Dear Friends,

I am turning my attention away from the Roman-Jewish conflicts (Ben-Hur), vampires (Nosferatu), clowns (The Circus), and manipulative gypsies (Carmen) to write my last letter as President of the Sonneck Society. I have relished the opportunity to put back into the Society what it has given to me in the way of support and assistance over the years and enjoyed keeping up with many of you under the guise of Sonneck Society business. I have been fortunate to have delegated responsibilities to reliable people who have made my life easier. Wilma Cipolla and the Nominating Committee helped to provide a steady list of names for elected officials as well as committee chairs (a new responsibility). Ann Sears took over a reorganized and newly named Honors and Awards Committee that has supplied us with nominees, awards, and committee chairs in a timely fashion. Homer Rudolf has gotten our newly established Finance Committee off to a good start. We appointed Jim Hines as Convention Manager as we undertake the new business of underwriting our national meetings. Marjorie Shapiro has launched our sponsorship of American Music Week. Polly Carder, Susan Key, and the Education Committee have tackled the task of approaching American history textbook publishers on the issue of including more American music. Bob and Kitty Keller have launched the American Music Network online. Bill Everett, our public relations officer, is now aided by a committee, and the publicity and outreach surrounding our national meetings has increased. With Susan Cook’s and Jim Hines’s able assistance there will be even more outreach at the Madison meeting in April. By that time we will have an index to all the Society’s

From the

President

minutes, which will enable us to trace the history of certain issues and list all our policies. We have formulated a long range plan and already accomplished some of its goals. On our behalf Deane Root applied to the American Council of Learned Societies. We have almost completed the process of creating a new membership category, that of retired person, and Bill Kearns has written a brochure on gifts and bequests.

Some of these changes and initiatives will affect only my presidential successors or committee chairs. They can be classified as “inreach.” Others represent “outreach”—new directions for communicating the good news about American music and the Sonneck Society. I had hoped that our membership would increase during the last two years. Regrettably, it has not. For our financial well-being, however, it simply must. The fastest growing membership category is “student” and soon will be “retired.” Each regular membership costs the $50 that you pay in dues. The Society is currently subsidizing every $25 membership and soon the total cost will be an estimated $4,000. Could we find one person or even eight people who would pledge $500 each and every year to cover this expense? Such support for student and retired members would make the first woman who served as President of the Sonneck Society for American Music extremely happy.

Warmly and with best wishes to my successor, Dale Cockrell,

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

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

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

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**SCHEDULED CONFERENCES OF THE SOCIETY**

22nd National Conference
March 20-24, 1996
Washington, D.C.
Wayne Shirley, program chair
Dianna Eiland, local arrangements chair

23rd National Conference
1997
Seattle, Washington
Host: University of Washington
Rae Linda Brown, program chair
Larry Starr, local arrangements chair

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

November 6-12, 1995
November 4-10, 1996
November 3-9, 1997
November 2-8, 1998
November 1-7, 1999

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Five Piano Pieces for David Tudor (extraits de Pièces de Chair), No. 1 by Sylvano Bussotti, autograph score. David Tudor Archive, Getty Center for the History of Art and the Humanities.
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London Productions of Romberg Operettas during the 1920s:
The Student Prince, The Desert Song, and The New Moon

by William A. Everett
Washburn University

American musicals have been and are consistently performed in the United Kingdom. During the 1920s, London stages were filled with American imports. Friml’s Rose Marie, as well as works by Gershwin and Kern, including Lady, Be Good! and Show Boat, enjoyed tremendous popularity with British audiences. In fact, Noel Coward’s Bitter Sweet was one of the few successes of the era written by a native composer. In recent years American shows such as Crazy for You and City of Angels have appeared on the stages of London’s West End.

Sigmund Romberg (1887-1951), composer of operettas from the 1920s through the 1940s, also found popularity in Britain as well as in the United States. Born in Hungary, Romberg came to the United States in 1909, where he secured employment with the Shubert Theatrical Corporation as a staff composer. He remained with the Shuberts off and on through the 1920s and composed for them such hits as Blossom Time (1921) and The Student Prince (1924), both with librettos and lyrics by Dorothy Donnelly. Other popular Romberg operettas from the 1920s include The Desert Song (1926) and The New Moon (1928). Oscar Hammerstein II was librettist and lyricist for both of these shows, and Otto Harbach contributed to The Desert Song. The original New York runs of the "big three" Romberg shows were long—608 performances for The Student Prince, 471 for The Desert Song, and 509 for The New Moon. Although other less-known Romberg shows also had productions in London, Soldier Boy (1918), 2 Nina Rosa (1931), and Sunny River (1943), this discussion will focus on London productions of Romberg’s most popular original operettas during the 1920s—The Student Prince, The Desert Song, and The New Moon.

The original London productions of these shows were transferred to London during their New York runs. The Desert Song was by far the most successful of these productions with 432 performances, almost as many as its initial New York run. Neither of the other two fared so well. The New Moon received only 148 performances and The Student Prince a mere 96 performances.

The Student Prince opened in London at His Majesty’s Theatre on February 3, 1926, with a cast headed by Allan Prior in the title role and Ilse Marvena as Kathie, the female lead. Karl Franz, prince of mythical Karlsberg who begins his university studies in Heidelberg, falls in love with Kathie, a waitress at a local Heidelberg inn. Karl Franz is recalled to Karlsberg, because his uncle, the king, is dying. He is forced to marry the Princess Margaret for state reasons. Upon returning to Heidelberg, he and Kathie realize that they can never be together, and all they have is a memory of their youthful love.

Even with a replacement by Harry Welchman in the title role, the operetta was a commercial failure. Several reasons attest to its lack of success, including the lack of English actors in the cast (the principals were American imports, including Ilse Marvena, who created the role of Kathie in New York), and more importantly, the portrayal of Germans in the show. The English were still not particularly receptive to a sympathetic, romanticized portrayal of Teutonic royalty. Memories of World War I were still strong in 1926.

Significant revivals of The Student Prince in London appeared in 1929 (Piccadilly Theatre), 1944 (Stoll Theatre), and 1968 (Cambridge Theatre). The last of these productions was under the direction of John Hanson, one of the most popular personalities to appear on the British stage.

The Desert Song, the most successful of the Romberg London productions, opened at the Theatre Royal, Drury Lane, on April 7, 1927. With its 432-performance run, the show was a colossal hit. The show, taking advantage of recent publicity of the 1925/26 revolt of the Moroccan Riffs, was a romantic tale involving mistaken identity. The French governor of Morocco is concerned about the less-than-manly tastes of his son Pierre. Pierre is in love with Margot, who is engaged to a French officer and is fascinated by the mysterious super leader of the Riffs, the Red Shadow. When the General orders that the Red Shadow be killed, Pierre enters with the Red Shadow’s cloak. It comes as no surprise that Pierre and the Red Shadow are one and the same person.

Harry Welchman (who replaced Allan Prior in The Student Prince) portrayed the dual character Pierre Birabeau/Red Shadow, and Edith Day starred as Margot
Bonvalet. Romberg himself travelled to London to conduct the opening night performance. In the Play Pictorial, the reviewer commented:

It will be remembered that in "Rose Marie"...the chorus played a distinguished part, and in its successor, "The Desert Song," it is equally effective, either as bold children of the desert or gallant members of the French Army, while the scenic work of Joe and Phil Harker add not a little of the beauty of the stage production.

The music of Sigmund Romberg at times approaches operatic fervor, and the fine orchestra, under Herman Finck, renders it full justice, while the vocal numbers...amply reward the singers for their efforts, of whom special mention must be made of Miss Edith Day, Mr. Sidney Pointer, and Mr. Harry Welchman.3

Sir Alfred Butt and his associates at Drury Lane, known for their lavish productions, did not disappoint audiences with The Desert Song. According to the opening night program, the chorus consisted of forty-two women and forty-five men. Eight "native" dancers were included in the production as well. Audiences embraced The Desert Song in London just as they had in New York. The exoticism of the Moroccan locale, the romantic love story involving mistaken identity, and the soaring melodies of Romberg contributed to the continued popularity of the show.

Many revivals of The Desert Song have been staged in Britain, the most significant being John Hanson's 1967 production at London's Palace Theatre. A total of 433 performances were given in this run, one more than in the original London production of forty years earlier.

The third of the Romberg operettas to be performed in London during the 1920s was The New Moon, which opened on April 4, 1929, at the Theatre Royal, Drury Lane. The production featured Evelyn Laye as Marianne Beaunoir and Howett Worster as Robert Mission. Gene Gerrard, who played the comic newspaperman Benjamin Kidd in The Desert Song, portrayed Alexander, Robert's humorous valet. The operetta, set in Louisiana during the French Revolution, revolves around the relationship between Marianne, the daughter of a French loyalist in Louisiana, and Robert, an escaped French aristocrat interested in overthrowing the monarchy. The couple finds matrimonial bliss as the operetta ends with news that the Bastille has been stormed and that France is now a republic.

Although the London production of The New Moon shared many similarities with that of The Desert Song two years earlier, it was a failure, with only 147 performances. Herman Finck, leader of the orchestra at Drury Lane, was music director for both shows, and Romberg himself conducted the opening night performances of both productions. The two creations even shared an actor: Harry Welchman, star of The Desert Song (and The Student Prince), replaced Howett Worster during the show's short run.

Critics were not particularly kind to Howett Worster, commenting that he was more concerned with getting his high notes than with portraying his character in a convincing manner. Evelyn Laye, however, was enthusiastically received. Alan Parsons, reviewer for the Daily Mail, wrote:

But fortunately there is always Miss Evelyn Laye. I would say without fear of contradiction that she is now incomparably the best musical comedy artist on either side of the Atlantic.

It is not only her radiant beauty, though that is valuable enough; it is not only her splendid voice, steadily and continually improving, which make everything live so long as she is on the stage; it is a certain shining sincerity which hushes the noisiest of coughs and compels the most blasé to take notice. She touches the heart as well as entrances the eye and the ear.

The torrents of applause which greeted the last notes of her songs showed that her audience fully realized her excellence.

If "The New Moon" is a big success, as no doubt it will be, hers will be the largest share of the glory.4

The New Moon closed on August 10, after a very short run, simply because it was not making enough money. It was replaced by a revival of Rose-Marie later that year.

The New Moon has not enjoyed popularity in British revivals as have The Desert Song or The Student Prince. The dated libretto certainly had a great deal to do with this; the libretto was criticized even in the 1920s.

The British-recorded many West End musicals with their London casts during the 1920s, including the three shows discussed here. The original cast of The Student Prince recorded the show on February 16, 1926, just a few weeks into the run.5 In these recordings, we can hear Alan Prior and Herbert Waterous sing "Golden Days," and Alan Prior and three of the members of the Saxon Corps sing the solo quartet parts in the "Serenade." On June 25, 1926, members of a replacement cast which featured Harry Welchman and Rose Hignell in the lead roles recorded the duet "Deep in My Heart, Dear" and Welchman re-recorded the show-stopping "Serenade."

Studio recordings were also made of Romberg's other two shows which appeared in London during the 1920s, The Desert Song and The New Moon.6 Both of these recordings were made in the Theatre Royal, Drury Lane with the Drury Lane Theatre Orchestra conducted by the theater's music director, Herman Finck. The Desert Song was recorded on May 6, 1927, and The New Moon was recorded on three different dates: April 29, 1929 ("Gorgeous Alexander,"
"Stouthearted Men," "Softly, As in a Morning Sunrise," and "Marianne"), May 2, 1929 ("Lover, Come Back to Me," "The Girl on the Prow," and "Try Her Out at Dances"), and May 7, 1929 ("One Kiss" and "Wanting You"). Edith Day and Evelyn Laye, two of the most important leading ladies of the British music theater during the early part of the century, can be heard in these recordings of significant repertory of the period. Through these historic recordings, modern audiences and performers have the opportunity to hear these shows as they would have been presented during the era in which they were written. The London studio recordings of The Desert Song and The New Moon are now available on CD Pearl GEMM CD 9100 in a 1994 reissue.

In addition to the cast recordings, other recordings of Romberg's music appeared in the United Kingdom during the 1920s. Columbia Records issued a medley of music from The New Moon with the London Theatre Orchestra conducted by Romberg (Columbia 9712) and fox trot versions of "Lover, Come Back to Me" and "Marianne" (both from The New Moon) by Paul Whiteman and his Orchestra (Columbia 5377). HMV distributed several recordings of music from The New Moon, including performances by DeGroot and his Orchestra, Reginald King and his Orchestra, and Reginald Foort "on the organ of the New Gallery Cinema in London." Popular music groups also recorded music from The Desert Song, including fox trot versions of "The Riff Song" and "One Alone" by the Earl Carroll's Vanities Orchestra (Columbia 4322) and "The Desert Song" waltz and "It" fox trot by the Piccadilly Revels Band (Columbia 4321).

The original London productions during the 1920s of Romberg's operettas are an important aspect of the composer's career. With the continual transfer of shows between London and New York, London productions are among the most important for an American composer outside of the United States. The transfer of shows between New York and London stages has continued to the present day. The London performances of earlier shows, with their recordings, form a significant chapter in the history of the American musical theater—a chapter not to be ignored by those interested in the development of the American musical theater.

NOTES
1. Blossom Time was not an original work, but rather an adaptation of the German singspiel Das Dreimäderlhaus (The House of Three Maidens). The Student Prince is especially significant in Romberg's career, as it is considered to be his first original operetta.
4. Alan Parsons, "Drury Lane Spectacle," Daily Mail, April 5, 1929.
5. Reissued on LP as Original London Cast Recordings, The Student Prince and Wildflower (World Records, Ltd. SH 279). The original disc numbers and contents are as follows: WA 2886 "Students Entrance" (Raymond Marlowe, Paul Clemon, Olaf Olson, and Chorus) WA 2887 "Just We Two" (Lucyenne Harvel and John Coast) WA 2888 "Golden Days" (Allan Prior and Herbert Waterous) WA 2889 "Memories" (Allan Prior and Chorus) WAX 1282 "Drinking Song" (Raymond Marlowe, Paul Clemon, Olaf Olson, and Chorus) WAX 1293 "Serenade" (Allan Prior, Raymond Marlowe, Paul Clemon, Olaf Olson, and Chorus) WAX 1689 "Serenade (Harry Welchman with Chorus) WAX 1690 "Deep in My Heart, Dear" (Harry Welchman and Rose Hignell)
Recording dates are listed on the album cover.
6. Reissued on LP as The Desert Song and The New Moon, Original London Cast Recordings from the Theatre Royal, Drury Lane (World Records, Ltd. SH 254) and on CD (Pearl GEMM CD 9100). Selections on the original releases (on 78 RPM discs issued by Columbia Records) were as follows:

The Desert Song
4387 "The Riff Song" (Harry Welchman and Male Chorus) "One Alone" (Harry Welchman and Male Chorus)
4388 "Romance" (Edith Day and Chorus of Girls) "The Sabre Song" (Edith Day)
4389 "Eastern and Western Love" (Dennis Hoey, Sidney Pointer, and Chorus) "It" (Gene Gerrard and Chorus of Girls)
9211 "The Desert Song" (Edith Day and Harry Welchman) "French Military Marching Song" (Edith Day and Chorus)

The New Moon
5404 "Gorgeous Alexander" (Gene Gerrard, Dolores Farris, Chorus) "Wedding Chorus" and "Try Her Out at Dances" (Gene Gerrard, Dolores Farris, and Chorus)
9751 "Lover, Come Back to Me" (Evelyn Laye and Male Chorus) "One Kiss" (Evelyn Laye and Chorus)
9752 "The Girl on the Prow" (Evelyn Laye and Chorus) "Wanting You" (Evelyn Laye and Howett Worster)
9753 "Marianne" and "Stouthearted Men" (Howett Worster, Ben Williams, and Male Chorus) "Softly, As in a Morning Sunrise" (Ben Williams and Male Chorus)

8. A partial list of these recordings includes the following: "One Kiss" and "Softly, As in a Morning Sunrise" played by DeGroot and His Orchestra (EMI B2997) "Lover, Come Back to Me" played by Reginald King and his Orchestra (EMI B3053) Selections by the New Mayfair Orchestra (EMI C1660) "Lover, Come Back to Me" and "One Kiss" sung by Lilian Davies (EMI B3037) "Lover, Come Back to Me" and "One Kiss" played by Reginald Foort on the organ of the New Gallery Cinema, London (EMI B3045)
An Assessment of Music Items in the Irving Berlin Collection at the Library of Congress

by John Andrew Johnson
Harvard University

It is difficult to imagine a richer conglomeration of musical Americana than the recently acquired Irving Berlin Collection at the Library of Congress in Washington. The sheer enormity of the Collection, roughly 750,000 items, is paralleled by its diversity, and, surprisingly given its size, consistency. The Collection was a continual source of fascination as its processing unfolded and took a number of interesting turns. What follows is an attempt to describe this processing methodology, offer a remark or two about particular points of interest, and outline the parameters of the Collection, all cursory findings directed toward a preliminary assessment of the Berlin Collection as a whole, emphasizing the relatively small but fundamental role of music items within the Collection.

Throughout his long, highly successful and prolific career, Irving Berlin exercised some penchant toward preserving his works. Like his compositional process, this usually meant by proxy and was largely due to business concerns, namely those of the Irving Berlin Music Corporation and Music Box Theatre. This meticulous saving of materials accounts for the consistency of the Collection as it has come to rest in the Music Division. Similar policies seem to have been in place from at least as early as Yip, Yip Yaphank (1918), the earliest work from which anything approaching complete performance materials is represented, through Mr. President (1962), Berlin’s last show. The richness of the Berlin Collection stems from the man himself. His, as one recent biographer has pointed out, "preoccupation with preserving his privacy" accounts for the fact that the Collection has come down as one large cache rather than piecemeal over a series of years. This situation provides contextual benefits useful in analyzing the disparate elements of musical business with the tough to lay-hands-on (thus precious) materials necessary for performance sprinkled with a handful of real jewels: contracts involving Berlin and other luminaries, Berlin’s Army commission and discharge papers and U.S. naturalization certificate, a smattering of personal correspondence, a handful of early photographs, and music items which usually one is left only to wish for (full scores and material relating to Hollywood films).

Berlin’s persistent reluctance to make himself and his works available, however, now provides a golden opportunity for scholars and performers to appreciate what Richard Crawford once observed as central to the study of American musics: music as "process," not simply "product." Strange, at first, to reconcile Crawford’s polished credo with the artifacts of the Berlin Collection, which is, after all, arguably most valuable as a record of the business of music—music as "product"—during the hey-day of American popular song. Yet the ability to witness the "process" of bringing a song or a show before the public, from behind-the-scenes, is precisely the real value of this Collection, not simply as a deep well of information on any one aspect of a work, but various types of corroborating evidence all in one place. Knowing how much was spent on scorns or how little was taken in at the box office during a given week of a show's run says little, and means little, unless it effectively can be placed within a larger context and thus tell us something which the proverbial "words and tones" of a musical work cannot. Having the earliest forms of given songs, along with annotated full scores and piano-vocal scores, as well as seemingly complete sets of parts and scripts seems to be enough to reconstruct any show for contemporary perusal. The luxury of having a wealth of accompanying documentary material enables scholars and performers to, perhaps, move a couple of steps beyond mere reconstruction toward true, viable recreation.

The first step toward making sense of and beginning to process the musical portion of the Berlin Collection was simply to define just what constituted music items and then separate this kind of material from the rest of the Collection. Of the roughly two hundred boxes that made the trip from New York down to Washington, some twenty of them, or about ten percent of the whole Collection, contained "musical materials:"

- ms./copied/printed full scores, piano short scores, piano-vocal scores/lead sheets, instrumental and choral parts, sheet music, off-prints, and anthologies of works (shows and songs) by Irving Berlin, including lyric sheets, scripts and scenarios; arrangements of Berlin's works, both with and without text; and memorabilia and other documentary material pertaining to a specific work found stored with music items rather than buried within the business correspondence.
- The majority of the materials of this ilk were readily divisible into groups of three or four boxes containing items relating to a specific show. A few of the boxes mixed material from several shows for which less material was retained by Berlin (primarily early works and film projects). Once an initial assessment of the contents of these packages was complete, it became clear that the following works (in chronological order) were represented at least in part:
  
  Watch Your Step, revue (1916)
  Yip, Yip Yaphank, revue (1918)
  Ziegfeld Follies-1919, revue (1919)
  Ziegfeld Follies-1920, revue (1920)
Music Box Revue 1921-22, revue (1921)
Ziegfeld Follies-1921, revue (1921)
Music Box Revue 1922-23, revue (1922)
Music Box Revue 1923-24, revue (1923)
Music Box Revue 1924-25, revue (1924)
The Cocoanuts, show (1925)
Face the Music, musical (1932)
As Thousands Cheer, revue (1933)
Top Hat, film (RKO, 1935)
Follow The Fleet, film (RKO, 1936)
On The Avenue, film (RKO, 1937)
Alexander's Ragtime Band, film (Fox, 1938)
Carefree, film (RKO, 1938)
Second Fiddle, film (Fox, 1939)
Louisiana Purchase, musical (1940)
Holiday Inn, film (Paramount, 1942)
This Is The Army, revue (1942)
Blue Skies, film (Paramount, 1946)
Annie Get Your Gun, musical (1946)
Easter Parade, film (MGM, 1948)
Miss Liberty, musical (1949)
Call Me Madam, musical (1950)
White Christmas, film (Paramount, 1954)
There's No Business Like Show Business, film (Fox, 1954)
Mr. President, musical (1962)

The decision was made to tackle each show as a project within the larger project of processing and housing the Berlin Collection for use and posterity.

Tackling each show amounted to a series of recurring tasks that informed each other. The first, dusty stage was simply to unpack the material, dealing with any sort of fundamental preservation difficulties encountered, and put the items in some workable order. The manner in which the material existed previously in the files of the Irving Berlin Music Corporation was held in high regard, and the order of the material was only disrupted when there was clearly no reason to preserve its state of storage. In short, when a body of items within the materials relating to a given show seemed to be in some rational order (i.e., show or alphabetical order), or when it was unclear why a given group of materials were placed together, then this ordering was not disrupted. When a body of material was simply out-of-order, or rarely, an absolute mess, then an attempt was made to bring order to it, so that the contents would be known, accessible and usable. All of the shows contain little material that does not seem to be where it is for some good reason, forming hunks of performance materials that make sense in the manner in which they have been saved over the years. In most cases, it looks as if shows were simply packed away, and aside from the smattering of significant subsequent revivals or transformations (stage to film), LC's hands are the first to come upon the material since last used for performance or recording. Thus conducting materials of various sorts (full scores, piano-vocal scores, scripts) are usually in the same vicinity. Parts are usually also in one lump. Business records (royalty statements and box office receipts) have been clearly separate from the music itself.

Once the materials of a given show had been unpacked, sorted, and made sense of, the next step was to house these materials in archival folders and boxes, making an inventory of the contents. A typical entry took the following shape:

Yip, Yip Yaphank, revue (1918)

Scores
Piano-vocal score, (ms.; inscribed by Irving Berlin)
Piano-vocal score: misc. pages (ms.)
Full scores (ms.; orchestrations of various numbers, containing numerous revisions; not complete)

Parts
Most of these parts contain (as printed parts) some interpolation of one or more of the following works not by Irving Berlin: Augustus Barratt (arr. Dave Kaplan), "Fancy Free (Fox Trot)" (New York: G. Schirmer, 1918); Shelton Brooks (arr. Harry L. Alford), "The Darktown Strutters' Ball" (New York: Leo Feist, 1917); E. M. Claus, "Chicken Reel (March and Two-Step)" (New York: Carl Fischer, 1912); John Stafford Smith and Francis Scott Key, "The Star-Spangled Banner" (New York: G. Schirmer, 1918).

Original parts (ms.; many corrections/changes in pencil)
I: Flutes/Oboes/1st Clarinet/Bassoon/Horns/ Trumpets/2nd-3rd Trumpets/Trombone; II: Tuba/Drums/1st Violin/2nd Violin/Bass
Misc. parts (ms.; various numbers represented)
Woodwinds (Flutes/Clarinets 1-2/ Bassoon); Brass (Horns/Cornet/Trompet/Trombone/Tuba); Percussion (Drums/Piano); Strings (Violin 1/ Violin 2/Cello/Bass)
Bi-folio of various parts (ms.; incomplete, additional parts for "Oh, How I Hate To Get Up In The Morning," "Love Interest," "The Darktown Strutters' Ball," "Kind Of Baby" and "Waters Of Venice")

Other material
Misc. documentary material (ms. of Irving Berlin, "Music Routine for Yip, Yip Yaphank" typescript and photocopy of an unsigned article entitled "Yip, Yip Yaphank," dated August 23, 1918; various loose pages, some containing ms. notes)

Aside from the works in the Collection prior to Yip, Yip Yaphank, and all of the Hollywood film material, most of the other works are similarly represented.
The Berlin Collection is characterized by a number of special strengths and few weaknesses. The Collection provides the opportunity to witness music and the business of music intertwined. Surely this is a rare opportunity and a primary strength of the Collection. Other notable strengths include an abundance of lyric sheets, often displaying variants; seemingly complete performance materials for a number of shows and, perhaps upon further analysis, more than one version of a given show; a plethora of full scores for most of the stage works for which Berlin was the sole composer; a number of piano short scores for the many Hollywood films with which Berlin was involved; countless examples of corrections, marginalia and clearly-marked deleted and revised material; material pertaining to original cast recordings; and a curious "tunedex" (song register or catalogue by incipit), as well as individual files for the majority of the published songs.

Weakness is perhaps too strong a term to describe what the Collection lacks. Most of these holes are to be expected and simply confirm our evolving understanding of how this music was conceived. The lack of material for many of Berlin’s early works, revues for which he was not usually the only or primary composer, the lack of musical material in Berlin’s hand, and the rather spotty residue of Berlin’s Hollywood career are all understandable. One is tempted to assert that anything relating to the very early revues and the Hollywood musicals is of supreme value. Though the consistency of the film material does not match that of the stage works of Berlin’s mature years, the Collection does not contain many significant examples of what is usually rather elusive material.

The fact that Irving Berlin wrote so many great songs and yet cared not to pen the notes on the page himself is indicative of the enigma that he remains. This apparent lack of vanity is difficult to believe, yet nothing in the Collection says otherwise. Although it sounds hackneyed now, perhaps Berlin was simply letting his music speak for him. It did that. Still does. Jerome Kern famously pronounced, “Irving Berlin has no place in American music. He is American music.” Bernstein said something about Copland, and others have likewise lauded Ives, Gershwin, and Ellington. After spending seven weeks with Berlin’s enormous Nachlaß I have been forced to remember just how large his musical legacy is. When it comes to the daily patter of American life, especially during his lifetime, Berlin looms as large as anyone. Without all of those great tunes, surely the vast world of American music would be a smaller, sadder place. But fundamentally, such an elegiac reflection is not consistent with what Berlin’s music was all about. Continually his songs say live light, make the most of the time you have, and “let yourself go.”

2. This is a recurring theme in Crawford’s writings. He formulates it most explicitly in Studying American Music, I.S.A.M. Special Publications No. 3 (Brooklyn: Institute for Studies in American Music, 1985): [Scholars of American music] “have broadened their focus from Music with a capital M to music-making: in John Blacking’s phrase, from product to process—the entire process of music-making in the United States.” Also see Crawford, “Gershwin’s Reputation: A Note on Porgy and Bess,” Musical Quarterly 65 (April 1979), 263-64.
3. “Business correspondence,” largely not perused by this archivist, makes up a significant portion of the remainder of the Collection. Presumably, most of this material is still stored in LC’s warehouse in suburban Maryland.
4. Some items, such as Berlin’s famous modified piano and Army uniform, went directly to the Smithsonian’s National Museum of American History.
5. A distinction should be made here between “business records” and the “business correspondence” referred to above (cf. Note 3). The former refers to isolated groupings of business papers housed with performance materials. The working distinction between “business” and “music” within the Collection is still evolving.
6. The “tunedex” is a two-drawer 3"/5" card file with numbers (no musical notation present) used to represent incipits. A separate card is used for each song, and these are apparently filed by melodic similarity, not alphabetical nor chronological. The cards do not appear to be in Berlin’s hand, and this register was probably prepared by one of his musical secretaries. Although it is not complete, it does reflect prolonged use with various entry stages.
Jazz Debate at Lincoln Center: A Report

This past fall Scott DeVeaux, Sonneck Society Minority Issues Chair, sent to me a message about a debate that took place at Lincoln Center on August 7, 1994, between James Lincoln Collier and Wynton Marsalis. Scott had received the report via email from a friend who wished to bring the debate to Scott’s attention and to report on his impressions of the debate and the issues involved. While the report was intended as a conversation between friends, it captures concerns shared by a number of members of the Society, the editor.

Last summer a debate took place at Lincoln Center that broached many of the issues that currently dominate debates about jazz, at least as they are articulated in the popular media. In December of 1993 Wynton Marsalis wrote a letter to the New York Times Book Review excoriating the Times for running a mildly favorable review of a new book by James Lincoln Collier who is without doubt the single most controversial jazz writer today. Collier’s revisionist biographies of Louis Armstrong and Duke Ellington have been hailed as the first modern biographies of major jazz figures, but many old jazz hands insist that they have a disturbing subtext of racism: Collier characterizes Ellington as too “laz[y]” by nature to study composition (hence his penchant for rule-bending voice-leading), and he makes Armstrong out to be a pathetically dependent personality. Standard stuff for revisionist biography, but outrageous to champions of jazz, who would have preferred their subjects to be built up rather than torn down. In his letter Marsalis called him a “poseur,” a “pompous social scientist who for too long has passed as a serious scholar of music,” and a “viper in the bosom of blues and swing.” “Men like James Lincoln Collier must be exposed,” he concluded. “If reviewers aren’t capable of doing so, musicians will have to step forward.” Collier responded shortly afterward in the Times Book Review, calling the attack “scurrilous” and inviting Marsalis to debate him “at any forum he chooses.”

The debate was held in a hot, stuffy room upstairs in the Lincoln Center complex, standing room only because of the crowd of Marsalis supporters. Collier made the opening remarks and was actually quite charming. He even said that he admired Marsalis’s trumpet-playing and that he regularly brings Marsalis’s records along when he goes out to schools to talk about jazz. He did, however, ask Marsalis if it were true that he had not read any of his (Collier’s) books when he wrote the notorious letter to the Times. He also suggested that Stanley Crouch was the real author of the letter.

Marsalis never said anything nice about Collier. He began by holding up a stack of paper he insisted was a manuscript he himself had written without help. He invited Collier to read it and evaluate it for himself.

Collier did not take him up on the offer. It was all down hill from there.

Most of the time was devoted to Marsalis trying to destroy Collier as a musicologist. He cited about eight specific passages in the Armstrong and Duke books that he found wanting. He supported his arguments by frequent recourse to a grand piano and his trumpet as well as to taped examples and overhead projections of sheet music. His audio-visual staff numbered about four. He also mentioned that he had discussed the examples with David Berger and others. On a few of the examples he was able to show that Collier had misidentified a chord (it was G9 and not Gmaj7, for example) or that Collier had said a trumpet solo was played open when in fact it was muted. At one point Collier said something like, “Well, you could be right about that one.” The audience applauded loudly. When Marsalis asked him if he would change the offending passage in the edition of his book and Collier that he would, there was more victorious applauding. Marsalis insisted he had found twenty-four mistakes of this kind. Collier said that if he only made twenty-four mistakes in two books full of musical analysis, he was doing pretty well. There was no applause.

Virtually all of Marsalis’s examples had a flavor of nit-picking, and in a couple of cases he was just plain wrong. For example, he read a passage from the Armstrong biography where Collier says that Armstrong admired King Oliver and considered him a great mentor but that he was not substantially influenced by Oliver’s playing. Marsalis insisted that Oliver had a major influence on Louis’s style. He played a 1923 recording of an Oliver solo and then a 1961 solo by Armstrong in which he quotes Oliver note-for-note. Of course, Armstrong had a much more bravura sound than Oliver, but more importantly, on the 1961 record he was simply paying tribute to his old mentor by quoting him.* In the same way, Armstrong paid tribute to composers like George Gershwin and even Puccini by inserting phrases from their work into his solos, but this hardly means that he learned how to play trumpet from them. Collier did not press his advantage here. He said he would not back down and simply repeated his contention that Armstrong’s style was not like Oliver’s. No one applauded.

Unfortunately for Collier, he quickly lost his charm. He became testy and indignant, and on several occasions he scolded the audience for giggling at him or for shouting out their opposition to his statements. Marsalis was much more charming with the audience, making jokes and speaking with conviction and moral outrage. He is obviously a much more accomplished orator than Collier even though he had no real skill as a debater. If the point of the debate was to back up Marsalis’s claim that Collier was a “third-rate mind” and “a poseur,” then Marsalis clearly lost. If the point of the debate was to show Collier’s lack of veneration for
Louis, Duke, and black people in general, then Collier lost.

After the musicological section of the debate was over, Marsalis attacked Collier for his racial politics. Here is where Collier is really vulnerable, but Marsalis was much more interested in scoring cheap points. For example, he had slides of his family, including a grandfather who looked white. His point was not entirely clear to me, but he seemed to be arguing that he had Creole, white, and black blood, and that therefore he could not be associated entirely with black jazz. Collier said that the pictures had nothing to do with his argument, but, but he was unable to score any points in the wake of Marsalis's emotional display.

Marsalis also objected to Collier's references to "ignorant Negroes," "ghetto blacks," etc., at times misquoting him and then turning to the Theme Song book and finding a much less inflammatory wording. Marsalis would show a slide of his great aunt and then say that she was well read and intelligent. Collier would say that most blacks at the time were uneducated, because white people kept them that way. With the help of the crowd, Marsalis was able to cast Collier as saying that blacks were ignorant by nature. Marsalis then quoted a passage in which Collier said that Ellington was not an intellectual and did not read very much; he quoted a later passage from the same book in which Collier says that Ellington was interested in black history and that he read widely on the subject. Marsalis said that Collier was contradicting himself. Collier insisted that this was not a contradiction, because there were not that many books on black history in the 1940s and 1950s, and that it was a small area—Duke did not read widely enough in other areas to be a real intellectual. Again, Marsalis succeeded in making it sound like Collier had said that there was no black history and that Ellington was not intelligent. Collier was never very politic and often appeared flustered during this stage. He was also embracing an easily discredited, Eurocentric view of what constitutes an intellectual. Never did he suggest that the old views of learning might be tainted. For whatever reason, Marsalis did not move in for the kill on this one, but as always, he seemed so sure of himself and so eloquent in defending his race (regardless of what Collier actually said) that the audience had no trouble in siding with Marsalis.

In the last hour or so, Collier went on the attack and made some charges about Marsalis's stewardship of the Lincoln Center jazz program. He made three basic charges: 1) too few white people were honored in the concerts; 2) Marsalis gave too many commissions to himself; and 3) he gave too many commissions to his friends. Marsalis once again became self-righteous and eloquent on the contributions of black people to jazz and insisted that he liked white people, even calling out the name of one of his white students who was in the audience. He also said that it was in his contract to do a commission each year, and that he wasn't really "friends" with most of the young players from New Orleans to whom he had given commissions. Again, Collier was not really prepared to press his advantage. He did not drive home the point that Marsalis had given multiple commissions to mediocre artists who just happened to be in his band. When Marsalis said it was in his contract to give commissions to himself, Collier said, "Contracts can be rewritten." The audience hooted (at Collier). Marsalis listed all white people who are in the Lincoln Center Jazz Orchestra, the whites who have lectured at the Center, and the whites who have appeared as guest artists. When Collier pointed out that there had never been a tribute concert to Bix Beiderbecke or Benny Goodman, Marsalis asked him how many concerts he'd attended. Collier had never attended any. He said he'd seen a few on TV. Another round to Marsalis.

I went away feeling quite miserable—for both men. There were a few people who awarded the debate to Collier on points, but most people, including a few jazz fans whom I know to be fairly sophisticated, thought Marsalis had clobbered Collier. One friend said to me, for example, "the very idea—never going to a concert at Lincoln Center!" There was no coverage of the debate in the New York Times, the next day or the day after. I'm wondering whether any reporter in the jazz press will ever point out the flimsiness of Marsalis's attack on Collier or Collier's inability to see through Marsalis's tactics.

Upon reflection, I think that the real issue around the Lincoln Center jazz division was never broached. Basically, Marsalis, et al., have appropriated the standard argument that jazz is part of a great, organically evolving tradition built around black geniuses. Hence the shaky argument that King Oliver was both the mentor and principal musical influence on Armstrong. Once jazz has been properly identified as a great tradition, it can compete with the other apparatus of the high culture industry in New York and justify high prices for tickets. Similarly, the Jazz Division becomes eligible for big grants and can support a staff of consultants and promoters. In spite of the fact that almost no one in the jazz community takes him seriously, a man like Collier poses a real problem for the Lincoln Center project, because he says that these black geniuses were just ordinary guys who stole other people's music (Duke) or only wanted to entertain rather than advance the race (Louis). Collier probably does not fully understand how dangerous he is in the eyes of people who are professionally invested in the music, and so he was ill-prepared for the high tech assault he suffered at the hands of Marsalis. It's up to jazz academics to set the record straight or at least to account for the views that now pass for jazz history.
SPECIAL ISSUE OF AMERICAN MUSIC

American Music, the quarterly journal of the Sonneck society, will produce a special edition devoted to Blues under the guest editorship of David Evans. The editor solicits manuscripts, proposals, or outlines of potential articles by June 15, 1995. All submissions should be original works not published elsewhere, in the range of 15,000 words. The editor seeks works of innovative and groundbreaking scholarship on various aspects of blues, such as its history, musical qualities, lyrics, and performance, or its relationship to historical events, geographic, social, and cultural conditions, and other musical and artistic genres. Individual artist profiles or interviews will not be considered unless they illustrate some broader aspect of the blues. Send proposals, outlines, or drafts to David Evans, Department of Music, The University of Memphis, Memphis, TN 38152, USA; phone 901-678-3317; fax 901-678-3299.

AMERICAN MUSIC NETWORK COMMITTEE

The Committee for the American Music Network has established two data bases on gopher, Coming Events in American Music and American Music Week Events. Each file has more than one hundred items, searchable by the public and members. A mailing list has also been generated for Sonneck members with email addresses to which items of interest are forwarded. Plans are for this list to evolve into a true "listserv" or bulletin board/mailing list of people and organizations interested in American Music. The Speaker’s/Performer’s Bureau will be on line soon.

NEW OFFICERS ELECTED

The Society is pleased to announce the new officers elected this past fall. John Graziano will serve as Vice-President, and Kathryn Bumpass was elected Secretary. Craig Parker was elected to a new term as Treasurer. Three new Board of Trustees members are Karen Ahlquist, Charles Hamm, and Ann Sears. Congratulations to those elected to serve the Society. The members thank all those who are willing to serve and convey their best wishes to the new officers.

The Sonneck Society welcomes the following new members:

Darol Anger, Oakland, CA
Judith Bell, New York, NY
Alfred R. Bredenberg, Cornwall, CT
Samantha Embrey, Takoma Park, MD
Amie Flowers, Kansas City, MO
Georgia Music Hall of Fame, Macon, GA
Richard Greene, Silver Spring, MD
Sondra W. Howe, Wayzata, MN
Bill Messenger, Street, MD
Leta E. Miller, Santa Cruz, CA
Sharon Mirchandani, Sewell, NJ
Tom C. Owens, New Haven, CT
Phi Mu Alpha, Evansville, IN
Roger P. Pierson, Jr, Madison, WI
Mary Ellen Poole, Decatur, IL
Susanna Reichling, Kansas City, MO
Renolda House Museum, Winston-Salem, NC
Shepherd Music Co, Spokane, WA
W. Anthony Sheppard, Princeton, NJ
Ruth A. Solie, Northampton, MA
Margaret L. Ulmer, Cambridge, MA
Richard Will, St. Louis, MO

LOWENS AWARDS

The Irving Lowens Book Award and the Irving Lowens Article Award are given annually by the Sonneck Society for the best scholarly book and the best scholarly article about American music. Anyone wishing to submit nominations for a Lowens award for books copyrighted in 1994 should contact Fred Crane, chair of the Lowens Book Award Committee. Nominations for articles published in 1994 may be made to Robert Walser, chair of the Article Award Committee. Chair of the book award committee for 1995 publications is Katherine Preston. Chair for the article award committee for 1995 will be announced soon.
CASH CONTRIBUTIONS TO THE SOCIETY, 1994

The Sonneck Society received cash contributions totaling $3,260, largely in response to our year-end fund-raising appeal. Sixty-nine members earmarked their contributions as follows:

- Special Programs at conferences: $135
- Student subsidies: 285
- Research publications and recordings: 75
- Irving Lowens Memorial Fund: 560
- Support for U.S. office of RILM: 200
- American Music Week: 200
- Projects in the 5-year plan: 25
- American Music Network: 50
- Unrestricted: 1,730

These donations will greatly assist the Society in its mission of furthering the cause of American music. Below are members who made 1994 cash contributions. Unfortunately we cannot list here the many officers, board members, committee chairs and members, the editors of our publications, our conference committees, and others, who not only have given much time and ability to the Society but also have been able to cover out-of-pocket expenses incidental to their work for the Society. We thank you all for your help!

William Kearns, Vice President

BENEFACTORS (Those donating $100 or more)

- Gillian Anderson
- Paul Charosh
- Wiley L. Housewright
- William Kearns
- Kate Keller

Margery M. Lowens
Sherrill Martin
Ray Reeder
Deane L. Root
Judith Tick

CONTRIBUTORS (Those donating up to $99)

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- American Music: JOSEPHINE WRIGHT
- Bulletin: GEORGE KECK
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- Development: WILLIAM KEARNS
- Honors and Awards: ANN SEARS
- Lowens Award: FRED CRANE, book; ROBERT WALSER, article
- Membership: HOMER RUDOLPH
- Minority Issues: SCOTT DEVEAUX
- National Conferences: PAMELA FOX
- Nominating: WILMA REID CIPOLLA
- Public Relations: WILLIAM EVERETT
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- American Music Network: ROBERT KELLER
- Conference Manager: JAMES HINES
- Exhibits Coordinator: SUZANNE SNYDER
- Music of the United States Liaison: JUDITH MCCULLOH
- US-RILM representative: JEAN GEIL

Interest groups:

- American Music in American Schools: THURSTON DOX
- Band History: DIANNA EILAND
- Musical Theater: DAVID M. KILROY
- Popular Music: SCOTT DEVEAUX

Research in Gender and American Music: KAY NORTON
Music of Latin America and the Caribbean: HENRIETTA YURCHENCO
Members In the News

DOUGLAS MOORE conducted twenty cellists at Indiana University in his arrangement for cellos of Sousa's March The Thunderer (October 9, 1994); performed Arthur Foote's Cello Sonata at the University of Montana, Missoula (October 29); and performed the world premiere of Cello Sonata by New Orleans composer Stephen Dankner at the University of New Orleans (November 15). The concerts took place during the fall portion of his year-long sabbatical. During the spring portion Douglas performed Arthur Foote's Cello Concerto with the Illinois Symphony in Urbana (February 12, 1995) and the Foote Sonata and Menotti Suite for Two Cellos and Piano at the University of West Virginia (March 30). In addition, he is completing the organizational work on the Foote Collection at Williams College.

JOHN BECKWITH received an honorary Mus.D. degree from the University of Guelph on February 2. Beckwith’s recent publications are: "Hearing and Context," Recherches en éducation musicale au Québec, November 13, 1994; and "Choral Music in Montreal Circa 1900: Three Composers," University of Toronto Quarterly, 63/4, Summer 1994.


ELISE K. KIRK was the moderator for a panel in the Living White House series presented at the Smithsonian Institution this past fall. Her panel, "Showcase for the Performing Arts," featured Roberta Peters, soprano, Edward Villella, dancer, and Billy Taylor, jazz pianist. Elise’s paper, "Anton Seidl and America's First Ring," presented at the Sonneck Society meeting in 1992, was published in Opera News (March 27, 1993), and another article, "Black Performers at the White House: A Picture History," appeared in American Visions this past February. Elise Kirk’s newest book, American Opera, will be published by Oxford University Press.

PAUL MACHLIN received a National Endowment for the Humanities Fellowship for College Teachers to pursue research on the music and career of Thomas ‘Fats’ Waller, the legendary American jazz pianist. Paul will spend a sabbatical year in 1995-96 working on a transcription of Waller’s recorded performances. The transcription work will annotate Waller’s artistry and should, in the process, break new ground in jazz transcription methods, as it tries to capture the nuances of jazz performance on paper.


Long-time Sonneck Society member RICHARD COLWELL was recently awarded an honorary doctorate of humane letters by the University of South Dakota for his contributions to music education. Colwell is known for his work in evaluation and research; the well-known text, with Thomas Goolsby, the Teaching of Instrumental Music; and his editorship of the seminal publication, Handbook of Research on Music Teaching and Learning. Richard is presently chair of music education at the New England Conservatory of Music.

A new recording of piano music by George Antheil (1900-1959) includes several world-premiere recordings in editions newly prepared by pianist MARTHA ANNE VERBIT. The disc, scheduled for release in January 1995 by Albany Records, features such works as the Airplane Sonata (1921), the Sonata Sauvage (1922), and the Sonata No. 4 (1948). It also includes the first complete recording of the Valentine Waltzes (1949) since the composer's own, which was made shortly after the work was composed.

LUCY E. CARROLL presented a lecture-recital on the music of Ephrata on February 4 at Sage Hall's Recital Hall on the campus of Smith College. The lecture-recital was in connection with an exhibit of Ephrata manuscripts at the Smith College Art Museum January 26 through March 19. With the assistance of a Pennsylvania Humanities Grant, the Ephrata Cloister will hold its second conference September 8-9, 1995, and Lucy will be heading up the music panel on the music of eighteenth-century Pennsylvania.


PAUL F. WELLS, Director of the Center for Popular Music at Middle Tennessee State University, presented a lecture on November 30, 1994, for the Seminar in American Music History at the American Antiquarian Society in Worcester, Massachusetts. The lecture focused on nineteenth-century fiddling activities in Boston, including the life and work of music publisher Elias Howe, the musicians known to have been active in Boston in the late nineteenth century, and an
examination of the contents of Ryan’s Mammoth Collection, perhaps the most important printed collection of fiddle tunes of the era. Paul illustrated his talk by performing examples of this music on the fiddle.

LOUIS GOLDSTEIN and Teresa Radomski presented a program on Charles Ives for the March 17-18 Reynolda House Museum of American Art (Winston-Salem, North Carolina) interdisciplinary symposium on "Rethinking Quality: Contemporary Scholarship and the Construction of Taste."

IRENE HESKES’s latest book, Passport to Jewish Music: Its History, Traditions, and Culture, was published last June by Greenwood Press. The work documents virtually every important development in Jewish music to illuminate its special role as a mirror of history, tradition, and cultural heritage.

JOHN OGASAPIAN has completed English Cathedral Music in New York: Edward Hodges of Trinity Church. The work was published in December by The Organ Historical Society. This is the first full-length study in over a century of Edward Hodges (1792-1867), British composer, essayist, and organist who emigrated to New York in 1838 to become director of music at Trinity Church and built the first professional, English cathedral-style music program in America.

King of Ragtime: Scott Joplin and His Era by EDWARD A. BERLIN was published in 1994 by Oxford University Press. The work includes biography, critical commentary on the music, local history of the places Joplin lived and worked, and much about the world of ragtime.

CLAUDIA MACDONALD received a National Endowment for the Humanities award to support her research in 1995-96 on the romantic concertos of Schumann and his contemporaries, notably Felix Mendelssohn and Franz Liszt. Claudia plans to complete a book titled The Romantic Piano Concerto and the Work of Robert Schumann.


VICTOR CARDELL was recently named Bibliographer for Music and Curator of the Chicago Jazz Archive, University of Chicago.

JOHN KOZAR’s Grand Piano Symphony was produced at the Shanghai Arts Festival in May 1994. Forty pianists played this work for twenty pianos and percussion.

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REMEMBERING THURSTON DOX

Thurston Dox died of complications from cancer on November 13, 1994. Many of his Sonneck Society friends are shocked, because he appeared to be so vigorous when we saw him at the Worcester meeting last spring. At that time he was, as usual, full of plans for research and his new appointment as chair of the American Music in American Schools Interest Group.

To most Sonneckers, Thurston will be remembered as the embodiment of enthusiasm for American music and for getting his students to share his excitement. Year after year we witnessed his seminar students from Hartwick College eager soaking up lectures and concerts at our annual meetings and mixing freely with us. Whereas most of us would get one or two of our prize students to the meeting, Thurston would make sure that his whole class attended. He worked very hard to secure some financial support from his college for these annual pilgrimages.

He was indefatigable as a researcher and facilitator of performances of American music. Polly Carder remembers him as working so hard at the Lincoln Center Library that “it would require surgery to remove him from the card catalog there.” He would spare no expense at sharing his love for music with his colleagues, as was evident at his presentation at a recent meeting of major sections from George Bristow’s oratorio Daniel. He had a tape of the work done by professional performers and supplied his listeners with “sing-along” scores. He played a major role in resuscitating the first American oratorio, Samuel Felsted’s Jonah, having done the premiere twentieth-century performance and later the recording on Musical Heritage. His research on Felsted eventually led to his being invited to Jamaica to play a part in the performance of that work in the church where Felsted had served as organist.

His most enduring scholarly monument to American Music is his two-volume annotated catalog, American Oratorios and Cantatas, (1986) an invaluable source in dealing with a major part of our musical heritage from colonial times to the present. Thurston will be sorely missed, but his memory will be with us for many years to come.

William Kearsns
Following the annual conference of the Society last April in Worcester, Wayne Schneider asked a student member to write about the students’ perspective of the conference for the Bulletin and how Thurston Dox managed to persuade so many of his students to attend. Mr. Robinson’s report is at once a provocative report and a fine tribute to a beloved professor.

A LETTER FROM HARTWICK COLLEGE

Dear Members of the Sonneck Society:

Greetings from Hartwick College in the booming metropolis of Oneonta [New York]! The members of the Hartwick student contingent were asked to give our impressions of the Sonneck Conference in April and to explain why Hartwick always sends a large group of students. Five students attended this year’s conference with our professor, Dr. Thurston Dox. We arrived on April 7 and straightaway met H. Wiley Hitchcock in the hotel lobby. After that auspicious beginning, we settled in to enjoy listening to the music and speakers throughout the conference.

Among our favorite events were the student/scholar coffee hour; the presentations given by John Chmaj, "Nintendo contra Stravinsky: Technology’s New Frontiers of Musical Perception and Expression," and Betty Ch’maj, "The Vast Chamber Where Nobody Has Yet Been: The History and Politics of American Lesbian Music"; and the Meredith Monk film, Atlas. Overall, we were very impressed by the proceedings. The incredible gathering of scholars, the speakers’ detailed research, and the amazing organization of the event made us eager to return to a future conference.

The one criticism we have concerns how the speakers presented their research. We feel that much more could be gained if the presenters did not merely read their papers to the audience. Instead, if the scholar treated the occasion more like a presentation, we feel the material would be easier to understand and the presentation more enjoyable for listeners and speaker.

We were asked several times how Dr. Dox always manages to have a legion of Hartwick students with him at the conferences. There are two reasons for this. The first can be found within the curriculum at Hartwick College. All Hartwick students must complete a junior/senior seminar in Contemporary Issues in American Music. In this course, students choose issues in American music to research. Students meet once a week as a group to discuss research topics and exchange ideas and strategies. Moreover, each student meets privately with Dr. Dox. Among the topics explored this past semester were American musical identity, rap as music or poetry, and the future of American opera. Students write two papers and give brief presentations on subjects that will be presented at the Sonneck Conference. The latter especially gives a basic understanding of the papers the class will hear before attending the Conference. The course is an excellent venue for learning research methods and experiencing firsthand scholarly presentations at a national conference.

The second reason for Hartwick’s excellent attendance is Dr. Dox and his dedication to students and American music for over thirty years at Hartwick College.

On behalf of my colleagues, I thank the members of the Sonneck Society for asking us to write this letter for the Bulletin.

Sincerely, Domingos Robinson on behalf of the American Music Seminar Hartwick College

ROBERT BERNAV: A TRIBUTE

Music lovers in the greater Pittsburgh area—as well as in many other parts of the world—lost a dear friend in the passing of Robert Bernat on December 3, 1994.

Bob was born and reared in Johnstown and spent most of his life in the southwestern part of Pennsylvania. After receiving bachelor and master degrees in composition, he distinguished himself as a performer, composer, arranger, and arts administrator and was then appointed executive director of the Pennsylvania Council for the Arts. He will be remembered for his original works (e.g., In Memoriam: John F. Kennedy), arrangements and transcriptions, but he will best be remembered for creating a professional brass band in 1981 which was to set the standard for others.

The River City Brass Band was Bob’s brainchild and was inspired by a “works” band of Britain after hearing them play a piece he had been commissioned to compose in their honor. The RCBB differs from its British counterparts in that it is a no-frills professional organization.

Bob brought the band to international recognition, and it was one of only five major American music organizations selected for a tour of Australia in 1988. He has become a legend of sorts, having started a renaissance of brass band music in America. His band proudly carries on his tradition, with an annual operating budget in seven figures and up to a hundred performances per year. A memorial concert is scheduled for May in Pittsburgh.

Paul E. Bierley
LETTER FROM CANADA
Carl Morey
University of Toronto

When I recently was looking at the report of a 1967 conference in Toronto of the Canadian Music Council on Music and Media, I was struck by how much of it was concerned with the economics of recording and broadcasting and how little with the relatively recent phenomenon of television. Furthermore, although the conference was in part predictive, it gave hardly a thought to video life in the future. To be sure, radio broadcasting of music in Canada has been of prime importance and the position of the Canadian Broadcasting Corporation as disseminator, producer, and patron of "serious" music through its AM and FM networks in French and English can hardly be exaggerated. In television the CBC has not had the same primacy that it had in radio, and in addition to others in the private sector, Provincial "cultural/educational" television networks compete with the national networks. (The Ontario government even has two such networks—one in French, one in English.) Perhaps not unexpectedly, music has not had the same attention that it had and still has on radio.

Another thing that struck me about that 1967 conference was the absence of the local media prophet, Marshall McLuhan. McLuhan, as I remember from the lecture room, did not have a very acute musical sense, and he had very little to say about music in his writings, but what he had to say about the nature of television certainly relates to music transmissions. One of the aspects that he focussed on, from which much can be adduced, is the changing point of view in television transmission and the related participatory nature of viewing. Concerts, however, have a fixed point of view, and the conventional concert-hall (visual) perception of music is inimical to television, with its close-ups and its dislike of the fixed, distant viewpoint.

Two things recently brought all this to my mind: the advent of sixty or more channels on standard cable services in Canadian television and two articles in the Toronto Globe and Mail.

First the articles. The Canadian Opera Company in Toronto has had a phenomenal public success with its avant garde productions of Bluebeard's Castle and Erwartung, directed by Robert Lepage and designed by Michael Levine. The double-bill was the hottest ticket in town when it was first done two years ago and was again so this past January. The Company has also taken it to the Edinburgh Festival, the Brooklyn Academy, and the Melbourne Festival. The popularity of the production with what is perceived to be a non-operatic audience inspired articles by a political and by a social columnist about the ability of modern and highly imaginative productions to capture the interest of people not interested in conventional operatic performances. The columnists suggested that some kind of radical approach to music performance that utilized modern technologies and theater techniques could win unsuspected audiences. One correspondent in the "Letters to the Editor" hoped if their suggestions were taken up, that blindfolds would be provided so that the music could be appreciated as it was intended to be. Otherwise the articles went unremarked in the Letters section.

Reports about recent upheavals in the Canadian cable television industry moved from the business sections to the front pages of our newspapers. At stake has been the distribution of many new channels as part of standard service, as well as others at special cost. Extensive as the possibilities are, there is still a limit to the number of channels available, and there have been two items that finally bring me to the somewhat shadowy subject of my article, namely the place of music in television. A new arts channel, commercial in its sponsorship, was licensed over other competitors who proposed more high-minded and nationalistic services, a decision that brought an outcry from a number of arts groups. This channel, it should be remembered, is essentially in competition with some programming of the government-supported federal and provincial television services, not to mention the imported PBS stations from the U.S., which are widely available on Canadian cable systems. But the real uproar has been over country music. The licensing of a new Canadian country music channel, the New Country Network, resulted in the removal of an American channel, Country Music Television, from Canadian services. The U.S. trade representative promptly warned "that the United States was considering retaliation against Canada" and the Country Music Association removed its board meeting from Toronto to stress its "support of free and fair trade" between our two countries. CMT also intends to drop videos.
by Canadian country musicians who do not have a U.S. contract for a reason clearly put by one of its executives: "It was a simple business decision." It should be noted that the Nashville Network is still available in Canada.

It would be nice to think that this was really a question of artistic freedom, but probably that last quotation says it all. Muddled into the question is the North American Free Trade Agreement (where Canada tried to defend itself against U.S. insistence on culture being part of the agreement), questions of cultural nationalism (ours), and what television has to do with music anyway.

Since no U.S. channel was bumped in order to make way for our new cultural channel, the only questions that arose were about what would be on it. Times have been designated specifically for music, and so far the programs seem to be of the roving-eye concert variety, or documentaries. Undoubtedly some part of the programming will be given to the music video, that most recent phenomenon that dominates some pop channels, including the country channels mentioned above, and which is now being developed increasingly in the serious music field. The successful music videos with the Montreal Symphony Orchestra are a case in point.

I can’t help but wonder what all of this means for music—presentation, perception, teaching, composition, performance. The admonition to "technologize" concert performances, the visual insistence of television and its changing perspectives, the profits that drive commercial ventures and the counter-claims both artistic and nationalist, all these are going to have an impact on what "music" will even mean, and certainly how it is understood and approached in our schools and in our concert halls. A revived interest in McLuhan is not likely to help us much where music is concerned, but it might clarify some of the pitfalls. Glenn Gould, on the other hand, was an ardent practitioner of the art of television performance. He did not theorize about it the way he did about radio documentaries or sound recordings, but perhaps a fresh look at his productions would offer some directions for further development.

One thing seems clear, and that is that not much hard thinking is being done about television and music. As we drive out on to the new information highway, radio or CD player turned up, some of us are blindfolded, some are looking steadfastly into the rear-vision mirror, and some, like those at that 1967 conference, are sure that they have a fix on the future. Collisions are inevitable.

Notes and Queries

The Kurt Weill Foundation for Music has embarked upon the long-term project of publishing a collected critical edition of the composer’s music. The Edition is currently conducting a comprehensive search for documents relating to the genesis and original production of Weill’s works for the stage. Items of special interest include rehearsal scores, stage directors’ notes, orchestral and chorus parts, and scripts. Personnel recollections or information as to the possible whereabouts of any such materials are also of great interest. Please contact Edward Harsh, Managing Editor, Kurt Weill Edition, 7 East 20th Street, New York, NY 10003. phone 212-505-5240 fax 212-353-9663

I am seeking music scores for naval bugle calls of the Civil War era, including the decades of the 1850s, 1860s, and 1870s, or earlier. I am planning a research paper for the Journal of the International Trumpet Guild on the topic of Bugles and Bugle Calls of the 19th Century U.S. Navy to document the evolution of the Old Navy’s Bugle Calls. Perhaps some of you could be of assistance in my research.

Randy Rach
316 S. Maple St.
Hartford, Michigan 49057

Please inform Donna Arnold and George Merritt (“Review of Recordings,” Vol. XX/2, Summer 1994, p. 38) that the late composer and folksinger Earl Robinson composed a banjo concerto. It was performed in February 1967 by Eric Weissberg with the Boston Pops Orchestra, conducted by Arthur Fiedler. The piece is cited by Slonimsky in Baker’s, 8th ed. I have a tape recording of the performance given to me by the composer.

Fred Steiner

The important reprint series Earlier American Music, edited by H. Wiley Hitchcock, published for the Music Library Association by Da Capo Press, is discontinued. One victim is the reprint of Anthony Philip Heinrich’s The Sylviad: or, Minstrelsy of Nature in the Wilds of North America, op. 3 (Boston, 1823, 1825-28), accepted for publication in 1983 and announced as available as EAM no. 28 in 1985. It contains works for piano and solo voices with piano—some autobiographical, some nationalistic, some amusing, some
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TO VOLUME XX (1994)

Compiled by Jim Farrington

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extraordinarily difficult (one piano toccata has 2048th notes!). I gathered the material and wrote an introduction. Having recently received all these materials back from Da Capo, I now ask if any have ideas for another publisher who might be interested in reprinting it (It's already been turned down by Garland). To paraphrase Hitchcock's introduction to the reprint of Heinrich's Dawning of Music in Kentucky, op. 1 (1820), The Sylviad has to be "the most extraordinary opus 3 in the history of music." My new address: 1618 Cypress Point Drive, Lawrence, KS 66047-1721; email: bclark@ukanvm.bitnet.

J. Bunker Clark

Sonneck Society members who attended the 1994 meeting in Worcester but who only visited the American Antiquarian Society for the evening "Shape Note Sing," may not be familiar with the Society's Journal, Proceedings of the American Antiquarian Society. This journal, like the Society, deals with a wide range of subjects in American history from colonial times to about 1875. Occasionally the journal features articles on American music or Music in America.

Volume 104, Part 1, 1994 of the Proceedings includes a thirty-eight page article "Manufacturing Guitars for the American Parlor: James Ashborn's Wolcottville, Connecticut, Factory, 1851-56" by Phillip F. Gura, University of North Carolina. This is a close study of an hitherto unknown manuscript business journal. Gura has extracted statistics and income as usual for such articles but has also provided excellent background information and reproduced Patent Office records and drawings of Ashborn's attempt to solve the old problem of wooden tuning pegs that can be hard to turn accurately, vs. machine heads which can be expensive and can seem heavy on an otherwise very light guitar. (At least until the 1950s Flamencan guitarists favored wooden pegs.)

I had not realized that there was a lively market for what the Patent Record calls a "Capo de astra," since I have found no directions for their use in Spanish guitar tutors of the period, but Ashborn made and sold a great many of his own design. I also did not know that American manufacturing of guitar bass strings (silk overwound with silver wire—a tricky process) began so early. Ashborn shipped 5,212 dozen sets between September 1851 and January 1856.

Gura has done a first rate explication of Ashborn's Journal. Offprints are available from the Antiquarian Society. Write to Carolyn Sidat, American Antiquarian Society, 185 Salisbury Street, Worcester, Massachusetts 01609-1634.

Arthur Schrader

As you may know from Linda L. Hoeschler's article in the Minnesota Composers Forum Newsletter (Vol. 21, no. 2, February 1994), Albanian musicians are eager to perform music of American composers. My husband, Dennis Leclaire, has been working with Albanian tenor Bashkim Pacuku (now residing in Boston) and composer Cezko Zadeja in order to bring American music to Albania. This year, Dennis and Bashkim will be traveling to Albania to perform concerts of American music. If you have scores and/or parts by published American composers (Ives, Barber, Copland, but others, too!) and are able to donate them to this project, please contact me at one of the addresses listed below. The concerts will be given by the Symphony of the Opera House, Tirana, the principal orchestra in Albania. Donated scores will become part of their collection. Thank you for any assistance you can provide.

Lisa M. Redpath
Music Library
Boston University
redpath@acs.bu.edu
160 Dana Ave.
Hyde Park, MA 02136

A new internet discussion group has started which is devoted to the academic discussion of popular music. The list is called ROCKLIST and is run by my wife Margarete and myself. If you could pass this info along to anyone you know who might be interested I'd be grateful.

To subscribe to the list send this message: sub rocklist firstname lastname TO this address: listserv@kentvm.kent.edu.

Jon Epstein

THE ART OF BELLY CANTO

THE VIDEO

with

Gordon Myers and Sylvia Eversole

To revisit this musical hilarity and entertain your friends send a check for $16 to Kate Keller, 13125 Scarlet Oak Drive, Darnestown, MD 20878. Your check is treated as a contribution to the Society.
PERFORMANCES OF AMERICAN MUSIC

On October 30, 1994, the Chamber Music Society of Lincoln Center premiered a new song cycle by Ned Rorem called Songs of Sadness, scored for baritone soloist, guitar, clarinet and cello. Rorem chose for texts an eclectic mix of poetry unified by the theme of loss in its many inflections. The work was co-commissioned by guitarist Sharon Isbin and the society.

The Queens Symphonic Band, directed by Raoul Camus, is presenting a series of three concerts for its twenty-fourth season. The first concert last November featured alto saxophone soloist, George Greco. The second concert with guest conductor James Biddlecome was in March. The final performance scheduled for May 20, entitled My Fair Ladies, will include a tribute to some famous ladies in musical portraits. All performances are at 8:00 p.m. in the theater of Queensborough Community College.

Quintet of the Americas appeared in concert on February 10, 1995, at Weill Recital Hall at Carnegie Hall, celebrating its fifteenth anniversary in New York City. The Quintet premiered Five Poems for Woodwind Quintet by Sonneck member Karel Husa. This work was commissioned for the Quintet of the Americas by the Serge Koussevitzky Foundation in the Library of Congress. The program also included a new arrangement by the Quintet of Copland’s Appalachian Spring, the Overture to Candide by Bernstein, Quintet by Carl Nielsen, and Bachianas Brasileiras No. 6 for flute and bassoon by Heitor Villa-Lobos.

A concert in celebration of the William Grant Still (1895-1978) Centennial is scheduled for May 27, 1995, at Oberlin College. The program includes Still’s Suite for Violin and Piano (1943), Seven Traceries (1939) for solo piano, Darker America (1924), and Songs of Separation (1949) for mezzo soprano and orchestra.

David and Ginger Hildebrand continue a busy concert and workshop schedule through Virginia, Maryland, and Pennsylvania, venturing even into the hills of northwest Arkansas for a concert in Fayetteville. The Hildebrands specialize in performances of the music of early America.

Oregon’s Festival of American Music 1995 (August 19-27 in Eugene and Portland) will explore the history and music of the American fiddle. Mark O’Connor, Grammy Award winner and three-time Country Music Artist of the Year, will be the featured guest artist. Three of his pieces for fiddle and orchestra, including the Fiddle Concerto, will be performed.

The United States Marine Band, under the direction of Colonel John R. Bourgeois, continues its 1995 concert schedule with six concerts in April and May at the George Mason University Center for the Arts in Fairfax, Virginia, and one concert at Joseph Meyerhoff Symphony Hall in Baltimore. During the months of June through August, outdoor concerts are given at the Capitol Building and the Sylvan Theatre on the grounds of the Washington Monument. Autumn Chamber Music concerts are scheduled in Sousa Band Hall in October, and the Band will tour the southwest United States in October and November. For the latest information call 202-433-4011.

EVENTS IN AMERICAN MUSIC

CAGE MANUSCRIPTS AND TRUST. John Cage will live on at the Lincoln Center as his 26,000 pages of manuscripts are preserved at the New York Public Library for the Performing Arts. Cage, who died in 1992, bequeathed his papers to the Merce Cunningham Dance Foundation. The foundation sold them, because it believed the library could better preserve and display the collection.

In addition, The John Cage Trust has announced its opening at 666 Greenwich Street, suite 416, in New York City, with Laura Kuhn, Executive Director, and Board of Trustees members Merce Cunningham, Anne D’Harnoncourt, Laura Kuhn, and David Vaughan. Phone 212-807-0646 for information.

DORSEY HISTORIC MARKER DEDICATED. The town of Villa Rica, Georgia, is the site of a new historic marker honoring Thomas A. Dorsey, often called the "Father of Gospel Music." The marker was unveiled on July 2, 1994, accompanied by an all-day celebration of Dorsey’s life and work. The governor of Georgia also proclaimed July 2 as "Thomas A. Dorsey Day" throughout the state. Dorsey was born in Villa Rica on July 1, 1899.
HOTLINE TO HELP SAVE THE ARTS. Call 1-800-651-1575 to help save the arts and humanities! National Assembly of Local Arts Agencies and nearly sixty other national cultural organizations have launched a Hotline to advocate for federal funding for the arts and humanities. Groups representing the nation's artists, scholars, actors, musicians, dancers, museums, colleges, and state and local arts councils, and many more have united to send a message to Congress that the National Endowment for the Arts, National Endowment for the Humanities, and Institute of Museum Services are vital to the arts and humanities in America, and that the federal government has a strong role in maintaining these cultural agencies.

A person calling the 800 number is answered by a live operator who describes the message and explains that for just $9.50, three Western Union Mailgrams will be hand delivered the next day to the caller's Congressional Representative and two Senators, whose names are confirmed by Western Union. If the caller wants this service, the charge is automatically applied to their home phone number; there is no charge for placing the call.

JAZZ TRUMPET COMPETITION. Western Michigan University will host the final round of the 1995 Carmine Caruso International Jazz Trumpet Solo Competition on November 4, 1995, in Kalamazoo, Michigan. This competition is dedicated to the memory of Carmine Caruso, one of America's foremost teachers of brass instruments. The event is sponsored by a grant from the Herb Alpert Foundation and administered by The International Trumpet Guild. On that date Laurie Frink, noted trumpeter and Caruso pedagogue, will conduct a master class, and the United States Navy Band Commodores will present a concert. All events are free and open to the public.

SIGNATURE: A NEW QUARTERLY. The Maud Powell Foundation announces the publication of Signature, a quarterly newsletter devoted to the contributions of women composers, performers and conductors, past and present. It aims to provide a forum for research, resources, and commentary. The first issue of Signature will be published in the spring and will include a feature article on the American composer Elinor Remick Warren (1900-1991); a profile of Juliette Kang, winner of the 1994 International Violin Competition of Indianapolis and the Maud Powell Prize; the article "Music and Your Child"; a commentary by a prominent woman in music; and regular quarterly features. For information contact Karen A. Shaffer, 5333 N. 26th Street, Arlington, Va 22207; phone 703-532-2055.

GRAND PRIX INTERNATIONAL VIDÉO DANSE. The United States entry Beach Birds For Camera with choreography by Merce Cunningham and music by John Cage, was awarded Grand Prize in the 7ème Grand Prix International Vidéo Danse by the international jury which met last December in Stockholm. The work was performed by the Merce Cunningham Dance Company and directed by Elliot Caplan.

BURLEIGH RETURNS HOME. Harry T. Burleigh's remains were recently moved and reburied in Erie, the town where he was born in 1866. Burleigh died in 1949 and was buried in an unmarked grave in Westchester County, New York. His grandson, Harry T. Burleigh II, wanted the composer's remains returned to Erie and buried near his mother and sister. Early last summer, following a funeral service held at St. Paul's Episcopal Cathedral where Burleigh once sang as a choirboy, he was reinterred in Erie.

SIR ERNEST MACMILLAN: THE IMPORTANCE OF BEING CANADIAN. Sonneck member Ezra Schabas was honored last October by a reception to celebrate the publication of his biography, Sir Ernest MacMillan: The Importance of Being Canadian. The reception was given by the University of Toronto Press at The Arts and Letters Club in Toronto.

A major exhibition on Sir Ernest MacMillan, the most influential Canadian musician of his time, was held at the National Library of Canada from October through March 12, 1995. The exhibition Sir Ernest MacMillan (1893-1973): Portrait of a Canadian Musician painted a portrait of the many facets of the musician's life through manuscript scores, correspondence, writings, photographs, art, sound recordings, concert programs, and memorabilia. Most items were from MacMillan's archives, acquired by the Music Division of the National Library of Canada in 1984. The opening ceremony on October 17 included a talk by Ezra Schabas and a concert of several of MacMillan's compositions.

HAILSTORK WORKS PUBLISHED. Five Short Choral Works by Adolphus Hailstork were recently published by Theodore Presser Company. All are for unaccompanied SATB choir. Hailstork, Professor of Music and Composer-in-Residence at Norfolk State University in Virginia, has written numerous works for chorus, solo voice, chamber ensemble, band, and orchestra. Recent commissions include a piano concerto for Leon Bates by a consortium of five orchestras and a work for the Baltimore Symphony from the Barlow Endowment for Music.
AMERICAN MILITARY MUSIC PRESERVATION SOCIETY. The newly formed American Military Music Preservation Society was founded on January 1, 1994. The organization aims to preserve the historical record of American military bands through collecting, cataloging, and creating an archive of materials about American military bands. Establishing a national museum of American military music is the long-term goal of the society. The society began publication last September of a journal which is distributed quarterly. According to an article in the first volume of the journal, membership is open to anyone interested in American military music. Contact President Thomas H. Nicolai, PSC 77, P.O. Box 4638, APO AP 96325-4638; phone (81-425) 57-4453.

FINGERSTYLE GUITAR. A two-part program intitled "Fingerstyle Guitar: 150 Years of Musical Tradition and Innovation" was jointly sponsored by Middle Tennessee State University and The Center for Popular Music on February 17. The seminar featured speakers Douglas Back, discussing the guitar in nineteenth-century America; Sonneck member David Evans, talking about the dissemination of guitars in the rural south and Mississippi guitar styles; and William E. Lightfoot, exploring the history of Kentucky and Piedmont guitar styles. The evening concert featured repertory drawn from the nineteenth- and early twentieth-century parlor guitar tradition. Performers included John Jackson, Eddie Pennington, Lonnie Pitchford, and Leo Kottke.

RISM ONLINE. The U.S. RISM Office and the Joint Committee on RISM of the American Musicological Society and the Music Library Association announced on October 1, 1994, the availability online of the RISM-US Music Manuscripts Database. It is made available as a special database in HOLLIS, the Harvard University online library catalogue. The database holds the U.S. contribution to the international project RISM Series A/II, a world-wide inventory of music manuscripts of the period ca. 1590-1825. At start-up time the database contained 14,593 bibliographic records representing sources at fifty American libraries. Additional records will be added regularly; by July 1995 the database is expected to contain more than 30,000 bibliographic records.

The RISM-US Music Manuscripts Database provides detailed information on manuscripts containing music in staff notation, including separate bibliographic records for each musical work in a collective manuscript. The types of information recorded include: physical descriptions of documents; analytic descriptions of pieces (sections or movements are analyzed by text incipit, genre term, tempo/expressive markings, key and time signature); encoded music incipits (in the Plaine and Easie Code); information from secondary sources (including references to printed manifestations of pieces, date of composition and performance history, names of librettists, dedicatees, etc.); and character names in dramatic works.

The database can be searched by personal and institutional names, titles (including text incipits), and Library of Congress subject headings. Other indexes have been designed to offer access to many of the specialized types of information in the database: searches can be made for genre terms used in the manuscripts, names of dramatic roles, encoded music incipits, geographic place names (representing a manuscript's city and country of origin), and RISM Series A/II identification numbers. In addition, the database supports keyword searching in a variety of categories.

To access the database via the Internet, use telnet or tn3270 to connect to HOLLIS:

- > tn3270 hollis.harvard.edu
or
- > telnet hollis.harvard.edu

(Alternatively, use the numeric Internet address 128.103.60.31) Respond appropriately to system prompts (which differ for telnet and tn3270) to select HOLLIS. Once you are presented with the HOLLIS database selection menu, type "RS" and press enter to choose the RISM-US Music Manuscripts Database.

It is also possible to connect via gopher. Point the gopher to hplus.harvard.edu, port 3027, connection type = 8 (i.e., telnet).

The initial RISM menu displays the names of three basic indexes. To see which other indexes are available, enter "other" or "keyword" and press enter (these commands can be entered at any time during your session). Basic search syntax is:

FIND <index name> <search values>

Additional online help is available by entering "help <index name>" and pressing enter.

It is possible to save search results and send them to your email address. For information on how to store records, type "help store" and press enter; for help on sending them, type "help send" and press enter.

The information in the RISM-US Music Manuscripts Database has been compiled at the U.S. RISM Office, which has been hosted by the Music Library at Harvard University since 1985. Support for its operations has been provided by the National Endowment for the Humanities, an independent federal agency, and Harvard University.

The U.S. RISM Office welcomes new information from users about sources it has inventoried (e.g., composer identifications, concordances, etc.). Please direct your comments or questions to the U.S. RISM Office at rismhelp@rism.harvard.edu.

John B. Howard
GRANT, PRIZE, AND PUBLICATION OPPORTUNITIES

FULBRIGHT AWARDS. Fulbright lecturing and research opportunities are available in nearly 140 countries. Awards range from two months to a full academic year. Virtually all disciplines and professional fields participate.

The basic eligibility requirements for a Fulbright Scholar award are U.S. citizenship and the Ph.D. or comparable professional qualifications. (For certain fields such as the fine arts or TESOL, the terminal degree in the field may be sufficient.) For lecturing awards, university or college teaching experience is expected. Language skills are needed for some countries, but most lecturing assignments are English.

The deadline for lecturing or research grants for 1996-97 is August 1, 1995. Other deadlines are in place for special programs: distinguished Fulbright chairs in Western Europe (May 1) and Fulbright seminars and academic administrator awards (November 1).

For further information and application materials, contact the Council for International Exchange of Scholars, 3007 Tilden Street, N.W., Suite 5M, Box GNEWS, Washington, DC 20008-3009. Telephone: 202-686-7877; email (application requests only): cies1@ciesnet.cies.org.

CONTRIBUTING AUTHORS. The Center for Black Music Research has been commissioned to prepare for publication The International Dictionary of Black Composers. The IDBC will be published in 1997 by Fitzroy Dearborn Publishers, reference book publishers of Chicago and London. It will be an illustrated book of approximately nine hundred pages, to include approximately one hundred composer entries (inclusive of biographical and critical essays). Each entry, alphabetic by composer, will include a detailed, telescoped biographical paragraph, a list of works by genre (including performance and recording detail), and a primary and secondary bibliography (published books and articles by the entrant and—about the entrant)—all to be prepared by the CBMR dictionary staff. Each entry will be illustrated with the composer’s photograph or other representation.

These preliminaries for each entry will be followed by a critical essay placing the composer within appropriate historical, cultural, and musical contexts. There will also be included up to four works-essays, which will immediately follow the essay about the appropriate composer. Each works-essay should discuss the evolution of the work, commenting upon stylistic, social, and cultural history and context, compositional history and context, and reception history (where possible)—all within the framework of a critical analysis. Critical essays must go beyond simple description to penetrate the surface of composers lives, works, or compositions in order to reveal linkages and relationships that illuminate them. Each essay will run between five hundred and one thousand words, although exceptions might be made for major figures.

The composers for whom entries appear in this book are individuals who have contributed to the world’s musical culture through the composition of works for the concert hall and the theater or through the creation of music that has circulated within performing repertories. Thus, the book will include composers of music for the concert hall, blues, ragtime, jazz, gospel, and a variety of popular genres. The composers of works for the concert hall have been selected on the basis of the following criteria: (1) they have written compositions that have been commercially published or recorded and (2) they have the cultural identity and substantial corpus of compositions to allow them and their work to be treated from a critical perspective.

The musical compositions to be discussed in the essays must be substantial works that have been either printed or recorded. They should be selected on the basis of their historical, social, cultural, and musical value.

Entries will be assigned to contributing authors on the basis of (1) the expertise of potential authors or their knowledge of particular composers and their music and (2) the editor’s and advisory committee’s judgement of their ability to write the essays as they have been described above. Candidates should have written about the particular composer or, alternatively, about the genre with which the composer is associated.

Essays will be assigned and contributors contacted by March 1, 1995. Completed essays will be due by September 1, 1995, although we would prefer to receive any and all essays completed by June 1, 1995. For more information, contact the Center for Black Music Research, Columbia College Chicago, 600 S. Michigan Avenue, Chicago, IL 60605-1998. Phone: 312-663-1600, ext. 559; fax 312-663-9019; email: cbmr@mail.colum.edu.

AAS FELLOWSHIP PROGRAM. The American Antiquarian Society is now accepting applications for its program of visiting fellowships for teachers in grades K-12 and school librarians. The fellowships will provide recipients with the opportunity for a period of uninterrupted research, reading, and collegial discussion. The application deadline is Monday, March 6, 1995. Funding for this program comes from a grant to AAS from the Lila Wallace-Reader’s Digest Fund.

Teachers and librarians in public, private, and parochial schools are eligible to apply. At least three
fellowships will be awarded for residence of from one to two months at the Society at any time during the summer of 1995. The stipend will be $1,200 per month, plus an allowance for travel expenses.

The purpose of the fellowship program is to introduce teachers and librarians to the superb research collections at AAS and to the community of staff, visiting fellows from colleges and universities around the country and abroad, nonacademic researchers like documentary filmmakers and historical novelists, Worcester-area faculty, and AAS members and friends.

For further details on the visiting fellowship program for teachers and librarians as well as additional information about the AAS collections, interested parties should contact John B. Hench, Director of Research and Publication, Room 121, American Antiquarian Society, 185 Salisbury Street, Worcester, MA 01609-1634; telephone 508-752-5813.

ETHNOMUSICOCOLY FELLOWSHIP. The Ida Halpern Fellowship and Award is offered by the Society for Ethnomusicology to help support research on Native American Music of the United States and Canada and to recognize the publication of such research. The award includes a $4000 research fellowship and a $10000 award post-publication. Application deadline is December 1, 1995. Contact the Society at Morrison Hall 005, Indiana University, Bloomington, IN 47405-2501.

EDITORS SOUGHT. Frog Peak Music, a composers’ collective, is publishing the works of German-American composer Johanna Magdalena Beyer. Active in the New York experimental music community in the 1930s, Beyer (1889-1944) was an associate of Henry Cowell and Ruth Crawford Seeger. Her work included early examples of electronic music. Series editor is Larry Polansky, assisted by a team of composer-volunteers. Each edition includes an annotated performance score and facsimile excerpts of Beyer’s manuscripts. Frog Peak seeks qualified volunteers to help complete the project. Contact Larry Polansky, Frog Peak Music, Box 1052, Lebanon, NH 03766; phone/fax 603-448-8837.

Bedford Ave., Brooklyn, NY 11210. For further information contact Ray Allen at the above address or phone 718-951-5655.

May 14-June 25, 1995. The sixth annual CAPE MAY MUSIC FESTIVAL sponsored by the Mid-Atlantic Center for the Arts in association with the Cape May Institute. Phone 609-884-5404.


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 9-13, 1995. THE HYMN SOCIETY annual conference at the University of San Diego.

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; phone 212-627-3820.

August 3-6, 1995. AMERICAN MUSIC-AMERICAN WOMEN: SUSAN PORTER MEMORIAL SUMMER SYMPOSIUM sponsored by The American Music Research Center at the College of Music, University of Colorado at Boulder. Contact Tom Riis, Campus Box 301, Boulder, CO 80309-0301.


August 19-27, 1995. OREGON’S FESTIVAL OF AMERICAN MUSIC, P.O. Box 11254, Eugene, OR 97440.


November 2-5, 1995. Annual Meeting of the AMERICAN MUSICOLOGICAL SOCIETY together with the CENTER FOR BLACK MUSIC RESEARCH and the SOCIETY FOR MUSIC THEORY in New York.
REVIEWS OF BOOKS
Edited by Sherrill V. Martin
University of North Carolina-Wilmington


This excellent short book consists of three chapters, originally formed a series of lectures given by Malone at Mercer University in Macon, Georgia, in 1990. In the first two, "Southern Rural Music in the Nineteenth Century," and "Popular Culture and the Music of the South," Malone "attempt[s] to suggest the breadth of sources on which early commercial country music drew..." (p. 4). In the third, "Mountaineers and Cowboys: Country Music's Search for Identity," he "explores some of the mythology that contributed to the shaping of the music once its development as an industry began" (p. 4).

The first chapter is an admiring summary of the nineteenth-century roots of country music. It is both thoughtful and thought-provoking and no doubt is the result of many years of Malone's mulling things over in his mind. He confronts head-on much conventional wisdom about the perceived geographical and cultural isolation of the white southeastern rural population of the time. He argues instead for a more dynamic model of the history of the culture of white, southern "plain folk" (as he terms them) that takes into account the interaction of a variety of cultures from the European Continent, Britain, Ireland, and Africa, over a span of more than two centuries. The impact of the Civil War and the significance of religion on the development of white, southern rural music are duly discussed, as are traditional folk song, dance, and instrumental music.

Chapter two deals with the influence of popular culture—circuses, minstrel shows, theater companies, showboats, and later the phonograph and radio—on southern rural music. He provides a valuable list of Tin Pan Alley songs that were popular in the South (p. 56) and includes an excellent discussion of the thematic and stylistic links between certain of these songs and the older traditional ballads that they joined in the repertoires of southern folk singers.

Malone's final chapter is an exploration of the two dominant strains in commercial country music, that of the southern mountains and that of the southwest, and the corresponding stage images that country music performers have adopted. He includes discussions of subgenres such as western swing and bluegrass, and devotes several pages to the relationship between country music and the folk revival of the 1950s and 1960s.

The only substantive criticism I have of the book is that it should be far longer, particularly in the area of the pre-commercial roots of country music. Malone notes that he is working on "a much larger study of country music and the southern working class..." (p. 4); it will be a welcome and much-needed addition to the literature. Until that longer work is completed, Singing Cowboys and Musical Mountaineers offers much food for thought for students of southern vernacular music.

Paul F. Wells

The Center for Popular Music
Middle Tennessee State University


This collection of twenty-eight essays, all of which deal with some aspect of country music from the 1950s to the present, is by a mixed bag of scholars and journalists. The essays are grouped into seven sections: "Lighting Up the Purple Sky: Roots of Modern Country"; "Waltz Across Texas: Local and Regional Forms and Influences"; "There's [sic] Always Be a Honky-Tonk Somewhere: Country Culture"; "Nashville Skyline: The Business of Country Music"; "Reasons for Rhymers: Sensibility, Emotion and Country Values"; "The Streets of Bakersfield (The Lights of Baltimore): Personal, Political and Social Issues"; and "If Wishes Were Changes: Country at the Crossroads." Many have been reprinted from journals, primarily Popular Music and Society and the Journal of Popular Culture; while others were apparently newly-commissioned for this volume. Editor Lewis contributes four pieces in addition to the commentary that precedes each section. He also provides a brief "playlist" of suggested recordings to accompany each section.

A variety of academic perspectives are represented, including communications, anthropology, English, history, folklore, sociology, and music. There is, however, very little discussion of the music of country music. Numerous typographical errors, including incorrect page numbers in the table of contents, mar the production.

Paul F. Wells

A Singer's Guide to the American Art Song is a much-needed compilation featuring selected prominent American composers and information about their published songs. The criteria for selection into Villamil’s book were three: the composer must be American, born or naturalized; the greater part of the composer’s song catalogue must have been published between 1870 and 1980; the songs of the composer must either have some history of performance or warrant performance, or possess a quality which calls attention to them.

The book is arranged alphabetically by composer. For each of these one hundred forty-six (including twenty-one women) composers, Villamil includes a biography, song discussion, information about publication and recordings, and a complete list of songs. Appendix A contains a supplement of significant songs which did not warrant entry into the main body of the book, but which Villamil feels have some merit. Appendix B is a listing of anthologies which contain compositions by five or more American composers. Appendix C is a directory of publishers cited in the guide.

Ms. Villamil, a soprano with more than thirty major operatic roles to her credit, is to be commended for her thorough research and perceptive comments. Her writing style is clear and enjoyable, the information she supplies about the songs pertinent and helpful. One wonders why she gives detailed biographical information about some composers, some of it rather intimate, and none about others.

This guide will be extremely useful to singers, voice teachers, coaches, and musicologists in planning programs and in obtaining information about American art song repertory.

Lori N. White
Taylor University


American Choral Music Since 1920: An Annotated Guide provides a listing of nearly three thousand original works written by seventy-six composers active in the United States from approximately 1920 until the present. For inclusion in this listing a work must be intended for a choral ensemble, not an ensemble of solo voices. The guide is arranged alphabetically by composer, with individual works alphabetized by title. Each entry includes its date of publication, forces required for performance, author or source of text, approximate duration, publisher, and, in some cases, other relevant information about the work.

Following the listing of works is a selective annotated bibliography citing publications containing information on history, theory, performance practices and interpretation. This is a good tool for conductors who may wish to do further research on a piece. At the end of the book is a remarkably complete set of indexes.

David P. DeVenney is Associate Professor of Music at Otterbein College in Westerville, Ohio. He directs the Otterbein Choral and the Early Music Ensemble, and has recently founded a chamber ensemble, Vocal Baroque, which specializes in the music of Schütz, Monteverdi, Bach and their contemporaries.

This book is a helpful and timely reference guide to a wonderfully rich body of twentieth-century American choral literature. The works range in style from the lush Romanticism of Charles Wakefield Cadman to the starkly dissonant harmonies of Morton Feldman. Any choral conductor or scholar interested in American choral literature will find this guide invaluable. It is easy to use, clear-cut, and well-organized.

Lori N. White


Acoustic Guitars is a stunning book tracing the history of American-made acoustic instruments, or more accurately, steel-string fretted instruments, through photographs. The book features hundreds of beautiful photographs, including many detailed close-ups. Co-author George Gruhn is a leading authority of vintage guitars and owns one of the largest early instrument dealerships in the world.

Each chapter begins with a short history of the progress and people involved in a specific kind of instrument, followed by several photographs of different styles and designs. Each photograph has lengthy captions that describe the details and specifics of each design and its unique characteristics.

The capsulated histories are particularly fascinating as they are filled with anecdotes that only George Gruhn himself knows, since he has been in this business for over twenty years. He examines trends, theories and failures, in addition to relating "facts" about these instruments. For example, the first electric twelve-string Rickenbacker guitar was given to the Beatles’ George Harrison in 1964. Harrison’s influence was felt by the Byrds’ Roger McGuinn, and in McGuinn’s hands, the twelve-string took folk music into the electric era.

The photographs in the book are particularly beautiful and the details of inlaid designs and unique construction ideas are extraordinary. Though the book focuses mainly on guitars, mandolins, and banjos,
several hybrid instruments, such as lap steels, resonator guitars and other unusual instruments, are included. With the exception of the first chapter, where the authors attempt to summarize the history of the guitar in four pages, this book is an important document of American fretted acoustic instruments. It is also exquisite to look at and very entertaining to read.

Robert Nathanson
University of North Carolina at Wilmington


The publication of Yiddish American Popular Songs, 1895 to 1950 is an important historical text. The book contains a listing and description of 3,427 Yiddish songs; these songs are the collective expression of the life descriptions and values of the two million new Americans of the Jewish faith who came to the shores of the United States from Europe during this period of mass immigration.

This research tool is important, because it records a genre of American music and serves "as a resource catalog and an access guide to the large number of Yiddish American popular songs at the Music Division of the Library of Congress...the songs are in the process of microfilming, from which photocopies may be secured and used in accordance with copyright laws" (p. xiii).

Musicologist Irene Heskes provides an extensive historical introduction to the catalog, tracing the origins and development of the Yiddish theater and Jewish music in America. She also places each year featured in a Jewish historical context.

Each song listing includes (where available): song title in Yiddish and English, catalogue number, date of publication, composer, author of lyrics, arranger, publisher and a description of the song. For example: "Hatikvah, The National Zion Song, Ros. no. 2880, written January 29, 1902. The music is liturgical chant; folk melody. Words by Naphtali Herz Imber." Heskes also reports that this composition for piano and voice, called "The Hope," is the first copyright of the Zionist anthem (p. 15).

The songs tell of the struggles of migration from Europe to America, settlement, cultivation and the hopes and promises of a New World. Readers may also be interested to note that the section of listings from 1933 to 1950 represent the historical period of the Holocaust and the establishment of the State of Israel.

Heskes recalls a story from the Yiddish writer Isaac Loeb Peretz that expresses the connection between Judaism and music: "Each man's body is a musical instrument, and his life is a song, whether joyous or sad. When a man completes his own song, it leaves his body and joins a great chorus beyond. But if a man lives without the melody of his soul, his life has been merely a screech and a sigh, and not a life at all. Without his special song, he has not truly lived a life" (p. xxxviii).

Rabbi S. Robert Waxman
Wilmington, North Carolina

Notes in Passing: Books

by Sherrill V. Martin


In Dark Laughter, Les Cleveland, a retired professor from New Zealand, uses service songs, folklore, and popular music to explore the cultural relationships between military life and society. By "surveying the general field of military occupational song and drawing on the legacy of a series of twentieth-century wars" (p. xiii), Cleveland has provided a fascinating, insightful view of warfare from the perspective of the ordinary soldier. Ranging from World War I to Vietnam, Cleveland uses his own experiences as a New Zealand soldier in World War II, plus much in-depth research, to document the sources, the circumstances under which the songs were performed, and the cultural relationships between military life and society. Cleveland includes copious notes, an extensive bibliography, numerous photographs, and indexes of subject, song titles, and first lines.


Described by the Washington Post as a "tough, unblinkered critic," James Collier traces the surprising history of jazz and American popular music through ten provocative and incisive essays in Jazz: The American Theme Song. Describing jazz as "a fascinating mirror of America" (Preface), Collier explores the origins of jazz, the impact of jazz on American culture, and the relationship of jazz to dance music, rock, and American popular music throughout the twentieth century. Included is a withering analysis of today's jazz criticism and a new assessment of the legacy of jazz musicians. Collier, the author of more than fifty books, provides extensive notes for this impeccably researched volume.

In Club Date Musicians, MacLeod provides a fascinating ethnomusicological study of the three hundred to five hundred musicians in New York whose primary income is derived from playing for private parties, or "club dates." Based on conversations and interviews with more than one hundred club date musicians and observations of more than forty of their performances, MacLeod examines the relationship of the performer and audience, the social and musical organization of the ensembles, the economic and social status of the musicians, and the process of change within the musical culture. He includes the interview method and repertory samples in appendices, a glossary, selected bibliography, and index.


Music from the Road is a collection of sixty-two of music critic Tim Page's liveliest and most perceptive articles and interviews, selected by Page himself from approximately 2500 of his reviews and articles previously published in Soho News, the New York Times, and Newsday, plus another 200 or 300 freelance articles. Included in this compulsively readable volume are eloquent, insightful, and entertaining portraits of numerous personalities, including Irving Berlin, Milton Babbitt, Nadja Salerno-Sonnenberg, Mitsuko Uchida, Luciano Pavarotti, John Cage, Philip Glass, and Steve Reich, as well as discussions of such diverse topics as musical prodigies, opera fanatics, Sweeney Todd, the performance of early music, and the Mozart Bicentennial.


Pele's Tears is obviously a labor of love for Shirley Sebree. This book, volume one in a series of "six ethnomusicology studies that will trace and reclaim the musical gems of...six neglected cultures as they relate to Western music styles" (p. viii), serves not only as an introduction to Hawaiian music, but to Hawaiian culture as well. Divided into four sections, Part I traces the development of Hawaiian music from its beginnings to the twentieth century; Part II introduces the genres, the mele oli and the mele hula, of ancient Hawaiian music; Part III explores the impact of change on Hawaiian music genres: the influence of the missionaries, contributions of royal musicians, and an identification of hula songs based on hula ku'i chants; Part IV analyzes the influence of Westernization on Hawaiian music. Each section is introduced by the description of a "precious gem that represents-a musical element of distinct value" (p. ix). Pele's tears is a "black, translucent gem formed from the liquid lava that runs down from the volcanic eruptions and solidifies as teardrops" (p. xiii). Dr. Sebree also includes an introduction to the Hawaiian language, legends, Hawaiian pronunciation guide, and illustrations of traditional Hawaiian instruments.

REVIEW OF RECORDINGS
Edited by Mark McKnight
University of North Texas


Winners of the 1978 Naumburg Chamber Music Award, the Emerson Quartet has played twentieth-century American music since coaching it with Robert Mann of the Juilliard Quartet. Their first recordings were of this repertory, which they viewed as preparation for recording the standard quartets. Performances of these five quartets, composition of which date from 1916 to 1969, are uniformly excellent, secure, committed and, as is typical of the Emerson, intense. The Cowell Quartet Euhmetric is a brief, complex rhythmic experiment whereby chords are converted into relationships of meters. Shepherd's Triptych is a setting of poems of Indian poet Rabindranath Tagore. It shows Shepherd a master of text painting and expressive, subtly chromatic harmonies. Soprano Betsy Norden is perfectly suited to these luminous poems, and the Emerson underlin the strong French influence, especially in the third poem "Light, My Light."

Harris' Three Variations on a Theme is in fact a full three-movement quartet, his second. While reminiscent of his
This album comes from a relatively new (since 1988) line of audiophile CDs, conceived by Michael Koss and issued by a subsidiary of the Koss Corporation, dedicated to releasing digital recordings of "less popular" classical music performed by American artists (especially Koss’s hometown Milwaukee Symphony Orchestra). It features the Brazilian-born, London-trained, and very talented Feghalli, presently artist-in-residence at Texas Christian University. Included are a number of short, single-movement works for solo piano, by various composers, dating from the late nineteenth and early twentieth centuries.

Most relevant and interesting among the pieces here are eight works by three Brazilian composers. Liner notes compare Ernesto Nazareth’s (1863-1934) "aims and achievements...to those of [his contemporary] Scott Joplin," and the comparison seems apt. A classically-trained pianist, Nazareth turned to writing in Brazilian popular styles (especially the tango and polka). Like classic ragtime, the result can seem somewhat formal and stiff in retrospect. Nonetheless, like Joplin, Nazareth is regarded as a pioneer in establishing a distinctive musical style expressive of his own culture. Three pieces by Villa-Lobos, some twenty-five years younger than Nazareth, bear witness to his more individualized, passionate, and varied creativity. Mixing Chopinesque delicacy, Lisztian bombast, Impressionistic harmonies, hauntingly lovely melodies, and Brazilian folk stylings, he is able to convey pathos, fiery passion, and simple joy all in a single piece. The one selection by Oscar Lorenzo-Fernandez, ten years younger and much more academically oriented than Villa-Lobos, combines Chopin-like pianistic technique and an abundance of chromatic neighbor tones and added tones for a more European, post-Romantic sound.

Overall, this is an excellent and polished presentation. Feghalli’s performances are not as impassioned as some I have heard, but his playing is always impeccable, rich, and articulate. Liner notes are ample and informative. While the multiple advertisements make it clear that Koss is certainly an astute business person, I applaud his fine efforts on behalf of less mainstream classical music and American musicians.

Daniel Jones
Boulder, Colorado


With the exception of guest guitarist Gallardo del Rey, all musicians involved in this disc live and work in the San Luis Obispo-Los Angeles region, and all performances were recorded in the southern California coastal area. Craig Russell, a guitarist and musicologist as well as composer, currently teaches at California Polytechnic State University.

Russell’s compositional language is traditional: tonal and melodic, and immediately appealing. He himself remarks in the liner notes, "One can find overt references to the works of Brahms, Bach, Copland, Ponce, Sor, and Beethoven." His Concierto is in three movements, generally arranged fast-slow-fast, with a fugue added after the second movement. The first two movements and the fugue all derive main themes from permutations of the same, third-based melodic idea. The first movement is reminiscent in feeling of the same movement in Tedesco’s guitar concerto. The fugue could pass for that of a late Baroque master. The last movement is
a straightforward theme and variations, based on a theme
given to Russell by Spanish guitar maestro Emilio Pujol during
a master class, at the end of which the main theme from the
first movement returns to close. Russell’s two preludes for
solo guitar are tender, melodic, "songs without words." What
comes across in all of this music is gentleness and loveliness,
sometimes joy, and always thoughtful formal organization.

Two short, single-movement pieces by Gallardo del Rey
are also included here, which make a good complement to
Russell’s pieces. Also quite accessible, Gallardo del Rey’s
style is more idiomatic, somewhat more exotic in pitch
materials and rhythms, more flamenco-influenced, and
generally more passionate.

Those who demand high levels of complexity, abstraction,
and angst from contemporary classical music will probably
find this album too lightweight and "pretty." As for myself,
I not only enjoy the music I hear but also appreciate the
obvious care and thoroughness that have gone into this
project.

Daniel Jones


One compact disc.

This album is apparently entirely the product of Beckman,
who was born and musically educated in Illinois, where he
continues to live. With referential titles, all selections here are
not so much compositions as rhapsodic, quasi-improvisatory
solo piano performances, along the lines of solo albums by
Keith Jarrett.

Although Beckman received a B.M. and M.M. in piano
from the University of Illinois at Urbana-Champaign, Western
classical elements are not paramount in his style. Instead,
the strongest component is gospel-style piano, with its powerful
rhythmic energy, thunderous bass, syncopated rhythmic
counterpoint between hands, and circle-of-fifth progressions.
Two other ingredients also figure prominently: New Age-style
use of pedal tones and ostinatos, and splashes of clusters and
tonally-unrelated melodic fragments. The most attractive
aspects of Beckman’s music are its rhythmic vitality and
power, plus a certain “outsideness” communicated through
a freedom of rhythmic performance and liberties with pitch
materials.

Overall, though, I do not find Beckman’s playing on this
album very satisfying or convincing. On the one hand, it
seems stylistically narrow. He uses the same formula over
and over: a somewhat pretentiously dramatic crescendo over
a pedal tone, unleashing into gospel-style pounding. At
the same time, there seems to be a lack of continuity—extreme
changes in style and dynamics are often abrupt and jarring,
and thematic materials are almost entirely motivic “grooves”
rather than significant melodies. Especially for such a
personalized album, I also would like to see more useful
information on Beckman’s background and thought processes
in the various pieces, rather than press release rhetoric (i.e.,
lists of performances and accolades).

My sense is that, in the right musical context, Beckman
could be very moving as a live performer. His playing is
physically powerful and his abandon with rhythm and pitch
materials is vital and refreshing. What seems lacking is true
depth and wholeness of musical thought.

Daniel Jones

**THE DEVIL AND OTHER BLUES DEMONS.** Eddie Kirkland,

**CONTRASTS.** Robert Jr. Lockwood, vocals and guitar. Trix

In contrast to the first two reissues by Roy Dunn and
Frank Edwards on the revived CD-only Trix label, which
focused on downhome blues from Georgia, these two
releases move into distinctly different territory. Like their
predecessors, these discs once again make available the
same music that has been out-of-print for about a decade.
They share other similarities: a reprint of the original liner
notes, a rather short playing time (around fifty minutes), and
a brief message from Trix maven and label-founder Peter B.
Lowry updating the careers of Kirkland and Lockwood since
these recordings were first issued nearly twenty years ago.

Both men began their careers with well-known musicians
(Lockwood with Robert Johnson in the middle 1930s and
Kirkland with John Lee Hooker in the early 1950s) and are
now usually categorized as "modern bluesmen." During the
1950s and beyond, their earliest influences remained but their
musical styles diverged as their interest in other forms of
music grew. The older Lockwood, for instance, became more
interested in jazz and R & B—Louie Jordan remains one of his
major heroes. Kirkland has become more interested in soul,
funk, and other forms of black American music. At the heart
of both artists, however, is their love of the blues and it is
this genre that remains at the core of their musical lifeblood.

Of these two releases, "The Devil and Other Blues
Demons," offers the greatest variety. It also remains the Trix
release with the most elaborate production values—eleven
musicians are involved in addition to Kirkland, who sings,
plays guitar, and blows harps on two selections. Though
steeped in the blues, this recording also reflects his special
interest in soul music. An impassioned vocalist, Kirkland adds
fire to selections such as "I'm Going to Wait for You" and
"Got to Love My Baby." Not strictly a blues album, per se, it
was the first Trix release with "crossover" appeal, and it
remains a strong effort that mixes and combines a number of
closely related musical genres with ease.

Robert Jr. Lockwood, on the other hand, rarely strays
from his blues roots. These recordings from 1973 were done
many years before the Robert Johnson mania that has
recently overshadowed Lockwood’s own career, erroneously
placing him in the minds of most blues fans as "Robert
Johnson’s stepson." "Contrasts," nonetheless, harkens back
to the Delta, though often its closer to Sonny Boy Williamson
#2 than to Robert Johnson. Certainly, selections such as
"Driving Wheel" and "Mr. Down Child" call to mind the blues
of the early 1950s when Robert Jr. was a regular performer
on the King Biscuit radio programs over KFFA and a few
years later as a regular in the Chess studios. His group is
quite spare, a rhythm section with Marduce Reedus playing
tenor sax on half the selections. Together, however, they
produce a richly textured mixture of blues, R & B, and jazzy
instrumentals, most of which flow from Lockwood’s fertile
imagination.

Kip Lornell
Smithsonian Institution

**SOUNDBRIDGE.** Sorrel Hays: **PAST PRESENT FOR PIANO; 90'S—a CALENDAR BRACELET.** Tui St. George Tucker: **SECOND PIANO SONATA ["THE PEYOTE"].** Daria Semegen:
**Rhapsody for MIDI-GRAND PIANO.** Anna Lockwood: **RED

Loretta Goldberg, a native Australian who has lived in New York since the early 1970s, is recognized for her mastery of contemporary piano music, some of which she commissions from U.S. composers. This recording presents works by women composers who, like Goldberg, devote their energy to the exploration of new sounds, such as those of the Yamaha Midi-Grand piano for which Goldberg commissioned two works for this recording: Sorrel Hays'S-90's—A Calendar Bracelet and Daria Samegen's Rhapsody.

Hays' work is a series of ten pieces honoring women who have influenced her, including Dame Ethyl Smyth, Gertrude Stein, and Ruth Crawford Seeger among them. She explores the Midi-Grand's capacities for re-tuning, electronic presetting and techniques such as portamento, as well as its various timbres, while maintaining harmonic and thematic continuity throughout the exploration. Each piece has its own track on the CD, enabling the listener to play them in any order, as the composer intends in her birthday book of bracelet charms.

Samegen, born in Germany and now a U.S. citizen, explores the possibilities of electronically enhancing the piano's natural timbres, altering the piano's sound with various electronic timbral combinations. Rhapsody's organization relies on tone color as much as on harmonic and thematic ideas. For this recording Yamaha Communications Center provided its instrument, recording studio, and an engineer, resulting in state-of-the-art recordings of, in Goldberg's words, "viable, joyful music celebrating new horizons of sounds."

Two more works were originally premiered by Goldberg: Hays' Past Present (1978) and Tui St. George Tucker's My Melancholy Baby (1984). Hays describes Past Present, a seven-minute collection of pieces by Chopin, Debussy, Messiaen, and Ravel, as a "distillation of sound memories."

Tucker, a leading composer of microtonal music, applies a quartetone scale to Ernie Burnett's harmonic tune, heightening its chromaticism through two pianos tuned a quartetone apart and played simultaneously. This recording was made in Tucker's former Greenwich Village basement apartment on her old upright pianos, resulting in a honky tonk sound.

The remaining two works are Tucker's Second Piano Sonata, composed in 1956 before she began her microtonal explorations, and Anne Lockwood's Red Mesa (1989). Tucker's one-movement sonata entertains the listener with its surprising series of events. Lockwood, a New Zealand native who has lived in the U.S. for about twenty-five years, has worked with sound sculptures, environmental installations, and a variety of media, many of her works displaying her interests in holistic trance, meditational techniques, and non-western music. Red Mesa is intended to communicate the vastness and stillness of the U.S. table lands through notated pitches and sounds created inside the piano. Microphones placed near the piano pick up both overtones that would otherwise be inaudible and sounds of the instrument and performer, intended or not.

This recording is an excellent presentation of contemporary explorations into new sounds for the piano and of a variety of work being written by women composers. I find all the works to be interesting, imaginative, and accessible, particularly those by Hays. —René McBride

POP - TU ME PARLES TOUJOURS. Balfa Toujours (Nelda Balfa, triangle & vocals; Christine Balfa, guitar & vocals; Kevin Wimmer, fiddle; Dirk Powell, accordion, second fiddle; Peter Schwarz, second violin). Swallow 6110-2, 1993. One compact disc.

VIENS À MA MAISON. Tasso (Philip Allemond, accordion & vocals; Michel Reed, violin; Randy Vidrine, guitar & vocals). Swallow 6113-2, 1994. One compact disc.

The legacy of Cajun fiddler Dewey Balfa is in his recordings, the influence he had on younger musicians, and now, a band led by two of his daughters. For years Christine Balfa played triangle with her father and occasionally with Steve Riley, and now she and Nelda Balfa have stepped out front. Their companions are more than adequate. The best known is Peter Schwarz on second fiddle; he is the son of bluegrass fiddler Tracy Schwarz and regular bass player with Steve Riley and the Mamou Playboys, an excellent young band. Balfa Toujours ("Balfa Always" or "Balfa Forever") is not just a group intent on performing the Balfa repertory, in spite of the album's title "Pop, tu me parles toujours" ("Dad, you speak to me still"). There are a surprising eight original numbers, written by Nelda or by Christine with Dirk Powell. Only two of the numbers are Balfa-penned tunes, one by Dewey and one by his brother Will. The Balfa spirit is here, however, with songs of great and small things: work, music, dancing, drinking, marriage, love and loss, divorce, dogs, old men and old women, and Cajun culture. All songs are in Cajun French, and the notes give French and English lyrics. Though these are not trained voices, their warmth and honesty are a pleasure. Nelda's 'Tow Truck Blues' is a humorous lament of a bride whose car breaks down on the way to the altar, ending with the spoken "If I don't get this damn car fixed, I'm going to be late for my own funeral." She also does a splendid job with the rapid fire vocal gymnastics of the traditional "Tu peux cogner." Christine & Dirk's original "Ayo' est l'amour?" is a powerful statement of loss by a child whose parents are divorcing. "Two-step à Tina" is a dialogue between the sisters, Nelda saying that Christine "Looks just like Grandma...[but] She drinks just like Grandpa," Christine retorting that "It runs in the family."

Tasso's sound is of scratchy old 78s, blazing the trail into the past. Comparing these recordings made in 1994 to Vocalion sessions from 1929, the main difference is sound quality. To borrow from the title of their first album, Tasso does it "The Old Timey Way." The entire band consists of accordion, violin, and guitar. Last time out they chose a number of standards. This time it's three originals and ten older, lesser known songs. There are no lyrics, merely a few lines for twelve of the thirteen numbers. Small photos of the musicians are accompanied by instrument credits and a few biographical lines; the vocals are not credited specifically. Unfortunately, Swallow is not known for extensive or informative notes, and even omits writing credits here. There is a very brief note by Michael Doucet, the producer, member of Beausoleil and indefatigable Cajun musician and preservationist. Doucet says of Tasso, "Their styles carry no apparent gleamings from our modern world." Doucet's hand is a light one, with this album sounding much like the previous; he is mentioned as playing second violin, though not where. With releases like this arriving regularly, Cajun music's future is safe through this generation.

Jim Hoobs
Loyola University, New Orleans

This recording is a good introduction to the instrumental works of German-born American composer Werner Josten (1885-1963). In JUNGLE, performed by the American Symphony Orchestra with Leopold Stokowski, conductor, the composer is trying "to portray the emotions and sensations which assail a white man entering the jungle with its lures, fears, primitive and ferocious death" (his own words). In translating his inspiration from Henri Rousseau's painting Forêt exotique to sounds, the composer utilizes colorful scoring for a large orchestra. At times the listener can imagine the journey into the unknown terrain—even mentally visualizing a film accompanied by this music.

Like Hindemith's Mathis der Maler, Canto Sacro I-II takes its inspiration from the Isenham Altar triptych of Mathis Grünewald. Each of the two movements consists of two sections (I: "The Annunciation" and "The Miracle;" II: "Lament" and "Sepulchre and Resurrection") and emphasizes the neo-classical aspects of Josten's scoring for strings and piano (quasi continuo and obbligato commentary) and structure, although at times the use of the instruments is picturesque and programmatic. This work is performed by the strings of the American Symphony Orchestra, again with Stokowski conducting, and with David Del Tredici playing the piano part.

The two-movement Symphony in F won the Juilliard Publication Award in 1938. The work is not programmatic, although the usage of orchestral instruments is quite colorful. In this performance William Strickland conducts the Polish National Radio Orchestra. Canzona Seria: A Hamlet Monologue is written for flute, oboe, clarinet, bassoon, and piano. There are numerous similarities to the chamber music of Hindemith (e.g., the fugal section). Members of the American Symphony Orchestra (Paul Dunkel, flute, Arthur Krilov, oboe, David Shifrin, clarinet, William Scribner, bassoon, and H. Rex Cooper, piano) perform the work, supervised by Leopold Stokowski.

"COME ON AND HEAR!" EARLY SONGS OF IRVING BERLIN.


Before Scott Joplin's music became well known and fashionable, Irving Berlin was considered the "King of Ragtime," albeit Tin Pan Alley style. This recording offers reasons for this aspect of Berlin's fame, because most of the songs display an influence from ragtime: "Alexander's Ragtime Band" (from which the disc's title comes) appears as a piano solo (first selection) as well as the song. Also included are such lesser-known Berlin rags as "Ragtime Soldier," and a medley consisting of "Ragtime Violin," "That Mysterious Rag," and "The International Rag."

Among other obscure Berlin tunes the duo performs are the novelty: "Move Over," from Watch Your Step (1914), "The Apple Tree and the Bumble Bee," "Spring and Fall" (which displays evidence of Berlin's apparent awareness of classical music), and the medley "They've Got Me Doing It Now." Berlin's sentimental triple-ballad style is represented in "That's How I Love You," "When It Rains, Sweetheart, When It Rains," and "If All the Girls I Knew Were Like You." Sears and Conner also include such standards by Berlin as "The Girl on the Magazine," "I Love a Piano," "When the Midnight Choo-Choo Leaves for Alabam," and "Everybody's Doing It Now." The performers are excellent entertainers. The version is included in each song. The arrangements are fresh and clever, especially the use of the complete "Spring Song" in "That Messenger Mendelssohn Tune." This recording should be welcomed into the growing number of collections of songs by Irving Berlin.

James M. Burk
University of Missouri—Columbia

Notes in Passing: Recordings

RAG TIME SUE. Sue Keller, piano and vocals. HVR 1114, 1994. One compact disc.

This is the latest release by the prolific ragtime pianist Sue Keller, whose earlier efforts have been reviewed in previous issues of the Bulletin (both Spring and Summer 1994). Keller has once again offered an interesting mix of vintage rags by both lesser and well known composers (Tom Turpin, Irving Berlin, James Scott, Eubie Blake, Fats Waller, among the latter), with some contemporary pieces, including her own "Wahal Stomp" from 1944. Keller's technical proficiency remains top-notch, although her vocal performance continues to be less satisfying. Nevertheless, she is to be commended for resurrecting some long-buried gems.

THE TRACY SCHWARZ CAJUN TRIO. Tracy Schwarz, vocals, accordion, fiddle; Matt Haney, fiddle; Lee Blackwell, vocal harmony, guitar. Swallow 6106-2, 1993. One compact disc.

Bluegrass fiddler Tracy Schwarz of the New Lost City Ramblers, whose son Peter may be heard on the "Balfa Toujours!" album reviewed elsewhere in this issue, founded his trio in 1990 as a traditional "repertory" Cajun ensemble. Much has happened with New Orleans-style Dixieland, the popularity of the music of the Louisiana Acadians has travelled beyond its regional boundaries and been adopted by musicians from elsewhere, in this case, West Virginia. The affection and attention to traditional Cajun musical values that are paid by such groups, especially those such as Schwarz's whose musicianship is of high quality, must be commended.

The group includes on this disc such classics as Belton Richard's "The Waltz of No Return," Iry LeJeanne's infectious two-step, "The Evangeline Special," and "Les Flammes d'Enfer" the plaintive song popularized by Austin Pité.


Kamikaze Ground Crew began about ten years ago as the horns-and-percussion pit band for the Flying Karamazov Brothers. Since that time the group has maintained and expanded an eclectic blend of jazz, vaudeville, '60s rock, and '90s world music with contemporary political reference, composed for the most part by members Gina Leishman and Doug Wieselman. References abound in this album, from Bach to Coltrane to Zappa, all in a globally ethnic mix.
Salvatore Martirano: **MASS.** Donald Martino: **SEVEN PIOUS PIECES.** In the 1st work: Ineluctable Modality; Edwin London, conductor. In the 2nd work: John Oliver Chorale; John Oliver, conductor. New World Records 80210-2, 199-. One compact disc.

Originally released as an LP recording by New World in 1977, this reissue features New York-born composer Salvatore Martirano’s 1959 setting of the Roman Catholic Mass, paired with **Seven Pious Pieces** by Pulitzer Prize-winner Donald Martino. The two works complement each other in their reverential yet straightforwardly modern musical idiom. Performances are uniformly excellent and satisfying.


This disc is comprised of an assortment of selections for various media by the contemporary Vermont composer William Mayer. Two excerpts from his 1983 opera *A Death in the Family* begin the recording; also included are a variety of choral works, instrumental and vocal chamber pieces, and a string-orchestra work, *Inner and Outer Strings*, performed by Music Today String Orchestra, Gerard Schwarz, conductor.

With a 1982 commission by Howard Shanet for his *String Revival*, Mayer scored *Inner and Outer Strings*, at the request of Shanet, for string quartet with string orchestra. Mayer writes in the liner notes about his initial dismay at this orchestration challenge. The solution he found, he says, was by conceiving the quartet (the inner strings) as the embodiment of "the warmth of human life," while the string orchestra (the outer strings) would play in the outer ranges (very high and very low), thereby representing "the coldness of the universe."


Born in Spain and educated in New York, Leonardo Balada has for twenty years been professor of composition at Carnegie-Mellon University in Pittsburgh. His works display a variety of influences and references, and his Spanish heritage informs much of his oeuvre, albeit in sometimes subtle ways, but within a thoroughly contemporary vocabulary. The subject of the eponymous work on this disc, a cantata for chorus, soloists, and instrumental ensemble, was chosen by the composer as a response to "the extremities of his country's history," from the Spanish Inquisition through the regime of Franco (liner notes). Also included on the recording are the Concerto for Piano, Winds, and Percussion; the Sonata for Ten Winds; and **Transparencies of Chopin’s First Ballade** for piano solo.

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**SOME RECENT ARTICLES AND REVIEWS**

Edited by William Kearns
University of Colorado at Boulder


**AMERICAN RECORD GUIDE** 57/6 (Nov-Dec 94): Reviews of Barber, Vanessa excerpts w/ Chadwick, Symphony No. 3 (Koch); Blackwood, microtonal pieces (Empire); Cage, *Roaratorio* (Harmonia Mundi); Castelnuovo-Tedesco, 23 Goya Capriccios (Koch); Carter Cello Sonata, Duo for Piano and Violin, others (Koch); Copland, Grogh, Prelude for Chamber Orchestra, Hear Ye! Hear Ye! (Polygram); Cowell, Music for Strings (Koch); Creston, Piano Concerto (Albany); Dello Joio, Triumph of St. Joan Symphony, Exaltation of Larks, Diversion of Angels (Koch); Diamond, Suite from Tom, This Sacred Ground, Symphony No. 8 (Delos); Dohnanyi, Piano Concertos (Harnoncourt & Hyperion); Frederick Goossen, *Clasieae, Temple Music, Clarinet Sonata* (Koch); Gottschalk, piano pieces perf. by Philip Martin (Harmonia Mundi); Bernard Hermann, Symphony, The Fantasticks (Harmonia Mundi); James P. Johnson, Victory Stride, Harlem Symphony, others (Musicmasters); Joplin rag perf. by harpsichordist Elisabeth Chojnacka (Harmonia Mundi); Benedict Mason, *Quartet*, others (Koch); Persichetti, Divertimento, other band pieces (Harmonia Mundi France); Paul Schoenfield, Four Parables, Vaudeville, Klezmer Rondos (Polygram); Sessions, Piano Concerto w Francis Thorne Piano Concerto No. 3 (Koch); Sessions, Violin and Cello Duo and other string music (Koch); Roberto Sierra, A Joyous Overture and other orchestra music (Albany). 58/1 (Jan-Feb 95): William Albright, A Song to David (Koch); Kristopher Jon Anthony, When We No Longer Touch, Traces of Myself (Timothy Seelig); Michael Conway Baker, Washington Square (Koch); Barber and Korngold violin concertos (DG); Robert Beaser, Chorale Variations, Seven Deadly Sins, Piano Concerto (Polygram); Thomas Canning, Fantasy on a Hymn Tune (Justin Morgan’s “Amanda”) (Koch);
Chadwick, *Symphonic Sketches* w/ MacDowell, *Suite No. 1*, w/ J. F. Peter *Symphony in G* (Polygram); Copland piano music perf. by Nina Tichman (Harmonia Mundi); Corigliano *Piano Concerto* and other orch. pieces. (Lisbon) w/ Frank Ticheli *Radiant Voices, Postcard* (Koch); Griffies, *The Karn of Koridwen* (Koch); Hovhaness piano music perf. by Marvin Rosen (Koch); Hovhaness Quartets 1, 3, 4, perf. by Shanghai Quartet (Delos); Ives *Universe Symphony, Orchestral Set 2, The Unanswered Question* (Qualiton); Stephen Jaffe, *The Rhythms of the Running Plough, Four Songs, Double Sonata* (Koch); Meyer Kupferman, *Bassoon Quintet, Clarinet, O Harlequin* (Albany); MacDowell piano music perf. by James Barbagallo (Naxos); Horatio Parker *Hora Novissima, Organ Concerto* (Albany); Rochberg, *Music for the Magic Theater, Octet* (New World); Gunther Schuller, concertos for horn, piano, and bassoon (GM).

**AMERICAN STUDIES** 35/2 (Fall 94): Elizabeth Bird, "Is that me, Baby?" Image, Authenticity, and the Career of Bruce Springsteen," 39-57.


**ETHNOMUSICOLOGY** 38/2 (Sp-Sum 94): Peter Manhattan, "Puerto Rican Music and Cultural Identity: Creative Appropriation of Cuban Sources from Danza to Salsa," 249-80.

**FLUTE TALK** 14/1 (Sept 94): Otto Luening, "Variations on Yankee Doodle," for piccolo and piano, 21-25, con't to 14/2 (Oct 94), 23-25.


**INSTITUTE FOR STUDIES IN AMERICAN MUSIC** NEWSLETTER 24/1 (Fall 94): David Nicholls, "Henry Cowell: A Call for Restitution," 1-2; Larry Stempel, "Classicizing 'Show Boat,'" 6, 12.


**INSTRUMENTALIST** 49/6 (Jan 95): Harvey Phelps, "Morton Gould Reflects" [interview], 29-32.


**JOURNAL OF AMERICAN STUDIES** 28/3 (Dec 94): Alan J. Rice, "Jazzing It Up a Storm: The Execution and Meaning
of Toni Morrison's Jazz Prose Style," 423-32.


NEUE ZEITSCHRIFT FÜR MUSIK (Sept 94): Issue features several articles on John Cage.


PIANO & KEYBOARD 17/1 Nov-Dec 94): Sarah Cahill, "The Tenth Muse" [interview v/ Ursula Oppens performing contemporary music], 28; Joan Tower, "Or like a...an engine" [composition for Ursula Oppens], 36-41; Kate Rivers, "From Vienna to Virginia" [historical pianos of Thomas & Barbara Wolf], 42-49.

POPULAR MUSIC AND SOCIETY 17/3 (Fall 93): James R.


LATIN AMERICAN MUSIC REVIEW 15/2 (Fall-Winter 94): Lise Wexer, "Of Mambo Kings and Songs of Love: Dance Music in Havana and New York form the 1930s to the 1950s," 139-76; Robert Parker, "Carlos Chavez's Orchestral Tribute to the Discovery of San Francisco Bay," 177-88.

REVISTA MUSICAL CHILEANA 181 (Enero-Junio 94): Bibliografia Musicologica Latinoamericana No. 2, 7-127.


SMITHSONIAN 25/6 (Sept 94): Jim Doherty, "Bud Herseth, the Chicago Symphony's top brass," 94-103. 25/7 (Oct 94): Marian S. Holmes, "Bud Gorby and the Magic that was Motown," 82-95.


THE WILSON QUARTERLY 19/1 (Winter 95): Essay review of S. Frederick Starr's Bamboula! The Life and Times of Louis Moreau Gottschalk, by Martha Bayles, 105-08.