSEPH HOROWITZ, DORIS EVANS MCINTYRE, CAROL J. OJA, STEPHEN PINEL, EMANUEL RUBIN, LINDA WHITESITT.

JUDITH TICK was the 1994 recipient of a New York Women Composers, Inc. award for Distinguished Service to Music Composed by Women. Judith, professor of music at Northeastern University, is a pioneer in the study of women in music, editor of a collection of essays entitled Women Making Music; associate editor of the Musical Quarterly; and biographer of Ruth Crawford in a book soon to be published by Oxford University Press.
RALPH LOCKE has been elected to the Board of Directors of the American Musicological Society. His article "Music Lovers, Patrons, and the 'Sacralization' of Culture in America" appeared in the Fall 1993 issue of Nineteenth-Century Music.

JOHN KOEGEL received the Ph.D. in Musicology from the Claremont Graduate School in May of 1994 (with a dissertation entitled Mexican-American Music in Nineteenth-Century Southern California: The Lummiis Wax Cylinder Collection at the Southwest Museum, Los Angeles), and is presently teaching music at Saddleback College in Mission Viejo, California. He is a contributor to the forthcoming Diccionario de la Música Española e Hispanoamericana. Harmonie Park Press will publish his annotated bibliography of Hispanic music in the United States.


KAREL HUSA, Pulitzer Prize winning composer, has been elected to the American Academy of Arts and Letters.

MARIA DE LA NATIVA BURNS has received three fellowships for 1994-1995. These include the W.M. Keck Foundation Fellowship and the Ernestine Richter Avery Fellowship from the Huntington Library in San Marino, California, and the John Lax Fellowship awarded by the Department of History at Brown University for outstanding academic achievement.

BILLY EVERETT was invited to present a paper on Ivan Zajc's nationalist opera Nikola Subic Zrinski at an international symposium in Zagreb, Croatia, during the last week of September. The composition is the most important nineteenth-century Croatian nationalist opera.

WILLIAM OSBORNE's American Singing Societies and Their Partsongs was recently published as the American Choral Directors Association monograph No. 8. The work considers the relationships that existed between composers and societies and concludes with a repertory list of 380 works from the partsong genre.

JOHN BECKWITH was among eleven Torontonians to be honored with the city's prestigious Toronto Arts Awards, recognizing a body of creative achievement rather than a single work. This was the first such award to a composer of concert music. This year's awards, also presented to seven others, were awarded November 1 at the CBC Broadcasting Centre in Toronto. Each winner is awarded an opportunity to have a $2,500 work commissioned from a favorite young artist.

CARLETON SPRAGUE SMITH:
A TRIBUTE

Carleton Sprague Smith, an Honorary Member of the Sonneck Society, died Monday September 19 at his home in Washington, Connecticut. He was 89.

I would like to express sorrow for Carleton Sprague Smith and remember not only his wide-ranging thought but also his unfailing courtesy and kindness to all and his love of music which to me recalled the kind of enthusiasm that Robert Donington had.

Carleton was for a number of years head of the music division of the New York Public Library (my memory of this is vague, because I was too young). In this connection he worked tirelessly for cooperation and exchanges with Latin American libraries and in the process became a good friend of my parents, since my father was director of the Biblioteca Nacional de Venezuela.

I first met him in 1941 or 42, when he came to Caracas on Library business or on business of the Pan American Union. There was an evening of music at home, and he played one of the Mozart flute quartets with the Cuarteto Rios-Reyna (P.A. Rios-Reyna was the concertmaster of the Orquesta Sinfonica Venezuela and a fine musician.) and a piece of nineteenth-century Venezuelan music for flute and piano with my mother. His love for everything musical was then apparent even to a six-year old. When he heard that I was studying piano, he asked me to play something for him with such tone that any embarrassment a six-year old might feel was out of the question.

I played some little thing by Bach for him and minutes later said something like "I can't wait to be able to play with other people like the grown-ups do." Carleton said, "there is no need to wait, let's play something," and asked me to repeat what I had played, and took the treble and doubled it on his flute. It was an astonishing experience for me, and looking back I see that it was his way of drawing others into his own love for music and treating all, even a six-year old boy, with a kindness and respect that knew no boundaries.

He and I had only a few contacts after that, most of them while I was at Yale, but every time I was with him I felt I had been touched by something close to true holiness.

Alejandro Planchart
Notes

and Queries

Scores by Mexican composers such as José Pablo Moncayo, Blas Galindo, Candelario Huizar, and Carlos Chávez are available from the major not-for-profit publisher of Mexican music, Ediciones Mexicanas de Música. For a catalogue with prices in U.S. dollars contact Isolda Acevedo, Ediciones Mexicanas de Música, Avenida Juárez 18, 06050, Mexico D.F., Mexico.

I am looking for additional information on composer William Henry Fry. According to Bakers, he composed a work circa 1953 for orchestra called A Day in the Country which is no longer extant. Are there any Fry scholars who can confirm this? Also, is there anyone who could authenticate a Fry manuscript?

Brenda Nelson-Strauss
0005921977@mcimail.com

There is a new newsletter called Connections: American History and Culture in an International Perspective (issue No. 1, spring 1994, 23 pages) published by the Organization of American Historians, 112 North Bryan Street, Bloomington, IN 47408-4199; phone 812-855-8726; fax 812-855-0696. The newsletter is free. About twenty societies and organizations are listed as contributors to the first issue. The newsletter contains messages about Conversations/Collaborative Research; Research Material Requests; Syllabus Exchanges; Books/Journals/Materials; Student/Scholar Exchanges; Housing Exchanges; and International Conferences/Journal Submissions. The first issue includes a number of topics of potential interest to members of the Society.

Deane L. Root

THREE CENTURIES OF AMERICAN MUSIC:
A TWELVE-VOLUME ANTHOLOGY

While the Sonneck Society celebrates with justifiable pride the publication of the first volumes in the series Music of the United States of America (MUSA), we should take note of another collection of American music that has been appearing—twelve volumes to date—since 1989. Three Centuries of American Music: A Collection of Sacred and Secular Music reproduces in facsimile American music published from colonial times through the early twentieth century. Edited by Sonneck Society members Sam Dennison, former curator, Fleisher Collection of the Free Library of Philadelphia, and Martha Furman Schleifer, music faculty member, Temple University, the twelve volumes cover broad musical genres, both secular and sacred. The substantial introductions by contributing editors, all of them also Sonneck members, highlight important works and present extensive background on composers, styles, popular reception, and historic importance.

All twelve volumes are currently in print and available from publisher G.K. Hall.

Fay Kaynor of Amherst, Massachusetts, spotted the following on the front page of a Silver City, Idaho, newspaper, the Owyhee Avalanche, dated April 20, 1867. Sonneck discusses the Pyrenees origin theory in his 1909 Report (New York: 1972, pp. 107 and 111), but without reference to the Bryant connection.

YANKEE DOODLE -- AN OLD SPANISH TUNE

There have been a great many asserted origins of Yankee Doodle. The following is the last, related in a letter from Spain by William C. Bryant, the poet:

Some time since, when Mr. Perry, Secretary of the American Legation at Madrid, was in one of the Basque provinces, he heard a band playing their old national airs. The Basques have preserved whatever is peculiar to them, their language, their customs, and many of their political rights, from the earliest period in which they are known to history; their national music is claimed to be of the same antiquity. After the band had played several other airs it struck up Yankee Doodle, the very tune, in every note, which is so familiar to American ears. Mr. Perry immediately claimed it as our national air. "It is one of our old tunes," said a gentleman to whom he spoke, "and I can convince you of the fact. For hundreds of years it has been popular among us." The gentleman afterwards made good his assertion by showing Mr. Perry a manuscript of great antiquity which contained the identical notes of Yankee Doodle.

Kate Van Winkle Keller

21ST NATIONAL CONFERENCE
APRIL 5-9, 1995
MADISON, WISCONSIN
Communications

LETTER FROM CANADA
Carl Morey
University of Toronto

The September election in Québec probably was no more than a blip, if even that, on United States news reports, but here in Canada the election and its results have been all-consuming. The Parti Québécois, which is devoted to the establishment of the present Province of Québec as a sovereign and independent country, won a sizeable majority of seats in the Provincial Legislature. We are much given to constitutional wrangling, and the debate seems literally endless on how, when or if Québec will be independent, or even whether it has the right to detach itself from the rest of Canada. What few reports of United States reaction to our situation that have reached us have in some cases reminded me of that Tom Lehrer song, "Send the Marines," but I recall another more appropriate song of Mr. Lehrer’s, "The Folk Song Army."

Nationalism in music, as we all know from our survey courses, is a nineteenth-century phenomenon, especially notable in eastern Europe, but it is not a subject that is much thought about in present-day situations. In Canada, though, there are some interesting and very contemporary manifestations of the subject. The essential philosophical basis for Québec separatism is the idea that it is a "nation," in the sense of a distinctive and clearly defined group of people. Francophone nationalism in Canada has been a fact of life since the British took away the French colonies at the Battle of the Plains of Abraham in 1759, and it would be foolish to pretend that it is a recent development; but in the past thirty years there has been an extraordinary consolidation of Québec francophone power, political and cultural, and music has played a powerful role in the new nationalism.

In the 1940s the renewal of interest in performing traditional songs, exemplified in the United States by such singers as Pete Seeger and Woody Guthrie, had its Canadian exponents in people such as Alan Mills and Tom Kines, but it took on a special colouring in Québec. There the persistence of a rural culture had kept traditional music alive and well, and in the post-World War II years it too assumed a more "professional" face, beginning with Félix Leclerc, who soon was a star in France as well as at home. Leclerc was the model for and the beginning of a line of Québec chansonniers who initially provided an aesthetic dimension to the burgeoning nationalism that turned into the "quiet revolution" of the 1960s. Before long, though, there was a kind of symbiotic relationship between the singer-composers and the nationalists. Figures such as Gilles Vigneault, Jean-Pierre Ferland, or Robert Charlebois, to mention only three among a great many, became stars in a community that increasingly looked for encouragement from those who literally spoke the same language, and they in turn wrote songs that were aimed at their growing audiences and that reflected the everyday realities of local life. Musically, although often characteristic of their composers, the songs clearly connected to a traditional style that was still widely recognized. The chanson became bound up in the evolution of a society where many changed from seeing themselves as French Canadians to being Québécois. Indeed, it became one of the vehicles for that change, and was seen as evidence of a cultural distinction and a spiritual identity. The songs themselves then took on strong nationalist colouring, and many of the chansonniers, such as Pauline Julien, actively and passionately identified themselves with the nationalist/ separatist cause. The fact that traditionalist music, and the striking popularity of country music, also grew elsewhere in North America might affect an objective historical view of the Québec chanson in a continental context, but it does not alter the social significance of the unabashed co-opting of a musical style on behalf of plain nationalism. Tom Lehrer's concept of a folk-song army was more prophetic than he could have guessed.

And what of Canada outside Québec? The heterogeneous nature of the population has always been a problem in the hunt for Canadian nationalism, at least if "nationalism" is defined in conventional nineteenth century ways to include more than a territorial boundary. "Regionalism" is an easier concept and certainly one that has its musical dimensions, even if not fraught with the heavy responsibilities of Québec music. The Maritime provinces (New Brunswick, Nova Scotia, Prince Edward Island), Newfoundland, central and northern Ontario, the Prairies, these all can lay claim to popular traditions that have increasingly appeared in the market-place, as if the federalists were entering serious battle with the separatists on their own cultural ground. Despite the rich and varied fiddling traditions in Canada, no fiddler has ever reached the star status of Jean Carignan in Québec, but just within the past year the young Cape Breton virtuoso, Ashley MacIsaac, has emerged as a widely popular public figure. The New Brunswick singer Anne Murray may be associated in the United States with her success in Nashville, but here she is still from the Maritimes (although she lives in Toronto), and I could not help but notice how strongly the last Murray television special played on the visual and musical images of the eastern part of the country, exploiting a frankly nationalist element that is
name and life we seek to honor. I was unbelievably fortunate as a very young man to know what it was that I wanted to do. At the time it also was a totally ridiculous idea: Become a conductor? Better to open, once again, books of the great imaginer/escapist/prophet, Jules Verne, except that he could take you everywhere but exactly where I wanted to go—to the podium. For me my Jules Verne was George Eastman and Howard Hanson, along with some two thousand of their students during the thirty years I consider that I went to School at Eastman.

I shall not forget the first time I walked into The Corridor—except the complete awareness of a beautiful moment and my out-loud words, "What the hell are you doing here!" It didn’t take long to find out. Everything was open, so my first excursion was into the lobby of Kilbourn Hall (Eastman’s plague to his mother would hit me later) and on into that incredible chamber. I’d never seen a hall like that—and still haven’t. A large door was open across the corridor as I emerged from Kilbourn; so I took it, and soon found myself in the largest room I’d ever seen. It was lit by a single bulb that hung from the bottom of a chandelier, the crystal and size of which I could hardly believe; and its walls and ceiling seemed to go on beyond vision and, it was so silent. It was the Eastman Theatre. But it had its own sound which, twenty years later would, by Bob Fine’s Mercury Record technology, take that sound with the Eastman Wind Ensemble all around the world.

And so, as I sat in Kilbourn the evening of your honor to me, many people in my past there and their wonderful moments held me in their warm and memorable presence. I was not sure I could control the saying of it that night, but I try to express it to you now. Music is what I, and thousands of others, come to Mr. Eastman’s Rochester to study, and study you’d better if you plan on staying. My high school music mentor, John Elliot, who had prepared me so well, got me into the habit of visiting the third floor of the Cleveland Public Library after school on Friday. There they had all the scores John told me I should be seeing; that’s where my habit began.

Sibley Music Library was my second home for thirty years, and whatever may have transpired at my hand on any stage in those years had its beginning back in the stacks, where, beyond what was obviously accessible, I found the repertory that had resided for so long in silence on those sturdy shelves. In my time there it was certain that on any search, you were also certain to run into that wonderful "hound of Sibleyville." Dr. Charles Warren Fox. I cannot imagine what my life as a conductor and (on-the-edge) scholar might have been had I not known and been a friend of the remarkable C. Warren Fox. It was he who made a "scholar" out of me, and it is perilously close to true, that there might not have been any Eastman Wind Ensemble without the incredible support from every personal and musicological view, which Warren gave me before I proposed it to Dr. Hanson.

And at last, in the spirit of Oscar Sonneck, the true scholars of the music of the wind band have begun to emerge; Raoul Camus, David Whitwell, Frank Cipolla. In the early ’30s when pre-occupations drew others in a different way, I was drawn to what little seemed known about this history. Others, like Camus, Cipolla, and Whitwell have gone all the way. But when I wrote my little book in 1953 on the use of wind instruments, for which I also found the true and attractive title Time and the Winds, the profession hesitated for a moment to think, to read, to try to piece together from where they had come. We’re on our way, at last, with my thanks and respects to all of you.
PERFORMANCES OF AMERICAN MUSIC

Sonneck member James Willey's *Concerto for Flute and Orchestra* received its world premiere on March 3 and 5, 1994, with Richard Sherman, flute soloist, and the Rochester Philharmonic Orchestra conducted by Mark Elder.

David Raymond wrote about the premier in *City Newspaper*: "(The concerto) made a very favorable first impression: colorful, dramatic, masterfully orchestrated, and definitely worth hearing again. The solo flute part is virtuosic but the piece's general argument is so strong it dispenses with the frills and furbelows of many concertos."

Albany Records has just released a two-CD set (Troy 124-25) featuring excellent performances of Horatio Parker's oratorio *Hora Novissima* (1893) and his Organ Concerto (1902). *Hora Novissima* was the most popular American oratorio at the turn of the century. It was also performed and admired in England. The previous commercial recording of *Hora Novissima* dates from the 1950s and hasn't been available for some time. The Organ Concerto is Parker's most ambitious instrumental work, and this is its first commercial recording. This CD set was recorded from a concert performance given at the First Plymouth Church in Lincoln, Nebraska, by Abendmusik, on November 3, 1992.

Albany Records also recently released a performance of another Parker composition, the Suite for Piano Trio in A (1904), together with piano trios by William Clifford Heilman and Samuel Adler on a CD entitled *Three American Piano Trios* (Troy 107). The performers are the Rawlins Piano Trio: pianist Dennis Ondrozeck, violinist David C. Neely, and cellist Richard Rognstad. The Rawlins Piano Trio has performed at Sonneck Society conferences.

William Kearns

Robert Starer celebrated his seventieth birthday on Sunday, November 27, with a recital by pianist Justin Kolb at Weill Recital Hall at Carnegie Hall in New York. The event included the world premiere of Starer's Piano Sonata No. 3.

EVENTS OF INTEREST

Bill Evans, a member of the Sonneck Society and a UC Berkeley ethnomusicology doctoral candidate, has been appointed Associate Director of the International Bluegrass Music Museum in Owensboro, Kentucky. In addition to permanent and temporary exhibits for public view, the IBMM will eventually include a library and archives, collections areas, research and education offices, seminar and conference rooms, and shops for the design and construction of exhibits. The address of the International Bluegrass Music Museum is 207 East Second St., Owensboro, KY 42303; phone 502-926-7891; fax 502-886-7863.

An exhibit, "Deathly Lyrics: Songs of Virginia Tragedies," at the Blue Ridge Institute and Museum at Ferrum College in Ferrum, Virginia, highlights the tradition of memorializing real tragedies in song. Examining over a dozen ballads written about actual shootouts, kidnappings, murders, and accidents through newspaper accounts, photographs, recordings, and oral histories, the exhibit continues through the spring of 1995.

American composer George Crumb made his first appearance in Houston to celebrate his 65th birthday on October 24, 1994. The George Crumb 65th Birthday Festival Weekend began with lectures by Crumb and other guest lecturers along with a compact disc release event on October 22. On October 23 the festival concert took place at Cullen Performance Hall. Master Classes and other special events occurred throughout the weekend.

American Foundations announces an interdisciplinary summer course which examines American art, music, literature, and history. Sonneck Society member Louis Goldstein is a member of the faculty. Using the collection of the Reynolda House Museum of American Art in Winston-Salem, North Carolina, twenty students interact with four professors (one from each discipline) and other staff members, to develop their own points of view concerning American art. Scholarships are available for the 1995 course, which will take place in July. Interested persons should contact Marge Wagstaff at Reynolda House: (910) 725-5235, or Louis Goldstein.
RESEARCH COLLECTIONS

The Shrine to Music Museum in Vermilion has acquired the John Powers Collection of 61 vintage saxophones; the Cecil Leeson Collection of 39 instruments, music, and archival materials; and the No. 1 Presidential model saxophone, built for and presented to President Clinton by the L.A. Sax Company, which was given to the museum by the President. The acquisitions join another two hundred vintage saxophones already owned by the Museum.

Oberlin, Ohio, is the site of an extensive research collection of hymnic resources. In addition to hymnals in many languages, recordings, bibliographies and dissertations in microform, and reference materials available in the Oberlin College Library, the international office of The Dictionary of American Hymnology is located there. The DAH is a rich source of information for research into American history, social studies, language, literature, religion, and hymnology.

The University of Missouri-Kansas City Marr Sound Archives has acquired the Raymond Scott Collection of nearly 6000 items including recorded music, music manuscripts, photos, books, letters, and diaries. Scott, a composer/musician/inventor, was best known for his musical compositions used as soundtracks by Warner Bros. for its Looney Tunes and Merrie Melodies Cartoons. The collection is available to scholars by appointment during normal library business hours.

The Center for Popular Music at Middle Tennessee State University has made a significant addition to its research collection with the acquisition of the Kenneth S. Goldstein Collection of American Song Broadside. Because broadsides were cheaply printed, ephemeral items, they are rare today and do not often come on the market. The Goldstein Collection contains over three thousand American song broadsides, making it perhaps the largest private collection of such items in the country. It was assembled through very active, aggressive collecting on the part of Dr. Kenneth S. Goldstein, longtime head of the Folklore Department at the University of Pennsylvania and one of the country’s leading folklorists.

The Center for Popular Music was established in 1985 and maintains a research collection of over ten thousand books and scores, over seventy thousand sound recordings, over fifty thousand pieces of sheet music, over five hundred periodical runs, and extensive holdings of photographs, posters, manuscripts, vertical file materials, and related ephemera. It contains items from 1735 to the present.

The Getty Center for the History of Art and the Humanities has acquired the archive of the virtuoso American pianist and composer David Tudor (b. 1926). In the 1950s and 1960s Tudor was the premier performer and interpreter of American experimental music. His archive, most of which has never been published, is now available to scholars and researchers by appointment.

Tudor worked closely with American composers John Cage, Morton Feldman, Earle Brown, and Christian Wolff and became the catalyst for their bold experiments with new symbols for musical notation and new methods of producing sound on the piano. The Tudor archive contains autograph scores by these composers; Tudor’s own work notes, sketches, charts, and performance scores; over two hundred autograph letters addressed to Tudor from the international art community; and several hundred concert programs for nearly every performance given by Tudor between 1944 and 1960. The Tudor archive will form the core of a Getty Center exhibition, The Eye and the Ear: New Directions in Twentieth Century Musical Notation on view from February 1 to April 30, 1995, in the Getty Center in Santa Monica.

Emory University announces establishment of The Emory University Archive of Music and War, an archival resource of musical manuscripts, published scores, and recordings of music that deals with the subject of war. The archive is based on the extensive holdings assembled by Ben Arnold of Emory University in the course of research for his book Music and War: A Research and Information Guide (Garland, 1993), which explores the evolution of art music (as opposed to popular music) associated with war from medieval times to the present. In the course of his research, Arnold identified over 1,300 compositions of war music, including approximately one thousand works from the twentieth century.

The archive will concentrate primarily on twentieth-century music and will include original manuscripts, published scores and books, commercial and private recordings, letters, interviews, and other documents relating to composers of war-related music. Emory’s Music Librarian will build the collection in collaboration with Arnold, and it will be housed in the Special Collections Department of the Robert W. Woodruff Library.

The American Music Collection at the Exeter University Library is one of the foremost collections of its type in Europe with around ten thousand recordings in various formats. Although it originally formed only a small part of Exeter’s American Studies holdings, public and private donations have enabled steady expansion to occur throughout the last two decades; this development continues today.

Unusually for a holding of this kind and size, the American Music Collection is open access, with both students and the general public allowed to browse.
freely within the Audio-Visual Department. This is a policy central to the administration of the collection.

The position of the American Music Collection, within an Audio-Visual Department which is itself an integral part of the Library, is both an unusual and important feature. The combination unites the obvious study facilities of the Library with the relative informality of the Audio-Visual Department, and allows recordings to sit side by side with literature and other arts, both encouraging and simplifying cross-disciplinary studies. The Library and the Audio-Visual Department provide ample study space while the latter offers both individual and groups listening facilities in the form of listening booths and a small seminar room.

As might be expected from a holding of around 10,000 recordings, the collection covers a wide range of material. Every conceivable American musical genre is represented from traditional Native American music to Gospel, from film soundtracks to rock, and in recent years there has been an expansion in the number of country music recordings. While the sheer range of material is clearly an important feature of the holdings, certain genres and forms are more fully represented than others. The collection is particularly strong in the fields of jazz and blues in terms of both size and rarity. For example, there are over seventy thousand separate blues tracks. Artists well represented in these two musical styles include Miles Davis, Duke Ellington, Ella Fitzgerald, Billie Holiday, Elose James, Jelly Roll Morton, Charlie Parker, Bessie Smith, Art Tatum, Dinah Washington, Sonny Boy Williamson, and Howling Wolf. Obviously, the size and importance of these holdings make them of particular interest to scholars and enthusiasts of these two genres. In addition, certain major figures in other American musical forms are well represented within the collection, including Aaron Copland, Bob Dylan, Woody Guthrie, and Charles Ives.

In addition to the American Music Collection, the Audio-Visual Department also houses a large variety of materials related to music. Allied books and periodicals cover the full range of American music with particular emphasis upon jazz and blues. This collection is a large and important one in its own right, with over 3,500 publications ranging from the generalized to the more specific, from musicological studies to biographies. We also subscribe to a wide variety of American music periodicals many of which are indexed in POMPI (Popular Music Periodicals Index). Of special interest to many will be clipping files on American musicians covering the 1950s to the present day, a collection begun and donated by the musicologist Paul Oliver and to which additions are still made. There is also a small number of slides, depicting individual artists and groups. These are part of the significant collection of approximately 120,000 slides held in the Audio-Visual Department, a collection which, like that of recordings, is constantly being augmented.

Also based at the University of Exeter is the ongoing Encyclopaedia of Popular Music of the World (EPMOW). Initiated by the University’s Centre for American and Commonwealth Arts and Studies (AmCAS) in association with research centres at Carleton University, Ottawa and the University of Liverpool, this is a project to produce a multi-volume encyclopaedia and data base devoted to all aspects of the world’s popular music, covering not just performers and composers, but also genres, record industries, technologies, cultural and political contexts, and other features.

The American Music Collection is housed in the Audio-Visual Department on Level 01 of the Exeter University Library and is open on weekdays from 9:00 to 5:30. For further information write to Julie Crawley, Exeter University Library, Stocker Road, Exeter EX4 4QA, England; phone (0392) 263860.

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**GRANT, PRIZE, AND PUBLICATION OPPORTUNITIES**

The American Antiquarian Society (AAS), in order to encourage imaginative and productive research in its library collections, will award to qualified scholars a number of short- and long-term Visiting Research Fellowships during the year June 1, 1995—May 31, 1996.

Several categories of awards are offered for research at AAS. One category provides funding (from the National Endowment for the Humanities) for six to twelve months’ residence at the Society, while the other categories provide one to three months’ support. Research Associate status (without stipend) will be available to qualified applicants. Through an arrangement with The Newberry Library, AAS encourages applications for joint short-term fellowship tenure in both Chicago and Worcester.

For all AAS fellowships, the deadline for receipt of completed applications is January 15, 1995. Announcement of the awards will be made by about March 15, 1995. At least two AAS-NEH fellowships will be awarded, together with thirteen to sixteen short-term awards.

A brochure containing full details about the AAS fellowship program and information about the Society’s collections, along with application forms, may be obtained by writing John B. Hench, Director of Research and Publication, Room A, American Antiquarian Society, 185 Salisbury Street, Worcester, Massachusetts 01609-1634, or by telephoning (508) 752-5813 or 755-5221.

A new Kurt Weill Prize will be awarded annually by the Kurt Weill Foundation in association with the American Musicological Society, American Society for Theatre Research, and the Modern Language Association. The purpose of the prize is to encourage distinguished scholarship in the disciplines of music, theater, dance, literary criticism and history,
addressing twentieth-century music theater (including opera).

The Kurt Weill Prize, in the amount of $2,500, will be awarded for the first time in 1995 to an outstanding book; major scholarly article, chapter, or essay; critical edition; or publication in other media. Nominated works must have been first published in the calendar year 1993 or 1994.

Authors of nominated works need not be members of the sponsoring organizations, nor are there citizenship or language restrictions. Nominations are solicited from individuals, publishers, and institutions, but self-nominations are encouraged. The address of the author and five copies of the nominated work must be submitted before April 1, 1995, to the Kurt Weill Foundation for Music, 7 East 20th Street, 3rd Floor, New York NY 10003. They will be evaluated by a panel of distinguished scholars representing each of the sponsoring organizations. The 1995 panel will comprise Charles Hamm, Julian Mates, John Rouse, and Kim Kowalke.

Greenwood Press is seeking authors for volumes in an anticipated seven-volume set of Jazz Companions. The books will be divided chronologically by era and are intended for use by both the general public and public libraries, as well as university/college/conservatory libraries.

For more details, contact Dr. Norbert Carnovale, Series Advisor; Greenwood Press Jazz Companions; 102 Brentwood Place—Off Berkshire; Hattiesburg, MS 39402; 601-254-5452; carnova@whale.st.usm.edu.

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MEETINGS AND CONFERENCES


February 14-18, 1995. NATIONAL ASSOCIATION OF AFRICAN AMERICAN STUDIES national conference at Virginia State University in Petersburg, VA. Fifty-word abstracts relating to any aspect of the African American experience should be submitted on letterhead postmarked by December 17, 1994. Write Lemuel Berry Jr., NAAAS, Virginia State University, Box 9403, Petersburg, VA 23806; phone 804-524-5447.

March 8-12, 1995. WILLIAM GRANT STILL CENTENNIAL WEEK: CONCERTS, SYMPOSIUM, AND EXHIBIT. The Department of Music of the University of Arkansas invites proposals for papers, lecture-recitals, and performances focusing on aspects of Still's life and music. Send six copies of an abstract (100 words maximum) and a proposal (500 words maximum) by October 1, 1994, to Gayle Murchison, Still Centennial Week, Chair, MB 201, University of Arkansas, Fayetteville, AR 72701; 501-575-3325.


April 7-9, 1995. JAZZ & THE GERMANS. The Department of Music of the University of Missouri-Columbia invites scholars and musicians to participate in a conference conceived to draw attention to the warm reception given to jazz by German society and to its influence on creative figures in Germanic musical circles. Write Michael J. Budds, Dept. of Music, University of Missouri, Columbia, MO 65211.


April 21-22, 1995. REYNOLDA HOUSE MUSEUM OF AMERICAN ART. Interdisciplinary conference on "Democracy and Culture." Focus on the performing arts, the visual arts, literature, the museum, the university, public values and discourse, or public and domestic space. Submit abstract to Gloria Fitzgibbon, Coordinator of Academic Affairs, Reynolda House Museum of American Art, P.O. Box 11765, Winston-Salem, NC 27116. Deadline for abstracts: November 18, 1994.


May 18-21, 1995. DANCE AND TECHNOLOGY III: TRANSCENDING BOUNDARIES will be hosted by the Faculty of Fine Arts at York University and will feature papers, workshops, and performances. Write Norma Sue Fisher-Stitt, Dept. of Dance, York University, 4700 Keele Street, North York, Ontario, Canada M3J 1P3.

July 26-30, 1995. INTERNATIONAL HISTORIC BRASS SYMPOSIUM: BRASS MUSIC ANCIENT TO MODERN. The Symposium will include playing sessions, master classes, individual lessons, lectures, and performances. Contact Jeffrey Nussbaum, President; Historic Brass Society; 148 West 23rd Street, #2A; New York 10011; 212-627-3820.


Borroff’s checklist is a labor of love which, by her own admission, serves as an exploratory and preliminary listing of American operas. Prior to this catalog, no single source could provide a complete overview of operatic composition in the United States. This reference work draws upon some ten principal and several minor sources, all of which are acknowledged in the introductory material. The checklist reveals that in addition to James Hewitt, Alexander Reinagle, Reginald De Koven, Douglas Moore, Gian-Carlo Menotti, Dominick Argento, and Carlisle Floyd, America boasts dozens of equally prolific opera composers. Also evident here are little-known single headers by composers famous for work in other genres, for example, Carl Ruggles and Elliott Carter. The book is arranged alphabetically by composer with each composer’s operas organized chronologically. Borroff provides, as often as she was able, first-performance information, genre designation (“folk opera,” “cabaret opera,” “video opera,” “feminist musical theater work”), length, publisher, discography, and source. Not included here, presumably for reasons of space, are the operas’ vocal and instrumental requirements. The volume is generously laid out over 334 pages in easily readable format by editor J. Bunker Clark.

The existence of such a book raises some important considerations. A title in Loewenberg’s *Annals of Opera* is easily placed in context for anyone who knows the history of opera. Not so titles of American works performed at East Los Angeles City College or by “The Boston Project,” or subtitled, as Lou Harrison has done, “theatre kit.” Even to the American opera aficionado, the volume seems at times little more than a compendium of curiosities. So much opera! “So what,” one could ask. Borroff’s introduction articulates but does not justify the motives for such a collection—nearly identical with those of Kornick, Hipsher, and most other compilers of such lists before her: to overwhelm an essentially uninformed American audience oblivious to the wealth of operatic riches conceived on American soil. But lists of clever titles representing hundreds of manuscripts do not alone make the rich and viable tradition to which such a volume ascribes. My guess is that the concept of this checklist is ahead of the time in which it can be fully appreciated. Without a more detailed morphological approach to the 4000-odd works cited here, no understanding of this phenomenon—and opera in 19th- and especially 20th-century America as a phenomenon—will ever be reached. Consequently, the question thoughtfully considered in recent years by Gilbert Chase, Charles Hamm, Ned Rorem, and others of what constitutes American opera goes unanswered. Still, this volume is one of the first scholarly steps taken since Hipsher’s long-outdated 1934 survey to point us in that direction.

Resulting problems are evident from the list’s parameters. Criteria for inclusion (p. xii) focus on the relative importance of music in a stage work. While 19th-century operettas by John Philip Sousa, Gustave Kerker, Will Marion Cook, and others fall into this category, the criterion places 20th-century, musicals in a precarious position. They come in under the wire only if they have been performed in opera houses, but the application of this standard seems arbitrary. An egg fried on the sidewalk is still a fried egg. It is not location that makes an opera an opera. Like acting vs. dance, short story vs. novel, sonata vs. symphony, the distinction involves attitude, breadth, and medium. If a musical is sung differently or played differently in a so-called opera house from elsewhere, then it seems essential, even within the context of a checklist, to address those differences. Which of these make opera and which do not? Might it be the particular use of the human voice? Or perhaps the expressive use of music either to convey dramatic events or to suspend time in order to more completely voice thought and emotion? Borroff’s introductory essay does not address this issue.

With little new in the clarification of genre designations and circumstances of performance, the checklist inherits the problems of its sources. Why include, for example, youth-oriented pieces performed at the Minneapolis Children’s Theater, or “rock” and “pop operas” performed at New York City’s La Mama or elsewhere (titles gathered from the Central Opera Service’s files), but leave out others, even such a well-known through-composed musical as Rodgers and Hammerstein’s *Allegro* simply because it has not yet been performed in an
opera house—unlike Oklahoma and Carousel, which are both included. It is difficult to see how Harvey Schmidt’s Fantasticks (included) is more heavily weighted toward its music than Jerome Kern’s The Cat and the Fiddle, Jerry Herman’s Gypsy, or Bock and Harnick’s She Loves Me (last three not included). In other cases a work merely listed in its source as supported by an NEA grant does not without further investigation constitute a completed opera. Such decisions were made by the compilers of Borroff’s sources and such obvious problematic criteria remain intact.

Other confusions result from such a compilation. Why include pantomimes (such as those by Ethelbert Nevin or Ed Robledo) or “choreographic dramas” by Bainbridge Crist or Griffes’s ballet Shoio, works which do not employ a human voice at all? Are these still operas? Some works are included as American, such as Villa-Lobos’s Yerma or Chavez’s Panfilo and Loretta, because they premiered in the U.S., but two major operas commissioned and produced in Chicago, Prokofiev’s Love for Three Oranges and Penderecki’s Paradise Lost, are excluded.

I draw attention to the volume’s limited usefulness in its present state, exactly because I believe such a work is eminently important, and I empathize with the author’s enthusiasm for the project. It seems, however, too vast a work for one compiler and would have profited enormously from extensive proofreading by dozens of contributors. One must, therefore, caution readers against the inevitable inaccuracies within individual citations. Many of the spelling errors, wrong dates, duplications, and omissions could have been eliminated in this expensive reference work. Some important recordings, for example, are missing. (Floyd’s Susannah and Ward’s The Crucible are two of seven I noticed.) The exclusion of such vital information as voice types and instrumentation merits at least an explanation. Moreover, replication of errors and presumptions in the original sources, and they are extensive, could have been avoided. How can a 1978 opera, for example (p. 273), “incorporate” a 1981 opera? Dates given separately under Bernstein’s Trouble in Tahiti and under Quiet Place concerning its revisions do not agree. David Summer’s works belong to Joseph Summer; Selley’s works belong to Shelley, etc. In addition, the book would increase in usefulness with a cross-referenced index by title as well as a subject listing similar to that in H. Earle Johnson’s Operas on American Subjects. Where else could one find all the numerous Outcasts of Poker Flat, Aria da capo, or Cask of Amontillado operas?

Borroff’s checklist represents a significant foundational work for American opera. It will need to be carefully amended and expanded, however, if it is to be of lasting use to supporters of American music.

Michael Pisani
Eastman School of Music


Gabriel Saldivar (1909-1980), one of the foremost collectors of Mexican musical manuscripts and imprints, is best known in the area of music for his still-valuable Historia de la música en México (épocas precortesiana y colonial) of 1934. For many years Saldivar worked on his Bibliografía, collecting information from the Biblioteca Nacional and the Archivo General de la Nación in Mexico City, and elsewhere. Unfortunately, he died before he was able to see it in print. However, his widow, Elisa Osorio Bolio de Saldivar, disseminated a preliminary copy of the bibliography to a number of interested persons. She, with the assistance of editors at CENIDIM, later saw the volume through to publication before her recent death. Robert Stevenson, who provided assistance with the volume, also contributed the prologue.

The magnificent Saldivar Collection, created with the collaboration of Elisa Osorio Bolio, was one of the largest private collections devoted to Mexican music. Though a private archive, Saldivar generously opened it to a number of researchers, including Robert Stevenson and Craig Russell. It contained more than 2,500 publications on Mexican music; 15,000 scores of Mexican music and foreign scores published in Mexico; and among other musical treasures, the Cómodo Saldivar Nº 2, a Método de Clave copied about 1650 by Sebastían de Aguirre in Puebla, and the Cómodo Saldivar Nº 4, an eighteenth-century manuscript in tablature for five-string guitar.

Rather than being a bibliography of all significant Mexican imprints and manuscripts, the Bibliografía is primarily an annotated guide to many of the unique manuscript and printed items in the Saldivar Collection. Those citations not connected with the collection are generally references to liturgical books with music printed in Mexico from the sixteenth century onwards, published villancico texts, treatises on theory and singing, nineteenth-century popular music imprints, as well as many other materials related to music in Mexico dating up to the end of the nineteenth century. The 676 entries cover the widest possible range, reflecting the many facets of Mexican musical life before the present century. Many of the citations included in the Bibliografía appear for the first time in print.

The sources or locations of some of the citations are given in abbreviated format. Some of these will be difficult for non-specialists to understand as a key is not included. However, this should not deter interested persons from gleaning important
information from the Bibliografia. A perusal of Saldivar’s book whets the appetite for a complete, annotated bibliography of writings about Mexican music, as well as a Mexican volume of RISM. These projects await future adventurous scholars.

The richness of the sources described in Saldivar’s book proves false the assumption held by some Mexican and non-Mexican musicians that the history of Mexican music began with the works of Manuel M. Ponce and continued with those by Silvestre Revueltas and Carlos Chávez. As worthy as the compositions of these composers are, it should be recognized that music was a vital force in Mexican culture and society from before and after the time of European contact.

Librarians and those interested in Latin American music should seek out this publication for it contains a gold mine of information about Mexican music which is unavailable elsewhere.

John Koegel
Claremont, California


The country music career of the Stoneman family covers more than fifty years. Patriarch Ernest V. "Pop" Stoneman (1893-1968) was one of the pioneer "hillbilly" recording artists. He had his first session in 1924 and remained active throughout much of the rest of the decade, both as a solo artist and in a variety of configurations with assorted friends and relations. With several of his thirteen children he enjoyed a revitalized musical career in the 1960s. Roni Stoneman is perhaps the best-known of Pop's children, famous for her banjo playing and comedy work on television’s Hee Haw. Scott Stoneman, who died in 1973, has near-legendary status as a powerful, innovative fiddler. Patsy, Jimmy, Van, and sometimes Donna remain professionally active as the Stonemans.

The book's subtitle is significant, as the focus is on the people and their lives, rather than on their music. This is not a happy story. In between the periods of fame and prosperity brought by musical success, there were years of excruciating poverty as Ernest and his wife, Hattie, struggled to raise their large family. When the Depression hit and their first recording career came to a halt, they had to flee their native southwest Virginia ahead of bill collectors, and relocate to the Washington, D.C. area. As displaced rural dwellers, the Stoneman children grew up in an atmosphere that was nothing like that of the idyllic "little mountain home" portrayed in many a sentimental song. Marital problems, alcoholism (Scott died of alcohol-related problems), and sometimes mental instability went along with the economic uncertainties. It is impressive that the Stonemans survived at all; that they made their mark on country music seems a minor miracle.

Tribe tells their story with candor (with the family's cooperation), and in great detail. The book is well-illustrated with photos from all phases of the Stonemans' career, and the discography is a valuable update of the one done in 1968 by Norm Cohen, Eugene Earle, and Graham Wickham for the John Edwards Memorial Foundation.

Paul F. Wells
The Center for Popular Music
Middle Tennessee State University


Both of these recent publications are solid additions to the bibliography on the American musical theater. Rosenberg and Harburg discuss the Broadway musical as a business enterprise and a creative collaboration, while Peterson provides a comprehensive guide to the role of African Americans in the musical theater industry.

Rosenberg and Harburg, in The Broadway Musical, view the genre from the point of collaboration, both in the marketplace and in the creation and initial production of a show. The authors discuss the roles of the individual members of the creative team (director, musical director, composer, lyricist, book writer, choreographer, and others) as well as the collaborative process itself. Significant points are emphasized with quotes from professionals in various aspects of the musical theater industry. The authors summarize: "A creative group at the time and place of maximum collaboration is itself, like the work, a unique artistic achievement" (p. 263). The commercial success of a show is given a great deal of weight in the book: shows are defined as hits or flops depending on whether or not they were able to recoup their initial financial investments, and not on their individual artistic merits.

Peterson's encyclopedia is a comprehensive guide to the role of African Americans in the American musical theater. All types of musical theater, except for minstrel shows, are included in the volume. The coverage is quite broad. Historically, the earliest show mentioned is the variety show Free and Easy (1873), while the latest
is Jelly's Last Jam (1992). Some shows are not cited beyond their status in 1990, including Black and Blue and Once on This Island. The full gamut of involvement by African Americans is present, from all-black casts and productions, to mixed productions, to black versions of classic shows, and to single black cast members in an otherwise all-white production.

These two books help to fill voids in the current literature on the American musical theater. Rosenberg and Harburg offer a view of the genre from a vantage point other than the artistic or historical, while Peterson gives a well-defined picture of the role of African Americans in the musical theater industry. Both volumes contain valuable appendices and useful bibliographies.

William A. Everett
Washburn University

MILITARY MUSIC OF THE AMERICAN REVOLUTION.

When this book appeared in 1976, it was praised as a solid, well-researched study of a little-known area of American music. Based on Camus's doctoral dissertation (New York University, 1969), it became and has remained a standard reference; so its reissue by Integrity Press is welcome.

The military music Camus describes was performed by two separate groups: fife and drum corps that provided the all-important signals that regulated army life, and bands of music that played for ceremonial occasions. Until Camus's pioneering research, the inclusion of bands in the Continental Army had been largely overlooked. To show their existence, he used journals, diaries, newspaper accounts, and sometimes military orderly books, since band members were seldom identified as musicians (or the band listed as an entity) but were carried as privates in individual companies. The bands were small Harmoniemusik ensembles, consisting of pairs of oboes and/or clarinets, horns, and bassoons. Financed by the officers of the regiment, they were independent from the fiers and drummers, and provided music not only for military ceremonies but also for social and recreational activities of the officers.

Camus follows the course of the Revolution, as he describes musical practices in the Continental Army. Throughout the book numerous and well-chosen quotes create a vivid picture of the role of music in the military and the importance it was accorded.

The appendices include chronological listings of fife tutors and drum manuals, sources for the musical examples, and a list of published collections suitable for military band (dating from 1695 to 1829). One negative point: footnote references are grouped by paragraph, sometimes making it hard to know exactly what reference goes with what piece of information. No doubt UNC Press thought this made for smoother reading, but it makes reference use more difficult.

At a cost of only $16.95—a hardback edition at less than paperback prices—this volume is a must for every Americanist's library.

Carolyn Bryant
Washington, DC


Until the late 1980s, published sources on John Cage were of two varieties: 1) those works written by Cage himself; and 2) works by other authors or editors which treated Cage's published prose as their ur-source. In the last five years, however, Cage research has entered a new phase marked by the application of a greater academic rigor, the introduction of new sources, and the assumption of a tone more objective than the laudatory publications of the 1970s and early '80s. In short, Cage studies have entered at last the realm of bona fide "scholarship," and the volume in question stands as one of the first published products of this new research.

First published in French and English, this new all-English edition consists of approximately fifty documents, all but two dating from 1949 to 1954, i.e., before Cage's use of chance techniques estranged him from Boulez. At times chatty and at others densely theoretical, these letters offer multi-leveled insights into the lives and works of either figure. Most immediately, one will appreciate them for the extensive descriptions of the compositional techniques involved in particular works of both composers. Equally valuable, though, are the names of friends and colleagues, descriptions of performances, critiques of other compositions, and even the occasional creative daydream that one may find scattered throughout these pages. Taken as a whole, these piecemeal references provide one with first-hand accounts of the post-war "experimental" milieu in both New York and Paris.

The editorial commentary in the original edition was fairly rife with factual errors; some of which have been corrected in the new edition. But the clean-up job is only partially completed, and the remaining casual misspelling of a name ("Erdmann" instead of "Erdman"—p. 4), forewarn that a grain of salt is still required in the reading. This hardly
detracts, though, from the greater significance of the publication of the documents themselves, which can only sophisticate us beyond the night-and-day distinctions we typically draw between these two composers.

David Patterson
Columbia University

Notes in Passing: Books

by Sherrill V. Martin


Based on unpublished manuscripts, letters, and interviews with friends and colleagues, Citron has produced a riveting study of two brilliant songwriters: Cole Porter and Noel Coward. Although the two friends had entirely different backgrounds (Porter, born to great wealth in Peru, Indiana, was educated at Worcester Academy and Yale; Coward, primarily self-taught, was born in Teddington, England, to an itinerant piano salesman), Citron reflects their shared characteristics and experiences in this dual biography which deals with each entertainer in alternating chapters. Citron also includes a quintuple chronology, a detailed analysis of selected songs, numerous previously unpublished photographs, a selected bibliography, and a comprehensive index.


Using Verdi's operas as a departure, George Martin has created a lively, entertaining cultural history of San Francisco in the Gold Rush years. In chapters and appendices, he skillfully weaves together social, political and musical facts (the first operas and the first resident companies, the prima donnas, opera premiers, principal theaters, reviews of San Francisco premiers, and performances of Verdi operas in San Francisco from 1851 through 1899, as well as audience behavior and reactions) that document the mania for opera that developed in San Francisco in 1859-60 and the emergence of Verdi as the favorite composer. Martin provides copious notes and an extensive bibliography.


In this magnificent volume, collaborators, Mary Bufwack, executive director of United Neighborhood Health Services in Nashville, and Robert K. Oermann, winner of the Media Achievement Award from the Country Music Association, present a powerful portrayal of the struggle and triumph of women in country music from the mid-eighteenth century to the present day. In addition to legendary country music performers, such as Sara and Maybelle Carter, Kitty Wells, Patsy Cline, Wynonna Judd, and k.d. lang, Bufwack and Oermann include the biographies of hundreds of ordinary, working-class women to record political, economic, and social trends. This extremely well-written book is enriched with a sixty-page bibliography and more than two hundred black-and-white photographs, many of them rare and previously unpublished.


Both of these handsome facsimiles of remarkable tunebooks are welcomed. The Southern Harmony is a reproduction of the 1966 Pro Musicamericana reprint, a facsimile of the 1854 edition. This particular publication is enriched with a CD comprised of Southern Harmony performances from the Big Singing of Benton, Kentucky, 1966-1992. The Missouri Harmony is a duplication of the 1846 reprint of the ninth edition (1840), which includes the Supplement added to the seventh edition in 1835.
REVIEW OF RECORDINGS

Edited by
Mark McKnight
University of North Texas

BY GEORGE: GERSHWIN’S GREATEST Hits. Atlantic
Brass Quintet. Music Masters: 91612-67104-2,
1993. One compact disc.
Donald Martino. FANTASIES AND IMPROMPTUS;
PIANISSISSIMO; SUITE IN OLD FORM. Eliza Garth,

Any devotee of the music of George Gershwin has
heard all of the famous works—the hit tunes, concert
works, and Porgy and Bess—in both likely and
unlikely settings, in both classical and jazz renditions.
By George consists of arrangements for brass quintet
of famous songs and three concert works that are
artfully done by Joseph Foley and Jeffery Luke,
trumpeters in the Atlantic Brass Quintet.

The arrangements are always conveyed in
idiomatic brass terms, avoiding the pitfalls of
awkwardly approximating Gershwin’s Lisztian piano
flourishes (as in Rhapsody in Blue). Most selections
are well paced, although I found the ballads played
too slowly and seriously for my taste.

The Atlantic’s An American in Paris is the most
effective performance on the disc. There is a great
deal of diversity of thematic characterization by way
of articulation: smears, glissandi, rapid mute changes,
“classical” vs. “jazz” juxtapositions all make for
engaging listening. The tuba solo near the end is
especially satisfying for the delicacy and nuance of
John Manning’s warmth of tone and legato phrasing.

“Strike up the Band” and “Fascinating Rhythm”
could serve as effective encores in a brass quintet
recital. The polyrhythms are complex and are
perfectly blended into a transmutation of the 1920s
left-hand stride piano style.

The Atlantic Brass Quintet has put together a very
enjoyable album of fresh and inventive arrangements
that admirably showcase their individual and
ensemble virtuosity and mastery of effective brass
coloration. The all-digital recording is clean, and is
intimately balanced for a chamber-music ambience.

“S’Wonderful!”

The Centaur recording of solo piano works by
Donald Martino offers three very different listening
experiences, each highly intriguing on its own terms.
Fantasies and Impromptus and Pianississimo are
primarily concerned with formal organizational
procedures, sound exploration, and textural
contrasts. The composer’s method is to evolve a
unique formal plan, beginning with clearly delineated
opening motifs. Over time these motifs
parenthetically digress into coloristic and textural
asides that embellish or fulfill the inherent potential
of each of the many small ideas within the larger
context of the work as a whole.

Both Fantasies and Impromptus and Suite in Old
Form feature virtuoso piano writing in the Carter-
Boulez mold, although the musical language is
certainly distinctive on its own terms. The Romantic
pointillism of this music imparts a palpable melodic
contour to the frequently disjunct style of piano
writing. I was particularly taken with the way in
which the composer “modulates” from mordents in
trills into highly embellished floritura passages in
the third impromptu.

While I “connected” almost at once with the
Fantasies and Impromptus and Suite in Old Form
(ophopin element was a strong “hook”), there
was difficulty following the musical discourse in
Pianississimo. I was unable to penetrate the highly
abstract, disassociative world this work maintains
throughout its twenty-six minute duration.

The Suite in Old Form is a charming collection of
dance-suite movements that in style might be
dubbed “neo-Neo Classicism” (Romanticism).
Martino’s asides here are, to this listener, easier to
follow simply because the material is tonally based.
The archetype/springboard for the composer here is
the Bachian French Suite.

The performances by Eliza Garth are beautifully
wrought and are projected with an intimacy that
draws the listener into this highly particularized
sound world. The recording is impeccably produced
and was recorded under the composer’s
supervision.

Stephen Dankner
New Orleans Center for the Creative Arts

KNOW’D THEM ALL. Roy Dunn, vocal and guitar.
Trix: 3312, 199x. One compact disc.
DONE SOME TRAVELIN’. Frank Edwards, vocal and
guitar; Steve Carson, guitar; Popcorn, washboard.
Trix: 3303, 199x. One compact disc.

I am somewhat surprised but quite pleased to
see these releases back in print after so many years
of unavailability. Except for a brief update from Trix
executive Peter B. Lowry, who appears to have
struck a deal with Muse to manufacture and
distribute the label, they are direct reissues of the
original albums from 1973-74. With a very minor
quibble or two, I can recommend both of these recordings.

Of the two, Frank Edwards is the more individualistic artist. His idiosyncratic sense of time and rhythm, along with his distinctive and often sly song writing, have all of the trademarks of an American original. Like Dunn, he reworks traditional and familiar themes, such as "Good Morning Little School Girl," "Mean Old Frisco," and "When the Saints Go Marching In," but they don’t sound remotely like anyone else. Nor does Edwards even try to emulate anyone, especially on such thoughtful original compositions as "Throw Your Time Away" and "Goin’ Back and Get Her." Edwards is ably assisted by the occasional back-up guitar and washboard playing, which is sprinkled throughout the disc. My only caveat is the length of this document—it lasts but a scant forty-two minutes.

Despite the fact that they grew up in the same state, Roy Dunn sounds like a much more conventional bluesman from the Seaboard region of the South. Unlike his label-mate, Dunn seems to have been more influenced by phonograph records from the 1930s and 1940s. This disc, which clocks in at a healthy fifty-seven minutes, is chock-full of selections derived from recordings by blind Boy Fuller, Buddy Moss, and Jim Jackson. His accomplished guitar playing and singing is also clearly in the mode of his recording heroes, too. Dunn, however, is not entirely derivative. He wrote about half the songs that appear on this recording. Some of them, especially "She Cook Cornbread for her Husband," are particularly appealing and clever.

Kip Lornell
Smithsonian Institution


The four pieces by Florence Price that open this recording are a re-release of the contents of Waits’ earlier LP, *Althea Waits Performs the Piano Music of Florence Price* (Cambria C-1027, 1987). Price’s Sonata in E Minor is a three-movement work composed in 1932 that also won the Rodman Wanamaker Music Composition contest in that year. "Dances in the Canebreaks" (1953) contains three charming dances: "Nimble Feet," "Tropical Noon," and "Silk Hat and Walking Cane." These pieces plus the two remaining, "Cotton Dance" and "The Old Boatman," are all representatives of an African-American nationalist style; folk elements are particularly noticeable in the rhythms Price uses (additive rhythms, off-beat phrasings, syncopation) and in some melodies that recall spiritual tunes.

Margaret Bonds, a student in Chicago of Price and William Dawson, is represented by "Troubled Water" (1967), a pianistic tour de force based on the spiritual "Wade in the Water." The spiritual tune is accompanied by additive rhythms and embellished by arpeggio flourishes performed with bravura by Ms. Waites.

William Grant Still, active in the Harlem Renaissance and later, composed "Three Visions" in 1936. This piece contains fewer Afro-American folk elements than other of his works and consists of three movements: "Dark Horsemen," "Summerland," and "Radiant Pinnacle."

The album concludes with a work by Ed Bland, a Chicago native. "Sketches Set Seven," a work in five segments, was premiered in 1987 by Ms. Waits in her New York debut recital. The work features sparse, often two-part imitative texture and a high level of dissonance. It brings to a close a group of pieces in which the listener can hear piano music by three generations of African-American composers whose music is rooted in the Negro Renaissance.

Marsha Reisser
Center for Black Music Research
Columbia College, Chicago

**NOTTINGHAM ALE: TAVERN MUSIC FROM COLONIAL WILLIAMSBURG.** Produced by the Colonial Williamsburg Foundation, WSC-120. One Cassette.

The twenty-five selections on this recording represent music that would have been heard in taverns in colonial America, particularly the Virginia capital of Williamsburg. Most of the selections are vocal with accompaniment of fiddle or flute. Also included are such traditional instrumental tunes as "Stool of Repentance" and "Lord Dunmore," both from the Caledonian Pocket Companion (1760). Typical of much of the music in the colonies, the melodies are imported English or Scottish songs or ballads. Although not all of the selections are drinking songs, they do represent popular vocal music that would have been heard in the tavern, as well as at courtly entertainment or in the home. Many of the ballads were passed along through oral tradition; however, most of those heard on this recording can be located in eighteenth-century printed collections and represent a wide range of popular music of the time.

The title track of the recording, "Nottingham Ale," is a drinking song found in a bound volume of sheet music in the collection of Thomas Jefferson. Other well known and documented collections represented on the recording include Thomas Ravenscroft’s part-song collection, Melismata ("He that would an alehouse keep"), Thomas D’Urfey’s Wit and Mirth, or, Pills to Purge Melancholy ("One
mistr ust miast morning" and "Tobacco's but an Indian weed"), and John Watt's Musical Miscellany ("Lucretia, or, Advice to ladies"). The recording also contains "Over the hills and far away," from John Gay's The Beggar's Opera.

Recorded in the Raleigh Tavern on the grounds of Colonial Williamsburg with a live audience, the music is recorded in an atmosphere that one might expect to have experienced in the taverns of eighteenth-century English colonies. The performances seem to be well researched and create the distinctive atmosphere of historic Williamsburg.

Cheryl Taranto
University of Alabama


Produced by Murray Louis, Alwin Nikolais's partner in the New York-based Nikolais/Murray Louis Dance Company, this retrospective collection contains more than twenty selections of the composer's major dance scores, from the 1966 Moog-synthesizer piece Chimera, to excerpts from Blank on Blank, created on the Emulator in 1987. This recording serves as a fitting memorial to the genius and innovative spirit of Nikolais, who died in 1993.


The South Louisiana group Cookie (Huey Thierry) and the Cupcakes were among the originators of the 1950s sound known as "Swamp Pop," a blend of mainstream rock-n-roll and rhythm & blues, combined with indigenous Cajun and black Creole musical styles. This compilation contains the Cupcake's 1959 Billboard "Hott 100" number "Mathilda," plus the no. 2 hit "Sea of Love," on which they backed singer Phil Phillips. The CD was edited from original master tapes and original recordings.


Legendary record producer Floyd Soileau has put together another first-rate anthology of Cajun and zydeco charts from the vaults of his Flat Town Music Co. in Ville Platte, La. The theme is Mardi Gras, but the rural Acadian version of that all-important Louisiana festival, rather than the better known New Orleans fete. References to the Big Easy celebration are found in Rockin' Dopsie's zydeco cover of the Professor Longhair classic "Mardi Gras in New Orleans," as well as Zydeco Force's interpretation of "Saints Go Marchin' In." Also worthy of special note are the Balfa Brothers' haunting "La Danse de Mardi Gras" and zydeco king Clifton Chenier's classic "Johnny Can't Dance."


Recordist/producer Mary Jane Soule, ethnomusicologist Margot Lieth-Philipp, and folklorist Nancy Groce have combined their efforts to produce this documentary recording of folk culture from the U.S. Virgin Islands. The anthology contains instrumental dances—mazurkas, polkas, quadrilles (which remained popular on the islands long after they had gone out of fashion in the mainland U.S.)—as well as folktales, labor songs, ballads, and such ethnic song-styles as the bamboula and cariso. The accompanying notes by Lieth-Philipp provide a historical context for the collection and include background information and texts of the songs.
SOME RECENT ARTICLES AND REVIEWS
Edited by
William Kearns
University of Colorado at Boulder

AMERICAN HERITAGE 45/5 (Sept 94): Wilbur D. Jones, "Make Believe Ballroom" (popular music in the Depression), 64-68.


31/11-12 (July/Aug 94): Tony Allan's Save the Last Dance for Me: The Musical Legacy of The


CONTEMPORARY MUSIC REVIEW 10/1 (1994): Special issue “American Composers: The Emerging Generation,” with introductory article by David Froim and overviews of eighteen composers born in the 50s.


JOURNAL OF MUSIC THEORY 38/1 (Sp 94): rev. of George Perle’s The Listening Composer, by Jonathan W. Bernhard, 103-23.


78/2 (Sum 94): Joseph Horowitz, “Finding a ‘Real


911-15.


POPULAR MUSIC 13/2 (May 94): Charles Hamm, "Genre, performance and ideology in the early songs of Irving Berlin," 143-50; Burton W. Peretti, "Caliban reheard: new voices on jazz and American consciousness," 151-164; David Horn, "From Catfish Row to Granby Street: contesting meaning in Porgy and Bess," 165-74; Charles Keil, "Ethnic music traditions in the USA (black music; country music; others; all)," 175-78; John Paynter, "Renewal and revelation: Wilfrid Mellers at York," 201-08.


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